


Class PN1993

Book .M74

Scanned from the collections of
The Library of Congress




Packard Campus
for Audio Visual Conservation
www.loc.gov/avconservation

Motion Picture and Television Reading Room
www.loc.gov/rr/mopic

Recorded Sound Reference Center
www.loc.gov/rr/record

NO T. P. AND I. ISSUED

Insert card for T. P. & I.

NO TITLE PAGE & INDEX ISSUE

# MOTOGRAPHY

## The MOTION PICTURE TRADE JOURNAL

PERIODICAL DIVISION
OF CONGRESS
JUL 29 1917




Vol. XVIII CHICAGO, JULY 7, 1917 No. 1

PN1993
.M74

# Goldwyn Pictures

## *These* Are The Things That Goldwyn Knew

FROM the beginning, Goldwyn had little or no trouble shaping and agreeing on the basic policy of this organization. We had certain definite knowledge on which we could work.

1. We knew that the Goldwyn policy must embody those things of which exhibitors approved.

2. We knew that exhibitors desired a staple, sane policy of open bookings.

3. We knew that exhibitors demanded improved productions—an increase in the *quality* of pictures.

4. We knew exhibitors preferred to conduct business with us through our own branches, instead of through regional franchise middlemen.

5. And we also knew that exhibitors desired new refinements, new ideas, new skill, new stories — in fact, *an entirely new type of productions.*

**Knowing all of these things to be desired, Goldwyn has done them. And that is all there was to the shaping of the Goldwyn policy. . . . Our twenty-five branches are now open in the United States and Canada and our managers are ready to discuss contracts with exhibitors.**

*Advisory Board*

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures Corporation

16 E. 42d Street New York City

Telephone: Vanderbilt 11

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVIII CHICAGO, JULY 7, 1917 No. 1

675
1606
D

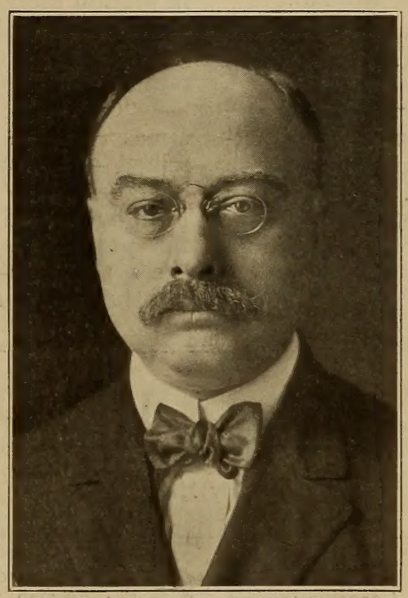
# K. E. S. E. Abolishes Deposits

## DEPOSITS TO BE RETURNED TO EXHIBITORS BY CERTIFIED CHECK

UPON his return to Chicago last week George Kleine, president of K. E. S. E., made the startling announcement of the abolishment of the advance deposit system for the "Keys" Service.

Some few months ago Mr. Kleine made the announcement that any deposits accepted by his organization would be held in a separate fund and that six per cent interest would be paid on it. This has been religiously adhered to and proved very acceptable to the exhibitors. Some few of them even went so far as to deposit for an entire year in advance in order to earn the promised six per cent.

Mr. Kleine, however, now, after consultation with Edison, Selig and Essanay, goes a step further and abolishes this entire system. The money he now has on hand will be returned to the exhibitor and it will not have to be taken out in service as might be thought. It is expected that it will require several weeks to complete the details and audit the books. Just as soon as this work is finished the money will be returned to the exhibitors in the form of certified checks. When asked about the interest that had already been paid Mr. Kleine remarked:



*George Kleine, who has abolished deposits for K. E. S. E.*

"It has not been definitely decided whether or not this will be deducted from the deposited amount. The matter is being gone over right now and it is thought that the operation of separating this small item from the whole may be so expensive that it will eat up this entire interest and it is more than likely that the deposits will be returned in their entirety and the interest already paid disregarded.

"During the past few months I have visited several of the largest cities in the country and personally interviewed some of the biggest exhibitors and it appalled me the hardships the deposit has been meaning to some of the showmen. I visited one man that had $14,000 up in deposits. I believe that I am speaking conservatively when I say that there are about two million dollars of the exhibitors' money now being held in the form of deposits by the manufacturers.

"If we want to look for the best of the future of this business that money can be used to splendid advantage right now by the exhibitor. I believe that to continue the deposit system at this time would be short-sighted policy.

"The deposit system's day of usefulness is past. It was instituted in order to effect a better credit throughout the industry.

"That day without a doubt is at hand. There is hardly an exhibitor in the country that is not willing to pay for his service before he receives it.

"It is necessary, of course, that our rental charges be protected, and I confidently look for the co-operation of the exhibitors in asking payment of each rental charge before shipment of the film."

Mr. Kleine is of the opinion that every dollar of deposit money his office now has on hand will be returned by the first of August and possibly sooner. Every effort is being put forward to hasten the completion of this work. Exhibitors will certainly appreciate this step by Mr. Kleine and as he has always been recognized as a leader in the industry, there is every reason to believe that many other distributing concerns will quickly follow his initiative.

Kleine-Edison-Selig-Essanay are now releasing fifteen reels each week. From their publicity department comes the announcement that they have already inaugurated a vigorous campaign in behalf of Conquest Pictures which, beginning July 14, they will release a program of seven reels each week, made up of a four-reel feature and three shorter subjects of one reel each.

---

## K. E. S. E. Spells "Keys"

This is a time when conservation of all our natural resources is of prime importance. Realizing this, George Kleine himself is authority for the statement that it isn't necessary to take the trouble to pronounce each letter when you speak of K. E. S. E. service. "Call it 'Keys,'" says Mr. Kleine. "That's easier and quicker and everybody knows what you mean."

# "GRADUATES" TURNED DOWN

**Motion Picture "Schools" Busy Again, Says Production Manager for Vitagraph—Office Swamped with Victims Carrying "Certificates"**

Andre Roosevelt, production manager for Greater Vitagraph, makes the announcement that the Vitagraph Company positively will not engage persons "graduated" or recommended by motion picture "schools."

During the last week the Vitagraph plant has been besieged by boys and girls, men and women, many of whom had been "guaranteed" places in the Vitagraph Company by the people who took their money. The applicants finally became so numerous that Mr. Roosevelt and his assistant, Elmer J. McGovern, were spending most of their time explaining to the victims that they had been buncoed. The climax was reached when a woman about fifty years of age applied for a position, declaring that she had been graduated from a certain school in Manhattan and that she had been assured of a place as a character woman.

Another incident that caused Mr. Roosevelt to issue his ban on "graduates" involved W. P. S. Earle, director of some of Vitagraph's biggest features. A man whom he knew slightly called on Mr. Earle and told him that he had been conducting a school for acting and that he had placed many of his pupils with other motion picture companies. Four, however, had not quite completed their courses, and the instructor, having been called for military service, said he would appreciate it if the Vitagraph Company would give them each a day's work.

Mr. Earle innocently referred the proposition to Mr. Roosevelt, and he, in turn, passed it on to Mr. McGovern. The instructor proposed that Vitagraph pay the students for their time, he to reimburse Vitagraph, a bald proposal that the Vitagraph Company enter into a conspiracy with him so that he could make good on his "guarantee" of providing work for his victims.

The man was ushered from the office and Mr. Roosevelt then issued his statement:

"There may be some good material and available types among these misguided men and women who come from the fake schools," he said, "but we intend to turn them all away. If we engage any of them it will not be because of their schooling, for such engagements would only serve to aid the men who swindle these trustful aspirants.

"If it were possible to do so, I should like to have the district attorney investigate these schools. They charge pupils $5 for a "tryout" to determine if they have any promise, and in all cases they are told they have. Then they are charged $50 for a complete course in motion picture acting. At the end of that time they are handed a piece of film and a few stills and told to go to some producing company, where they are certain to get employment.

"Of course this school evil is not new—in fact, it appeared for a time as though it had been practically wiped out, but from the number of applicants who have been to Vitagraph studio in the last week or two I am convinced that it has taken a new hold. I believe the producing companies should co-operate to suppress these so-called schools and also to save many trustful young men and women from being swindled."

# Screenshine

By Mel

OVER in France they don't get much sleep when they're on the firing line.

Down in Springfield they don't sleep at all, when they're fighting censorship. Ask Bill Sweeney and Fred Hartman, the big guns of the Exhibitors' League. They're the ones that knocked the "sense" out of censor—along with Pegler of Mutual and one or two other verbal machine guns.

The industry in Illinois should award them Carnegie medals for conserving films and the sleep supply.

The Guernsey bill fought hard all night of the closing day of the session and was killed at 7:30 in the morning, Sunday. Having done its work the legislature then adjourned.

The state was freed from state censorship for another two years.

Then Bill and Fred rolled into bed and slept the sleep of the just. They fought our fight through day and night, and you won't forget it, we trust.

---

It's luxury to sit in the Universal exhibition room. Did you ever try it?

---

Universal now has a "make-it-pay" department in the Chicago office. It's the publicity department in new clothes and the live and likeable Irv. Mack is running it.

---

J. Van Ronkle, who manages the Chicago Bluebird, has just bought a cheap car. He strolled into the Winton office the other day and booked a $4,800 Winton 6-cylinder feature. He said he didn't know they were making cars so cheap nowadays.

---

John O. Gilbert, who presides at the Elston Theater at California and Elston avenues, has heard the call of the wild and is soon to go fishing up in the bushes of Wisconsin,—and lakes.

---

CAUSE FOR LEVITY

Frank R. Abrams, who is the king and general manager of the Cameragraph company of N'Yohrk, was married to Miss Ethel Levey last week.

EVERYBODY knows that Joe Hopp, the king pin of the Exhibitors' League, is a versatile sort of fellow. Everybody knows that he's a regular Prexy Wilson as an executive, and who has not been enthralled, entranced and hypnotized by the silver flow of his vocabulary at some banquet or other?

But did you know that Joe is a double-language printer? Sounds like a double-jointed acrobat, doesn't it? Joe can do all kinds of juggling with the English and German langaviches. Way back in 1886 Joe completed his apprenticeship and manual of printing arms and became a journeyman printer. He used to take English script and make it read on the paper German, and he could turn it back into United States again right in his mouth while you listen.

No wonder he's now Chicago's official film toastmaster.

And another thing, Joe would rather toast that roast.

---

ENLIST FOR YOUR OWN SAKE

They say that life in the trench is tough
But life in a booth is worse;
The one is risky and raw and rough
But the other's a living curse!

When the sun has baked the building hot
And the arcs are spitting fire,
And the show's behind, as like as not,—
It sure works up your ire!

And then the blasted film will break!
—I'm telling the brasstacks truth;
If you want a snap my boy, enlist.
But don't get into a booth.

---

You'll learn a deuce of a lot of things at the big Chicago national convention and exposition July 14 to 22—even how to make more money.

You'll rub up against all the big boys in the business.

And you'll always be glad you had sense enough to go.

Remember: Chicago, July 14 to 22.

# "What the Picture Did for Me"

## ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

*(Editorial Note:—"The trade paper than can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews* MOTOGRAPHY *publishes in each week's issue the actual, unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. The theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* MOTOGRAPHY *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* MOTOGRAPHY, *Chicago.)*

**THE GREAT WHITE TRAIL,** with Doris Kenyon (Wharton)—"Record attendance for two days."—Charles L. Hamer, Crescent Theater, Ithaca, N. Y. —*In high class neighborhood.*

**Sleeping Fires,** with Pauline Frederick (Paramount)—"This went over big."—M. Berling, Madlin Theater.—*In middle class neighborhood.*

**The Beautiful Lie,** with Frances Nelson (World) —"A very fine production."—M. Berling, Madlin Theater.—*In middle class neighborhood.*

**The False Friend,** with Robert Warwick (World) —"A pretty good picture, business just fair."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

**The Candy Girl,** with Gladys Hulette (Pathe)— "A very good picture which brought good business." —Chas. E. Hagan, Kenmore Theater.

**The Millionaire Vagrant,** with Chas. Ray (Triangle)—"A splendid production and pleased the audience immensely. Business very good."—Chas. E. Hagan, Kenmore Theater.

**A New York Peacock,** with Valeska Suratt (Fox) —"This is one of the best pictures Valeska Suratt has appeared in, brought wonderful business and audience were well satisfied."—Chas. E. Hagan, Kenmore Theater.

**Poppy,** with Norma Talmadge (Selznick)—"A wonderful production and certainly is a very good box office attraction. Business very good and star is well liked."—Chas. E. Hagan, Kenmore Theater.

**The Law of Compensation,** with Norma Talmadge (Selznick)—"A great production, liked immensely by audience. This star has immense drawing power."—H. A. Gundling, Bryn Mawr Theater.

**Arsene Lupin,** with Earle Williams (Vitagraph)— "Good, we did excellent business and the people were satisfied."—J. R. Linn, Crawford Theater, Carlsbad, N. M.

**Womanhood,** with Alice Joyce (Vitagraph)—"A very timely picture, the best Vitagraph ever made. Capacity business at advanced prices."—Harry Miller, Idle Hour Theater, Festus, Missouri.

**The More Excellent Way,** with Anita Stewart (Vitagraph)—"A good picture, patrons well pleased. Anita Stewart always draws here."—Harry Miller, Idle Hour Theater, Festus, Missouri.

**Southern Justice,** with Myrtle Gonzalez (Bluebird)—"Excellent production and went over good. Business good."—Harry Miller, Idle Hour Theater, Festus, Missouri.

**Pots and Pans Peggy,** with Gladys Hulette (Pathe)—"A good clear picture that ought to please any audience."—Harry Miller, Idle Hour Theater, Festus, Missouri.

**The Valentine Girl,** with Marguerite Clark (Famous Players)—"Good picture, good business."—C. D. Buss, Third Street Theater, Easton, Pa.

**American, That's All,** with Jack Devereaux (Triangle)—"Picture very poor, audience very much disappointed."—Chas. E. Hagan, Kenmore Theater.

**American, That's All,** with Jack Devereaux (Triangle)—"The people expected a fine, patriotic picture under this title. They were disappointed to find a comedy. The ending is good."—M. Berling, Madlin Theater.—*In middle class neighborhood.*

**American, That's All,** with Jack Devereaux (Triangle)—"Just fair."—Harry Tague, Ashland Theater. —*In middle class neighborhood.*

**A Tale of Two Cities,** with William Farnum (Fox) —"Mr. Farnum does wonderful work and his support is excellent. The production in itself is remarkably well staged but my audience are not inclined to like these historical plays. Modern up-to-date pictures are the kind that are liked here."—Edward Trinz, West End Theater.

**Hell's Hinges,** with William S. Hart (Triangle)— "Mr. Hart as 'Blaze Tracy' is a wonderful character and is put over in the true Hart manner. (His terrible western language) and this sort of play are very well liked here."—Edward Trinz, West End Theater.

**The Clodhopper,** with Charles Ray (Triangle)— "This picture is without a doubt the best Ray picture that has ever been produced. The putting on the shelf of the villain and the black-hearted character were welcomed. The picture is a novelty."

**The Clodhopper,** with Charles Ray (Triangle)— "Charles Ray at his best, picture very good, business

good for the weather."—Martin Saxe, Knickerbocker Theater, Chicago, Illinois.

---

**The Immigrant,** with Charles Chaplin (Mutual)—"Chaplin seems to be getting better all the time. Business good."—Martin Saxe, Knickerbocker Theater.

---

**Freckles,** with Louise Huff and Jack Pickford (Paramount)—"This picture is exceptionally good."—Martin Saxe, Knickerbocker Theater, Chicago, Ill.

---

**Bungaloing,** with Victor Moore (Paramount)—"Great comedy."—Martin Saxe, Knickerbocker Theater, Chicago, Illinois.

---

**Heights of Hazzard,** with Chas. Richman (Vitagraph)—"An exceptionally good picture, very thrilling in parts. It is the kind of a story picture patrons are looking for. Business was good."—C. C. Hubert, Newark Opera House, Newark, Delaware.—*College town.*

---

**The Secret of Eve,** with Olga Petrova (Metro)—"It is just a fair picture, not up to the Petrova standard. Business was good as this star always draws."—Newark Opera House, Newark, Delaware.—*College town.*

---

**The Flashlight Girl,** with Dorothy Philips (Bluebird)—"A splendid entertainment, beautiful scenery and an altogether interesting picture. Patrons were well pleased."—Mrs. M. M. McFadden, Lincoln Theater.—*In middle class neighborhood.*

---

**The Daring of Diana,** with Anita Stewart (Vitagraph)—"This is well up to the Vitagraph standard with the star at her best. A picture with a punch."—Mrs. M. M. McFadden, Lincoln Theater.—*In middle class neighborhood.*

---

**Sunshine and Gold,** with Baby Marie Osborne (Pathe)—"Not up to the standard maintained in two previous productions."—Mrs. M. M. McFadden, Lincoln Theater.—*In middle class neighborhood.*

---

**Sunshine and Gold,** with Baby Marie Osborne (Pathe)—"A pretty good picture, business just fair."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

---

**Captain of the Grey Horse Troop,** with Antonio Moreno (Greater Vitagraph) — "Fine production, capacity business."—H. A. Gundling, Bryn Mawr Theater.

---

**The Americano,** with Douglas Fairbanks (Artcraft)—"A very good picture but not his best."—Harry Everhart, National Theater, Greenville, Ohio.

---

**The Crab,** with Frank Keenan and Thelma Slater (Triangle)—"The little star is a second Mary Miles Minter."—Harry Everhart, National Theater, Greenville, Ohio.

---

**The Greater Woman,** with Marjorie Rambeau (Mutual)—"Everyone was pleased, but the star is no drawing card."—Harry Everhart, National Theater, Greenville, Ohio.

## What Does the Box Office Show?

IS THE picture you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They may want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Which picture on your program do you consider superior box office attraction? (Write in pencil.)

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks..... Remarks.....

..... .....

..... .....

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks ..... Remarks .....

..... .....

..... .....

Address ..... City and State .....

Name of Theater ..... Sent in by .....

Help the industry produce better films. Fill out the blank every week. Mail it to Motography, Monadnock Bldg., Chicago.

If you need more room, write on the back.

**High Play,** with Wm. Russell (Mutual)—"A fair picture with a good plot. Excellent business."—Harry Everhart, National Theater, Greenville, Ohio.

**The Maelstrom,** with Earle Williams (Vitagraph)—"A splendid picture, well liked by our patrons. A very good box office attraction."—M. J. Weil, Castle Theater.—*Downtown house.*

**Wolf Lowry,** with Wm. S. Hart (Triangle)—"Pretty fair."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

**The Piper's Price,** with Dorothy Phillips (Bluebird)—"Not a clean picture, did not please patrons. Business fair, weather good."—Everett R. Putnam, Gem Theater, Jackson, Missouri.

**The Ocean Waif,** with Carlyle Blackwell (International)—"A good picture which pleased the audience immensely. Business good, weather good."—Everett R. Putnam, Gem Theater, Jackson, Missouri.

**The Girl from Frisco,** with Marin Sais (Kalem)—"A good series which pleased patrons every week. Business excellent, weather good."—Everett R. Putnam, Gem Theater, Jackson, Missouri.

**Treason,** with Allen Holubar (Universal)—"A very good war feature."—E. N. Lajeunesse, Premier Theater, Littleton, New Hampshire.

**The Fall of a Nation,** with all star cast (Vitagraph)—"A great picture, drew capacity business."—E. N. Lajeunesse, Premier Theater, Littleton, N. H.

**The Prison Without Walls,** with Wallace Reid (Paramount)—"A corking good picture, good for any theater."—E. N. Lajeunesse, Premier Theater, Littleton, N. H.

**The Dummy,** with Jack Pickford (Paramount)—"Great picture, star an artist, good money getter."—E. N. Lajeunesse, Premier Theater, Littleton, N. H.

**Love or Justice,** with Louise Glaum (Triangle)—"About the best Louise Glaum picture Triangle ever put out, business good."—Martin Saxe, Knickerbocker Theater, Chicago, Ill.

**Love or Justice,** with Louise Glaum (Triangle)—"A good picture, business pretty fair."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

**Love or Justice,** with Louise Glaum (Triangle)—"An excellent picture, the star is fine. The audience was well pleased. A very good drawing card."—Harry Tague, Ashland Theater.—*In middle class neighborhood.*

**Love or Justice,** with Louise Glaum (Triangle)—"This is a very good picture."—M. Berling, Madlin Theater.—*In middle class neighborhood.*

**Duchess of Doubt,** with Emmy Wehlen (Metro)—"Did not draw very well."—M. J. Weil Lake Shore Theater.—*In high class neighborhood.*

**The Duchess of Doubt,** with Emmy Wehlen (Metro)—"Liked by audience, a good picture. Drew a good house."—H. A. Gundling, Bryn Mawr Theater.

**A Romance of the Redwoods,** with Mary Pickford (Artcraft)—"A very good little picture but did not draw very well on account of other bookings in the neighborhood.—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

**A Romance of the Redwoods,** with Mary Pickford (Artcraft)—"This did not please the audience as well as 'A Poor Little Rich Girl.' The scenic effects are beautiful and the star is good but this is not the kind of a story people expect to see Mary Pickford in."—M. Berling, Madlin Theater.—*In middle class neighborhood*

**A Romance of the Redwoods,** with Mary Pickford (Artcraft)—"A good picture but not what Pickford fans like to see her in. Fair business."—C. D. Buss, Third Street Theater, Easton, Pa.

**Broadway Jones,** with Geo. M. Cohan (Artcraft)—"A most unusual comedy and one that will give the very best satisfaction anywhere. We are after a return date and will do big business with it."—J. R. Linn, Crawford Theater, Carlsbad, N. M.

**Broadway Jones,** with Geo. M. Cohan (Artcraft)—"This is excellent from point of acting and direction. George M. Cohan has attained the same popularity in the movies that he enjoyed on the legitimate stage."—Mrs. M. M. McFadden, Lincoln Theater.—*In middle class neighborhood.*

**In Again, Out Again,** with Douglas Fairbanks (Artcraft)—"Although competitive houses had picture ahead of this house, drew capacity business."—H. A. Gundling, Bryn Mawr Theater.

**Traffic in Souls** (Universal)—"A fair production of its kind and a better box office attraction. I consider one picture a year of this class sufficient for any theater."—W. A. Peterson, Scenic Theater, Mt. Vernon, S. D.

**Sally in a Hurry,** with Lillian Walker (Vitagraph)—"Just a fair production, that's all."—W. A. Peterson, Scenic Theater, Mt. Vernon, S. D.

**The Call of Her People,** with Ethel Barrymore (Metro)—"Released as a special, equal to an ordinary release. Star good but not for the part she played."—Third Street Theater, Easton, Pa.

**The Highway of Hope,** with Kathlyn Williams and House Peters (Paramount)—"Picture very good; pleased the audience immensely."—Martin Saxe, Knickerbocker Theater, Chicago, Ill.

**The Highway of Hope,** with Kathlyn Williams (Paramount)—"A fair show. Stars good with fair drawing power."—Third Street Theater, Easton, Pa.

**The Marcellini Millions,** with Geo. Beban (Paramount)—"The star is good but does not draw for us."—Third Street Theater, Easton, Pa.

**The Marcellini Millions,** with George Beban

(Paramount)—"Picture good, star good, but Mr. Beban does not draw."—Martin Saxe, Knickerbocker Theater, Chicago, Ill.

**A Poor Little Rich Girl,** with Mary Pickford (Artcraft)—"A very good story with beautiful settings but not the kind of a play for Mary Pickford. She did not prove a strong drawing card."—Harry Tague, Ashland Theater.—*In middle class neighborhood.*

**The Promise,** with Harold Lockwood (Metro)—"A very good picture. I ran this on a Sunday and it went over good."—Chris C. Taylor, Rialto Theater, Kewanee, Ill.

**The Barricade,** with Mabel Taliaferro (Metro)—"The star is not known, but the story is good."—Chris C. Taylor, Rialto Theater, Kewanee, Ill.

**The Victoria Cross,** with Lou Tellegan (Paramount)—"Plenty of action makes this go over good."—Chris C. Taylor, Rialto Theater, Kewanee, Ill.

**The Page Mystery,** with Carlyle Blackwell (World)—"A good picture."—Chris C. Taylor, Rialto Theater, Kewanee, Ill.

**The Aryan,** with William S. Hart (Triangle)—"Reissue, the picture is very good. It pleased the audience and did remarkable business for the weather."—Martin Saxe, Knickerbocker Theater, Chicago, Ill.

**Periwinkle,** with Mary Miles Minter (Mutual)—"Picture fair, star worked good, did not draw very well."—Martin Saxe, Knickerbocker Theater, Chicago, Ill.

**Her Better Self,** with Pauline Frederick (Paramount)—"Picture good, star good, business good."—Martin Saxe, Knickerbocker Theater.

**The Undying Flame,** with Olga Petrova (Paramount)—"Picture good, star good, business fair."—Martin Saxe, Knickerbocker Theater.

**The Divorce Game,** with Alice Brady (World)—"On account of its name and Alice Brady starring in it this picture was a very good drawing card."—Martin Saxe, Knickerbocker Theater.

**The Argyle Case,** with Robert Warwick (Selznick)—"Star good but no drawing power; picture excellent, fair business."—Joseph Goodwin, American Theater, 910 Manhattan Ave., Brooklyn, New York.

**Mothers of France,** with Sarah Bernhardt (World)—"Bad weather kept the crowds away, picture and star good."—Joseph Goodwin, American Theater, 910 Manhattan Ave., Brooklyn, New York.

**Her Greatest Love,** with Theda Bara (Fox)—"Fair business for two days. Star draws a good crowd, picture fair."—Joseph Goodwin, American Theater, 910 Manhattan Ave., Brooklyn, New York.

**Atonement,** with Regina Badet (World)—"Picture excellent, business only fair because the star is not known."—Joseph Goodwin, American Theater, 910 Manhattan Ave., Brooklyn, New York.

**The End of the Trail,** with William Farnum (Fox)—"An excellent production, audience was more than pleased."—L. H. O'Donnell, Grand Opera House, Washington, Ind.

**The Promise,** with Harold Lockwood (Metro)—"A very good picture full of beautiful outdoor scenes. We ran this picture on a rainy night, yet we had a good house."—C. C. Hubert, Newark Opera House, Newark, Del.—*College town.*

**The Spider,** with Pauline Frederick (Paramount)—"A remarkable picture. This star is always good and draws well here."—C. C. Hubert, Newark Opera House, Newark, Del.—*College town.*

**Burton Holmes Travelogues** (Paramount)—"These pictures are liked by many and we have patrons that say that they would pay 50c to $1.00 rather than miss any of them."—Ezra Rhodes, La Salle Theater, South Bend, Ind.

**Alien Souls** (Paramount)—"This is a wonderful story and it is well handled. It pleased every one."—Lyric Theater, Morrison, Ill.

**The Bottle Imp** (Paramount)—"This is a bully story and the photography and settings are great."—Muse Theater, Omaha, Neb.

**Environment,** with Mary Miles Minter (American Mutual)—"I want to say that this picture was one of the best we ever played."—C. W. Wonderly, Wonderly Theater, LaJunta, Colo.

**The Greater Woman,** with Marjorie Rambeau (Mutual)—"The star is very good. You may tell your readers that they need not fear to book this kind of show."—Jack Marx, Orpheum Theater, Clarksburg, Va.

## "Little Bobby" to Have New Boss

Charles Seay, formerly director for Edison, and until recently a writer of state rights scenarios, has been engaged by Greater Vitagraph to direct little Bobby Connelly. He succeeds Wesley Ruggles, who has been drafted to direct Blue Ribbon features.

Mr. Ruggles, who left Keystone to join Vitagraph a few months ago, was placed in charge of the "Bobby Series," the new feature in which Vitagraph's boy will be featured this fall. Mr. Ruggles worked with Syd Chaplin and Charlie Chaplin while he was with Keystone. A young man himself and a splendid director, Mr. Ruggles was chosen to direct Bobby and carried the little fellow through four of the five pictures that have been completed.

It has not been decided who Mr. Ruggles will direct among the more mature stars, but it is probable that he will take charge of Mildred Manning.

Mr. Seay began work with Bobby Connelly the latter part of last week, and he will carry him through the last five pictures of the "Bobby Series." He and Bobby already are fast friends and Andre Roosevelt, production manager for Vitagraph, thinks they are a good combination. During his connection with the Edison company, Mr. Seay produced a number of "kid" features and he is also known as the director of "A Daughter of the Sea," "Within the Enemy's Lines," and "Fantasma."

Mr. Seay is a native of Atlanta, and a graduate of the University of Sewanee, Tennessee.

# WAR COMMITTE APPOINTED

**National Association Head Names Committee to Handle All Matters in Which Pictures Can Be Used to Help Government**

Following up the splendid work that it has been doing for Uncle Sam in connection with the Liberty Loan, the National Association of the Motion Picture Industry is planning to continue in co-operation with the Federal Government throughout the period of the war.

To this end President William A. Brady of the National Association appointed a special committee, to be known as the War Co-operation Committee, to handle all matters in which the motion picture can be used to further the interest of the American government in the world war. Cable arrangements were made with D. W. Griffith, the American director, now in Europe, who has been doing special work for the British and French governments, to hurry back to this country and assume the chairmanship of the new committee. Other motion picture interests are represented on the committee by William L. Sherrill, vice-chairman, Frohman Amusement Corporation; Arthur S. Friend, Famous Players-Lasky Corporation; Richard A. Rowland, Metro Pictures Corporation; P. A. Powers, Universal Film Manufacturing Company; John R. Freuler, Mutual Film Corporation, Chicago; Ricord Gradwell, World Film Corporation; J. A. Berst, Pathe Exchange; Walter W. Irwin, Vitagraph, V. L. S. E.; W. R. Rothacker, Rothacker Film Manufacturing Company, Chicago; S. A. Lynch, Triangle Distributing Company; J. E. Brulatour, Eastman Films; J. H. Hallberg, United Equipment Corporation; Walter J. Moore, H. C. Miner Lithographing Company; Arthur James, president, Associated Motion Picture Advertisers; Lee A. Ochs, president, National Exhibitors' League of America; Samuel H. Trigger, president, Manhattan Local Exhibitors' League; Louis F. Blumenthal, Auditorium Theater, Jersey City, N. J., and Louis L. Levine, Regent Theater, Brooklyn.

This committee will have its first work in conjunction with Chairman George Creel of the Committee on Public Information, which was recently named by President Wilson to look after this important phase of the matter. Mr. Creel is represented by Kendall Banning, who is in charge of the Division of Motion Pictures for the government's committee.

The purpose of the body of men selected by Mr. Brady is to devise working plans and to be prepared to furnish whatever aid the motion picture interests of the country can put forth to meet such emergencies as the war will bring out and to organize the picture interests of the country in whatever work the federal authorities think they will be useful. The committee is to remain in force as long as the war situation makes it necessary.

The first meeting was held at the offices of the National Association in the Times building June 15, at which time Chairman Creel outlined the purposes of the committee.

---

J. Ellsworth Gross of the A B C studios has just completed "A Trip to Mother Gooseland," a remarkably interesting one-reel subject built by the American Bioscope Corporation for the United Cereal Mills, Ltd., and their product, Washington Crisps.

## Oklahoma League Elects Delegates

The Motion Picture Exhibitors' League of Oklahoma held a special meeting June 19 at the Lee Huckins Hotel, Oklahoma City, for the purpose of electing delegates to the Chicago Convention in July. Fred J. Herrington, national organizer, was present. An enthusiastic gathering of forty of the leading exhibitors of the state voted to send the following delegates to the Chicago Convention uninstructed:

President A. B. Moonand, of Shawnee; Secretary L. W. Brophy, of Muskogee; S. H. Jones, of Altus; John Feeney, of Okmulgee; Thomas H. Boland, of Oklahoma City; J. L. Olive, of Chickasha; John Slocum, of Mangum. The following alternates were also chosen: J. H. Molder, of Sapulpa; Maurice Lowenstein, of Oklahoma City; J. S. Clayman, of Cushing; J. L. Carr, of Kingsfisher, and H. W. McCall, of Oklahoma City.

The exhibitors feel that this meeting marks the opening of a greater Oklahoma League, as the members voted to pay all expenses of their president and secretary to the Chicago Convention. This is the first instance where the Oklahoma League has paid the expenses of its officers to attend a national convention.

All the leading cities of the state were represented. Resolutions were passed commending the Oklahoma senators at Washington, P. W. Wells, president of the North Carolina League; C. W. Meighan, president of the Oregon League; G. C. Warner, president of the South Carolina League; Mr. Sams, attorney for the North Carolina League, and Wm. P. Fox, of New York, for the efficient work performed in having the war tax set aside, and leaving the poor man's amusement, the Motion Picture Theater, to escape further taxation.

## Join Civic Organization

At a well-attended meeting of the Associated Motion Picture Exhibitors of Brooklyn and Long Island, held June 9 at the Triangle Theater, it was decided that the wisest thing that organization could do was to affiliate itself with the central civic body of the city.

It was pointed out that one of the reasons why the exhibitors always found themselves floundering in abuse and were never recognized as a component and necessary part of the city, was because of their inactivity in civic affairs. That the joining hands with the various civic organizations would be of invaluable help to the exhibitors as a whole was conceded by all.

The affiliation with this civic body it is hoped will tend to encourage co-operation between the people and the exhibitors. The exhibitor has never been considered a part of the city's business organizations and by this move a union between the two interests will be brought about. The screens of the various theaters could be used to promote large civic movements that will be a benefit to all, and in return the exhibitors can demand proper recognition and can get the absolute help of the civic bodies against any pernicious and disastrous proposed legislation. The benefits to be derived from an affiliation of this kind are manifold.

The organization appointed the following as its representatives on the directors' board of the civic body: Mr. Grossman, Mr. Lane, Mr. Harring, Mr. Brandt and Mr. Levine. William Brandt, Louis L. Levine, John Manheimer, Samuel Berman and Ben Title were the delegates chosen to represent Brooklyn exhibitors at the Chicago National Convention.

## Pin Plays Important Part

In the twelfth chapter of "The Railroad Raiders," "A Fight for a Franchise," Helen Holmes proves the old adage that "it takes a crook to catch a crook." Burke has proven himself an unscrupulous villain all



*Helen Holmes in chapter 13 of "The Railroad Raiders."*

through the story, and although Helen and Roy Wilson have tried to prove his underhand dealings, they have never been able to trap him. When, therefore, they want to change the contract for the franchise into Copper City which Burke carries in his pocket, Helen goes to police headquarters and asks for a clever pickpocket to do the deed for them, and Lightfingered Tom is allowed to go with them.

Although Lightfingered Tom is a professional, the trick which he plays looks very easy. It is the first one which undoubtedly would occur to any small boy—sticking a pin into Burke's back. It worked beautifully, however, for Burke takes off his coat in his frantic search for the pricking point and Tom snatches the opportunity to change the contracts.

## Marguerite, the Amazon

When the Famous Players-Lasky Corporation made its announcement that August 5 would mark the inauguration of an open-booking policy, there was embodied in the announcement a statement to the effect that one of the first productions under this new system was to be an adaptation of Sir Arthur Wing Pinero's "The Amazons," starring Marguerite Clark.

Though the spirit of the stage version of Pinero's play has been adhered to in the adaptation, certain minor changes have been introduced.

Those who are familiar with the play will recall that "The Amazons" concerns the remarkable history of the Marchioness of Castlejordan and her three delightful daughters, each one of whom is both a source of joy and sorrow to the Marchioness. Though she loves the daughters with all her heart, it is a subject of bitter anguish to her that they were girls instead of boys, and it is her obsession to make them as boyish as possible. To that end she endeavors to dress them almost exclusively in boys' clothes to instill into their feminine hearts as much of the masculine as a continued association with manish sports is capable of accomplishing.

The gymnasium in the Castlejordan home furnishes the setting for some of the most interesting and most delightfully comic scenes in the original play. For four weeks a portion of the Famous Players studio has been given over to the huge gymnasium setting, where Miss Clark and the other members of her cast have been hard at work upon these comic and near-serious episodes. During the course of the production Miss Clark is found using all the various pieces of apparatus which constitute a gymnasium equipment, among them flying trapeze, chest weights, rowing machines, dumb-bells and flying rings.

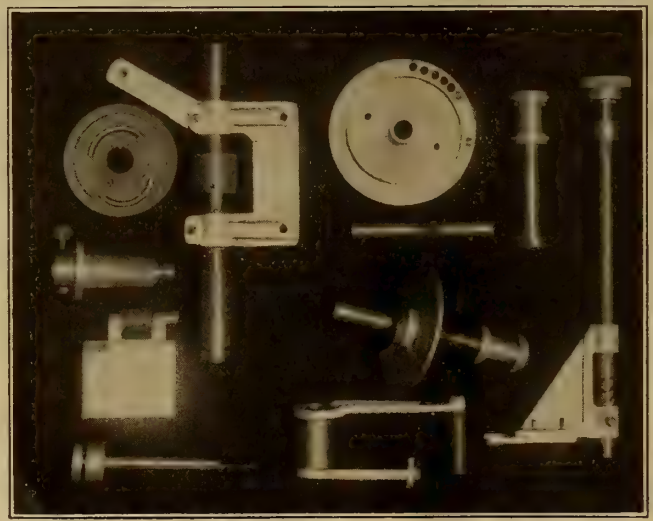
The escapades of Tommy (Marguerite Clark) upon her escape to London and her efforts to conceal her feminine self beneath a mannish costume, and her panic when she suddenly plunges into the limelight by an impetuous act, form other interesting episodes in the picture.

## New Projection Machine

A new portable projector has made its appearance. This is a simple, light and well-constructed machine, which has just been put out by Lockhart & Ord of Toronto, Canada. It is known as the Lockord "Silent" Animatoscope.

F. R. Lockhart called at MOTOGRAPHY's office a short time ago and gave a demonstration of the machine. It is very simple, light, and appears to be practical and durable. The accompanying illustration shows the total of its simple working parts. The machine has a cam-actuated lever-intermittent movement, said lever movement carrying a roller bearing on the film beneath the gate. This method of moving the film through the gate is said to be more practical and less liable to injure the film than any type of intermittent sprocket or claw. The action used in the Lockord machine is not in any sense a "beater" action. It is expected that the Lockord machine can be manufactured for sale at $125 or less. Among its other advantages is the following:

The actuating cam can be so proportioned in its outline as to give any desired ratio of the period of motion to the period of rest of the film in the aperture gate. For example, the ratio of 1 to 4 and 1 to 6, employed in existing types of action, can, by the employment of this new action, be readily increased to the ratio of 1 to 8 or still greater ratios at will. The impossibility of altering the ratios of existing types is well known.



*The sum total of the working parts of the new Lockord portable projector.*

# Leagues Elect Convention Delegates

## BIG NATIONAL SHOW AT CHICAGO, JULY 14 TO 22, ATTRACTS ALL TRADE

EXHIBITORS' leagues all over the country are busy electing delegates for the big Chicago convention to be held July 14 to 22. Among those who have elected representatives to be sent to the Seventh National Show are the New Jersey league, the Oklahoma, the Maryland, the Brooklyn, the Nebraska, the California and the North Carolina. These are only a few of the leagues which will be represented at the big convention and exposition. It is estimated that there will be fifteen new branches of the M. P. E. L. of America represented.

### *Uninstructed Delegates Coming*

A letter from L. W. Brophy, secretary of the Oklahoma league, states that a very enthusiastic meeting was held when forty of the leading exhibitors of the state voted to send twelve delegates to the Chicago convention. All of them will be uninstructed.

This is only one example of the interest that is now developing the country over in the biggest motion picture event of the year. Not only the sessions of the convention, where a large number of vital questions will come up for discussion and settlement, but also the exposition and displays by the leading manufacturers, along with visits by the stars—all this and the other entertainments, are also of keen interest to progressive exhibitors.

There are only two more weeks before the opening gun of the Seventh National Convention and Exposition will be fired. The trenches are all in first class order and the prediction of the wise ones is—"*some* Convention."

### *President Encourages Convention*

Some few of the friends of the league have wondered if the Convention should be held this year, on account of the war. In answer we refer them to President Wilson's letter, under date of June 17, to the New York Merchants and Mfg. Exchange in reply to E. P. Ritter, who asked if there should be any attempt to do away with business and commercial conventions, and which reads as follows: "In reply to your letter of June 4, allow me to say that I not only see no reason why commercial conventions should be omitted during the war and should regret to see any instrumentality neglected which has proved serviceable in stimulating business and facilitating its process. This is not only not a time to allow any slowing up of business but is a time when every sensible process of stimulation should be used."

The Chicago Branch of the Motion Picture Exhibitors' League has quite a job on its hands to put over the big Exposition but they are always willing to take on a little more work, for the working days in the Windy City are twenty-four hours long. They were lined up with all the state officers last week in Springfield, Illinois, and finally killed the censorship bill before the legislature.

Arrangements have been made with the Hotel Morrison, Chicago, the latest and most modern hotel, located at Clark and Madison streets, for the official headquarters of the Convention. All delegates should write or wire for reservation, as the management wants to place them where they will be well satisfied.

The big banquet will be held July 19, and the night of July 20 the hotel turns over the beautiful new Terrace Gardens with special entertainment to the Motion Picture Exhibitors' League.

A. L. Randall Company, importers and manufacturers, have taken a $1,200 space at the Exposition and also have made a contract to decorate the Coliseum.

The Sunshine Film Corporation, although only a new producing company, has shown its progressive spirit by taking space in the Exposition. "We are very glad of this opportunity to meet the exhibitors," was the way one of the Sunshine officials put it, "and only wish we could spend thousands instead of hundreds with you."

### *Many Stars to Shine*

R. O. Proctor, the fat and happy representative of Art Dramas, has promised Jean Sothern and Alma Hanlon for Art Dramas day at the Exposition.

Mutual day will be one to be long remembered. Charlie Chaplin, Mary Miles Minter, Helen Holmes and other Mutual stars will be present.

B. W. Aarensen, under whose personal direction are several "Stars" authorizes the announcement that Francis X. Bushman, Beverly Bayne, Harold Lockwood and Henry B. Walthall will be present at the Exposition. Metro will have a big booth and the Metro-Bushman-Bayne day will be one of the most popular of the Show.

Alice Brady will be present on World-Alice Brady day.

The Committee is working hard on the Red Cross booth and hopes that the stars will send some small article to be placed in the booth and auctioned off by some of the attending stars.

---

## Clarence Caine Dead

Clarence J. Caine, formerly associate editor of MOTOGRAPHY, died Thursday, June 21, at Los Angeles, California, after a lingering illness. He entered the trade paper field after serving his newspaper apprenticeship on the *Milwaukee Journal,* with which publication he rose to full charge of an ambitious motion picture section. He worked faithfully and exceedingly well for MOTOGRAPHY's interest; an experience which fitted him for the handling of publicity work for the Selig Polyscope Company in Chicago. From that position he was called to New York to take care of Street and Smith's popular motion picture publication. He returned to Chicago to start his optimistic struggle against constantly failing health, and finally went to the Coast last winter in the hope of regaining his strength.

Everybody who knew Clarence liked him, and predicted a brilliant career for him. He leaves a bereaved mother and a host of sorrowing friends. His body was returned to Milwaukee for burial.

---

Universal Director Ruth Ann Baldwin is making rapid progress toward the completion of a five-reel feature, "The Rose Garden Husband."

# PARALTA PLANS REVISED

**Kerrigan and Barriscale to Work Under Same Roof—Kane Decides One Big Studio Better than Two Smaller Ones**

When the Bessie Barriscale Feature Corporation and the J. Warren Kerrigan Producing Company were formed to release their special productions through Paralta plays, it was the intention of the management of these stars to provide each with a separate studio, staff and company.



*Robert T. Kane, vice-president Paralta Plays, Inc.*

Robert T. Kane, vice-president of Paralta Plays, was identified with these responsibilities and went to Los Angeles and established offices in that city. On consultation with architects and builders he found labor and material were so high that the erection of separate studios would be inadvisable.

He then considered the lease of two separate establishments. When he figured the cost of double rentals and operating charges, he became convinced that it would be much more advantageous to secure an extraordinarily large studio which could be adapted to the use of both companies.

He then obtained an option on the Clune Studios at Hollywood, which comprised several buildings with grounds of 18 acres. After consideration by Miss Barriscale, Mr. Kerrigan and all concerned, it was decided, in view of the possible great economy, that this studio should be taken by Paralta and let jointly to the Barriscale and Kerrigan companies.

The Clune Studios became Paralta Studios the latter part of May. Since that time alterations, reconstructions and the building of new structures have been rapidly progressing, until today they are considered among the most complete in the land.

To meet the requirements of proposed future production on an unusually large scale, the building of a special indoor stage has been begun. It will be thoroughly equipped with the latest and most efficient electrical system. It will measure 50 by 200 feet and will have a height of 24 feet in the clear, which will permit photography of unusually large interiors. The dressing-room facilities afforded each star consist of a suite of three rooms and bath. These apartments are well furnished and provided with every requirement and luxury that can possibly be desired.

Today the buildings and appurtenances are all so allotted and arranged that each company has practically the accommodations of a separate studio. The work of both "A Man's Man" and "Rose o' Paradise" is being carried on separately and systematically without one in any way inconveniencing the other.

By this policy Paralta has not only eliminated the financial waste to the Kerrigan and Barriscale companies of maintaining separate establishments, but it has, by combining the executive staffs, brought about a situation which will save thousands of dollars each month in salaries and other expenses.

Mr. Kane figured to retain but one joint studio manager and art and technical director. This position is held by Robert Brunton, who is the executive head of the Paralta Studios, representing all interests.

Oscar Apfel is director for Mr. Kerrigan and James Young now holds this position for Miss Barriscale.

Mr. Kane's organization of these joint studios for the Kerrigan and Barriscale companies has proved very gratifying to all concerned, for it will result not only in the saving of large sums of money annually to each corporation, but it gives to each star and company wider facilities in every way than could have been secured in smaller separate studios.

## Theater Owners Association Formed

At a snappy meeting held in Chicago June 22 a number of theater owners of that city and surrounding territory held a "get-together" and laid plans for the formation of a new society, to be known as the Motion Picture Theater Owners' Association of Illinois.

H. Schoenstadt, of Schoenstadt & Sons, Chicago, temporary chairman of the meeting, declared that the new organization would apply for a charter immediately and hold its election of permanent officers as soon as the National League took them in as an affiliated body.

"If," he said, "they should refuse to grant us a charter we will continue anyway as an independent body. This is an association of theater owners, not managers.

"We have adopted the slogan of 'All for one and one for all,' and we are going to co-operate with producers and exchange men and support every progressive measure which will really advance the moving picture theater."

## "Sunset Features" Coming

General Film will soon be able to meet the demand of its exhibitors for four-reel feature releases with a list of ten or more splendid subjects.

The new four-reel subjects will be known to the trade as "Sunset Features." Each of the subjects will be a drama, and each one will be intended to stand upon its merits as a story. Stories altogether of action, adventure and mystery have been chosen.

Well known and popular stars will be seen in each of the Sunset Features. Among these may be named Ruth Roland, Margaret Landis, Ethel Ritchie, Vola Vale, Katherine Kirkham, Henry King, Neil Hardin, Philo MacCullough and R. Henry Gray.

An announcement of the titles and time of release will shortly be made.

It is pointed out that with the Sunset Features available, exhibitors can book their whole show from General Film, something that has been desired by them for a long time and which General Film has wished to afford them. The matter was deferred until a highly desirable list of longer feature releases could be insured to offer alongside of the many first-class short length features purveyed by the company.

PAUL H. WOODRUFF, Editor
ARTHUR E. CURTIS, Associate Editor

NEW YORK OFFICE: 1022 LONGACRE BUILDING, Forty-second Street and Broadway Telephone Bryant 7030
CHARLES R. CONDON, Eastern Representative

LOS ANGELES OFFICE: 6035 HOLLYWOOD BLVD.
MABEL CONDON, Western Representative

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy.

Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY
THE MOTION PICTURE TRADE JOURNAL
PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
E. R. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS
Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

SUBSCRIPTION PRICE
Per Year $3.00

| | |
|---|---|
| Canada | Per year $4.00 |
| Foreign | Per year 5.00 |
| Single copy | .15 |

NOTICE TO SUBSCRIBERS
REMITTANCES—Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVIII CHICAGO, JULY 7, 1917 Number 1

# Make It a Reorganization Convention

IT is customary, when a trade convention is less than three weeks away, to tell about the oversubscribing for exhibition space and the enthusiastic co-operation of the producers. This year the enthusiasm has not yet become sufficiently conspicuous to realize all the hopes of the management. There are still a few days left, and the American race has a reputation for last-minute decisions. But it would not surprise us any to find several prominent producing companies missing from the final layout of the Coliseum floor.

The war is a convenient explanation for any unusual conditions this year, and one that is readily accepted. Some of the leading industrial associations have canceled their annual conventions, despite President Wilson's word to go ahead. But we doubt if the war really has anything to do with the apparent failure of some of the picture makers to warm up to the exposition.

If we were asked to lay our finger on a possible source of dissatisfaction, we would say that there has been too much talk about exposition conduct. Charges and counter-charges have flown back and forth, with no visible effect upon those directly concerned, but with a very substantial effect upon the sympathies of the trade. We hope the 1917 event manages to clear the atmosphere.

We are drawing a line of distinction between the exposition and the League convention. We anticipate and hope for a big convention attendance and a history-making session. The League needs some history-making action right now. The more radical the action is, and the more changes it accomplishes, the better the result will be.

The League during the last year has not lived up to expectations. There has been considerable activity within its ranks, but the motion has been mostly up and down rather than forward. The best thing we can say for the League as it is now organized is that it demonstrates beautifully the dominance of an organized minority over a passive majority. Numerically, as compared with the total exhibiting body, the membership of the League is a joke. Yet it makes enough noise to be accepted as the representative voice of fifteen thousand exhibitors.

As we have repeatedly pointed out, the fact that the League membership is insignificant is not the League's fault; it is the exhibitors' fault. It is an association for picture theater men, with most of the picture theater men left out. We have advised them to come in and make it over if they don't like it the way it is. It would not take many new members to vote the whole executive staff out of office—if that seemed desirable—and put in a new one.

But the exhibitors remain passive and indifferent. They will not even undertake to organize a new national body. We have never advised that, because the foundation on which the League is built should be sufficient for a new superstructure. But if it requires the mental stimulus of a new organization to wake them up, someone had better start working on one.

Those who are friends of the League may resent this attitude. We can only maintain that we, too, are friends of the League—such good friends that it distresses us to see it work-

ing to no purpose. We are sorry to see it ignored by almost all the exhibitors of this country, when we know how badly they need an association. And we still think the League is sufficient for its purpose—a sufficient framework on which to build a powerful organization of nation-wide scope.

For that is all it is now—a framework; a skeleton. It can be little more than that until it numbers on its membership roll at least one exhibitor in four the country over. Evidently what the League needs most of all is a real organizer—not a political machine builder, but a plain man who can show the small exhibitors why membership is necessary to his best interests.

We hope the convention starting July 14 will put some of the things on the way to accomplishment that have been neglected so far. That we confidently expect any far-reaching upheaval we hesitate to say; but it may come. But the League's friends cannot look for better conditions unless they do their part to make them better. Every picture man who can possibly come to the convention should come now if ever. The League needs the vote of every exhibitor—needs his presence on the convention floor and his voice in the proceedings. The big, strong, thoroughly representative organization may not need an appeal to its constituency; an organization numerically as feeble as the League needs all the appeal that can be made and all the help that can be given it.

## Abolishing the Advance Deposit System

EXHIBITORS who favor the abolishment of the advance deposit system (and that probably includes a majority of them) will derive a great deal of satisfaction from this week's announcement by a leading distributor. This concern, whose statement appears on other pages, is about to abandon the whole deposit principle, merely reserving a reasonable period of time for the necessarily large volume of accounting demanded by the action.

The greatest objection to the advance deposit plan was that it tied up, in the aggregate, a very large sum of exhibitors' money. The fact that such deposits were, in most cases, technically unsecured was less important than their removal from circulation.

It may be said, however, that a good many exhibitors questioned whether their money was really out of circulation; whether it was not being used, secretly and without sanction, for the financing of producing operations. This, indeed, if the less weighty, was the most loudly discussed objection of all. Such use of the impounded funds being entirely possible, it was mentally but a step to the belief that it was current practice. No doubt the distributors using the system were properly above suspicion; but an exhibitor with his indignation aroused suspects whom he pleases. The result certainly did not make for the establishment of good will.

The discontinuance of the deposit plan automatically demonstrates that the funds ready to be returned to their owners were merely held in escrow, and not put to improper use. The concern that tried to make working capital of them would have some difficulty in redistributing them.

From the distributor's viewpoint the deposit plan has many advantages. It not only practically assures the customer's allegiance, but guarantees that his bills will be paid. Furthermore, its success is an earmark of quality—since it indicates a demand for its particular brand of pictures.

No producer or distributor of low-grade films could induce exhibitors to hand him their money in advance as a regular practice. And it may be said also that not all exhibitors object to the deposit. The theater owner who can afford it, and whose competitor cannot afford it, does not look wholly with displeasure on the opportunity to take advantage of the situation.

All the more praise, then, to the enterprising eliminator of the deposit system. It is not its advantage or disadvantage to one part of the business which decides its usefulness, but its effect upon the whole industry. He who discards what is bad for the business, even though it be good for himself, establishes good will that is worth more than insurance.

# Irwin Wins Against Kalem

## COMPLEX CASE INVOLVING GENERAL, FOX AND PATENTS COMPANY

WALTER W. IRWIN, general manager of V. L. S. E., in his private capacity as an attorney, on June 21 obtained a verdict for $3,000, with interest, his total claim against the Kalem Company, representing the Kalem Company's share of a charge of $30,000 against ten companies for professional services in bringing about a settlement of the case of William Fox's Greater New York Film Rental Company against the Patents Company, the General Film Company, the licensed manufacturers and of several other cases instituted by Mr. Fox.

The Kalem Company, as one of the component parts of the General Film Company, was one of the defendants in the Fox suit. Frank J. Marion, as president of the Kalem Company, had refused to recognize Mr. Irwin's claim for legal services. Other defendants in the suit had recognized Mr. Irwin's claim as moderate and just but the Kalem Company took the position that Mr. Irwin, as general counsel for the Vitagraph Company of America, which also was one of the defendants, was not entitled to a professional fee from the Kalem Company.

The victory of Mr. Irwin, which assures him of his belated professional charge of $3,000, with interest and cost of the action, is a direct aftermath of the vigorous fight conducted by William Fox, as owner of the Greater New York Film Rental Company against the Patents Company, the General Film Company and the companies comprising the General Film Company.

Film circles will recall vividly the fight waged by William Fox against the General Film Company in which Mr. Fox brought several suits against the General Film Company and the manufacturers comprising it. These suits were instituted under the Sherman Anti Trust act and demanded damages totaling a tremendous sum.

These suits underwent the usual delays of the law but, after several years, reached the point where they were about to be tried.

It was conceded by all concerned that a settlement out of court would be much preferable to having the actions go to trial. However, there was one great hinderance to any settlement. Each of the defendant companies, going to make up the General Film Company, had its individual attorney.

G. S. Rogers, of the legal firm of Rogers and Rogers, represented Mr. Fox. Mr. Rogers, in behalf of his client, was willing to consider a settlement out of court, but he said such a settlement was impossible so long as there were so many attorneys representing the various defendants, no one of whom possessed the confidence of all the defendants, and of the plaintiff.

After making this explanation Mr. Rogers declared that he would not seriously enter into negotiations unless the same could be conducted by one man representing all of the defendants, and a man in whom Mr. Rogers had absolute confidence.

It was at this point that Mr. Irwin came into the negotiations. At the time he was general counsel for the Vitagraph Company of America as well as general manager of V. L. S. E., and was one of the few lawyers with an intimate knowledge of the motion picture business. His name was suggested to Mr. Rogers as the possible legal representative of all of the defendants, who might be able to affect a settlement.

Negotiations were opened for the settlement of the case.

Eventuaally Mr. Irwin was made an attorney of record. For several months he worked night and day holding numerous meetings with Mr. Rogers. At some of these meetings which lasted all night, Mr. Irwin was accompanied by Albert E. Smith, president of the Vitagraph Company of America, which was interested in the outcome as one of the defendants, while Mr. Rogers was accompanied by Mr. Fox.

Negotiations were opened and broken off. On several occasions it appeared as if a settlement was impossible. The termination of the meetings was abrupt. First one side would refuse to concede a point and then the other side would be equally stubborn.

Whenever the negotiations were broken off Mr. Irwin and Mr. Smith would succeed in reopening them. Eventually satisfactory terms of settlement were reached. Mr. Irwin finally arranged the settlement of the cases on January 20, 1916, after a continuous session lasting from 11 a. m., on June 19, until 6 a. m., on January 20.

Upon the successful completion of the negotiations Mr. Irwin notified the defendants at a meeting of the General Film Company that his charge for legal services to the defendants were $30,000 apportioned $3,000 to each of the ten defendants. This was considered reasonable when all the facts and circumstances of the settlement were taken into consideration.

Following the settlement of the case Mr. Irwin made an effort to collect $3,000, the pro rata share of the legal charges, from the Kalem Company but was met with a refusal. This refusal was based on the statement of President Marion that while Mr. Irwin had negotiated and consummated the settlement in which the Kalem Company participated yet he had not been retained by the Kalem Company but was working solely for the Vitagraph Company.

Unable to collect the amount due him in any other manner Mr. Irwin brought suit against the Kalem Company. The suit was called on June 19, in the Supreme Court, sitting in New York County, and was heard by Judge Platzek and a jury for two and one-half days, during which time Mr. Irwin detailed his efforts which finally succeeded in consummating the settlement.

A jury verdict for the full amount of a lawyer's bill is almost unprecedented but notwithstanding the jury in the case of W. W. Irwin against the Kalem Company, was out but ten minutes returning a verdict for the full amount asked with interest from the time the claim originally was due.

Frank J. Marion, president of the Kalem Company, appeared as a witness to combat the claim. He underwent an unmerciful cross examination at the hands of Max D. Steuer, attorney for Mr. Irwin. Other witnesses for the Kalem Company were former Judge Moone of Philadelphia, Charles F. Kingsley and Vice-President Wilson of the Edison Company.

## American Shipment to London

The pyramid of export cases ready for shipment to London shown in the accompanying illustration gives an inkling of William Russell's popularity in the British




*One day's shipment of films from the American Film Company to London. A. E. St. Leger, the demon shipping clerk, is also present.*

capital. Each one of the eighteen containers is packed with six prints of five-act dramas featuring the athletic star.

The American Company enjoys a large foreign trade and daily makes heavy shipments from its Chicago laboratories to all sections of the globe. The export trade has not been curtailed by war-time hazards.

## MARRED FILMS TO GO

**W. K. Hedwig Tells of Allenbaugh Process—Says It Spells Doom of Rainstorm Films and Eye Torture**

According to one noteworthy authority, the hazy, scratched, flaky film is gone forever. In the future the exchangeman will be able to get his money out of the film before it has reached this stage, while the exhibitor will not be annoyed, irritated and embarrassed by showing a picture to his patrons which should be in the junk heap. This has been made possible through the invention of the "Allenbaugh Process," which has just been perfected by Major O. J. Allenbaugh and adopted by the Hedwig Laboratories.

"Exchanges and exhibitors for years have sent film back to the manufacturer complaining that the chemicals and acids used on the film destroyed the picture after the first few runs," says W. K. Hedwig. "This complaint is absolutely ridiculous, at least in the majority of cases, for all films contain a certain amount of moisture which cannot be eliminated during the process of drying, and when such films are used on projection machines, not specially equipped for running them, the emulsion accumulates in the tension springs to such an extent that it forms a sharp, hard edge which cuts the sprocket holes almost through in the first and second run.

"For years we have tried to overcome this by trying various hardening processes which were applied to the film during the time of manufacture, but none of them proved successful.

"One great trouble found by experimenting with various hardening processes was that the emulsion which was treated with excess hardening after a short while began to peel from the celluloid, making the film also useless. The 'Allenbaugh Process' takes care of both of the above mentioned troubles. It does not harden the celluloid nor the emulsion, but leaves the film pliable.

"We found by joining one reel consisting of five hundred feet of film treated by the 'Allenbaugh Process' and five hundred feet of untreated film that the life of the treated part was one hundred per cent longer than the other. There was not a single mark on the treated film and the untreated film showed them after the first few runs.

"I feel that a great service is being performed for the exhibitor and the public, for there need be no more film thrown on the screen in which the picture is hidden in a veritable rainstorm of mars and blotches. The exchangeman in the future will be able to get his money out of his film before it becomes scratched and marred, and the public will not have to look at nor sit through bad, eye-straining pictures."

## Ferguson Picture Started

At the Famous-Lasky studios in Fort Lee, Director Maurice Tourneur has been extremely active during the past two weeks supervising the erection of various gigantic sets, the largest ever built at this big plant. In addition to this a complete Arabian village has sprung up in New Jersey with its transplanted palms, its camels, fleet-footed horses and dark-skinned people. These preparations were completed June 24 and on the morning of June 25 the initial scenes were filmed for Elsie Ferguson's first Artcraft picture, "Barbary Sheep." Miss Ferguson will not commence work on this picture until next week, however, inasmuch as she does not appear in the initial scenes now being filmed.

Maurice Tourneur, in speaking of "Barbary Sheep," said: "I am particularly enthusiastic perhaps, because of the fact that I spent many months in the northern part of Africa where this tale is staged and am familiar with the unique atmosphere with which the story deals. It blends with the wonderful setting the lives of a young English nobleman and his wife and a handsome Arab army officer, who plays his seductive arts upon the heroine while her husband is absent. The story is charged with the heat, passion and swift action that befit a daring romance of Algeria. We hope to show the patrons of the screen something new in the way of a swift moving subject staged with every facility of modern film technique and disclosing the talent of one of the greatest artists of the high-class drama."

## "The Garden" Selling

The Selig Polyscope Company announces additional sales of territorial rights for "The Garden of Allah," the Selig drama written by Robert Hichens, and featuring Helen Ware supported by Thomas Santschi. The Hy-Art Masterplays Company, Penn avenue at Twenty-first street, Washington, D. C., recently closed a deal for the rights to Maryland, District of Columbia, Delaware, Virginia and North Carolina. The A. G. Fontana Productions, Inc., 1225 Vine street, Philadelphia, Pa., has purchased "The Garden of Allah" rights for western Pennsylvania and for West Virginia.



*The last episode of the "Jimmie Dale, Alias the Grey Seal" series and William Russell in "The Masked Heart. Both appear in Mutual's July 2 schedule.*

# MUTUAL SCHEDULE

**July 2 Sees William Russell in "The Masked Heart," a Powerful Feature, with Unusual Serial Chapters and Comedies**

William Russell is the featured star on the Mutual schedule for July 2. Mr. Russell will appear in "The Masked Heart," a story of love and intrigue in which he is a blase society man who is bored by his easy victories over women and goes in quest of an elusive woman.

The other principals in the cast are Francelia Billington, Kathleen Kirkham, William Conklin and Ashton Dearholt.

"The Road Wreckers" is the title of the thirteenth chapter of "The Railroad Raiders," featuring Helen Holmes, which is also scheduled for July 2. A spectacular smashup between a passenger train and a freight makes the big thrill of the chapter.

"Mutual Tours Around the World," ready July 3, show Bizerta, Tunis; a French naval port, and Sydney, the capital of New South Wales, Australia.

On this date also comes the La Salle comedy, "The Girl in the Frame," in which Jean Otto is the principal funmaker.

*Mutual Weekly,* with its many news topics and patriotic features, will go to the public on July 4.

The Cub Comedy of the week, with George Ovey in the lead, is "Jerry's Gentle Nursing," released July 5, in which Jerry takes care of a gouty invalid, and what he does not do to the invalid and his wheeled chair is not worth reporting.

*Reel Life,* released July 5, is made up of six subjects—Making jewelry at home, Berry Pickers of the South, Toys of wartime, Making real Men, The Army system, Animated drawings from life, A Saving Grace and Hands Up!

The sixteenth and last chapter of the "Jimmie Dale, alias the Grey Seal" series comes to the screen on July 6. This is entitled "The Victory," and E. K. Lincoln is the lead.

---

Gale Henry, Universal comedienne, with Milton Sims playing opposite, is working in a one-reel comedy entitled "Her Mistake in Love."

# GREATEST FAIRBANKS HIT

**New Records in Receipts and Attendance for "Wild and Woolly" Predicted—Exhibitors Plan for Unusual Crowds**

The consensus of opinion of those who have already viewed the new Douglas Fairbanks-Artcraft picture, "Wild and Woolly," including the trade paper critics, is that this comedy is easily the best ever presented to the screen by the athletic star. Exhibitors all over the country who experienced record-breaking crowds with "In Again—Out Again," have written in to the Artcraft headquarters announcing their preparations in anticipation of the greatest business in the history of their theaters. The Douglas Fairbanks Chapter of the Red Cross, which will be operated in the lobbies of theaters showing "Wild and Woolly" has received the hearty support of exhibitors who readily realize that this stunt will not only prove a novel patriotic act but will boom their own show as well.

That the latest sceen effort of the energetic Douglas out-Fairbanks anything in which he has ever appeared is readily appreciated by every one who has seen it. M. Winkler, the well-known composer of music scores for photoplays and who has viewed every film production in which Fairbanks has ever played, expressed the general opinion as to the merit of this picture last week when he said: "'Wild and Woolly' is positively the best thing Douglas Fairbanks has ever done. Never before has he crammed so much rib-tickling action into a picture. In fact, I have never seen a photoplay that presents such a continuous series of hearty laughs. Those who have praised his inimitable work in the past will have little idea as to what this wonder really is until they see him in 'Wild and Woolly.' Exhibitors will realize new experiences in the way of satisfying their patrons with this film."

---

Director Allen J. Holubar and his company of Bluebird players of some sixty people are at Santa Cruz Island, off the Santa Barbara, California, coast, where he is filming the marine and exterior scenes for his production, "Sirens of the Sea." Louise Lovely and Jack Mulhall play the leads.

## CAST IN COHAN FILM

**Anna Nilsson, Mrs. De Wolf Hopper, Joseph Smiley, and Other Artists in "Seven Keys to Baldpate"**

One of the features of George M. Cohan's new Artcraft picture, "Seven Keys to Baldpate," adapted from his popular Broadway stage hit and now being produced, is the exceptionally capable supporting cast which includes many well known artists of the screen and stage. In selecting the members of the cast for the new Cohan subject, Director Hugh Ford evidenced unusual care with the result that he has assembled one of the most notable collections of established favorites ever disclosed in a production of this kind.

Appearing opposite the popular actor-author-producer in his second Artcraft offering is Anna Nilsson, the well-known film actress whose six years before the camera has given her wide experience and popularity. Miss Nilsson's prominent work in "Shenandoah," "Regeneration," the "Who's Guilty?" serial, and other successful film subjects will be remembered by many patrons of the screen.

In the role of Myra Thornhill, another important part which attracted wide attention on the stage, is Mrs. De Wolf Hopper, popularly known as Elda Furry.

Corene Uzzell, whose splendid work under the Famous Players, Pathe, Essanay and Mirror trademarks will be well remembered, is entrusted with the part of Mrs. Norton, another feature character. Miss Uzzell's last appearance on the screen in "On Trial," added greatly to her wide prestige as a film artist. Joe Smiley, who appeared in Mr. Cohan's initial picture, "Broadway Jones," again plays in support of the Yankee Doodle Boy in this production. Mr. Smiley's recent work for Famous Players has made him one of the most prominent artists of his type in films. Another film figure in the Cohan cast is Russell Bassett, the "grand old man" of the cinema.

Other popular players in this picture are G. Warren Cook, who appeared under the Artcraft banner once before in the Mary Pickford picture, "The Pride of the Clan," Armand Cortes, who has played under practically every prominent management both on the screen and the stage. Carlton Macy, who originated the role in which he appears in the screen version of this story, on the stage, Eric Hudson, whose work with many of the big film producers is well known, Paul Everton, Frank Losee and Purnell Pratt.

## Addition to Fox Studios

The rapid expansion of the William Fox studios in Hollywood, Cal., goes on unabated. The latest building to be projected is a large glass studio, 60 by 120 feet in area, to be placed on the Western "lot."

The erection of this great glass stage is already under way, and it is expected that the completed structure will be ready for use within three weeks.

To find space for it, a large grove of lemon trees covering the ground had to be chopped down. After the day of film work was done almost every member of the comedy forces walked by without so much as passing a single quip about the yellow fruit about the place, while four-fifths of those in the dramatic section of Fox photoplays were unable to resist the impulse—which proves again the seriousness of funny pictures. 'Twas ever thus!

## Two Directors for Fairbanks

The demand from Artcraft Pictures Corporation for an increased number of Douglas Fairbanks pictures has compelled the latter to give thought to the possibilities of employing two directors. While one is cutting and titling a picture, which necessitates from two to three weeks' time, the other director can be progressing with a production, and by the time he has completed the picture director number one can have ordered his sets and with a practical scenario be ready to start work. The fact that Douglas Fairbanks and John Emerson realize that cutting and titling is just as important to the success of a photoplay as the actual production has prompted them to consider the two director scheme, inasmuch as it would be impossible with one director to comply with the demands from Artcraft for more than the originally agreed number of releases, and yet give these pictures the necessary preparation, accurate production, assembling and titling.

With two directors on the job it will mean an increased amount of work on Doug's part, but yet each picture will contain the same detailed treatment given his previous films. The second director will work under the personal supervision of John Emerson, who will thoroughly discuss the action and possibilities of every scene before actual production is started. This same supervision will also obtain in the cutting and titling, in which Douglas Fairbanks and Anita Loos play prominent parts.



*We'll give you just seven guesses as to who this civilized wild Indian is. You have probably had him in your house and the results in your cash box. The picture shows him in a gentle little game of tennis at his home in Califilmia. Why is he knocking the ball away from the net? Oh, rats, Doug was up after a high one and just chanced to land on this side.*



*A remarkable quartette—from the left, Maxine Elliott, Mae Marsh, Madge Kennedy and Jane Cowl, all with Goldwyn Pictures. Mae Marsh in a Goldwyn scene.*

# Goldwyn Pictures for Soldiers

## JANE COWL "SHOT" 120,000 TIMES

GOLDWYN Pictures Corporation, through Samuel Goldfish, its president, has placed at the disposal of the United States' European army prints of all Goldwyn Pictures to be produced during the duration of our soldiers' stay in France.

The offer is made in a letter from Mr. Goldfish to Hon. Newton D. Baker, secretary of war, and is self-explanatory. The letter follows:

Dear Secretary Baker: Goldwyn Pictures Corporation, as a producer of motion pictures, is in full accord with yourself and with other agencies co-operating with you, to provide amusements and clean diversions for the patriotic Americans who will comprise our nation's military fighting forces in Europe.

This corporation, controlling the screen services of Mae Marsh, Madge Kennedy, Jane Cowl, Maxine Elliott and Mary Garden and others not yet announced, herewith to you as Secretary of War and to the United States Government in behalf of our American army offers one positive print of each and every motion picture production made by the Goldwyn company from the day the first troops are dispatched to France until that day when our troops withdraw at the conclusion of a victorious peace.

These pictures and the stars appearing in them will, we believe, bring pleasure to our soldiers and reproduce for them plays and scenes with which they are familiar in their homeland. The manner of exhibiting the Goldwyn Pictures for our soldiers is left entirely in your own hands, subject to whatever assistance or co-operation you desire us to give. To our knowledge many projection operators have enlisted and will be a part of our army in France, so there will be no difficulty on that score.

Goldwyn likewise desires the privilege of equipping whatever unit of the service that takes this in charge with two standard projection machines, and these will be delivered to you wherever and whenever desired. It occurs to us that you may wish this done in conjunction with a unit of the Red Cross, the representatives of the Young Men's Christian Association, the Y. M. H. A. and such other organizations as may be co-operating with them.—Samuel Goldfish, President, Goldwyn Pictures Corporation.

Goldwyn will be ready to ship prints of its first ten productions, and maybe even more of its pictures, on the first troop transport leaving an Atlantic port for France. The first prints will include pictures of Mae Marsh, Maxine Elliott, Madge Kennedy, Jane Cowl, and prints of Miss Garden's first Goldwyn production will follow shortly afterwards.

### *Jane Cowl "Shot" 120,000 Times*

It requires 80,000 separate pictures to compose a five-reel cinema drama, 96,000 for a six-reeler, 112,000 for one of seven reels, and so on to the ten-part play, which is a photographic processional of 160,000 prints.

There is a distinguished artist of brains and bearing who actually dislikes to be photographed, yet in the development of a comparatively new art she is submitting to have her picture taken, not once but 120,000 times. That artist is Jane Cowl, star of Goldwyn Pictures, star and co-author of "Lilac Time," and creator of the star roles in the original production of "Within the Law" and "Common Clay," respectively.

While Miss Cowl was writing and acting, and making strides in each that was comparable to the seven league boots, she was getting badly out of practice in the matter of having her picture taken. When she appeared at the Goldwyn studio in Fort Lee to begin her first silent drama, which was adapted from a story by Basil King, she frankly admitted she was more nervous than she usually was at curtain time on a "first night." She had dodged single photographs sedulously only to be trapped by 120,000 of them.

The night of her first day at the Goldwyn studio found her nervous and worn.

"I felt as though I had been put through a third degree," said Miss Cowl, as she prepared for her journey back to New York, "and at times I thought I should have to give up under the questioning hum of the camera. I know now that every woman who has

carved for herself a career before the camera has done so under conditions that demand quite as much courage as the most difficult of any of the other arts. To be constantly rehearsing, taking and often retaking cinema scenes, requires an iron will and a complete subjugation of nerves. It has been particularly difficult for me."

Miss Cowl will devote her entire summer to the Goldwyn work and the first of her pictures will be completed in the Fort Lee studios before the end of June.

## STRONGE PUBLICITY DIRECTOR

**Masters Leaves and Changes in Greater Vitagraph-V. L. S. E. Also Make Paul N. Lazarus Advertising Director**

Nat S. Stronge, who has been manager of the news service department for Greater Vitagraph-V. L. S. E. for several months, has been made publicity director and is in direct charge of all publicity of the organization.

Paul N. Lazarus, who for more than a year has been assistant advertising manager, has been made advertising director of the organization and is in charge of all advertising, including trade paper, newspaper, fan publications, bill board and exhibitors' helps.

The changes in the publicity and advertising department were made necessary by the departure of E. Lanning Masters, whose connection with Greater Vitagraph-V. L. S. E. ended on June 16.

For more than a year Mr. Masters has been the executive head of both the publicity and advertising departments with the title of publicity and advertising director. With his departure this position is abolished, it being considered unnecessary owing to the close personal co-operation between Mr. Stronge and Mr. Lazarus and their departments.

Mr. Lazarus graduated from the publishing business to the motion picture field. For ten years he was connected with the advertising and promotion departments of several of the leading book and magazine houses. For five years Mr. Lazarus was in the circulation department of the International Magazine Company, publishers of *Cosmopolitan, Good Housekeeping, Hearst's, Harper's Bazar, Motor Boating* and *Motor,* and was circulation manager of *Good Housekeeping* when he severed his connection. He joined the Vitagraph Company in 1916, and since that time his advertising layouts and copy have created favorable comment throughout the entire industry.

The chief assistant of Mr. Lazarus in the advertising department is Ben Conlon, who will have charge of heralds, lobby display and paper.

Mr. Stronge is widely known in the picture industry through his connection with MOTOGRAPHY, the motion picture trade journal published at Chicago, and with Sherman-Eliott Company, the western state rights buyers for whom he opened a Chicago office. His acquaintance among exhibitors is probably as large as that of any man in the country. He knows their problems thoroughly and has made himself popular with them by his hearty co-operation at all times. Years of newspaper work has given him an almost universal intimacy in press circles, and as publicity chief for Vitagraph he has welded together all parts of his extensive training for the production of "Exhibitor Angle Publicity" as opposed to the conventional "production boosts."

In the publicity department Mr. Stronge has several assistants, including C. Lin Bonner, who has made his presence felt in the industry by his "Greater Vitagraphics," a press sheet for Vitagraph exhibitors which is "something different."

Gordon Lawrence, another of Mr. Stronge's assistants, has charge of the Vitagraph Exhibitor, a four-page newspaper which is mailed to every exhibitor in the country, and of the plan books, one of which is gotten out on each release.

Albert W. Sobler, another assistant in the publicity department, takes charge of all requests for special stories and for special photographs.

## Fire in Chicago Art Dramas

A spurt of flame and a little smoke did away with about 60 reels of film for the Chicago Art Dramas Exchange, on the afternoon of June 22. The loss was about $3,000. In spite of the destruction of the prints, Manager Ralph O. Proctor was able, by means of quick action with the telegraph wires, to meet all his bookings. "We weren't delayed 30 minutes," he stated to MOTOGRAPHY, "and duplicates of every reel are now on hand."

The fire started in the inspection vault, when Rose Roth, assisted by Frances Olson, two of Art Dramas inspection girls, were mounting a new reel. Probably due to static electricity, the film took fire and the girls took flight. None of them were burned, in spite of the fact that the iron-bound room was in flame in a minute. Members of the office force were able, however, to rescue several reels of film and to hold the fire slightly in check by means of water and Pyrene.

About this time the whole building, at 207 South Wabash avenue, was in a hubbub, as there are film exchanges on five floors of the seven stories. There was a great deal of apprehension in all of these, but the fire was confined entirely to the Art Dramas inspection vault; in fact, the handbags and other trinkets of the inspection girls, which had been in the drawer of the inspection table, were found after the fire to have been but slightly injured. The bookkeeping department, in the next room, was not disturbed in the least. These facts prove that the modern inspection room is absolutely fire-tight.

A large quantity of fire-fighting apparatus was called to the scene, and Wabash avenue was lined for blocks with crowds watching the excitement.

One tragical incident in connection with the fire is that about fifteen minutes before it started Manager Proctor had placed several brand new prints in the room and had turned over an $1,800 check for them.

## Many Universal Employes Register

Last June 5, which was set apart by Congress as the time when all men between the ages of twenty-one and thirty-one should register for prospective military service against the Central Powers, saw more than one-half of the male employes at Universal City sign the role.

In every department of the Pacific Coast studios of the Universal Film Manufacturing Company there were many young men who promptly answered the call of the government. Probably in no other industry are there so many young fellows engaged and the list of those available came from the directing, acting, scenario, accounting, property, laboratory and mechanical departments.

# NEW ARTCRAFT PRODUCTIONS

**Mary Pickford, Douglas Fairbanks, Elsie Ferguson, George M. Cohan and Geraldine Farrar in Master Pictures for Early Release**

The new Artcraft Pictures Corporation schedule includes the production for early release of subjects presenting Mary Pickford, Douglas Fairbanks, Elsie Ferguson, George M. Cohan and Geraldine Farrar.

Following the completion of Mary Pickford's patriotic picture, "The Little American," staged under the direction of Cecil B. De Mille, Miss Pickford will start on her newest vehicle, "Rebecca of Sunnybrook Farm," within the next few days. This adaptation from the famous book and play will be produced at the Lasky-Hollywood studio by Marshall Neilan, the young Lasky director who has created wide attention as a result of his exceptional work. The cast for this picture is now being assembled and all preliminary preparations for its actual screening are rapidly nearing completion. After "Rebecca of Sunnybrook Farm," Mary Pickford will appear in an adaptation of Frances Hodgson Burnett's well-known book, "The Little Princess," arrangements for the screening of which were made last week.

As his third Artcraft picture, Douglas Fairbanks will present an original story written by himself, the temporary title of which is "The Optimist." This subject will offer a typical Fairbanks photoplay staged by John Emerson. Eileen Percy, who has just signed a year's contract to appear opposite the energetic Douglas as a result of her exceptional work in "Wild and Woolly," to be released June 24, will head the supporting cast. The new Fairbanks story is now being prepared for screening by Anita Loos and will be ready for the camera when the star returns from his vacation shortly.

George M. Cohan's next picture for Artcraft, "Seven Keys to Baldpate," is now being produced at the Famous Players' New York studio. This adaptation from Mr. Cohan's popular stage success is under the direction of Hugh Ford, producer of many film hits under the Famous Players trade mark. Although originally scheduled for production at a later date, the repeated requests from exhibitors for another Cohan picture in the near future, as a result of the sensational success of "Broadway Jones," prompted Mr. Cohan and Artcraft to do this film immediately.

At the Famous Players-Lasky studio in Fort Lee, Elsie Ferguson will start her initial photoplay, "Barbary Sheep," the well-known book by Robert Hitchens, as soon as Maurice Tourneur finishes the picture in which he is now working. Mr. Tourneur will direct Miss Ferguson, who is prepaing to start work very shortly, in that the director's present picture is now rapidly nearing completion. Miss Ferguson recently visited the modern plant at Fort Lee where her first production will be staged, and expressed great delight at its many conveniences and up-to-date installations.

Geraldine Farrar, who arrived in Los Angeles recently to appear in a series of photodramas for Artcraft under the direction of Cecil B. De Mille, has contracted a serious case of tonsilitis, which has delayed her activities at the Lasky studio. Mr. De Mille, who has just returned from his first vacation in many years, is at present working on the initial Farrar-Artcraft



*Some exclusive scenes from Mary Pickford's newest play, "The Little American," produced for Artcraft by Cecil B. De Mille.*

release in collaboration with Jeanie Macpherson, and it is thought that the star will have fully recovered so as to start work the early part of next week. Although the final title has not as yet been decided upon, it is understood that the story is practically ready for screening and will present a big theme befitting the talents of the famous favorite of the cinema and opera. It is confidently expected that the combined efforts of Farrar and De Mille, as evidenced in "Joan the Woman," will mark another distinct advance in the photoplay art when the new master-picture is released.

## Abrams Donates Ambulance

George M. Cohan, now fully established as an Artcraft film star, last week presented to the American Ambulance in Russia organization a fully equipped




*Ambulance donated to Red Cross in Russia By Hiram Abrams, President Paramount Pictures Corporation.*

ambulance donated by Hiram Abrams, president of the Paramount Pictures Corporation. Mr. Abrams had the machine built especially for the Red Cross in Russia, and in his absence asked the famous actor-author-producer to present the car to Miss Elsa Maxwell, chairman of this body.

Promptly upon being completed, the ambulance was shipped to the Fifty-sixth street studio, where George M. Cohan is now appearing in his second Artcraft picture, "Seven Keys to Baldpate." Miss Maxwell was notified and visited the studio, where the machine was turned over to her with due ceremonies by the popular Yankee Doodle Boy. The ambulance was immediately prepared for shipment and is now en route to Russia, where it will soon see service.

## V. L. S. E. Welcomes Trade Press

Greater Vitagraph has refused to join with several of the large distributing companies in their policy of discontinuing private showings to members of the trade press of the country.

After consultation with Walter W. Irwin, general manager of V. L. S. E., the distributing organization of Greater Vitagraph, Nat S. Stronge, publicity director for the organization, announced that V. L. S. E. would continue its usual custom of holding pre-release showing of all features in the V. L. S. E. private projection room every Tuesday afternoon. In making the announcement Mr. Stronge said:

It has been the policy of this organization to treat every one with courtesy. This not only applies to the exhibitors who present our pictures, but to every person with whom we do business. We see no reason why the representatives of the trade press should not receive courtesy similar to that accorded in every other branch of the service.

We notice that some of the distributors give as an excuse for discontinuing courtesies to the trade press that the value of the review is greater if the reviewers are where they may hear the comments made by the audience.

Such an excuse for stopping trade reviews is all wrong from our standpoint. Looking at the matter from a cold, business view it appears to us that such an excuse is a subterfuge rather than a real reason. When the trade paper reviewers have to see a picture at a first-run theater they see it presented in the very best atmosphere, surrounded by all the "trimmings" necessary to make the picture "go across." It is just exactly as reasonable to dress a beautiful, uneducated girl in expensive raiment, tell her that she must not speak for fear of exposing her ignorance, and then place her on inspection. Of course, under such circumstances the woman would pass inspection, an impossible proposition had she opened her mouth and showed her ignorance.

Suppose these distributors and producers who have discontinued projection room showings had gone just a trifle farther and stiuplated that their pictures must be reviewed at either the Strand or the Rialto, the two big New York motion picture houses. Any person who knows anything about the motion picture business knows that the management of these two houses pay such strict attention to their music and to other details of house management that almost any picure presented at either house will be satisfying to the audience. In other words, no matter what the picture, the audience will go away satisfied, not so much on account of the picture but in spite of it.

If the trade paper reviewers were forced to review pictures at the Strand or the Rialto and, if the reviewers were swayed by the remarks of the audience, reviewers would be unnecessary as every picture would be one hundred per cent fine.

We take the attitude that reviewers should be allowed to see pictures in surroundings where their minds will be on the pictures and upon nothing else. This is only possible in the projection room where there is nothing to distract the attention of the reviewers. In these surroundings the reviewers see every weak point in the picture. Beautiful music will not cover the weak points. If they are there the reviewers will see them.

Trade reviews are for the purpose of giving the exhibitors of the country honest criticism and advance advice on pictures to present to their audiences. They are not supposed to be administered as sugar-coated pills but as unadulterated facts.

## "Melissa of the Hills"

Mary Miles Minter, under the direction of James Kirkwood, is finishing her next Mutual-American production, "Melissa of the Hills," an adaptation of Maibelle Heikes Justice's story. The story is laid in the hills of Tennessee and deals with mountaineer feuds. Mary Miles Minter, as Melissa, is the daughter of the circuit rider and there are few of the comforts of life for Melissa whose one ambition is to have a new calico dress each year for the revival.

A most unusual scene is that of the revival held for the rough mountaineers. Many interesting incidents occur—the solo singing of Melissa, the uncouth choir, the "getting religion" of a number of sinners and the two old elders taking up the collection which consists mostly of buttons, bullets and pennies.

Spottiswood Aiken plays the lead opposite Miss Minter in this production. He is Melissa's father, the circuit rider of the country around, whose business is that of healing sick souls, comforting the dying and instilling the fear of God into the hearts of the fuedists. But he is sadly unappreciated by the community, which accepts his services with no thought of remuneration.

Others in the cast are Alan Forrest, George Periolat, Perry Banks, Harvey Clark, Frank Thompson, George Ahearn, C. E. Rogers, John Gough, Gertrude Lebrandt, Emma Kluge and Ann Schaefer.

The Universal Nestor Company is filming a one-reel comedy entitled "The Night Cap," under the direction of Roy Clements.

# COMING UNIVERSALS

**Mary McLaren in "The Plow Woman" Heads Program for Week of July 2—Other Attractions Also Promise Well**

Mary MacLaren is the star in the Butterfly picture, "The Plow Woman," which heads the Universal program for the week of July 2. This alone stamps it as a film production of unusual merit, as Miss MacLaren has always been identified with photodramas of the highest type. She will be remembered for her excellent work in a former Butterfly release, "Money Madness."

In the cast supporting the star are Eddie Polo, Kingsley Benedict, Harry De More, L. C. Shumway and others. "The Plow Woman" will be released Monday, July 2. On the same day will appear the Nestor comedy, "Poor Peter Pious," with Eddie Lyons, Lee Moran and Edith Roberts.

The feature for Tuesday, July 3, is the Gold Seal three-part military drama, "A Young Patriot," with Mignon Anderson in the leading role. This is a photodrama which will arouse the patriotism of all who see it. The story is engrossing and the situation highly dramatic. Supporting Miss Anderson are such well-known screen favorites as J. Morris Foster, Charles Mailes and Roy Stewart. The Victor comedy, "Not Too Thin to Fight," starring Eileen Sedgwick, is the other release of this date.

The chief offering for the Fourth of July will be the two-part L-Ko comedy, "Bombs and Bandits." This is one of the funniest film comedies ever produced by this company and is full of laughs from the very beginning. The regular issue of the Universal Animated Weekly will also appear on this date.

"Seeds of Redemption," a two-act society drama, will be released under the Rex brand on Thursday, July 5. Claire Mersereau, sister of Violet Mersereau, has the leading role in this picture. The Victor comedy, "Daredevil Dan," featuring Ruth Stonehouse, will also appear on Thursday.

Eddie Lyons and Lee Moran appear in the principal roles in a two-reel Nestor comedy, "Five Little Widows," which is presented Friday, July 6. The weekly issue of the Universal Screen Magazine also is released on this day.

On Saturday, July 7, the chief offering is the Bison two-part western drama, "The Wrong Man," with Harry Carey in the leading role, supported by Fritzie Ridgeway. This is an exciting story of daring and adventure. Other Saturday releases are the Joker comedy, "The Twitching Hour," with Gale Henry and Milton Sims, and Universal Current Events.

Sunday, July 8, is the date of the release of the Imp drama, "The Girl in the Limousine," featuring Molly Malone and Lee Hill. The other releases are the Powers, "China Awakened," a Hy Mayer travelaugh, and the Big U drama, "The Mad Stampede," with Jane Bernoudy.

During the week the second episode of "The Gray Ghost," the mystery serial founded on the *Saturday Evening Post* story, "Loot,' by Arthur Somers Roche, will be released. The title of the second episode is "The Mysterious Message."

---

Bluebird Director Joseph DeGrasse is picturizing Samuel Adams' story, "Triumph," which features Dorothy Phillips.



*Agnes Eyre, Chicago girl, now appearing in Powell-Mutuals.*

## Agnes Eyre, Chicago Product

Agnes Eyre, who plays the role of Lillian, "The Dazzling Miss Davison's" sister in Marjorie Rambeau's production of the same name, released through Mutual on June 18, has appeared in support of Miss Rambeau in practically all of her Mutual-Powell productions.

Miss Eyre is a Chicago girl, a graduate of the University of Chicago, started her stage career in stock at the College and Marlowe Theaters in that same city and also began her screen work at the Chicago studio of the Essanay Company. She went to another Chicago studio, Selig's, before going east to take up her work with the Frank Powell Producing Company, where she appeared in support of both Miss Rambeau and Nance O'Neil.

---

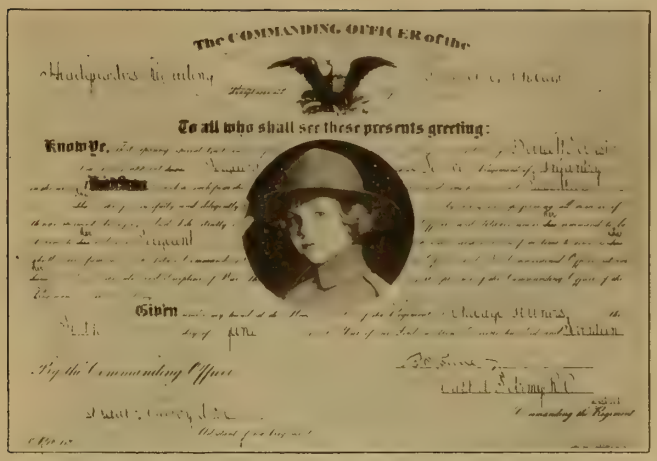
## New Ovey Comedy

In "Jerry's Hopeless Tangle," the Mutual-Horsley comedy released June 28, George Ovey shows too well chaperoned lovers how to get rid of ever-watchful fathers who interfere with their love-making.

When father become too much of a pest, Jerry just dumped him in a rain barrel and hoisted the barrel to the roof of the house. This Herculean task completed, Jerry and daughter are free to make love to their hearts' content.

---

A wire from Cecil B. De Mille, received at the headquarters of the Artcraft Pictures Corporation, gives sole credit for the story of Mary Pickford's new patriotic photoplay, "The Little American," to Jeanie Macpherson. Although the general impression has been that Mr. De Mille was co-author of this scenario, the well-known director announces that Miss Macpherson was entirely responsible for what is expected to prove the greatest patriotic story ever written for the screen.




*Essanay's Little Mary McAlister and the evidence that she is now an honorary sergeant in the U. S. Army.*

## Little Star Is a Sergeant

Little Mary McAlister, the six-year-old star who is being featured in Essanay's series, "Do Children Count?" is the recipient of one of the most signal honors ever bestowed upon a person in motion pictures by the United States government.

In recognition of the very material work this child has done in collecting funds for the Red Cross, and in recruiting soldiers, the war department has acocrded her the rank of honorary sergeant in the United States army. The formal warrant and chevrons were delivered to her by Captain F. R. Kenney, in charge of the recruiting campaign at Chicago.

Ruth Law, the famous aviatrix, is the only other person of her sex to have been so honored. Miss Law was made a non-commissioned officer for her cross-country flights in behalf of recruiting and the Liberty Bond campaign.

In one afternoon little Miss McAlister collected more than $1,000 for the Red Cross in a Chicago department store. She has also toured the city in an automobile distributing recruiting literature and from street corner stands making speeches urging the crowds which gathered to answer their country's call. It was while on one of these trips, which she had been making unsolicited by the local army authorities, that she attracted the attention of Captain Kenney. He immediately recommended her to the war department for an honorary post in the army and his recommendation was approved.

## New Star with Meredith

Mildred Bayly, formerly with Metro, with which company she played important parts with Petrova, under the direction of Burton L. King, has been engaged by Lois Meredith Pictures, Inc., to play the part of "Isabelle," in the first production by that company for release through Superlative Pictures Corporaton.

Miss Bayly is but seventeen years old, and already has shown herself a capable little ingenue. At the "Movie Ball" held at Madison Square Garden last year she received first prize for her beauty, and turned down several offers from producers to join the Metro. Miss Bayly has traveled through Italy, France, Egypt, Palestine, India, Australia, Ceylon, and England, completing an entire trip around the world. This will be Miss Bayly's first screen appearance since her return.

## Shifts in Schedule

The original date for circulating "The Little Terror" on the Bluebird program, with Violet Mersereau as the star, was July 23, but owing to delay in securing the negative it has been necessary to move the Mersereau picture to July 30, switching with Dorothy Phillips, in "The Rescue," formerly announced for that date. This will bring Miss Phillips to exhibitors July 23, three weeks after she appears in "Fires of Rebellion."

The date for distributing Franklyn Farnum and Brownie Vernon's comedy drama, "The Clean-Up," remains August 9, but no definite announcements are made after that issue of Bluebird's. There are, however, numerous releases ready for schedule, including attractions for Ella Hall ("Little Miss Fix-It"); Rupert Julian and Ruth Clifford ("My Mother"); Neva Gerber and George Hernandez ("Mr. Opp"); Dorothy Phillips ("Triumph"); and Franklyn Farnum and Brownie Vernon ("The Fourth Glove").

These features being complete, Bluebird directors are turning their attention to the future. Both Joseph De Grasse and Ida May Park are arranging for more Dorothy Phillips pictures; Elmer Clifton, the new director for the Farnum-Vernon combination, and Jack Conway, who directs Ella Hall, are taking no vacation that autumn subjects may be made ready for Bluebird exhibitors.

## Johnston vs. Trade Review

Justice Erlanger, in Special Term, Part 4, of the Supreme Court, handed down a decision on Friday, June 15, in the case of William A. Johnston against the *Exhibitor's Trade Review,* holding that the articles published and attacking Mr. Johnston were libelous, "as involving," according to the *Law Journal* of June 16, "a personal attack upon the plaintiff beyond the scope of fair criticism directed to his work as an editor."

## "Persuasive Peggy" Showing Soon

M. A. Schlesinger, president of the Mayfair Film Corporation, has again demonstrated his policy of fairness to those people with whom he comes in daily contact.

Mr. Schlesinger has received numerous offers for Mayfair's first production, "Persuasive Peggy," from state right buyers and exhibitors, but has steadfastly refused to consider any of these offers until after the trade showing which is to take place shortly, the exact date of which will presently be announced in the trade papers.

This is a commendable procedure and justifies the reputation Mr. Schlesinger is creating for both himself and the entire Mayfair organization.

## Moreno with Mrs. Castle

Mrs. Vernon Castle, the "best-dressed woman in America," will have as her leading man in her third Pathe feature, Antonio Moreno, one of the most popular male stars of the screen.

Work on this picture has just been begun at the special studio in Fort Lee engaged for the exclusive use of the organization built for the production of the Castle Pathe pictures.

Director Rupert Julian has practically completed "My Mother" in five reels at the Bluebird studios.

# ANNUAL MEETING IN CHICAGO

**National Association Plans for Gathering in Windy City—Food Administrator Hoover Thanks Screen Organizations for Co-operation**

A special meeting of the executive committee of the National Association of the Motion Picture Industry was held at the offices in the Times Building last week at which the following were present: William A. Brady, president; Walter W. Irwin, chairman of the executive committee; Arthur S. Friend, Famous Players-Lasky Corporation; P. A. Powers, Universal Film Manufacturing Company; William L. Sherrill, Frohman Amusement Corporation; J. E. Brulatour, Eastman Films; Arthur James, Metro Pictures Corporation; Louis L. Levine of Brooklyn and Louis F. Blumenthal of the Motion Picture Exhibitors' League of America, and Frederick H. Elliott, executive secretary.

It was decided to hold the annual meeting of the members of the National Association in the Princess Theater, Chicago, on July 18, and the Congress Hotel in Chicago was designated as the official headquarters of the National Association. The various branches of the organization, consisting of the producers, distributors, supply and equipment companies and the general division comprising individuals and trade publications, are to hold meetings in New York prior to July 1 for the purpose of nominating the directors to represent their respective branches in the Board of Directors to be elected at the annual meeting in Chicago.

Co-operation with the various federal departments was discussed and the following letter from Herbert Hoover, Food Administrator, was presented by President Brady:

Dear Mr. Brady: The offer of motion picture co-operation made on behalf of the National Association of the Motion Picture Industry, Inc., and of its affiliated organization, the Associated Motion Picture Advertisers, Inc., is accepted with thanks, and in order to avoid confusion and conflict of patriotic effort, these organizations are designated as the official motion picture avenues of publicity and patriotic propaganda in behalf of the food administration during the war.

The promptness with which the National Association has responded to aid its country's needs, makes its action doubly valuable. No medium is better able than the screen to undertake the work of informing the public of the country's needs, and I assure you of my very great appreciation of your loyal service.—Herbert Hoover.

A letter from Lieutenant-Governor Edward Schoeneck of New York was read advising that there were 8,000 regular army soldiers stationed at the State Fair Grounds at Syracuse, and that he desired to arrange for moving pictures. He asked the various film companies to furnish, without charge, such pictures as will be of interest to the soldiers. Lieutenant-Governor Schoeneck, who is also president of the New York State Fair Commission, has previously stated that a special day will be set aside during the State Fair in September to be known as motion picture day, and each of the producing companies will be invited to send one of their stars to appear at that time.

In view of the importance of these subjects President Brady appointed a committee consisting of Arthur S. Friend, J. Robert Rubin and Frederick H. Elliott to go to Syracuse and confer with Lieutenant-Governor Schoeneck, State Senator J. Henry Walters, Colonel Wright and Chaplain Chouinard, and to take the necessary steps to put into operation any suggestions made by the state officials and army officers.

The following companies and individuals were unanimously elected to membership:

Balboa Amusement Producing Company, represented by H. M. Horkheimer; Metro Pictures Corporation, as a producer member, represented by Joseph W. Engel; Triangle Distributing Company, represented by S. A. Lynch; Alpha Lithographic Company, represented by George I. Cook; Astra Film Corporation, represented by L. J. Gasnier; Lewis J. Selznick Enterprises, represented by Lewis J. Selznick; Otis Lithographic Company, Cleveland, Ohio, represented by W. N. Brewer; Julia Crawford Ivers, Los Angeles; Gardner Hunting, Los Angeles; Charles Bauman, 1476 Broadway; T. O. Eltonhead, *Exhibitors' Trade Review*, and Jack Cohn, Universal.

## Nebraska Exhibitors Organize

A new state branch of the National Exhibitors' League was organized in Nebraska recently, following President Ochs' visit to Omaha. The new organization has already secured its charter from New York and is planning to establish locals throughout the state.

In the election of officers the following drew the honors of starting the new branch on the way: H. M. Thomas, president; Wilfred Ledoux, vice-president, and R. D. Shirley, secretary and treasurer.

At the first meeting plans were lead for a convention to be held in Omaha, June 19, and invitations were sent to every exhibitor in the state. The Nebraskans feel that the league will bring them together and result in a co-operation they have long felt the need of in combating the deposit system and adverse legislation, excessive taxes, etc. They also feel that they can learn a great deal from each other about theater management that will make their houses even better paying propositions than they have been in the past.

## Play Without One Sordid Scene

A five-reel drama in which every scene is one of luxury and elegance is the record of the Triangle release, "Her Excellency the Governor," produced under the supervision of Allan Dwan and featuring Elda Millar and Wilfred Lucas. The story is one of society and political life and has a background of richness appropriate for the governor of the state and his associates.

The opening scene is set in a ball room and is a picture of fashionably gowned women and distinguished men. In another seen Sylvia Marlowe, the young woman lieutenant governor, is informally "at home." Her reception room, with its perfectly appointed tea table, Chinese lamps, artistic hangings and furniture, makes a fitting setting for a love scene between her and the governor.

A fashionable country inn, Sylvia's boudoir and lovely exterior scene provide the atmosphere of magnificence that the office scenes, with their massive carved furniture, bronze clocks, thick soft rugs and newest office devices, carry out in detail. Miss Millar wears some exquisite gowns, and her clothes are a material assistance to this play "without one sordid scene."

Frances Marion, the scenario writer who prepared the photodramatic version of "Rebecca of Sunnybrook Farm," the new Mary Pickford-Artcraft picture, has arrived at the Lasky studio and is at present consulting with "Little Mary" and Director Marshall Neilan in the presentation of the subject. Miss Marion expects to remain in the west several months.

## Rothapfel Wins Trophy

Madame Petrova, the Lasky-Paramount star, whose first Paramount picture was shown at the Rialto Theater, in New York City recently, presented the managing director of that institution, Samuel L. Rothapfel, with a silver trophy, in cup form, as an exemplification of her appreciation of the presentation Mr. Rothapfel gave her production. The presentation of the trophy was made by Madame Petrova on the stage of the theater June 1.

The trophy will remain in the possession of the Rialto management for one year, when it will be presented to some other director in some other community in the United States, and so on for a period of ten years. The trophy is to encourage the improvement of music in motion picture theaters.

It was the manner in which Mr. Rothapfel presented "The Undying Flame" that decided Madame Petrova to set up this trophy for exhibitors throughout the country, encouraging them to follow the footsteps of this progressive exhibitor and managing director.

The Rialto stage, in a semi-circle, upon this presentation, carried out the Egyptian idea in every detail. The portions of the circle were divided into three parts, with the central panel carrying out an Egyptian design, the panel on the left being a reproduction of the great sphinx and the pyramids, while on the right were shown some ancient ruins, the stars and the blue skies of Egypt. The picture opened with a dawn effect of lights, purple borders being thrown against the central panel and with the screen raised. The curtains were slowly drawn aside while eight Egyptian dancing girls passed across the stage to the music of the Prayer from Aida. The stage was then darkened, the central curtains drawn aside, and the first scenes of the picture were shown.

There was a scene in which the queen's favorite, a beautiful young girl, is thrown to the crocodiles. In staging this Mr. Rothapfel conceived the idea of having a woman scream off stage, which startled every person in the audience. Immediately following this is a scene where the Egyptian princess is turned to stone in the arms of the Goddess Isis. This was accompanied by a clash of cymbals and the curtain was drawn over the screen for a brief intermission, during which a chorus of male and female voices sang the Prayer from Aida off stage.

The second half of the picture, as Mr. Rothapfel divided it, opens with a scene in an English army encampment in Egypt. This Mr. Rothapfel preceded by the bugler's assembly call of the British army, and throughout the entire presentation there was maintained an absolute musical atmosphere that helped make the picture an extremely interesting production from the public viewpoint.

## Young America to See Christus

It is not often that a clergyman volunteers a suggestion for the exploitation of a motion picture—and still less often, perhaps, that a clergyman's suggestion classes as a "live wire tip" in the picture industry.

It remained, however, for Rev. Wm. Carter, pastor of the Throop avenue Presbyterian church, in Brooklyn, to give Historic Features, Inc., owners of the American rights to "Christus," a suggestion which has appealed strongly to them both as a means of promoting the picture, and of "doing their bit" for Uncle Sam.

Dr. Carter is a director of the Church and School Social Service Bureau, which is interested in educational and uplift work through motion pictures. A close friend of his was in France, several months ago, when "Christus," playing at one of the largest theaters in Paris, was exhibited under the auspices of a special committee, just behind the battle lines to soldiers, wounded and on furlough. The effect of the picture as narrated to Dr. Carter was to inspire every man who saw it with a higher patriotism, and with fresh courage to face death for a righteous cause.

"Every boy in our army and navy training schools, every boy scout, every lad in military school or high school should see your picture," wrote Dr. Carter to Historic Features. "It will inspire them to fill whatever place may be theirs in the service of their country."

As a result of Dr. Carter's recommendation, Historic Features is now arranging for the showing to "Young America" of the photodrama which inspired the soldiers of France.

## CAROLINA EXHIBITORS MEET

**North Carolina League Elects New Officers—Pays Tribute to Members Who Fought Federal Tax on Theaters**

At a meeting brimming full of honest-to-goodness enthusiasm over things actually accomplished, members of the North Carolina Exhibitors' League staged their fourth annual convention on the seashore near Wilmington, North Carolina, June 14 and 15.

Percy W. Wells, of the Howard Wells Amusement Company, president of the league, and Henry B. Varner, its able secretary, were lionized as a result of their effective work in Washington recently when they helped materially in putting the kibosh on the proposed federal tax on moving picture houses.

Both men were cheered repeatedly during their speeches. North Carolina exhibitors feel sure that in Henry B. Varner they have a man who would make an ideal president for the National League. A resolution was passed endorsing him for the national presidency, and a campaign committee was appointed to raise funds for promoting his candidacy. He was elected as one of the delegates to the Chicago Convention. The others selected were: Percy B. Wells, B. S. Aronson, A. F. Sams, S. T. White, H. R. Mason, H. J. Paradis and H. W. Ware.

In the election of new officers for the year Percy W. Wells was elected president; L. J. Taylor, first vice-president; G. W. Pryor, second vice-president; Henry B. Varner, secretary, and Paul Phillips, treasurer.

A resolution urging Red Cross benefit performances one day each year as long as the war lasts was one of the measures adopted by the convention.

"Whereas," the measure read, "the Senate Finance Committee of the United States Congress has recognized the exhibition of motion pictures as one of the factors in the educational work of our country, and has further seen fit to show just consideration to the industry by relieving it of the proposed excessive war tax:

"Therefore, be it resolved: That the members of the North Carolina Motion Picture Exhibitors' League shall set aside one day's receipts each month from the operation of their theaters throughout the state and contribute same to the National Red Cross Society through their respective local chapters or auxiliaries—this resolution to be in effect during the duration of the present world war."

The meeting was one of the best attended the league has ever held.



*Louise Glaum, Triangle vampire, who is also called "the peacock woman."*



*Charlie Ray in a big nature scene in "Sudden Jim," and at the right, William Desmond in Triangle's "Time Locks and Diamonds."*

## "Sudden Jim" Coming

The Triangle picture version of "Sudden Jim," the *Saturday Evening Post* story by Clarence Buddington Kelland and now one of the seven best sellers among novels, is being completed this week.

Charles Ray whose drawing power is increasing at a tremendous rate with each succeeding picture, has the title role. For the first time in his screen career the young star will have an opportunity to display his own personality. Heretofore he has appeared as weaklings or country yokels.

In "Sudden Jim" he is a fighting, square-jawed young fellow who takes over a clothes pin factory in Michigan and puts up a hard fight against the combine controlling the industry in that section of the country. He is described as "hell on wheels" and "a cub altruist."

Sylvia Bremer, appearing in support of Ray, is now convalescing from slight injuries sustained during the filming of scenes in the North woods. As soon as she has fully recovered the final episodes will be enacted. In the meantime Ray is taking his first rest since signing his contract with Triangle the first of the year.

His "Pinch Hitter," "Clodhopper" and "Millionaire Vagrant" have proved among the strongest box office attractions ever put out by Triangle, and it is expected that "Sudden Jim" will surpass the high water mark.

## Chicago to See "Garden of Allah"

"The Garden of Allah," the Illinois state rights of which are owned by the Edmund M. Allen Film Corporation, will make its Chicago debut for two weeks beginning July 22 at the Colonial Theater.

The Allen Company announces not only the Chicago premier of "The Garden of Allah," but also the acquisition of new territorial rights. This company, one of the latest concerns in the motion picture field, started with the purchase of Michigan and Illinois rights for this film. However, a deal was recently completed with William N. Selig by which the rights were acquired to "The Garden of Allah" for the states of Michigan, Illinois, Iowa, Nebraska, Kansas, Missouri, Oklahoma and Texas.

No time nor expense will be spared in making the Chicago showing of "The Garden of Allah" the very last word in motion picture presentment. Elaborate billing, newspaper advertising and theater decorations are included in the plans now nearing completion.

Edmund M. Allen, former warden of the Illinois state penitentiary, is president of the corporation. Associated with him are Joseph M. Harris, Fred C. Aikin, Harry J. Ridings and others.

"The Garden of Allah," featuring Helen Ware, has been shown in Los Angeles, Cleveland, Seattle, Pittsburgh and Indianapolis.

In Cleveland the Keith Hippodrome, seating 4,000 people, was packed to the doors when it was shown. The newspapers devoted unusual space to the reviews, the Cleveland *Leader* devoting a page to the merits of the drama.

## Debut of "Sparkle Comedies"

Still adding to its product, General Film proclaims another new release, the "Sparkle Comedies," beginning at once.

"The Sparkle Comedies" are an innovation in one-reel comedies, and are best described as to their tendency by the name. They are given to sprightly plots farcical in their complications and demanding true humor and good acting throughout. They are, however, described as thoroughly refined and of a nature calculated to prove a boon to houses that want fun without pronounced robustness. It is predicted by General Film officials that these "Sparkle Comedies" will make new stars in a field that is woefully underrepresented, that of light comedy in motion pictures.

The "Sparkle Comedies" are from the studios of the Jaxon Film Co., which has already been producing several series of favorite subjects. These releases are to be had in groups of six and the first group includes "Where Is My Nightie?" "Fresh Air," "The Spy," "The Trunk Route," "The Water Cure" and "Night of Enchantment."

## Nell Shipman Returns

Nell Shipman, prominent authoress and star of a score of screen dramas, has just returned from the West Indies, where she has been preparing the manuscript of what will undoubtedly be one of the big screen sensations of 1918, also several manuscripts which have been disposed of to independent producers.



*Nell Shipman, who can do about everything that has to do with pictures.*

She is now sojourning in California, but expects to return to New York very shortly to personally direct and supervise her story. It is safe to say that no other woman in the industry has achieved the marked success in such widely divergent fields that she has.

Following her successful work with Greater Vitagraph, Fox and Lasky productions, she received several offers to continue her good work before the camera, but the lure of the writing game drew her to the West Indies, which proved to be a most fertile field for material for book, stage and screen.

As activities do not start upon her big picture until September, there will be time for Miss Shipman to consider offers for one or two productions in the meantime, therefore we may see her in some new screen successes before she sails once more for the West Indies.

## New Star Combinations

Greater Vitagraph has made several new star combinations, one of which gives Harry Morey a leading woman in the person of Miss Miriam Fouche, who recently scored such a tremendous success as Ustane in "She."

Alice Joyce, with whom Mr. Morey has starred in many notable Vitagraph productions recently, including "Womanhood," "Within the Law" and "The Question," will appear in her next picture with Marc MacDermott playing opposite to her.

Earle Williams has just finished his first picture with Corinne Griffith, who succeeded Dorothy Kelly as his leading woman. Miss Griffith is a magnificent blonde type and a beautiful contrast to the dark type of Williams. Their first picture together is entitled "The Stolen Treaty," to be released in July.

A recent addition to the Vitagraph company is Miss Agnes Eyre, formerly a leading woman with Essanay. Miss Eyre is a Chicago girl, just twenty years old, and has had a gratifying success before the camera. She received her stage training in stock at the College Theater and Marlowe Theater in Chicago, and then went with the Essanay company. While with them she appeared in several notable productions, including "The White Sister" and "The Sting of Victory." She also appeared in several big Selig productions.

Miss Fouche, the other new member of the Vitagraph organization, is the same age as Miss Eyre. She comes from the same state as Corinne Griffith, her home being in Shreveport, Louisiana. Miss Fouche is an alluring type of Southern beauty.

## ROOSEVELT SPEAKS AT LYRIC

**Former President Lauds Industry for Aid in War—Pays Tribute to "Womanhood" Picture and Its Producer**

Former President Roosevelt on June 18, at the Lyric Theater, Oyster Bay, paid tribute to the motion picture industry, and to Commodore J. Stuart Blackton of Greater Vitagraph in particular.

The former President, who had just completed his swing around the country in behalf of home defense and preparedness, volunteered to address his neighbors at a patriotic entertainment given at the Lyric Theater in behalf of the Red Cross. As an accompaniment to Colonel Roosevelt's address, Commodore Blackton arranged for a presentation of "Womanhood, the Glory of the Nation," Greater Vitagraph's preparedness picture.

It was after the showing of "Womanhood" to a capacity house which paid prices ranging from fifty cents to a dollar and a half, that Colonel Roosevelt paid his tribute to the motion picture industry. He said that to his knowledge the big men of the industry had been working for years in an effort to place the United States on a war basis.

"Commodore Blackton," continued Colonel Roosevelt, "started two years ago in an effort to arouse this country to an understanding of its peril. His foresight was uncanny.

"The picture you have seen here tonight represents just exactly what has happened abroad. All the scenes were taken before the Germans invaded Belgium. But they are absolutely true to life. They show just exactly what would have happened to this country if we were not protected by the Atlantic ocean, the battle fleet of England and the bravery of France. These scenes, as shown in 'Womanhood, the Glory of the Nation,' are purely mythical insofar as representing what has taken place in this country. The scenes all were taken in this country long before Belgium was invaded, and naturally long before the United States declared war on Germany.

"Commodore Blackton saw that Americans must be aroused. When he produced that other preparedness picture of his, 'The Battle Cry of Peace,' the Germans of New England brought every possible influence to bear to prevent the presentation of the picture. They were successful for some time, but eventually it was shown throughout the country, and did a tremendous amount of good.

"When Commodore Blackton was ready to present 'Womanhood' to the public, persons with German sympathies attempted to arouse antagonism against it. They used the false argument that the showing of 'Womanhood' would prevent enlistments because it portrayed the horrors of war. In some few instances I understand these German agents were successful for a time, but eventually the spirit of the American peo-

ple was aroused and they realized that the picture is an appeal to patriotism and for preparedness."

Colonel Roosevelt, in concluding his address, declared that there is but one false note in the picture, and that is where America is seen to arise above all difficulties, raise a tremendous army and drive out the foreign foe.

"Let us hope," said Colonel Roosevelt, "that such will be the case, but at present we have no good reason to believe it to be so."

## Edith Storey With Metro

After two years of endeavor, Metro has finally captured Edith Storey and flashes her signature affixed to a long-time contract as conclusive evidence.



*Edith Storey, now with Metro.*

Miss Storey has starred in more than a thousand successes. Although young in years, she has had extraordinary experience, for with the birth of the silent drama she appeared in child parts and has progressed with the industry up to her present lofty position.

After affixing her signature to the Metro contract she made the following statement:

"It has long been my ambition to star in Metro plays. Words cannot express my pleasure at having the greatest opportunity of my life come to me at a time when I feel that the best part of my work is ahead of me. The vehicles chosen for me are the highest in character, and I think my work for Metro will be the best in my career."

The first picture in which Miss Storey will appear for Metro will be directed by George D. Baker. Edwin Carewe will direct her second.

Miss Storey was prevented from going to Metro sooner because of contracts that interfered. Metro, however, was satisfied that it would eventually secure her, and production plans preceded the signing of the contract. Six important vehicles have been secured, and these are rapidly being prepared for production. They differ in type, but each has a strong role which gives Miss Storey full opportunity for display of her unusual dramatic talents. It is promised that each of the productions will be of the highest standard, and the average length will be seven reels.

Under a special marketing arrangement these productions are to be sold to the exhibitor at a price which he can afford to pay, and this providing of big productions at a price which is not exorbitant is regarded by the Metro management as one of the important features of the announcement.

Miss Storey had an extended conference last week with Director George D. Baker regarding her first play, at the conclusion of which it was announced that the first production would begin in a very short time.

## Hartman Addresses Senators

Some day the question of state censorship may raise its hissing head in your quiet commonwealth, and you will want to know what to say to down it. This is the speech made by Fred W. Hartman of Chicago before the judiciary committee of the Illinois senate June 16, when the Guernsey bill was scuttled and sent to the bottom:

Mr. Chairman and Gentlemen: I represent the Illinois branch of the Motion Picture Exhibitors' League of America, a national organization which is opposed to any form of censorship. We have at present state laws which if strictly enforced would subject the parties presenting immoral pictures to a heavy fine or imprisonment. And every municipality and village in the state is governed by the same restriction.

Why pass a bill that will duplicate laws, authority and expense? Why establish a bureau with arbitrary powers? Censorship is un-American and opposed to the rights of the people. Censorship is condemned throughout the United States. Moving pictures have been improved by rapid strides in the last two years.

This speaks well for the industry and if pictures continue to improve at the present rate, we may in the near future be in such a healthy condition that we will not need Major Funkhouser or any censorship. For pictures are cleaned by the insistence of the public on the rules of decency. Exhibitors gain by presenting decent pictures. This is a fact and exhibitors are striving to advance the industry. Mrs. Blanchard mentioned before the senate committee that she was not satisfied with Chicago censorship. But gentlemen, what assurance have you that she will be satisfied with state censorship? None whatever, for she would not be satisfied and would strive for a still higher power which would probably work greater hardships upon the industry. She stated that exhibitors were bound by contracts to accept all features released by any exchange. That was not true. Open booking is being installed at almost all of the exchanges and any manager can use his own judgment and select his own pictures.

Gentlemen, the lady and her comrades have mentioned to you the immoral parts of certain pictures, forgetting to state that immoral pictures are one thousandths part of the films manufactured. They never say one good word for the many educational pictures. Lift the curtain of immorality which they hold before your eyes and see behind it the wonderful good which has been worked by the fifth largest industry in the world. It educates, entertains, and rests the nerves of the masses. It takes them into a different world, gives them a chance to forget their troubles, makes them laugh and go home encouraged.

Kindly remember that we go on record as a local and national organization opposed to the Guernsey Censorship Bill and that this bill, if passed by the senate, will work a hardship not only on manufacturers and exhibitors, but also on the millions of people who seek this most popular form of amusement today. I hope you will see your way clear to defeat this bill.

## Additional Offices for Goldwyn

The Goldwyn Pictures Corporation now occupies the entire Forty-second street wing on the seventh floor of the Rogers Peet building. The new offices overlooking Forty-second street where the executive and sales organization are located were formally opened June 18 and Samuel Goldfish, president of Goldwyn Pictures and chairman of the Advisory Board, celebrated "moving day" by transferring his office to the newly completed addition. The Goldwyn executive offices now occupy an entire wing of a building almost a city block in length.

## Chaplin Answers Draft Call

Charlie Chaplin has responded to the selective draft call, and stood in line waiting his turn to declare himself. He was minus his well known mustache, derby, shabby attire and cane, appearing as nothing other than an everyday young man in a neat business suit. He is now carrying his little blue "ticket to France."

## Opening of "Lone Wolf"

Herbert Brenon in presenting his latest Selznick Picture, "The Lone Wolf," at the Broadway Theater, New York, Sunday evening, July 1, will inaugurate a new custom. The opening of the Broadway engagement will



*Hazel Dawn, Bert Lytell and Herbert Brenon, the intrepid trio responsible for "The Lone Wolf."*

reveal this big production not only to the public for the first time, but also to reviewers from the trade papers, state rights buyers, exhibitors and even executives of the Herbert Brenon Film Corporation.

Since the picture has been cut and titled absolutely no one has seen it except the film editor and Mr. Brenon himself. Mr. Brenon has adopted this policy for obvious reasons. He asserts that a picture fine enough to be shown as a Broadway production should be treated as such. Mr. Brenon says:

Klaw & Erlanger, Cohan & Harris or the Shubert Brothers do not give special performances of their new productions for newspapers or friends, and I see no reason why we should treat "The Lone Wolf" in a different manner. We have a great big expensive production which has cost thousands of dollars and months of painstaking effort and we want its premier to be real. We will show it absolutely for the first time at the opening performance at the Broadway. The reviewers and critics will then see the production in its proper setting, with its musical accompaniment, and will have an opportunity to judge its effect upon an audience. All these things are absent at the customary trade showings. We want to present "The Lone Wolf" under the best conditions and I believe that these only obtain at the first public exhibition. For these reasons I have given orders that not a single person be allowed to see the picture before our opening. Outside of two or three employes at the studio and myself no one has seen the film. I believe that the custom of allowing hundreds of people in the film industry to witness a picture before its public presentation is a harmful one from many standpoints.

"The Lone Wolf" will enter into competition when it opens at the Broadway with every first-class production on the White Way, and therefore it should be handled just as these productions.

---

"Mr. Opp" is being filmed at the Bluebird studios in five reels by Director L. F. Reynolds.

## PARAMOUNT PROGRAM

**Mae Murray, Kathlyn Williams and Wallace Reid, Star in Paramount Pictures Issued Week of July 2nd**

"At First Sight," starring Mae Murray, and "Big Timber," starring Kathlyn Williams and Wallace Reid, are the two features which will be issued by Paramount week of July 2. Besides these two five-reel pictures that same week, Paramount will distribute the seventy-third edition of the Paramount-Bray Pictographs, the magazine-on-the-screen; the seventy-fourth of the weekly trips around the world, personally conducted by Burton Holmes, and a very Klever Komedy entitled "Oh, Pop," in which Victor Moore is starred.

Mae Murray, who has scored such personal successes in "The Big Sister," "On Record" and "The Primrose Ring," has been given another vehicle to display her inimitable qualifications in this Famous Players production entitled "At First Sight." The story is filled with heart interest, humor, thrills, action and suspense.

It deals with the adventures of pretty Justine Gibbs, the character played by Mae Murray. Justine is a very attractive and highly American type of young woman who rebels against a pre-arranged marriage and follows the dictates of her heart. It is essentially a comedy, and the story is really based upon the efforts of the young woman to win the heart of a young writer, so absorbed in his work that the heroine must take him by storm. A great deal of the charm of the story lies in the quaint and humorous scenes between the absent-minded young writer and the impetuous heroine.

The writer is at work upon a story which closely follows his own and Justine's adventures, and it monopolizes his time and attention to such an extent that Justine sees that the only way she can successfully win his heart, or arouse his interest, is by providing material that will satisfactorily finish the story—which she proceeds to do in a wholly unexpected and original manner of her own.

The cast supporting Miss Murray comprises the following talented players: Sam T. Hardy, Jules Rancourt, Julia Bruns, W. T. Carlton, Nellie Lindreth, William Butler and Edward Sturgis.

"Big Timber," in which Kathlyn Williams and Wallace Reid are starred, is an adaptation of Bertrand Sinclair's famous story of the same name. The stars are given ample opportunities of displaying their talents, for there are many thrilling scenes, among them a real forest fire in the big timber of California. A large timber tract in the Sierra mountains was used as a setting for this picturesque drama, and many interesting phases of logging operations serve as backgrounds for the action of the story.

The seventy-third edition of the Paramount-Bray Pictographs deals with four interesting subjects: "Fencing in Japan," "American Match Making," "The Oldest Railroad in the U. S.," and a very amusing cartoon entitled "Otto Luck to the Rescue."

Burton Holmes in his seventy-fourth of the weekly trips around the world, which he has been conducting exclusively for Paramount Pictures Corporation, takes his fellow travelers to see "How California Harvests Wheat."

Exhibitors and patrons who thought that "Bungalowing" and "Commuting" were Victor Moore's best

single reel comedies, will be more than pleased with his latest comedy, "Oh, Pop." It is the story of a father who is compelled to take care of his children while mother goes away, and who has also thrust upon him the children of a neighbor who desires to go shopping in the city.

## "THE SLACKER"

**Metro to Issue Seven-Reel Patriotic Production with Emily Stevens in Leading Role—Historic Characters Appear**

"The Slacker," Metro's great seven-reel patriotic photo-drama, written and directed by William Christy Cabanne, will be issued soon as a special production de luxe. Emily Stevens is the star of this feature, and her superb artistry has combined with the directing genius of Cabanne to produce a masterpiece.

"The Slacker" has a powerful story, of special appeal to Americans at this time, dealing with conditions as they are today and as they must be faced. In "The Slacker" Marguerite Christy (Emily Stevens) helps her husband to solve his own problem, as wives throughout America will help their husbands and friends to solve theirs. "The Slacker" is a play that will build patriots.

In addition to a story of force and interest, the production reviews the great events of the nation's history, making a panorama of brave deeds. George Washington, Nathan Hale, Paul Revere, Grant, Lincoln, Francis Scott Key and other patriots are pictured in the most vital moments of their careers. All the allied nations engaged in the present conflict are also represented.

However, the central thought is the most important thing in "The Slacker," and it is powerfully driven home in the story of Robert Wallace (played by Walter Miller), who marries in order to escape military duty. The examples of his younger brother (Eugene Borden) and his best friend (Leo Delaney), who enlist respectively in the army and the navy, fail to move him, but his wife (Emily Stevens), daughter of a long line of patriots, arouses his sense of honor, and accomplishes the regeneration that makes a man of him. Reverently he kisses the flag for which he has sworn to give his life.

As Marguerite Christy, Miss Stevens has the greatest opportunity in her distinguished career. Walter Miller as "the slacker," Leo Delaney as the friend, Eugene Borden as the sailor lad, and Millicent Fisher as a society girl working for the Red Cross, are among those from whom fine pieces of characterization may be expected. William Christy Cabanne has in "The Slacker" added another great item to his list of truly important achievements. "The Slacker" should be of immense aid to the government in the work of recruiting.

## STARTS RED CROSS FUND

**"Douglas Fairbanks Chapter" to Assist Local Organizations Will Also Prove Big Boost for "Wild and Woolly"**

Douglas Fairbanks has organized the "Douglas Fairbanks Chapter" of the Red Cross Fund, which will operate throughout the entire country with the assistance of Artcraft exhibitors showing his new picture, "Wild and Woolly."

The idea was conceived by the popular star and put into execution immediately at this time when the nation-wide plea for funds for this worthy cause is at its height. Exhibitors all over the country showing the new Fairbanks-Artcraft picture, "Wild and Woolly," will present an attractive lobby display with placards urging patrons of the theater to contribute to the Red Cross fund. A coin box will be placed in the lobby so that patrons may donate their "bit" on passing in and out of the theater. The entire receipts taken in this manner will be turned over to the local Red Cross organization.

In addition to being a patriotic act, this idea should prove a big boom for exhibitors showing "Wild and Woolly," inasmuch as it will attract considerable attention to the lobby of the theater and will readily be given space by local newspapers.

Edward Warren will very soon begin work on a story that he has just accepted from John B. Clymer and Harry O. Hoyt. It is described as a thought play of the human heart and understood to be worthy of taking its place in the high standard already set by the Warren productions.



*A few of the many striking scenes in Metro's "The Slacker," featuring Emily Stevens.*

## America's Youngest Volunteer

Harold Hollacher, the three-and-a-half-year-old screen tot, who has startled picture audiences with his work in several Famous Players productions, among which are the Mary Pickford release, "Hulda from Holland," and "The Traveling Salesman," with Frank McIntyre, has registered in the hopes of becoming one of Uncle Sam's many protectors.

Master Harold was registered by Blanche S. Handyside, assistant enrollment officer, and is now awaiting the call of the nation.

When told by the enrollment officer that he couldn't register because he was a German, Harold's dignity was aroused and he replied, "I'se an American and I want to fight."

Here are a few of the questions and answers as recorded by the enrollment officer:

Q. "Name?"
A. "Harold Waelde Hollacher."
Q. "Address?"
A. "77 West Eighty-ninth street."
Q. Married? If so, to whom?"
A. "Yes! To Margweet Clark."
Q. "Any children?"
A. "Four."

Master Harold does not allow any soldier whom he meets in the street, no matter how ferocious-looking he may be, to pass him without returning the regular army salute.

## Stars Shoot Through Sky

Hazel Dawn and Bert Lytell, the two featured principals in Herbert Brenon's latest Selznick picture, "The Lone Wolf," essayed the dangers of the air last week in the big "punch" scene of "The Lone Wolf."

With Pilot LeGrand of the Staten Island Aviation School they both took several flights at the grounds of the school at Midland Beach, Staten Island. The final scene of "The Lone Wolf" will show a rare effect attained through the nerve and skill of Roy Hunt, photographer for Herbert Brenon. With Miss Dawn and Mr. Lytell in one aeroplane, Hunt ascended in another machine and the pilot, by skillful maneuvering in the air, enabled Hunt to photograph the two principals while both machines were speeding through the air over Staten Island at the rate of fifty miles an hour. It required several hours of flying to accomplish this dangerous feat, as the machine carrying the photographer had to fly directly over the one with the two players.

Miss Dawn was at first badly frightened at the idea of an air flight, but was completely won over to the sport of flying before she finished. Hunt, the photographer, has taken many risks in photographing big productions before, and he is declared by his pals at the Brenon studio to be absolutely without fear. It was doubtful, however, up to the last minute whether Miss Dawn and Mr. Lytell would consent to actually fly. Accordingly all arrangements had been made for dummies to be used in the flight scenes, but when the two players arrived at the location they ordered the dummies thrown away and demonstrated their nerve by actually chasing the clouds.



*June Elvidge, the new gleamer with World Pictures, Brady-Made.*

## Exhibitors Like Novelty Ads

So long as the producer is making up advertising material as well as the pictures themselves, the Essanay Company believes that there should be a more direct route for exhibitors' ideas and criticisms than through the distributing companies.

"We are always endeavoring to secure suggestions from practical exhibitors and fully realize that it is to our advantage to be guided by them," said President Spoor last week. "It is only natural that they have developed their end of the business along the lines which will evoke the best results. As a step toward arousing the co-operative spirit toward the producer among the many capable theater managers in this country we are requesting them to feel free to call upon us at all times for advertising ideas and at the same time to send along anything which would be of use to us in issuing material and pictures to their liking.

"So great was the demand for the novelty advertising on the Linder pictures that we will undoubtedly continue to issue material of this sort on other series and features as soon as we are assured that exhibitors are anxious to make use of such novelties on their five-reel productions.

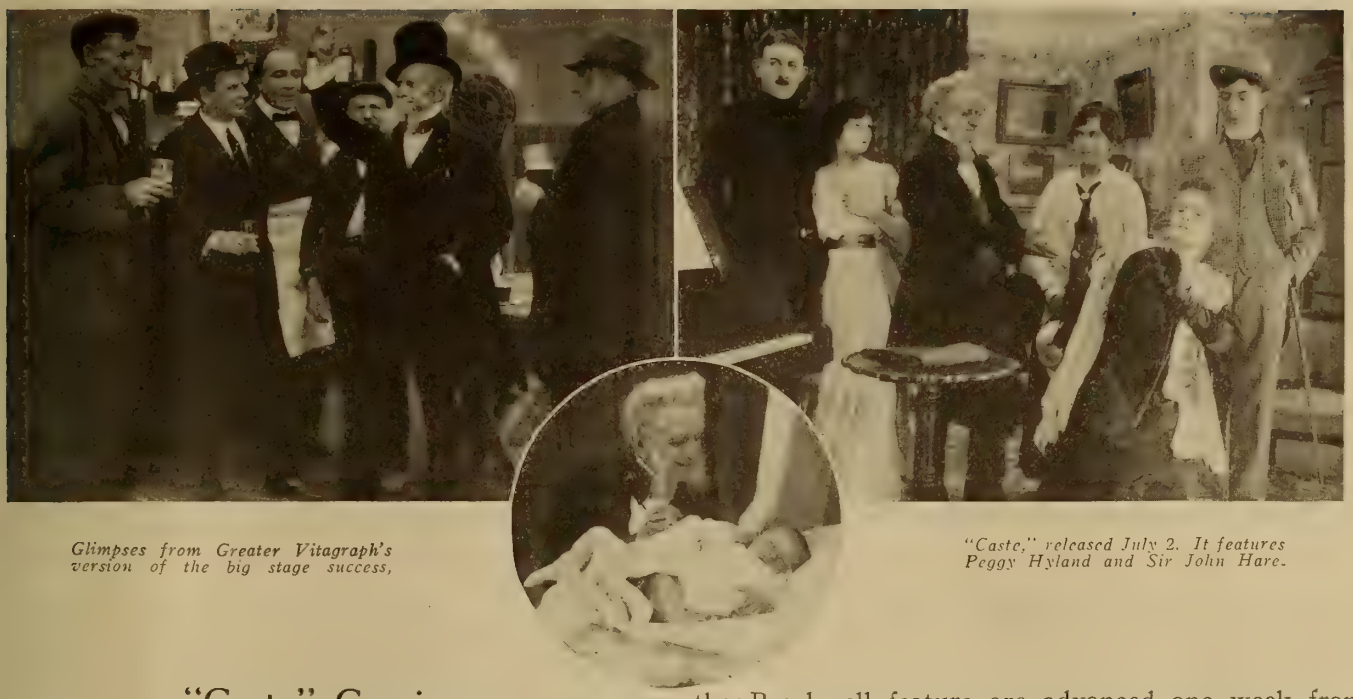
"Novelty heralds and other unusual material have been issued on the 'Do Children Count?' series featuring Little Mary McAlister.

"Reports from K-E-S-E show that as much advertising is being bought on each subject as is usually taken for features. This serves to indicate that new advertising methods and novelties which are out of the ordinary are becoming more and more appreciated by live showmen."

## Reel Fellows to Hold Ball

The Morrison Hotel has been selected as exhibitors' headquarters during the Chicago National Convention. It has also been definitely arranged that one of the big stars attending the show will lead the Reel Fellows' Ball, which will be held in the ball room of the New Morrison. This room will accommodate 1,500 couples.

Director Francis Ford is playing the featured lead and directing the screen version of "John Ermine of the Yellowstone."



*Glimpses from Greater Vitagraph's version of the big stage success,*

*"Caste," released July 2. It features Peggy Hyland and Sir John Hare.*

## "Caste" Coming

July 2 is the date set for the release of Greater Vitagraph's film version of the famous English play, "Caste." As a legitimate stage attraction, "Caste" is known as one of the standard dramas of the English-speaking stage and has been successfully revived from time to time in this country and in England.

"Caste," as its name implies, deals with the traditional and deeply rooted abhorrance and disdain in which the English aristocrats hold for their humble countrymen—"The lower clawses." It tells of a scion of royalty whose infatuation for a dancing girl of common origin leads to a clandestine marriage. On the eve of the arrival of an heir, he is called to the colors. His mother, a haughty marquise, whose characteristic repugnance for common people she has tried to instill in her more democratic son, learns of his impending departure and hastens to his home. There for the first time she meets her son's wife and disreputable father-in-law and brother-in-law. She learns of her son's marriage and in his absence attempts to gain possession of the child for a cash settlement. The girl spurns the offer, and the marquise, broken in spirit, her pride crushed to earth, renounces her son.

The son, after being reported killed in action, arrives in England on a furlough. He hastens to his wife's home, where a touching reunion is held. The two, with their baby, then go to the marquise's home to reassure her of her son's safety. It is here that filial love scores over class pride, for the marquise, on seeing her son alive, capitulates and welcomes the girl and child into her heart.

## Changes in Fox Releases

For the purposes of program balance and of meeting the demand from exhibitors for the quick release of "Smiling George," Walsh's popular subjects, William Fox has made important changes in his schedule of July films, as announced last week.

The revised list of photoplays is: July 1, June Caprice in "Patsy"; July 8, Jane and Katherine Lee in "Two Little Imps"; July 15, Gladys Brockwell in "To Honor and Obey?"; July 22, George Walsh in "The Kid Is Clever."

Under the new order, "Two Little Imps" and the Brockwell feature are advanced one week from the positions they held on the original schedule. Every exhibitor in the country recognizes the drawing power which the famous Lee children have, and he may be sure that in their initial starring vehicle the Fox "Baby Grands" are more attractive than ever.

"To Honor and Obey?" presents Miss Brockwell in an intensely dramatic role and the story propounds its question vividly.

The George Walsh subject which has been added to the program has an unusually clever scenario and a strong supporting cast to interpret it. The chief roles are taken by Mr. Walsh, Doris Pawn, Ralph Lewis, A. Burt Wesner, Clyde Hopkins and Don Likes.

Mr. Walsh has the part of Kirk White, on the trail of adventure. To satisfy his appetite for it, his father arranges for him to take a sea trip with a motion picture company which guarantees a thrill a minute.

The film makers miss the steamer but Kirk doesn't know it. He thinks a band of South American revolutionists are the players, and considers all their doings on shipboard as mere fun. When attempts are made on his life and that of Jane Ogden, a fellow passenger, with whom he is in love, he still thinks the whole affair a huge joke.

Kirk finally realizes the truth when he is knocked unconscious by Ramon Cortez, leader of the band. He regains consciousness in a dungeon in Mexico. There are more thrills and narrow escapes until Kirk and Jane are rescued by a troop of United States cavalry.

---

Master Carl Rich, the talented little six-year-old "Heavy" who has been seen in V. L. S. E. and Mutual features, has just finished playing a leading role before the Prizmacolor camera that would have taxed the ability of most seasoned players. The work for these new natural color pictures calls for all action being about twice as slow as the movements enacted before the regular black and white camera, and in consequence the registry of emotions requires extra care and the exercise of unusual ability.

# EXTENDS OPEN DOOR POLICY

**Selznick Throws Advertising and Publicity Service Open to Independents—Will Save Money for Both Producer and Exhibitor**

Another phase of the open-door policy of the Selznick organizations developed this week, with the announcement that the Film Advertising Service, a Selznick subsidiary corporation, had decided to offer its facilities in purchasing and other matters to any companies desirous of using them.

The Film Advertising Service was organized several months ago, with Myron Selznick as general manager, to take over the entire purchasing and supply department of the Lewis J. Selznick Enterprises. The aim was not merely to relieve the parent corporation of that most bothersome of all departments, but to take off its hands also the preparation of designs and material, the search for novelties, and all other related matters.

"It is a curious thing," says Myron Selznick, speaking of the activities of his company, "that with the vast amount of money spent in the film business in the purchase of supplies, there has been no organization of buying. Of course, the big firms are able to protect themselves, but independent producers are paying ridiculous prices for advertising material.

"I decided that the same open door which applies to Selznick booking and to distribution could apply to our business. We are now in a position to take charge of all details of the preparation of material. For instance, an independent producer does not need to go to the expense of organizing a purchasing department. His output of pictures is limited, and it would increase his 'overhead' out of all proportion. We take all this 'overhead' off his budget, and give him better prices than he could get for himself, on account of the volume of business we handle.

"Then, too, if he is handling his pictures on a state rights basis, he doesn't even need to have a shipping room or a storeroom for the paper, cuts, etc. We will keep it in our warehouse, and ship it as ordered. This takes all the machinery of one of the most complicated branches of the business off the shoulders of the producer and saves money for him in prices, office room and salaries."

In addition to the supply service, the Film Advertising Service is also in a position to handle entire publicity campaigns, this branch of the work being under the direction of Randolph Bartlett, publicity manager for the Selznick Enterprises.

## Superpictures to Buy Features

Prepared to establish itself as a dominating figure in the motion picture industry, Superpictures, Inc., has started its powerful machinery for buying, producing and marketing feature pictures of unusual quality.

Superpictures, Inc., is the holding company for McClure Pictures, producers of "Seven Deadly Sins," and until last week was the controlling factor in the Triangle Distributing Corporation. Superpictures, Inc., will sell its new features through two channels. It will produce for the state rights market and also release through Triangle, thus thoroughly covering the field for photodramas of merit.

Superpictures, Inc., has withdrawn from the Triangle Distributing Corporation, selling its holding to S. A. Lynch at a substantial profit. Frederick L. Collins, president of Superpictures, Inc., has such confidence in the Triangle organization that he has arranged for Triangle to produce six features to be sold by the state rights method and for the distribution of twelve additional pictures a year through the Triangle Distributing Corporation.

Superpictures, Inc., is prepared to buy any feature of unusual quality. A campaign of nation-wide publicity in newspapers and magazines will be launched behind every photoplay released by this company. McClure publicity, as was demonstrated in the advertising that made "Seven Deadly Sins" a sure-fire box office attraction, is a stout and sturdy worker for every exhibitor that shows a McClure production and McClure publicity will be right on the heels of every Superpicture throughout its run.

State rights buyers will not merely purchase from Superpictures, Inc., prints and permission to show them. They will also purchase the good will demonstrated in the McClure publicity campaigns, that will work to crowd patrons into every theater showing a Superpicture.

## New Essanay Features

Two big features are to be released by Essanay within the next week. "The Range Boss," the first, is scheduled for July 16. This will be followed by "The Golden Idiot," July 23. Both films are to be handled by K. E. S. E.

"The Range Boss" is the second of Essanay's series of Westerns, following "Land of Long Shadows," and features Jack Gardner, the former musical comedy star. The story is based on a cowboy romance, and is replete with rapid-fire action of the red-blooded type. The picture was produced on the plains of Arizona and its settings are typical of that picturesque country. Ruth King and Carl Stockdale are the principal leads of Mr. Gardner's supporting company. W. S. VanDyke was the director.

"The Golden Idiot" is Bryant Washburn's next feature. It is comedy-drama of the type which made Mr. Washburn so popular in his Skinner pictures. The star is shown as a beloved vagabond, who takes a 1,000-to-1 chance on a fortune left by his eccentric uncle, and wins out. The picture introduces a three-legged dog for same decidedly novel action. It was produced by Arthur Berthelet.

Each of these pictures has a screen time approximately of sixty-five minutes.

## Another 28-Minute Feature

The uninterrupted course of the Black Cat comedy-drama productions from Essanay on the General Film releases is in its third series of ten. The placing of clever people in these "28-minute features" is kept up, Hazel Daly, who was "Honey" in "Skinner's Bubble," appearing as the heroine in "A Corner in Smiths." In the same picture are Rodney La Rock and Robert Bolder, both of whom have been doing work that is hailed as pleasing and consistent. The story is of one Smith, wealthy, who hates his name and wishes to subsidize the obliteration of it by hiring all bachelor Smiths at $2,000 per never to marry. Eddie Jones, down and out, wishes to garner some of this kale, and represents himself as a Smith. Isobel Smith, daughter of the troubled Smith, falls in love with him. There is no happiness for them until Jones proves that he isn't a Smith.

# MARY PICKFORD DOING "BIT"

**Addresses Crowd at San Francisco Mass Meeting—"Little Mary" Devoting Much Time to Patriotic Work**

Known throughout the nation as "America's Sweetheart," Mary Pickford is readily living up to what might be expected of the owner of this title in the present great crisis. Since President Wilson's declaration of war, "Our Mary" has devoted considerable time and personal effort in furthering the cause of her country.

Her latest patriotic demonstration took place last week in San Francisco, when she addressed a gigantic mass meeting of 10,000 people at the Auditorium. The meeting was held to stimulate the purchase of Liberty Bonds and $2,000,000 was subscribed on this occasion. As a result of the great advance publicity, in which Miss Pickford was featured on the front pages of San Francisco dailies, the big Auditorium was jammed to the doors with again as many people outside of the building. As a guest of honor the Artcraft star addressed her many admirers and received an ovation such as even she has never before experienced.

Miss Pickford has also spent much of her time recently at public gatherings to stimulate recruiting for both the American and British armies. By way of backing up her plea for the purchase of Liberty Bonds, she personally subscribed toward this loan up to the extent of $100,000. Another patriotic act by "America's Sweetheart" was recently disclosed when she presented a complete ambulance to the Los Angeles Red Cross for service in France.

Although she has accomplished much for Uncle Sam, Miss Pickford feels that her past efforts will appear insignificant as compared to the great good her new patriotic picture, "The Little American," will do when it is released next month. It is felt that this production presents the famous little actress in what should prove the most stirring patriotic appeal ever filmed. Shown, as it will be, simultaneously all over the country, its effect will prove a hundred-fold greater than any of her many personal appearances and efforts. The picture is now being cut and assembled by Director Cecil B. De Mille and will be released by Artcraft on July 2. Written specially for Miss Pickford by Jeanie Macpherson, who was responsible for the story of "Joan the Woman" and many other screen triumphs, this subject promises to prove the most spectacular and stirring vehicle in which Mary has ever appeared.

## Hoyt Comedies Coming

William N. Selig has announced the latest of the Hoyt comedies to be released in K. E. S. E. as follows: July 9, "A Rag Baby"; July 23, "A Runaway Colt"; August 6, "A Dog in the Manger." Each of the Hoyt comedies is two reels in length. The primary releases have achieved instantaneous hits according to the Selig company. Those released are: "A Hole in the Ground," "A Brass Monkey," "A Day and a Night," "A Rag Baby." It is also pointed out that the reviews on the first Hoyt comedies have been universally flattering. The comedies get better as they go along if that were possible. The June 25 release, "A Day and a Night," is cast in a motion picture studio. A rural clergyman comes to the big town in search of a choir. He wanders into a movie studio and they think he is props. Then things happen. According to the Selig Company, scenes connected with the making of motion pictures and never seen by the public are presented in "A Day and a Night." One scene shows the immense studio floor in the Chicago studio of the Selig Company showing film sets, etc. Methods of moving picture production are also presented, including the work of the director on the "side lines." And with it all the Selig Company promises a succession of laugh-provoking situations and climaxes.

## Film Men for the Navy

Two of General Film's New York employes have enlisted in the navy. They are Stephen Graham, chief booker of the Twenty-third street exchange, and L. M. Cooper, stock keeper at headquarters, 440 Fourth avenue.

## New La Salle Comedy

One poverty-stricken piano tuner felt like a king for a short time in the La Salle comedy released through Mutual, June 26, entitled "Discords in 'A' Flat." It was a mistake, of course, but when the dazed man is received with an ovation, banqueted and toasted, he begins to feel that he doesn't care whether it is a mistake or not.

The tangle was the outcome of Jean Otto receiving news that he had been awarded the Royal Academy prize of $10,000 for a composition, and he mistook the piano tuner for the messenger with the money. When the real messenger arrives it is a sorry time for the innocent piano tuner.



*"Discords in 'A' Flat," new La Salle-Mutual.*



*This tantalizing summer vacation scene is from "Big Timber," which Morosco-Paramount filmed in the Sierras. Kathlyn Williams and Wallace Reid are the featured personages. Wally, off stage, has evidently just disturbed Kathlyn's immersion in a summer novel and a row boat.*

# TAKE PICTURES? OH NO!

**But Daredevil Photographer Gets Self Arrested to Gain Ear of Chief—After that Only Bullets Threaten Life**

Getting to the front is not as easy a matter as some people in this country might suppose, according to Merl LaVoy recently returned from the trenches in France, where he secured the war picture, "Heroic France," released through the Mutual Film Corporation.

After many months in London, LaVoy found that getting pictures of British officials was not a simple matter. Downing street was barred to him.

Getting into Scotland Yard is not an easy matter unless one gets into serious difficulties in London. LaVoy found that it would be necessary for him to get himself arrested to get anywhere near the chief of that famous police organization. And so he did.

Refusing to talk until he was taken before the chief, he won the ear of that official and told him what he was doing in London. The official saw the humor in the situation and promised to do what he could to get LaVoy a permit to make pictures in Downing street.

After making the pictures of Mr. Asquith, it was not difficult for LaVoy to get the attention of other British officials with the result that he made good closeups of King George, Queen Mary, and Lord Kitchener.

With these pictures of British war leaders, LaVoy went across the channel to Paris and began his campaign to interest the French officials in a picture which could be used in America to offset the German war pictures which already had been shown here. After having made pictures of President Poincaire, Premier Briand, Georges Clemenceau and other leaders, he found that getting "close-ups" of big men was one thing and getting to the front and making action pictures in the trenches was another.

He went to the head of the American Relief Clearing House in Paris. Officials of this organization saw the importance of showing in the United States pictures which might arouse interest in the work of the Red Cross. The chief of the clearing house obtained the necessary permission for LaVoy to pack his picture outfit clear through to the first line trenches.

That he was allowed plenty of leeway is attested in the assembled film, eight reels.

Through the streets of Verdun, LaVoy, with his camera perched on the front of an automobile takes the spectator. On all sides are ruins.

On foot and by motor LaVoy proceeded across the battle fields, now vast cemeteries.

As an example of the courtesy extended to LaVoy, the pictures of the British Royal Garrison Artillery in action were made with the screen which hides the battery from enemy aviators removed for better photography.

He made several flights in battle planes and from one speeding at better than one hundred miles an hour he shot the encampments "somewhere in France."

## Films Better Than Text Books

The value of motion pictures as a supplemental course in teaching history and allied subjects was lauded very highly at the recent meeting in New York of the American Association of Museums, when Dr. G. Clyde Fisher of the Museum of Natural History, in a speech before that body, urged their use to a larger extent in the schools and other institutions of learning throughout the country. Mr. Fisher's one fault to find with the films was that the historical themes that were incorporated into photoplays were sometimes inaccurate as to truth of detail and history.

"It is very difficult," he said, "to get films illustrating historical subjects that have not been spoiled by departures from historical facts or by objectionable features such as silly love stories.

"It is presumed this is due to a real or supposed demand, and it is evident that the right kind of historical motion pictures will be forthcoming as soon as there is demand.

"To see a process in motion pictures is obviously as much better than a still picture or any number of still pictures, as observing the process in nature is better than seeing a cross section of it. Children learn only what they attend to and they attend to only what interests them. It is much easier to get the interest of and hold the attention of pupils with motion pictures than with still pictures or with paragraphs of text."



*Upon first glance this might look like a quartette of American army men in ambush with a machine gun, but in reality it's a camera crew, under Director Harry Harvey, and the ambush is the attractive Balboa studios.*

# TO BUILD NEW STUDIO

**United States Motion Picture Corporation Enlarges Plant and Engages New Players for Future Paramount-Black Diamond Comedies**

The United States Motion Picture Corporation is enlarging its studio in Wilkes Barre, Pennsylvania, and has engaged a number of new players for the future single reel Black Diamond comedies, which will be released by Paramount Pictures Corporation to all exhibitors.

The new studio will be a daylight studio twice as large as the present one, and will contain every possible modern equipment, and much material that is not used in the great majority of picture plants. An entire section of the new place will be used solely for the trick photography employed in Black Diamond comedies.

Additional property has been secured by the company in the vicinity of Wilkes Barre, where the outdoor material will be made. In this section of Pennsylvania there is every possible location to be secured, and the company has purchased a large tract of land where every phase of outdoor pictures can be "shot."

During the past week additional players have been secured by the company which will surround Miss Latrice Joy, the leading lady who has done clever work and won many admirers. A scenario department was recently established by the company and their offer to pay $5 per word for all ideas of fifty words has brought to them hundreds of clever suggestions which are rapidly being turned into scripts for the company. More than 500 ideas were submitted to the company inside of one week, many of which were accepted, while others were returned on the grounds that they were not the type of material that was needed for the company. This new department will turn out some clever stories and with the latest equipment that has been installed for the making of new trick pictures, the future Black Diamond comedies will bid fair to exceed anything of the kind on the market.

## New Essanay Features Ready

Exhibitors may look to Bryant Washburn and Jack Gardner for the bulk of their Essanay pictures during the summer and fall months. These two stars are scheduled to average at least one feature apiece each month, and sometimes two.

In addition to these productions, Taylor Holmes is already being filmed in the initial picture of a series he has contracted to appear in under Essanay's banner. This will be released during the summer also, as will one or more features starring Marguerite Clayton.

During July Mr. Washburn will appear in two five-reel pictures. The first of these, entitled "The Man Who Was Afraid," will be released July 2. It is an adaptation of the story by Mary Brecht Pulver, based on the timely theme of the President's call to arms.

Mr. Washburn's second July release will be "The Golden Idiot." This is a comedy-drama of the type best suited to the star's histrionic talents, presenting the adventures of a courtly "knight of the road" and his three-legged dog in the realms of high society.

"The Range Boss" will be Mr. Gardner's July offering. This production is the second of Essanay's series of Westerns, following "Land of Long Shadows," which was released June 18. In "The Range Boss" the former musical comedy star appears as a happy-go-lucky cowboy who frustrates a conspiracy to achieve his own death and mulct a beautiful young Eastern girl of the ranch which she inherited. Trade showings of this production will be given in all K. E. S. E. branch offices, beginning July 10. The film will be released July 16.

During August, Mr. Washburn will appear in "Skinner's Baby," the third of his famous Skinner pictures. In this production he will be supported by the original cast, including Hazel Daly, creator of "Honey." Mr. Gardner will be offered in the third of the Essanay-Westerns, which will be entitled, "Open Places."

Taylor Holmes will head Essanay's September release with "Efficiency Edgar's Courtship."

## Exhibitor Lauds "Motherhood"

H. W. McCall, manager of the Liberty Theater, Oklahoma City, Oklahoma, attended the pre-view of "Motherhood," the first of Marjorie Rambeau's series of star productions for Mutual, and broke into superlatives in his commendation of the picture. Mr. McCall said:

> I realize in my own mind that a picture must be either wholly novel or powerful in a compelling degree to make me or any other exhibitor who see pictures day in and day out sit up and take notice. Yet I will tell you that "Motherhood" had me going from the very start. I wouldn't have cared if it had taken until daylight to run the picture off; once having started the story I felt that I must see it through.

Arthur Blumenkrohn, business manager for Superlative Pictures Corporation, has completed negotiations with Harry Davenport to direct Irving Cummings in his first release for Superlative.



*When Goldwyn lured Madge Kennedy away from the w.k. lure of the footlights it captured one of the most successful comediennes on the boards for the silent and vertical stage. She wanted you to see her in one of her "party gowns," so here you are.*

# ACTRESS MADE FIXED STAR

**June Elvidge Given New Contract with World-Pictures Corporation—Lew Fields Again Working Under Brady Direction**

June Elvidge, the accomplished actress in World-Pictures Brady-made, has been advanced to the front rank of fixed stars in that organization. A new contract between the World Corporation and Miss Elvidge to this effect, covering a term of years, was executed on June 19.

Under this agreement the name of the actress not alone goes into big type in all advertisements of World-Pictures, but is set opposite a much larger sum than formerly upon the weekly salary sheet.

The rise of Miss Elvidge as a favorite of the screen has been extremely rapid and steady. Her very striking beauty gave her a ready beginning in the World studio, where the effectiveness with which she registered upon the screen was immediately realized, with the result that she had better and better roles to portray with every new production.

Another item of interest from the camp of World-Pictures is the fact that Lew Fields is again working under the Brady direction. The great success of "The Man Who Stood Still" is the cause for this renewal of relations.

It was in this comedy that Mr. Fields was enabled to demonstrate that he possessed other qualities as an actor than those of a farceur pure and simple, for his characterization of the soft-hearted old jeweler gained for him the appellation, "the David Warfield of the screen."

Just at present Mr. Brady is again demonstrating his firm belief in the proposition that a photoplay well named has more than half won the battle of popularity.

This demonstration has taken the form of changing the titles of four of the completed pictures awaiting publication.

The picture drama formerly called "Partnership" has had its title shifted to "The Iron Ring." Arthur Ashley, Gerda Holmes and Edward Langford are the featured players. The play originally named "The Waster," starring Carlyle Blackwell and June Elvidge, with Muriel Ostriche a prominent member of the company, is now titled "Youth."

"Dandy Dick," directed in person by Mr. Brady, will reach the public under the final name, "The Marriage Market," with a cast composed of Carlyle Blackwell, June Elvidge, Arthur Ashley and other widely favored World-Pictures actors and actresses. Ethel Clayton's picture play produced under the working title "Chasms" is now known as "Souls Adrift," and the leading male part is played by Milton Sills.

## Brenon Drops $2,100 Gamboling

The Lambs gamboled at the Manhattan Opera House in New York city the evening of June 17, and the usual happy time at this event was greatly heightened by a little episode reminiscent of a great upheaval in film circles of about a year back. It is customary at all Lamb gambols to auction off an autographed program with the signatures of all participants. De Wolf Hopper generally officiates at this portion of the entertainment, and if he can run up the bidding to five or six hundred dollars he is fairly well satisfied to knock down the program at that figure.

Imagine his astonishment, therefore, when a bass voice in the front row announced "one thousand dollars" as the very first bid. Craned necks and whispered asides through the audience noted that the "Thousand Dollar Bidder" was no less a personage than William Fox. Quick and snappy, a voice with an English accent proclaimed that eleven hundred dollars capitalized his desire for the program, and the crowd settled back for some fun, since the new bidder was Herbert Brenon. Fox countered with a $2,000 bid and eight Lambs fainted, while De Wolf Hopper, gasping and gulping, finally managed to ask for another bid. Brenon returned to the fray with a bid of $2,100, and Fox decided that discretion was the better part of desire and allowed Brenon to carry off the trophy.

## Arthur Levey Visits Chicago

Arthur Levey, well-known exporter and foreign market expert, visited Chicago recently, and incidentally closed the sale of the rights to the American Film Company's timely serial, "Secret of the Submarine," for the territory of Spain and Portugal.

Mr. Levey, it will be remembered, as vice-president and general manager of the Overseas Distributing Co., Inc., placed the distribution of the entire Mutual Program, including serials and superfeatures, throughout the whole of Great Britain, Australia, New Zealand, Fiji Islands, Straits Settlements, India, etc.

Mr. Levey also promoted and arranged the sale of the rights to the entire series of Mutual Chaplin productions, for the territory of England, Ireland, Scotland, Wales, Africa, India, etc., to Walker's Chaplins, Ltd., London, obtaining therefrom close to one-half million dollars, one of the largest sums ever turned over in any other single foreign rights transaction.

## "Who Goes There?" Coming

Earle Williams, directed by William Earle, or W. P. S., as he is known in the display sheets, has begun work on "Who Goes There?" a play from the novel by Robert W. Chambers. This is one of six Chambers stories recently chosen for screen adaptation by Greater Vitagraph, following a jury poll among its exhibitors. Another which will get under way at once is "A Soldier of Chance," featuring Harry Morey. Paul Scardon will direct this feature.

"Who Goes There?" will be a special Blue Ribbon feature, in seven or eight parts, and will be ready for release in the early fall. Miss Corinne Griffith appears opposite Mr. Williams in the picture.

## Anita Stewart Recovering

After four weeks spent in a sanitarium in Connecticut, Miss Anita Stewart, the Vitagraph star, has returned to her summer home at Bay Shore, L. I., but she still is unable to resume her work at the studio. Her physicians have ordered that she rest indefinitely to recuperate from overwork.

Miss Patsy De Forest, the little Vitagraph star who was forced to quit work a few weeks ago on account of an eye affliction, returned to the studio in Brooklyn the latter part of last week and has resumed her part in "A Meddler with Destiny," a forthcoming Vitagraph release in which Earle Williams and Corinne Griffith are to be featured.

# What Theater Men Are Doing

## AN OPEN FORUM FOR EXHIBITORS

*This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum,* MOTOGRAPHY, *Chicago.*

### *Evansville Is Proud*

IN the Strand Theater, Evansville, Indiana, has a photoplay house of which it has just cause to be proud. In appointments and class of pictures shown it is the equal of the best theaters in the country. There is a special stage setting which cost $1,500, and flowers are used for ornamental purposes. The foyer and lobby have tiled floors and the foyer is flanked by marble stairways. An electric fountain surrounded by flowers and backed by a large mirror is also located in the foyer. The music is furnished by a $10,000 Fotoplayer.



*The Strand of Evansville, Indiana, is a classy little house. See interior below.*

This theater is operated by the Standard Amusement Company, and great credit is due to Manager R. R. Russell for the high class and careful selection of pictures shown. Paramount dramas and Metro comedies are the rule, with one big feature a week, such as "The Common Law," and "Where Are My Children?"

The theater has a seating capacity of 1,500—1,200 on the first two floors and 300 on the third floor. As a result of the care taken in determining what pictures shall be shown, capacity houses are the rule. The house is open from 2:15 to 10:45 p. m., seven days in the week.

The screen is 13x17 feet, and the projection distance 74 feet. Two projectors are used, as very few single-reel subjects are thrown on the screen. The operating booth is located on the first floor, level with the screen. It is made of concrete and is absolutely soundproof. A 4⅛ kw. two-light Westinghouse motor generator converting alternating current to direct current at 75 volts, is located in the operating booth. This set consists of an alternate current motor and a direct current generator.

The motor is rated at 7½ horsepower. It is operated by current furnished by the lighting company. The generator delivers current at 75 volts, but as only 55 volts of the arc is required the generator voltage is reduced to this value by means of non-inflammable, well ventilated resistors having a sufficient number of steps for adjustment purposes.

The motor generator set is capable of furnishing sufficient current for the operation of two projection machines simultaneously for short periods. The object in using a two-light set is, that when a two, three, or four-reel picture is being run, the second reel can be faded in on a second machine simultaneously with the fading out of the first reel on the first machine.

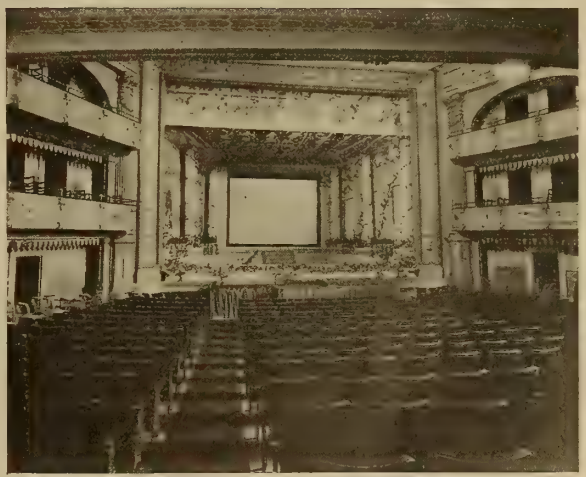
This is accomplished by warming up the carbon on the second machine for about one minute while the other machine is in operation. By using a two-light set there is no variation in voltage, so that there is no interruption to the picture, nor, in the case of a motor driven picture machine, is the speed altered.

### *Ever See Any Spoken Titles?*

Notwithstanding that the Pennsylvania state board of censors have again asserted their authority in forcing the elimination of several important titles, Managing Director Stanley V. Mastbaum, of the Stanley Company, ran throughout the week of June 18 the film version of the play "On Trial," at the Stanley Theater, Philadelphia.

The play achieved wide popularity when presented on the stage, no less than a half dozen companies being employed in the presentation throughout the country. The critics, with marked unanimity, pronounced it one of the strongest plays of the season and the public took such a deep interest in "On Trial" that Cohan and Harris and the author, Elmer Reizenstein, made a fortune out of this drama. There was said to be nothing objectionable in the dialogue or situations and no attempt was made to stop the showing of the play in any part of the country.

The picturization of the drama, while more elaborate as to detail than the spoken play, is nevertheless a faith-



*The very attractive interior of the Strand of Evansville, Indiana. The stage setting absorbed something over 1,500 cool Kopecks.*

ful offering of the play, and the Essanay Company believed when they had completed it that they had achieved a success of such wholesome tendencies as to make a strong appeal to every class of picture devotees and has been inspected by the premier motion picture men of America. It was not thought for an instant that the titles or any scene would even offend and capable judges are of the opinion that the censors displayed a supersensitiveness that is positively uncalled for.

However, Mr. Mastbaum, bowing gracefully to the edict of the two censors, found a way of demanding the titles by having the title spoken by a competent actor—a novel idea in itself and one which has never been heretofore put into operation in Philadelphia and one which will doubtless prove of considerable interest and novelty.

Instead of flashing the titles on the screen, as is the ordinary method of describing a scene, or situation, these were spoken as they occur and in such a descriptive and audible manner that even those who are slow reading the screen announcements heard them distinctly.

For the Monday evening performance Mr. Mastbaum extended an invitation to a number of the most prominent members of the local judiciary and a number of city officials, and together with the publishers of the local newspapers, the managing editors, editors-in-chief, and dramatic editors, they saw the first showing of "On Trial" at the Stanley.

### *Gets Most Out of Motography*

The following letter recently found in the mail addressed to the editor of Motography is typical of the commendatory remarks that find their way to that publication:

I am enclosing a photo of a bunch of Motography boosters which you may be able to use in your valued journal. I get only one each week, but believe me, it has to go the rounds. You will see "your humble servant" in the center of the group holding on to Motography. If you can use this picture please send me a marked copy of the edition, as once or twice I have failed to get my regular copy.

I'd like to add, while I'm on the subject, that I get more out of Motography than any other film journal. It's all good stuff. With best wishes for your continued success, I beg to remain—*C. Evrett Wagner, manager Dreamland Theater, Chester, South Carolina.*



*The man with* Motography *is C. Everett Wagner, manager Dreamland Theater, Chester, South Carolina.*

### *Manager Lines Up Patriotic Societies*

When "Mothers of France" opened at the Strand Theater, Seattle, the first week in June, it received a very patriotic welcome for the Red Cross Society of Seattle had sold tickets for it all during May, and the Personal Service Association of Company 6, Washington Coast Artillery, sold over 2,000 tickets. Manager Smythe promised the Red Cross 25 per cent of the net profits, and he gave the Personal Service Association of Company 6 fifty per cent of all they sold. He also arranged with the French and British consuls in Seattle to have some French and Canadain soldiers home from the front to address his audiences during the showing.

### *Strand Dresses for Summer*

The Strand Theater of New York and its uniformed staff are now in full summer regalia and present a cool and inviting appearance.

The interior of the house has been entirely transformed. The richly gold embroidery plush draperies have been removed and light, summery-looking hangings of exquisite design and delicate colors have taken their place. Every one of the 3,500 seats has been covered with the same material.

The beautiful red plush proscenium curtain, with hand-embroidered gold decorations has also been removed, and a curtain matching the decorations in the boxes and the seat covers has been suspended in its place.

The ushers, doormen, and porters appear in brand new light gray uniorms trimmed in light blue facings bound with silver braid.

The general effect is most pleasing. The large auditorium seems still larger, and the clean new decorations lend a delightfully restful and cooling atmosphere.

The Strand has the very latest cooling system and has the reputation of being the coolest playhouse in New York City during the summer months. Herold Edal, the managing director, who is a great believer in the "mind over matter" theory, felt that he could greatly enhance the coolness of the theater by changing the interior decorations, and give the house an airy appearance. That Mr. Edel was right is obvious to anyone entering this beautiful and popular playhouse.

## Star Turns Home Into Studio

Stage and screen stars who make homes out of their dressing rooms are legion, but actresses who make studios out of their homes are like angels' visits, few and far between. One of these is Norma Talmadge, the petite Selznick-Pictures star, who owns a charming summer home at Beechurst, Long Island.

In the filming of "The Moth," written by John B. Clymer and Harry O. Hoyt from the book of the same name by William Dana Orcott, it was necessary to have a country estate as the background for some of the important scenes. While the director, Edward Jose, was cogitating about a "location" that would answer the purpose, Miss Talmadge came to the rescue with a suggestion that her summer residence be thus employed.

Universal has changed the name of its Bluebird feature, "The Bugler of Algiers," to its original title, "We Are French."

# "Split Reel" Notes for Theater Men

## HOW OTHERS ARE STEERING THE SHIP

HERBERT WEIL of Port Huron, Michigan, has added another theater to his list. He has taken over the Maxine of that city. He already is the proprietor of the Bijou and the Majestic, but figures another iron or two in the fire will still leave him plenty of time for recreation, inasmuch as his recreation is hard work.

* * *

When subscriptions to the Liberty Loan closed, it was discovered that employes of the Strand Theater, New York, had bought bonds totaling $7,650.

* * *

The owners of the Dixie, a theater in Birmingham, Alabama, that caters to blacks, petitioned the council to be allowed to operate on Sundays. Their petition was granted.

* * *

Loew's Bijou, Birmingham, Georgia, has a new manager in the person of H. L. Cardoza, formerly manager of the Forsyth at Atlanta. Mr. Cardoza was among the host of unfortunates who were burned out of house and home during the recent Atlanta fire.

* * *

W. R. Howat, manager of the Airdome Theater, Plainville, Kansas, has arranged to give a series of benefits for the Boy Scouts of his section, who have appealed to him for assistance. The programs for the youthful pyramid builders will be run off every Thursday night.

* * *

George L. Walker of Grand Junction, Colorado, has acquired a lease to the Palisade Theater of that city and is getting ready to remodel it. James Thompson, hitherto associated with Mr. Walker in the Grand Junction Lyceum, will have charge of the new house.

* * *

W. J. Sirk and Charles Copeland, owners of two theaters in North Manchester, Indiana, were arrested June 8 and fined for operating their theaters without licenses. The affidavits against the men were filed by the prosecutor.

* * *

The stand of a number of operators of Nashville, Tennessee, who were arrested last spring because they refused to secure their 1917 Operators' License, was recently vindicated in the Circuit Court when it was held that the yearly license tax imposed by the city board was entirely unjustified and should be eliminated.

* * *

J. J. Baxter, owner and manager of the Gem Theater, Eureka, Kansas, although still charging an admission price of but 5 cents, and in spite of possible war taxes that are buzzing about exhibitors' ears, feels sure that his theater will "survive." It is in the center of a prosperous community and Mr. Baxter is no calamity howler.

* * *

Working on the supposition that a telegram will always arrest attention and be read, the manager of the Family Theater at Sullivan, Indiana, hit upon the clever idea of advertising his first showing of "Youth's Endearing Charm" by having messenger boys deliver telegrams to each house in Sullivan. The telegrams were in the regular Western Union envelopes and written on the regular telegraph blanks. The announcement read:

"I urge you to attend the showing of the first of the Mutual Star Super-productions entitled "Youth's Endearing Charm," featuring Mary Miles Minter. Matinee 2:30; night 6:50."

Manager Family Theater.

* * *

A Cincinnati Screen League has been officially formed, which contemplates bringing a number of the noted motion-picture stars to Cincinnati in an endeavor to stimulate an interest in better pictures. Inasmuch as the new organization is being fostered by those engaged in the industry, its future success is assured.

* * *

The two days' convention of the Texas Amusement Men's Association, scheduled to have been held in Galveston, Texas, June 12 and 13, was postponed until July 9 and 10. Notice of the change and the new date of the convention was sent out by E. H. Hulsey, president of the association.

* * *

"The Star Spangled Banner" was shown June 14 and 15 in the Strand Theater of Erie, Pennsylvania, for the purpose of arousing interest and increasing enlistments in the United States marine corps. There is no marine recruiting station in Erie, so prospective sea soldiers had to travel to Buffalo in order to enlist.

* * *

The Wanderland Theater at Hastings, Nebraska, has been completely remodeled and refinished. This theater, managed by Mrs. Ida M. Walden, with a seating capacity of about 600, has always been very popular, and the changes are bound to make it even more of a community gathering place.

* * *

Douglas Fairbanks, "America's greatest exponent of the smile," is appearing at the Rialto this week as the principal feature of an exceptional bill. In "Wild and Woolly" Fairbanks makes his second bow under the Artcraft banner, and Rialto patrons are bowing back in full recognition of his screen ability.

* * *

The Lyric Theater of Atlanta, Georgia, has inaugurated a dancing program in conjunction with its regular picture business. The folks of Atlanta see the pictures and then dance afterwards in the palm room to the music furnished by the Lyric orchestra. The dances are held after the show each evening, and are free.

* * *

During the past two weeks eight more ushers have resigned their positions at the Strand Theater, New York, in order to join the colors. Bruce Weyman, the baritone favorite, has left the Strand and is now in the aviation corps. Managing Director Edel introduced a new musical novelty last week in the shape of the Strand Peerless Ladies' Quartette.

* * *

The "poor man's amusement" in Lima, Ohio, received a jolt a short time ago at the hands of the city council when that body authorized the city solicitor to prepare legislation fixing the license fees according to seating capacity instead of permitting them to remain at $75 a year. Some time ago Lima picture theater managers requested that the city tax be lowered, owing to

the fact that new burdens had been added to the theaters by state and federal taxes. The council's answer was as follows: Up to 200 patrons, $50; up to 300, $60; up to 400, $70; up to 500, $80; up to 1,000, $90, and more than 1,000 patrons, $100.

* * *

Instead of expending the high school war fund for the purchase of an ambulance to be sent to France the members of the Long Beach, California, high school authorized their committee to purchase a moving picture machine and a Victrola for the new mobilization camp at San Diego. They felt that moving pictures and music would be a greater contribution than an ambulance.

* * *

After much discussion it was decided at a meeting of the British Columbia Motion Picture Association, held at Vancouver, to close all picture theaters in that city during the summer months until 5 P. M. The excessive heat and the slimness of matinee attendance was the reason given for the action of the theater men. The new arrangement went into effect June 18.

* * *

Laughter aplenty, a touch of pathos, a taste of travel, and a few patriotic screen punches gave variety and life to the bill at the Rialto, New York, last week. "A Roadside Impressario," starring George Beban as a wandering Italian with a huge trained bear, was much appreciated. Charlie Chaplin in "The Immigrant," and "The Land of the Rising Sun," filled out an excellent program.

* * *

The Liberty Theater of Portland, Oregon, recently taken over by Jensen and Von Herberg, is undergoing alterations which will cost $38,000. They are putting a $50,000 organ in their new showhouse, which promises to be one of the finest on the west coast. The Liberty will probably open in about 60 days. E. J. Myrick, now manager of the Columbia, will be secretary and managing director of the new Liberty Theater corporation.

* * *

A report from the American Medical Association received by theatrical men is causing much jubilation. It is stated that there will probably be a marked improvement in the efficiency of attempts to suppress infantile paralysis this year, owing to knowledge gained of the disease last year. Doctors all over the country are ready to wage a concerted warfare on this scourge should it break out again, and theater men hope that it will not be the menace to their business that it was last summer.

* * *

Exhibitions of the film, "Enlighten Thy Daughter," were resumed at the Grand Theater, Cincinnati, Ohio, after an interruption caused by two rapid explosions. The celluloid caught fire and the beautiful maiden in the picture was consumed. She appeared perfectly calm, however, in the new film which I. Libson, manager of the Grand, procured. George E. Nixon, operator, extinguished the flame with a chemical apparatus before firemen could arrive.

* * *

Sisk and James of Cherokee, Iowa, according to Cresson Smith, Chicago manager of Metro, have given up their playhouse and taken to the road to devote all their time and energy to raising funds for the Red Cross. Together they have composed and written a song which they expect to give at Red Cross benefits all over the country. They are devoting all their time gratis to the work and while they are away have hired a manager to look after their theatrical interests in Cherokee.

The Valentine Theater, Toledo, Ohio, showed the Battle of the Somme week before last to stimulate Red Cross membership. The picture left a very definite impression upon the minds of those who saw it and contributed materially in the campaign that organization is waging for funds. German prisoners supporting wounded Tommies, and long lines of stretcher bearers and ambulances proved important incidents in driving home the work of the Red Cross and the necessity for its continuance.

* * *

Holding that in the very nature of things a picture house must be dark, the Supreme Court of Missouri has declared that theater owners cannot be held responsible for accidents resulting because of the darkness. The decision was handed down when the Yale Amusement Company of Kansas City, Missouri, sued by a woman who had fallen and hurt herself, took the case to the highest tribunal in the state. The court held that people who go to see moving pictures are assuming the risks attendant upon such recreation.

* * *

Harry Simon of the Simon Theater, Demopolis, Alabama, did some pioneering when he allowed the churches of his community to hold their annual Rose Show in his playhouse. Prior to this time the churches had been holding the Rose Show in the City Hall. Before the regular performance the public was invited to inspect the roses, placed about the theater in more than sixty vases, and a record attendance was attracted. Mr. Simon converted many people who had never cared for pictures before, by the samples he displayed on this occasion.

* * *

The presence of mind and coolness of Manager Thorsen of the Cozy Theater, Marinette, Michigan, saved a stampede and the resulting danger to life and limb when he calmly addressed the audience as though nothing had happened while the front of the playhouse was burning down. He told the people to leave the theater quietly and assured them there was no possible danger. The sills at the foot of the windows and doors were ablaze and the entire audience passed through the curling smoke in good order. A cry of "Fire" at the start, however, and the story might have been different.

## Moore Establishes New Studio

Victor Moore, the well known comedian, has returned to New York from his motion picture studio in Jacksonville, Fla., to establish another studio in the metropolis, and to make his plans for the producing of his future single-reel Klever Komedies which are released by Paramount Pictures Corporation to all exhibitors.

## Keep Motography Coming

Motography, Chicago:

Friends: We have been receiving Motography and enjoy it very much. Keep that Motography coming. Enclosed check will do the work.

We notice on the inside of your back page your ad concerning an accounting book. If your offer regarding that can be included with this renewal we would be pleased to own that record.

Let this subscription start where it left off and don't make us miss the last issue, which has not been received to date.—*Alamo Theater, Fayette, Missouri, Monte Crews, Proprietor.*

# The Man Inside the Booth

## PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THIS department is a permanent feature of MOTOGRAPHY. Its editor, Mr. Scobey, is a former secretary and treasurer of the Motion Picture Machine Operators' Local No. 194, I. A. T. S. E., and was formerly associated with the Central Film Service Company of Indianapolis. He has been elected vice-president of the Central Labor Union of Indianapolis, the first operator to be so honored. The idea is to make this department just as helpful as possible to operators and exhibitors. Send your questions and problems to Mr. Scobey. He is sure to give you some valuable information. Address, MOTOGRAPHY, Chicago.

### *What Do You Mean, "Strong"?*

**I am learning to be an operator but I am only fifteen years old and do not wear long pants yet. Just the same I am going to be an operator. I made up the following set of rules which, if carefully observed, I think are sure to put an operator in "strong" with his employer.**

**I read the list of operator's rules published in MOTOGRAPHY and enjoyed them so much that we pasted them up in the booth. Here are my helps to operators:**

**If while operating you want to leave the booth for any reason, always do so—the machine does not need watching.**

**If you enjoy any part of the comedy or feature, stop the machine and run it over; this is particularly pleasing to the audience.**

**If you are cold and the lamphouse is cold, merely set some film on fire—it was made especially inflammable for this purpose.**

**When the lights go out and the curtain goes up, this does not mean to start the show. The stage manager is only playing with the lights and the curtain.**

**When you get tired of seeing the picture—start the slide machine. This is particularly desirable in the middle of the feature.**

**When sending slides back to the exchange, always manage to have them broken. The manager is proud to have an operator strong enough to break the slides. He also enjoys paying for them.**

**Always get the reel brands mixed and on the wrong reels. This gives the next operator something to do.**

**When the carbons burn down and the light gets dark at the bottom of the picture, bring them farther apart. If possible, have the light go out. The audience enjoys waiting for you to start the arc again.**

**Never clean out the aperture plate. The dirt makes a particularly beautiful border.**

**If possible be doing something else than operating when a reel ends. Patrons enjoy seeing tail pieces and white screens.**

**What do you think about my rules? I'm bound to make a good operator if I follow them, am I not?**—*O. P., Vancouver, Washington.*

Your satire on the rules for the booth is very good and I hope that the small per cent of operators that the above rules apply to, and they do apply to some operators, will do with them just what you say that you did with the other rules. They ought to paste them up in the booth and read them every day.

I note in your letter that you are fifteen years old, and learning to be an operator. Do not let the fact that you are only a boy hinder you from your chosen profession, for the projection department of any theater these days is just as much a profession as any of them. I have seen it happen time after time when a manager wanted an operator and a real young man was sent on the job that the manager would say he did not want a "kid." And the only reasonable excuse he could offer was that the operator looked like a boy and as long as he was paying man's wages he wanted a man.

In some ways the manager's argument was all right. For young men from eighteen to twenty-three or four are not as settled in their ways as older men and still have kid ways and ideas. But it is also hard to teach an old dog new tricks and that applies to operators as well as any one else.

Apply yourself to your work and do not be afraid to ask the operator that you are working under the whys and wherefores of the booth and by the time you are old enough to be an I. A. T. S. E. & M. P. M. O. member you will be in a position to not only do the work that pertains to the booth but you will get the pay that comes with it and have a satisfied manager in the bargain. The big trouble with many of the boothmen of today is that because they can trim a lamp and thread up a machine they think they are operators. And they're a long way from it.

### *Films Keep Jumping*

**I have just a little problem that I would like to have you solve for me. I have a Power's 6A machine, motor drive, which works beautifully except with a single exception. And that is what I want to ask your advice on. Why is it that my picture does quite a little jumping up and down sometimes? Some films are perfectly steady and others are not. I have tightened and loosened the tensions and shoes but without effect. Also kindly tell me how I can get in as a camera man with a film manufacturing concern?**—*L. P., Aurora, Nebraska.*

In regard to the film jumping in some cases and not in others, I would lay the trouble to the perforations of the sprocket holes in the film that is jumping. If, as you say, some of the film goes through the machine perfectly steady and then some of it jumps, that is a pretty good sign that the machine is not to blame for the trouble. If the machine were to blame then none of the film would go through steadily.

You are making the same complaint that is made by other operators and managers. Troubles of your kind are not the fault of the machine or the operator but lie wholly in the film. Either the film is not perforated correctly or the stock is green and shrinks under the intense heat from the projection as it is used the first few times. It is a settled fact that if your machine will project one picture steady, then there is no reason why it should not project the next one steady also.

I had occasion to screen a five-reel feature not so very long ago and the first reel went through the machine without a quiver, the second reel jumped from the title to the tail piece and the next three reels went through just as steadily as the first one. The second reel was returned to the manufacturer and another copy was sent and the second copy went through all right.

I do not know whether you are using new film or not. But whether you are or not I want to mention another fault that is causing operators any amount of trouble, and that is the patches made in the factories. This is not the fault of all makers of film but there are some few manufacturers who do not seem to care how long a patch lasts just so long as it gets the reel out of their hands. One day this last week I had occasion to visit a manager who is interested in several theaters. During our conversation he complained about the operators having several aperture fires and the curtain being dark twice during one show. I took the matter up with the operators and was informed that the trouble was caused by factory patches pulling apart at the lower sprocket. They said they had inspected the film after each run and had made quite a few patches but were still having trouble.

It is troubles like the above that cause no end of trouble both to the exhibitor and operator and, last but not least, the patrons of the house. The average picture fan does not understand the work of the man in the booth and quite naturally when anything goes wrong, no matter what it is or what the cause, the operator gets the blame. The movie fan pays his money at the box office and expects to receive in return, perfect projection. But there are exceptions to all rules and while lots of times delays and stops could be avoided by the operator, still there are times when these delays and stops are unavoidable. Short reels and short sub-titles are the cause for a great many complaints that the operator is speeding the picture and the same party that makes the complaint to the manager does not know or take the trouble to find out that the operator can not make two or three feet of film do the work of twenty feet; all they know is that they did not have time to read the title and the operator must be to blame.

As to the work as camera man I would advise you to make application to several of the manufacturing concerns that produce pictures, giving them the amount of experience that you have had and some reference as to your work.

## Strong Advertising for "Parentage"

What is considered an innovation for state rights distributors in the way of advertising is being instituted this week by Frank J. Seng, in conjunction with his exhibitors' campaign on Hobart Henley's "Parentage."

Besides getting out a 20-page ad book, to be used by exhibitors for their local advertising and publicity, Mr. Seng has in preparation a house organ, which will be issued every two weeks. It will be of benefit to the exhibitor in bringing to his attention new ideas of different exhibitors, along with news, views, and money-making ideas, which will be of real service to him in presentation.

Not only will the house organ stimulate business for all concerned, but it will be a means of knitting together all the profit-pulling stunts which are available on "Parentage" and presenting them to the exhibitor for his use.

Believing that the personal touch in advertising is one of the most potent factors in attracting patrons to a theater, especially if it be a localized endorsement, Mr. Seng has originated an idea for a personal endorsement on a 24-sheet stand, which is so flexible that it can be adopted by any exhibitor running "Parentage."

This 24-sheet has been gotten out in addition to the regular colored lithograph 24, which is a modernized version of the Madonna and Child. This new 24-sheet in striking red and black is a personal endorsement of the film, and for the New York showing will have the signature of Manager Rothapfel of the Rialto.

As it is now, the stand reads: "To you and all of your friends. I want you to see Hobart Henley's Thought Film of Real Life, 'Parentage,' a Message. It is a remarkable film. You will like it. It makes you laugh. It makes you think." And on the last sheet the signature of Manager Rothapfel of the Rialto Theater.

This endorsement advertising has added value because it brings the picture and the theater closer to the patrons, and those who trust their theater managers will have added confidnce in the picture, because they have so much faith in his judgment. This is the first time Manager Rothapfel has ever issued a personal endorsement on a film in advertising it to his patrons.

## Denies Ownership of Tillie

Editor Motography:—In your issue of June 23 you have an item regarding the K & R Film Co. invading territory controlled by Sidney R. Lust.

Wish to state emphatically that the K & R Film Co. does not own Tillie's Punctured Romance, and have never booked it with anyone.

We are sending a copy of this letter to Mr. Lust, and sincerely trust that you will give it your attention.—K & R Film Company, Inc., *Per* Pierce Kingsley.

Director Jacques Jaccard, with Marie Walcamp as the featured player, is busily engaged producing the first episode of "The Silent Terror," which is to be made in sixteen episodes of two reels each, and with an outdoor atmosphere, principally laid in the Canadian northwest.



*Every exhibitor would do well to follow the example of this little star and get back to the soil and raise a war garden. "A Day on the Farm," this illustration might be called, for it's Juliette Day, the new American-Mutual star. The bottle is labeled "Sarsaparilla."*

# Current Releases Reviewed

## "The Lincoln Cycle"

### Benjamin Chapin's Impersonations a Phenomenal Success. Reviewed by George W. Graves

THAT Benjamin Chapin is a profound student of that great American character—Abraham Lincoln—besides being a forceful, competent actor, every scene of this wonderful group of subjects attests. The picture is presented as one big feature composed of four periods or epochs in the life of Lincoln. They are named, in order, "My Mother," "My Father," "Myself," and "The Call to Arms." In these Mr. Chapin plays the part of both the beloved president and that of "Tom" Lincoln, his father. The pictures are now being presented at the Globe Theater, New York, with the accompaniment of artistic and patriotic settings apropos of the times.

So closely does Mr. Chapin resemble the tall, gaunt figure whose physical characteristics have been implanted in the minds of the American through histories, books of anecdotes from Lincoln's life and pictures, that the startling reality of the figure on the screen causes him to stare in astonishment at this living likeness of the man whose physical self has gone but whose work remains to be appreciated more and more as the years roll by. The first glimpse of Chapin on the screen in his Lincoln impersonation is one of the biggest thrills that awaits the movie fan. But aside from the mere physical aspect of the part the impersonator has made a deep, searching study of his character, the things that influenced "honest Abe's" boyhood, and the mental qualities inculcated through the care of his marvelous mother and his own struggles for enlightenment. With the help of a mother who taught him honesty, purity, a love for the right, and noble life motives it is shown how his great career was launched. The effect that those constant companions of his youth—the Bible, Aesop's Fables and Pilgrim's Progress—had in forming the ideals and practices of his after life is also pointed out.

The four different parts of the film are represented as being told by Lincoln himself or as being the substance of his reflections, and this form is very effective. "My Mother" is a glowing tribute to Lincoln's sainted mother, who was the "pal" of his boyhood days. Mr. Chapin plays the part of Tom Lincoln, whose illiteracy and embarrassment before his more enlightened son is painful to behold. A very clever boy actor takes the part of "Abe." He does wonderfully with the scenes of grief at his mother's death. The actress who takes the part of the mother does splendid work, giving a characterization not soon to be forgotten. "My Father" reveals some real humor in the boyhood of Lincoln and also much pathos. Abe's father, jealous of his son's learning and not convinced that studying books was a worthy or useful pastime, hid the volumes and minimized his son's chances of education. But when a neighbor sought to trick him out of his farm by lying about the wording of a deed (Tom Lincoln was not even able to write his name) and Abe discovered the swindle before it was too late, the repentant father's eyes were opened on the subject of education and he meekly returned the books to his son.

In "Myself" and "The Call to Arms" we have the same inimitable human note, coupled with historic accuracy and the irresistible comedy that distinguishes the first numbers. The White House scenes in the last subject, where Lincoln was calmly meeting the attacks of his advisers and critics and bearing the responsibility of the nation in the crisis that confronted it at that time, are wonderfully impressive and will probably mean most to audiences at the present time. He said that not one star should be lost from our flag, and his words were prophetic. Despite the malicious attacks of his adversaries, who wanted instant war, he held out for peace to the last moment, saying "My way is as straight as a turnpike road, for there is a signboard on the road that bears the single word, 'Union.'"

"The Lincoln Cycle" makes one of the most profitable and satisfying pieces of entertainment that can be found on any screen today. Mr. Chapin has produced his picture so faithfully that it is a historical document of no small worth. The offering partakes of the immortality of the character it tells about. At this time it should surely be in immense demand all over the country.

## "The Golden Lotus"

### A World Picture in Five Reels, Featuring Regina Badet. Reviewed by H. D. Fretz

"THE GOLDEN LOTUS" is another International Service picture for release on the World program. It is a production of unusual vigor and contains many dramatic incidents which are effectively linked together. The tragedy of a woman whose utter folly and heedlessness ends fatally for her, is theme, with its scenes laid in France. Not content with the love of her husband, she seeks that of his son, who was her former lover. Filled with remorse she asks forgiveness for herself before seeking oblivion in suicide.



*Regina Badet in "The Golden Lotus."*

Regina Badet is a great success in the difficult role of Leah, the erring woman. As a whole it is admirally well played and the characters are well chosen. Under the direction of Louis Mercanton the production has been skillfully handled. The settings and photography are splendid. In the support of Miss Badet are: Martin Bradford, George Corday, Guy Favieres, Paul Guide, Paul Obrey and Louise Sand. If the rest of the Mr. Brady's World International Service pictures are as good as those now obtainable, the list cannot be too long.

Reginald Ramsay, a rising novelist, falls in love with Leah, the mistress of a gambling house run by Govanni. Ashamed of her life of deceit, she promises to marry Reginald if he will trust her and not demand that she disclose her identity. As a token of his love, he gives her a jewel, a golden lotus, which is the title of his latest novel. When Reginald learns the truth, he denounces her. Broken-hearted, he accompanies his friend, Robert Verney, on an expedition to Africa.

A year later, Leah is the victim of an automobile accident, which occurs near the home of Marquis Merricourt. During her convalescence, the Marquis learns to love her. Although she confesses that she has lead a life of deception, the Marquis offers marriage. After the honeymoon, Leah learns that Reginald Ramsay is the son of her husband. Shocked beyond belief, she listens to the story of how a woman has wrecked his son's life.

Upon Reginald's return Leah is more in love with him than ever. He refuses to have anything to do with her. She visits his apartments, where she is found by the Marquis, who has been informed by Govanni of his wife's history. Repulsed by both her husband and her lover she shoots herself.

---

The photographic department of the Vitagraph studio is a particularly busy one right now with the big daily footage turned in as the result of the work of four companies.

## "Parentage"

### Hobart Henley Production, Six Parts, Offered State Rights by Frank J. Seng. Reviewed by George W. Graves

A FILM that has an indisputable moral significance, that casts its bread upon the waters to do good, besides entertaining its audiences is sure to be welcomed by patrons of the moving picture. People seeking amusement but finding merely a dry moral preachment ill cloaked under this name are usually dissatisfied. They feel rather like the man who attends an illustrated lecture, only to find that he must, for the greater part of the time, listen to a dry dissertation on some moral or religious subject, and that the pictures were more or less a bait. In other words, a man who goes to the dramatic screen to be entertained, may feel imposed upon if he discovers that some film maker is taking advantage of this opportunity to preach to him.

While "Parentage" contains a powerful, convincing moral argument—as powerful without doubt as any yet finding its way upon the screen—the film does not stop here by any means. As it stands the moral aspect of the offering stands second to the dramatic and entertaining qualities, although it might have easily been otherwise under less talented handling. The story is one of contrasts. Its theme, stated by a number of subtitles right at the start, is that the parental thought, attitude or regard towards children is an enormous factor in shaping their desires, habits and the course of their mature lives. An "unwanted" child, like "a tender flower born amid Alpine snows," is more apt to give up the struggle altogether or lead a life of dissipation or crime than to survive the terrible odds and gain an equal footing with the fortunate child, whose embryonic thought has been modeled into noble life motives and purity amid the sunshine of parental love. So two instances are taken—one, an "unwanted" and the other the idol of a happy household. The course of the two youths' lives becomes more of a contrast as the story moves on.

The story is simple, yet impressive and dramatic, working up to the situations of power, but most important of all, adhering to its theme. Those in the cast are so well typed that the picture stands out as one of widely diversified human types, and this is a large part of the secret of the successful contrasting to be found in the story. To counterbalance the sombre side we find much cleverly conceived comedy. The sequence showing the jubilant father making a mad rush for home to see his first-born does not occupy a bit too much footage. Everybody in the horse-car, including the driver, knows the excited father's secret ere much pavement has been traversed. Some excellent comedy in a schoolroom, in which a large number of unaffected, spirited child actors hold the center of attention, occupies a large piece of footage, but nobody is likely to cry quit. The passing of notes with such familiar inscriptions as "I love you," etc., eating fruit behind copybooks, covertly copying lessons, pulling girls' hair and all the et cetera of time-hoary schoolroom pranks, make for the most pleasurable kind of entertainment.

The story, by Martin G. Chandler and Hobart Henley, well fulfills its purpose of entertainment. Mr. Henley also directed. In the cast are to be found excellent players. Bert Busby, Barbara Castleton, Gilbert Rooney, William Welsh, Anna Lehr, Mary Grey, Master Matty Roubert, Master Frank Goyette, and others make up an aggregation of histrionic ability such as is seldom found in the same picture at the same time. "Parentage" should be a real sensation in the state rights field.

## "The Car of Chance"

### Bluebird in Five Parts Released July 9. Reviewed Lapearl Waggoner

WILLIAM WORTHINGTON has directed a nice, ordinary, take-the-whole-family picture with a keen photographer behind the camera. Young people, especially, will like Brownie Vernon as the pretty daughter who would like to defy her parents, and who almost does. They will like, too, the smiling, go-lucky hero, with more good humor than sense, as portrayed by Franklyn Farnum. Honorable mention should most certainly be made of the work of H. J. Bennett, as the millionaire of position, but no scruples. A wholly satisfactory offering; not thrilling, but just pleasant.

*The Story*—Mrs. James Bennett has money and a pretty daughter. She wants social position and she is quite willing to trade daughter for it. Mr. William Mott Smith has the position and some more money and is more than willing to take Ruth. Ruth, loving Arnold Baird, a harmless, happy young bachelor, left at the death of his father with nothing but a touring car, has a mind of her own and uses it. When Arnold goes to ask Papa Bennett's consent he is told to come back when he has a hundred thousand dollars. His getting it by organizing a jitney bus company during the street car strike, said street cars being owned by Pater Bennett, makes Ruth love him more, wins dad's consent, and makes the audience admire him.

## "The Stolen Paradise"

### Five-Rreel World Film Drama Released June 18. Reviewed by George W. Graves

ETHEL CLAYTON is here seen in a role of big appeal,—as a woman who, though wronged by her husband and another woman, seeks not to avenge herself by returning evil for evil but with true womanly charity and love actually



*Ethel Clayton in "The Stolen Paradise."*

protects her husband and the woman from the wrath of the latter's husband. Thus it is that fear teaches its lesson and eyes of the erring wife and the heroine's husband are opened to the real character of their own mates and the folly of departing from the bounds of law and reason. Miss Clayton makes the part that of a really noble woman and one of big sympathy and appeal.

The story is hardly substantial enough for five reels, but it is for the most part entertainingly developed and the scene toward the end where the wife protects her husband and the "other woman" from the murderous design of the latter's husband is quite tense. By acting and pretending that the woman has not been in the house she "stalls" the infuriated husband off and gives the erring wife a chance to escape. The picture was given very good production by Harley Knoles. The work of the cast is one of the essential worthy things of the offering. The players are: George MacQuarrie, Robert Forsyth, Pina Nesbit, Edward Langford, George Cowl, Lew Hart, Edward Reed, Edwin Roe and Ivan Dobble.

The notable features of the picture are a well played lead, good support and good production. The offering makes an estimable program number.

## "On Trial"

### Essanay Version of Stage Play a Successful Picture. Reviewed by Genevieve Harris

THIS stage play, which drew its inspiration from motion pictures, with their "flash back" system, proves to be excellent material for a motion picture. James Young has directed it, in seven reels, with a well chosen cast of players, fine photography and adequate settings. The story and the arrangement form one of the most interesting and entertaining picture plays imaginable. It is a smoothly told drama, and unified. There is no drop in the interest and there is no difficulty in following events. One doesn't think of the time taken or wonder how much longer the film will run. The seven reels seem like one.

The picture is a trial scene, the witnesses' stories being visualized. Director Young has made that court-room a very real place to all who see the picture. Well chosen types of "extras" and cleverly introduced bits of humor and human touches, presented easily and naturally, make it so.

The actors all do fine work. Sydney Ainsworth plays Robert Strickland, a much more human role than those usually given him. He is entirely satisfactory. Little Mary McAlister has the important part of Doris Strickland, and plays it beautifully. It is a peculiarly emotional role for so tiny a player. Barbara Castleton is pleasing as Mrs. Strickland. Harry Dunkinson and Patrick Calhoun, as the attorney for the defense and Trask's secretary, respectively, are excellent. Others in the cast are Director Young as Trask, Corene Uzzell as his wife, John Cossar, the prosecuting attorney, and Richard Baker, the judge.

There is no question about the high entertainment value of the picture in whatever theater shown. The First National Exhibitors' Circuit, Inc., controls the play.

*The Story:* Gerald Trask is shot dead in his home, and Robert Strickland is on trial for his murder. Mrs. Trask and Trask's secretary, Glover, see Strickland fire the shot. The Trask safe is rifled and a large amount of money stolen. The motive seems to be theft.

Strickland pleads guilty and refuses to make any defense. He fights any attempt on the part of the lawyers to solve the mystery. At the trial, against his will, his little daughter is called to the stand. The testimony of Mrs. Trask, of little Doris Strickland and finally of Mrs. Strickland, reveal the story of Trask's villainy and of his wronging of Mrs. Strickland through a false marriage when she was a very young girl.

One member of the jury stands for a verdict of guilty. The others desire Strickland's acquittal, believing him right in avenging his wife. The one member wishes the robbery explained. A recall of witnesses and cross-examination prove the secretary guilty of the theft, and Strickland is acquitted.

## "The Man Who Was Afraid"

### New Bryant Washburn Play Released July 2 by K. E. S. E. Reviewed by A. E. Curtis

BRYANT WASHBURN'S newest feature, "The Man Who Was Afraid," made by Essanay and released by K. E. S. E. on July 2, should strike a vulnerable spot in the public in small cities. Metropolitan folk are in a position to see more uniformed troops and absorb more of the military atmosphere of preparation than the dwellers in the cities of quality rather than quantity. That is why it is probable that small city audiences will go more eagerly to see "The Man Who Was Afraid" than will big city patrons.

We can readily imagine some such report as this in the "What the Picture Did for Me" department of MOTOGRAPHY in the issue following the release of the picture:

THE MAN WHO WAS AFRAID (Essanay) with Bryant Washburn. "This picture went big, on account of the interest in war at the present time and the talk about slackers and because Bryant Washburn is getting to be a favorite with my patrons."—A. Booker, Any Theater, Medium City, U. S. A.

The play is well produced and follows the book sufficiently to satisfy those who have read the latter. There are some goose pimples in the battle scenes but the real thriller is the leap over the cliff into the water.

Bryant Washburn reaches home in the coward role and also is, of course, an heroic hero when the time comes.

The mother who goes the limit to save her boy from going to war is a human, if not an everyday, character, and she is very well done by Frankie Raymond. Margaret Watts, who is Washburn's sweetheart, looks like a small town girl, which is as it should be here. The army scenes are very interesting.

Here's a bird's eye view of the story:

Young Benton Clune is not a coward at heart. He is a victim of over-zealous mother-love which has grown to exert too great an influence over him. When the President's call to arms comes, Clune's regiment of national guard joyously prepares. Mrs. Clune, however, is terror-stricken. She induces Benton to resign from the unit. His comrades brand him a "slacker," and the girl he loves spurns him. The regiment moves off to the war. Lacerated by the taunts which greet him on all sides, Clune's manhood finally asserts itself. In desperation he defies his mother and hastens to the front. He finds his regiment in a desperate plight. The enemy, in overwhelming numbers, is threatening to annihilate it. The colonel calls for a volunteer to make a perilous trip for reinforcements. Those who had jeered at Clune hold back from what seems inevitable death. The man they had called "slacker," however, steps forth. His trip through the enemy lines forms a series of hair-breadth escapes but proves successful in the end. Thus Benton redeems his honor and wins the girl he loves.

BLUEBIRD
PHOTOPLAYS Present

Dorothy Phillips

BLUEBIRD STAR
IN
"FIRES OF REBELLION"

Written and Directed
By IDA MAY PARK

BLUEBIRD Photoplays have found a permanent place in the heart of every fan. The stories are strong, wholesome and brilliant. The stars are selected solely for how well they fit into the part. "BLUEBIRDS" are created—not cut on some flimsy pretext to exploit a certain star. This care with the quality of the "BLUEBIRD" product is well recognized by patrons and they turn out in force on the night "BLUEBIRDS" are advertised. Appoint a certain day each week as a "BLUEBIRD DAY"—try it for a month and watch the rise in profits on that day. Book through your local "BLUEBIRD" exchange, or

BLUEBIRD Photoplays
1600 Broadway NEW YORK



# "At First Sight"

## Famous Players-Paramount Photoplay Released July 2. Reviewed by George W. Graves

GEORGE MIDDLETON'S story, "At First Sight," combines comedy touches with an interesting exposition of human nature in a way calculated to keep an audience agreeably entertained for the entire time of its showing. Mae



*Mae Murray in "At First Sight."*

Murray makes one of those always enjoyable piquant and vivacious girl parts sparkle with irresistible human touches, all of her own manufacture, that no one can quite imitate. Robert Leonard's direction makes Mr. Middleton's entertaining and novel tale register in just the right proportions, handling a good cast effectively and bringing out the indispensable quaint character delineations in splendid style.

The story is not of the exciting melodramatic type, neither is it burdened with much intricate detail and superfluous, uninteresting action. It is just a simple little tale about a unique love affair between a vivacious, hero-worshiping girl and an absent-minded, absorbed novelist, her hero, whose story is inspired by the experiences he has with the girl, but who doesn't seem to know when he is in love. The girl at last kills two birds with one stone—arousing him to the fact that the romance is not all on paper and bringing about an exhilarating situation in real life that forms quite the proper twist for the successful completion of his novel.

"At First Sight" is an enjoyable light comedy, with a big slice of the human filling out the necessary ingredients. The picture is easy to watch, because there are no tediously complex situations or unpleasant themes, and it certainly makes an attractive summer offering.

Sam T. Hardy makes the reticent, profession-absorbed, slow-footed novelist a character true to some types in life. Other players are Jules Rancourt, Julia Burns, W. T. Carlton, Nellie Lindereth, William Butler and Edward Sturgis.

# "Vanity and Some Sables"

## O. Henry Two-Reel Picturization Released Through General. Reviewed by George W. Graves

THIS picture, showing for the week of June 3 at the Strand Theater, New York, seemed to make a big impression on the patrons of that house. It is, in fact, among the best of these refreshing O. Henry "punch" films. As in the stories already filmed, we find scrupulous attention given to detail, effective direction, good acting, human, convincing types, and the novelty characteristic of all the author's writings. The story, about a vain, reformed crook who makes one last "lift" to improve the personal appearance of his sweetheart and thereby has a close shave with the detectives, is pleasingly and humanly told straight through. There is much effective melodramatic action made more effective through remarkable night photography. A number of thrills accompany the young gang leader's early experiences before he reforms. The "twist" occurs when we learn that the costly sables are not what they seem in price, even if they are in looks, and it is shown that the real sables never were stolen. This climax is brought about in a very deft and delightful way when the detective is about to nab the hero. A nearby cop, familiar with furs, attests their inferiority and pride suffers a fall. The young lover would rather have "done time" than have presented his girl with something cheap. Simultaneous with pride's fall we have the demonstration of a detective's bigness and a girl's subtle reproach.

Wallace MacDonald in the juvenile type character takes the laurels for acting, and this is saying much, for Mildred Manning always handles her parts well. Mr. MacDonald makes a good impression because he doesn't try too hard to do so. He works with repose and conviction and besides this has a likable personality of the sort that registers as human with an audience. Mildred Manning, too, deserves praise for her realistic contribution to the picture. Types and atmosphere number "Vanity and Some Sables" with the best of the other O. Henry productions in this regard.

# "The Clodhopper"

## Five-Reel Triangle Photoplay Released June 17. Reviewed by G. W. Graves.

A REAL human play with plenty of places for laughter and tears on every hand is this picturization of Monte Katterjohn's story, featuring Charles Ray is a part that gives him a chance to do some of the best acting he has yet performed before the camera. As the "Clodhopper," an awkward rustic who comes to New York and makes a hit without knowing it as an eccentric dancer featuring his original "clodhopper glide" Mr. Ray gives a rendition that is delightfully real, one that holds the spectator's eye and sympathy perpetually.

The story, with its theme of subduing a hard-hearted, self-righteous, proud father, and bringing him to a point where he has to admit that his son is a better man than himself, entertains straight through. The father is a typical, narrow-minded, tyrannical, country town character, the mother is a just as typical patient, tender-hearted wife, always interceding for her boy, and "the clodhopper" is a thoroughly likable, country boy, trying to do his best under the stern rule of his father. When Everett, the clodhopper, asks his father for a new suit in which to attend the country fair with his girl he pleads in vain. But the generous mother comes to the rescue, sends for a suit by mail with her savings and double-crosses her better half. The only trouble with the suit, however, is that it is as pinched and abbreviated as the father's cast-off apparel which he had to wear was loose and ill-fitting.

This mail-ordered suit, together with a flat, insipid looking straw hat, and other weird bits of dress, and the way the accomplished actor wears it will get a peal of laughs from any kind of audience. It is in this guise that Everett, who has come to blows with his cruel father and said good-bye to his sweetheart, comes to New York and is lucky enough to show up at a theater where they are looking for something novel and eccentric to save the show from a dismal



*Charles Ray in "The Clodhopper" and a bevy of farmeresses.*

failure. His first original dance is a winner. The country lad gallops up and down the stage, dangles his arms, shoots out his feet in all directions, etc., in a regular boob dance, and the audience that sees this film will be in sympathy with the

audience in the story which acclaims the "clodhopper glide" as the sleep pinch of the season.

At home, a run is made on the flint-hearted father's bank, but he refuses to ask his successful son for aid, but Everett, come for by his sweetheart, returns to his home town with bags full of money just in time to save the tottering bank in spite of its owner's protest. The father finally comes down off of his high and mighty stand and congratulates his son with due humility.

Margery Wilson was a very fortunate choice for the part of the sweetheart who prevails upon the clodhopper to return and make up with his father. Miss Wilson's works is always attractive and convincing. Charles French makes us hate the old father, and Lydia Knott furnishes the part of the mother with just the right ingredients.

"The Clodhopper" is a delightful mixture of the comic and the pathetic. In fact, the two elements are largely conjoined. The picture is a winner from every angle.

## "The Little Orphan"

**Ella Hall as a Belgian Orphan in Bluebird Play. Reviewed by Genevieve Harris**

THIS picture is in its general outlines similar to other Bluebird offerings featuring Ella Hall, and the star's role is like many others she has played. Therefore an exhibitor whose patrons have liked the star in other plays can be fairly sure of pleasing them with this. There is quite a bit of honor, especially in the early reels, and this goes far to counterbalance the improbabilities which form the story's worst feature.

An element of timeliness which may provide an advertising point is that the leading characters in the story are three Belgian orphans, adopted by three American young men in response to the "Adopt a Belgian Baby" campaign. They wanted three boys but through a mistake a girl is included in the party, which complicates things and forms the basis of the story. Placing the beginning of the story not quite three years ago gives the three orphans a short time in which to grow up, but they manage to do this, and the story ends with the marriage of ward and guardian.

*The Story:* Three young men decide to adopt three little Belgian boys but by mistake two boys and a girl are sent them. The girl, accompanied by her numerous pets, is something of a problem but one of the men to provide for her. In turn, the little Belgian takes charge of the guardian's affairs, breaking up a love affair with a woman she disapproves of and starting another. But this second affair proves disappointing also and, after she has been sent away to school and returns, a young lady, the little Belgian realizes that the best way for her to provide her guardian with a wife is to marry him herself.

## "The Land of the Rising Sun"

**First Four Episodes. Released by American Japan Pictures Co. Reviewed by H. D. Fretz.**

"THE LAND OF THE RISING SUN" will be released July 15 on the state rights plan by the American-Japan Pictures Company. These pictures, which are now having a successful run at the Rialto theater, are in ten episodes. They are of great educational value. The Japanese being of an alien race whose manners, customs, dress, mode of living, amusements, food, activities, religion, etc., are so radically different from the ways of our own race, that a series of pictures pertaining to these characteristics will undoubtedly furnish absorbing entertainment for any American audience.

These pictures are splendidly photographed, very expressive and interesting in almost every detail; not less so, perhaps, from their beauty than from the extreme strangeness of everything portrayed. They were filmed in Japan under the personal direction of J. B. Millet.

Episode 1—"First Impressions." Some of the principal features in this episode are scenes showing the most important buildings, gardens, streets and the people in the towns of Yokohama and Tokyo.

Episode 2—"A Night in a Japanese Inn." This is a little comedy concerning the experiences of Percy, an American, in a Japanese inn. It shows the home life of the Japanese and their peculiar method of serving and eating their food.

Episode 3—"Odd Fishing Methods." As meat is scarce in Japan, fishing is an important industry. Cormorant fishing is shown, together with the way in which fish are kept alive until marketed.

Episode 4—"Jap Kiddies." This episode shows the life of the child, the manner in which the little one is carried on its mother's back or that of the nurse-maid, their school life and their games.

*Motion theater patrons*

who daily exclaim over the clearness of the pictures may not know that

"EASTMAN"

is stenciled in the film margin—*but you do.*

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

MOTOGRAPHY

in

Bound Volumes

¶ The following volumes of MOTOGRAPHY, bound in black cloth, leather corners and gold lettering may be had at $3.00 each. Only a limited number of any volume.

| | |
|---|---|
| Volumes 11—1914 | Volumes 14—1915 |
| 12—1914 | 15—1916 |
| 13—1915 | 16—1916 |

Address Circulation Dep't
MOTOGRAPHY
Chicago

## "The Price of Pride"

### Peerless-World Drama in Five Reels Released June 2. Reviewed by George W. Graves

"SELF-LOVE and wounded pride," as one of the subtitles indicates, seems to be the root of the evil influences that spread broadcast in this drama of family misunderstandings and troubles. The story has a pretty tedious and complicated



*Carlyle Blackwell plays a double role in "The Price of Pride."*

plot, which may interest some because of its various ramifications, but the general effect is a jumble of convenient situations, garnished with bits that are improbable, and the whole is certainly far from impressive or a savory dramatic repast for those desiring something convincing and entertaining. The film has to its credit a number of well known artists who give creditable performances, and this helps the story considerably, but this, together with good direction and quality production, fails to pull the story out of the slough of the manufactured, the unreal. The illustrative backgrounds given many of the subtitles show careful preparation and they help considerably in emphasizing the thoughts developed. These decorated subtitles have appeared in World Film subjects for some time and they are worth mention.

Carlyle Blackwell plays a double role, as the son of the father whose happy home is broken up by a misunderstood situation kept so by wounded pride, and his half-brother, a gambler, thief and worthless character. The story opens in the happy home of Jeffery Black. Nan Westland, a dear friend of Madge, the wife, is secretly in love with Jeffery. She is unable to control herself, and Madge enters the parlor to find her apparently in the arms of her husband. Madge misconstrues the event, denounces the two and tells Jeffery she never wants to see him again. Jeffery packs up and leaves for parts unknown, but gives Madge a number of hours in which to repent and call him back. Her pride hurt as much as his, she fails to do so, and so the parting is made.

Nan, aware of events, plans to be on the same westward bound train as Jeffery; the two meet, and through reasons of sympathy the two decide to take up life together, although Jeffery admits he does not love the woman. A child is born to the two, but Nan finally realizes that she cannot win Jeffery's love, or get him to marry her, so she marries another man who does love her. About this time a skip of twenty years is made, revealing Jimmie, Nan's son, as a gambler and thief known as "Rodeo." David, Jeffery's child by his first wife, comes to the West as a mining expert, is the exact double of his half-brother. He sends for his sweetheart to join him in the West. Her train is held up by Rodeo. By accident she gets a glimpse of his face and of course believes it to be David, whom she repulses later. David is arrested as the culprit and brought to trial before his own father, Jeffery Black. Madge, who has hurried from the East, is also in the courtroom. About this time Rodeo is arrested and brought wounded to the courthouse. It is not explained why the latter place, however, is not notified in time to prevent the trial of David and his conviction. Anyway, sentence is suspended. Afterwards all the main characters of the play are grouped together in the final scene. Rodeo dies in the arms of his mother, while David brings Madge and Jeffery together.

Carlyle Blackwell's work is only fair in his double role.

## "House of Cards"

### Catherine Calvert and Frank Mills in Five-Part Art Dramas Release. Reviewed by H. I. Fretz

THE "House of Cards," a photodrama written and directed by Madame Alice Blache, and produced by U. S. Amusement Corporation for the Art Drama program is a message to both men and women. It is a story where the careers of a father and mother count more than the welfare of their child. So absorbed are they in their work, striving to gain from the world, that they forget they started out for happiness. Through the efforts of the child they are brought to see that heir home is but a house of cardsand liable to go under at any time.

Little Kittens Reichert has an important pat as the child Louise, plays it well. Frank Mills as Mannering and Catherine Calvert as Ethel Howard are effetive in their roles. James O'Neil as Norton is good. It is a clean play that strikes home, and one that will be a big box-office attraction. The supporting roles are well cast

Ethel Howard, a young woman of ideals, anxious to have a career, marries Mannering, but insists upon continuing with her work. Devoting all her time to her profession, she neglects her home. Even after their little daughter is born, she remains absorbed in her work, and hires servants to care for the child.

Gradually the husband and wife drift apart. The woman is still engrossed in her work, while the man becomes infatuated with another woman. This woman is the accomplice of the men who are trying to stop the investigation on child labor. She tries to induce Mannering to use his influence with the committee handling the matter, and to take the bribe offered him. He refuses.

Meanwhile, the little girl, being lonely at home and seeing no attention paid to her, decides to run away. With the disappearance of the child, the parents are drawn together.

## "The Ghost of Old Morro"

### Edison-K. E. S. E. Five-Reel Release of June 25. Reviewed by Genevieve Harris

AN UNUSUAL production, filmed in Cuba and containing many wild and strikingly beautiful scenes taken among the sea cliffs and about an old castle, is offered to exhibitors in this release. The story itself is a wild, colorful tale, tragic but romantic and full of local color and Spanish atmosphere. It is a picturization of a legend which explains the ghos that haunts an old castle. The beauty of the settings alone would please any audience and there is added a most interesting, unusual story, well set forth and well acted. First honors go to Helen Strickland, who does remarkable work as the old witch one of the most vivid and vigorous character interpretations we have ever seen taken by a woman player. Mabel Trunelle plays the Spanish girl well, and Robert Conness appears as the oficer. There are a number of minor roles vividly set forth.

In fact, vividness is a distinguishing feature of the play. It is "different." It is a tragedy, and there are grisesome incidents, but it is so picturesque and so excellently done, good taste never being sacrificed, that we think all audiences will appreciate it. It will gain immensely by an accompaniment of Spanish and other colorful music, and an artistic exhibitor can arrange special advertising and lobby displays to appeal to the imagination of his patrons. The picture is worthy of being featured.

*The Story:* In a Spanish seacoast town an old witch-like woman heads a band of outlaws and smugglers. To gain protection for her band, she bribes a revenue officer by arranging a meeting with the daughter of one of the men. When the father learns of this, he curses the old woman, asking that she may suffer through someone dear to her.

The old woman has a daughter cared for in a convent. One day the officer sees the girl and, attracted by her beauty, manages to see her again. He is struck by the innocence of the girl and really loves her. The band of smugglers learn of this and kidnap the girl, intending to use her as a bribe for the officer. The old witch aids in the plan, too late learning the identity of the girl. When she does, she orders the officer killed. Her servants are to carry his body to a high cliff and throw it into the sea. But through the treachery of one of them the officer is allowed to escape and a substitute is sought. The witch's daughter is killed and her body is thrown into the sea. When the officer learns of this, he throws himself into the sea, and the old witch dies of grief. Her spirit returns to haunt the old castle, the scene of her crime and sorrow.

# *Newslets for Your Program*

## INTERESTING NOTES ABOUT THE PLAYERS—READY TO CLIP OUT AND PRINT

INVENTORS of first aids to the harassed housewife doubtless beseige the patent office with new inventions when they get a glimple of **"Fatty" Arbuckle** peeling potatoes in his latest two-reeler, "The Rough House." The plump comedian scores an original hit with his methods of preparing the simple garden vegetables. Paramount will release the comedy.

**Charlie Chaplin** has been entertaining a number of celebrities at the Lone Star Studios. **Prince Paul Troubetzkoy,** noted Russian sculptor, painter and poet thinker, accompanied by the princess, spent a number of hours watching Charlie work. **Bhai Suchet Singh, B. C. S.,** educator and philosopher of India, made a special trip to California to see the world famed comedian.

"Pinto," the colt which **Helen Holmes** recently shipped to her ranch in Utah, last week was given first prize among "high schooled" animals at a local stock fair in that vicinity. This is the horse which Miss Holmes spent the better part of six months training.

**Jackie Saunders** (Mutual-Horkheimer) is a crack shot with a revolver and can put a hole through a dime at twenty-five feet.

Sherlock Holmes has been out-Sherlocked. **"Fatty" Arbuckle** holds the new record in his third Paramount-Arbuckle comedy, "The Rough House." **Herbert Warren** does the trusty Watson role. The latter's screen impersonation is said to be flawless, even the conventional stove polish on his boots having photographed perfectly.

**Jackie Saunders,** the Mutual-Horkheimer star, has bought memberships in the Red Star for all of her menagerie, even including her turtle. Miss Saunders is passionately fond of animals of all kinds and her greatest worry during the war is the great sacrifice of horses. In an effort to alleviate the sufferings of these dumb beasts she thought of this method of helping by taking out memberships for the animals under her care, in this society which was formed to take the same care of the horses on the battlefield that the Red Cross does of the soldiers.

Yes, **George Periolat,** the American company's actor who can play "anything," is a dyed-in-the-wool bachelor. George swears he has never yet proposed, but admits having received several offers from eligible spinsters, in fact, he has two letters which he can show to prove his assertions. Some nice girl is going to get him yet.

**Roscoe Arbuckle,** heavyweight screen champion, has a penchant for Chinese porcelains. His collection is said to be one of the largest in the east.

**Ann Murdock** (Mutual-Empire) is threatening to have her roadster upholstered in red, white and blue.

**Leila Knapp Wyre,** Metro's new casting director, is a woman of versatile talents. She is an artist of known ability, a student of interior furnishings and has been a costume designer for many years.

Now that **Pauline Frederick** has been duly burned to death she has retired to her country place in Jersey while **Director Robert G. Vignola** completes the rest of her Famous Players-Paramount pictures which depicts the scenes immediately following her untimely demise. The production is called "The Love That Lives."

**Marjorie Daw,** the clever little Lasky ingenue and protege of **Geraldine Farrar,** declares that she wishes the war would hurry up and be over. She explains that she has to purchase chewing gum in order to get the tinfoil to aid the Red Cross; and hating to see the gum go to waste, she is forced to chew it despite the fact that she does not like to chew gum and thinks it a most vulgar pastime.

Add little **Aida Horton,** Greater Vitagraph's three-year-old leading lady to **Bobby Connelly,** to the list of Liberty Bond holders. The tiny actress instructed her mother to buy one for her. Aida's purchase of a bond makes it unanimous among the Vitagraph kids, for Bobby Connelly and his sister, Helen, already had bought theirs. They also helped along the sale of bonds.

It was one of the meanest days of the rainy season and **Kathlyn Williams** was one of the last ones to leave the studio. While removing her make-up she heard a dog's plaintive cry. Taking an unbrella she began a search for the animal and unearthed Tweedles from the refuge of a waste-paper barrel. The cold, hungry and shivering dog was wrapped in Miss Williams' coat and taken home by her. And so grateful did the little fellow appear that Miss Williams allowed him to remain. That was two years ago, and no more faithful and self-appointed little guard could anyone ask than the funny-looking little Tweedles, which you are sure to see at the Morosco Studio if you happen in the vicinity of Miss Williams' dressing room.

**Carol Halloway** makes shirts, men's shirts. She makes them on her machine at home in the evening after her Vitagraph activities. She snips in buttonholes, tacks on buttons, measures the collar and cuffs, and you have a shirt! It is the quandary of the William Duncan "Hearts of Flame" serial company as to what happens to the shirts when Carol has made them. She has been under a variety of suspicions, but Carol's answer to all of them was but to laugh. The solution really is very simple—Carol is a Red Cross worker.

Location man **Van Zimmerman** of the Lasky studio, recently visited a powder works in the vicinity of Hollywood for the purpose of securing permission to film certain scenes in the neighborhood of the powder plant. Forgetting his name was the same as that of a certain German so-called statesman, Van Zimmerman sent his card to the manager of the plant and was promptly seized by two of the guards. He had a very exciting time endeavoring to explain his peaceful mission.

**Marguerite Clark's** garden in Rye, New York, will not bloom with roses this summer as it did in 1916. The festive potato blossom and the sweet scent of the onion will replace the rose and the violet in the little Famous Players star's affections this year.

**Bryant Washburn,** Essanay star, was one of the first to register for the selective draft in his precinct.

A successful career on both stage and screen, in which he has always appeared with the most famous actresses and picture stars, has left **Eugene O'Brien** with but one regret. He is sorry he did not go into pictures five years ago.

Little **Mary McAllister,** starring in Essanay's "Do Children Count?" series, is perhaps the busiest child on earth. This six-year-old girl spends anywhere from two to seven hours daily at the studio, gives three more hours to studies under a private tutor, then spends a lot of time besides at play. She is possessed of unlimited spirit and romps through what would seem to other children most tiresome work.

More than half of Essanay's forces, including several stars, registered for President Wilson's selective draft.

L. J. Schlaifer, of 216 Central building, Seattle, Washington, controlling a large and attractive list of money getting State Rights Features, has taken into co-partnership with him Melvin G. Winstock, widely and favorably known throughout the northwest, with A. Bloom as office director.

Crowd of new actors in Santa Barbara. Paul Weigel and Antrim Short engaged to support William Russell in "Pride and the Man" (issue July 30). Charles Marriot, Joe King, Harold Wilson, Gordon Russell, William Kyle and Tote Du Crow to support Juliette Day in debut subject, "Betty and the Buccaneers," now under production. King is Miss Day's leading man.

Difficult role for Al Kauffman, formerly one of America's leading heavyweight pugilists. Has to be knocked out by "Billy" Russell in "Pride and the Man." Loses no caste thereby for "Billy" is American amateur heavyweight champion. Won title with New York Athletic Club.

Quicksand nearly swallowed Mary Miles Minter the other day. Americans out clam hunting. Mary stepped in the ooze. Began to sink from sight. "Help! Help!" Mintered from the rosebuds. "Coming, Coming," Russelled from the hero's lips. A wade, a swim. "My hero," she gasped, smiling. "It takes SAND and it takes it QUICK," exclaimed American chorus. "'Billy' Russell, you're a real hero." Party continued. Good time had by all.

William Russell enlisted in the farm army the other day. Took a day off, went into the hills back of Santa Barbara, purchased a ranch. Steeds for boys at the front and meat for the women in the kitchen. "Town acreage outgrown," "Billy" explains. "Thought I'd expand a little and incidentally do my bit."

# Stories of the New Film Releases

## READY TO CLIP AND USE IN YOUR PROGRAM OR ADVERTISING

## Mutual Pictures

**The Girl in the Frame — (One Reel) — La Salle—July 3.**—Featuring Jack Otto. A mischievous office boy substitutes a picture of a girl in tights for wife's portrait in the frame which Otto keeps on his desk. Wife sees it and, leaving home, goes to live with a girl friend who for a secret reason is masquerading in men's clothes. Otto hires a detective to find his wife. The detective discovers her in the arms of the handsome "young man" and Otto sues for a divorce. The court room is the stage of a series of comical situations as the lawyers and judge, assisted by the mischievous office boy, unravel the mysterious situation.

**Jerry's Gentle Nursing—(One Reel)—Horsley—July 5.**—Featuring George Ovey. Jerry overhears two roughs plotting to hold up with empty guns a wealthy man and his pretty daughter. Jerry follows them and at the psychological moment makes his appearance, and, daring them to shoot, puts the robbers out of commission with the aid of a club. As a reward the man, who is a gouty invalid, engages Jerry as an attendant and takes him home, and what Jerry does not do to him and his wheeled chair is not worth reporting. But if only the daughter had returned Jerry's love, Jerry would not have minded so much what happened to him afterward.

**The Victory — (Two Reels) — 16th Episode Jimmie Dale Series—July 6.**—Featuring E. K. Lincoln. The Tocsin reveals herself to Jimmie Dale as Marie La Salle, and, giving him a plan of the La Salle mansion, sends him to get the valuable papers there. The Magpie, a crook, steals the plans and goes after the papers. Jimmie Dale has just secured the papers when the Magpie, the Pretender and the Woman in Black enter. Recognizing in Larry the Bat, the Grey Seal and also Jimmie Dale, the crooks begin to fight. Jimmie overpowers them, however, and escapes with Marie and the papers. The serial ends with Mr. and Mrs. Jimmie Dale starting on their honeymoon.

## Universal Program

**The Mysterious Message—Episode 2 of The Gray Ghost—July 2.**—With Harry Carter and Priscilla Dean. Hildreth arrives in New York and is met by men in the employ of The Gray Ghost. Morn Light awaits the coming of the Ghost. Though he loves her, she hates him and eludes him at every turn. For a time their plans miscarry, but they are finally righted and Hildreth is again in their clutches, although he is unaware of any foul play. The Ghost then telephones to Hildreth that he is Arabin and has tickets for the theater. He is unable to call for Hildreth but will meet him at the theater. Morn Light says that she will call Hildreth up and tell him all. She picks up the receiver, but the Ghost grabs her. They fight and he chokes her into submission.

**Poor Peter Pious—Nestor—July 2.**—With Eddie Lyons, Lee Moran, Edith Roberts and Fred Gamble. Eddie is not allowed to marry Edith, as the father has made plans for her to marry a missionary. Eddie goes to meet Pious Peter and takes him to his home, where he makes a prisoner of him. Then dressing up in the missionary's clothes, he goes to the Gamble home. He disgusts the old people and their guests by drinking and smoking. Pious Peter escapes and makes his way to the Gambles'. Eddie is exposed, but is forgiven when Peter says that he has a wife and five children.

**The Young Patriot — (Three Reels) — Gold Seal—July 3.**—With Charles Mailes, Elwood Bredell, Mignon Anderson, Ed. Brown and Roy Stewart. Captain Phillips is privately experimenting with some new explosives which he hopes soon to present to his country. Miklos Vitez, a suitor of Kate's, is really a spy. With his accomplice, Janos, he makes his way to the laboratory one day when the Captain is absent. Grandfather hears a noise, and with his old musket on his shoulder goes to investigate. He finds Vitez working with the strong box. Vitez springs upon the old man and begins to choke him. Little Tommy comes in and says he is a scrapper and hurls a bottle of explosive on the floor. When Kate, Dick, the Captain and the policeman enter the room they find Vitez dying. Tommy is also injured, but not seriously. A medal, upon which is inscribed, "To a Little Hero, from His Regiment," is presented to Tommy by the captain and the colonel.

**Not too Thin to Fight—Victor—July 3.**—With Eileen Sedgwick and Ralph McComas. Ralph is in love with the widow, but she says that she cannot marry him as she has her delicate brother to take care of. Ralph takes brother to a gym to make him into a strong man. The boy develops rapidly and soon challenges the champion McDuffee to a fight. The doctor, who is also devoted to the widow, steals her necklace and bets the jewel against Willie. Eileen is furious when she hears the doctor betting against her brother. Willie is victorious, and then Eileen finds that the doctor has bet her necklace. She tells Willie to throw him out, but a policeman saves him.

**Daredevil Dan—Victor—July 5.**—With Ruth Stonehouse. Mary Ann wants to be a gunman. She dresses in an old coat and trousers, and with an old musket of her father's goes out to hold up the soda clerk. When he sees the curls under her cap he calls her attention to a policeman. She leaves in a hurry. Next she enters a saloon and hears three crooks planning a job. She determines to follow them and be a great gunman, but on the way she is arrested. At the station she says she is "Daredevil Dan, the Dangerous Dago." Her mother misses her and goes to the station. Mary Ann decides that she will be a cop, as they are mostly all Irish.

**Seeds of Redemption—(Two Reels)—Rex—July 5.**—With Claire Mersereau, Stanley Walpole and Marguerite Straselle. Rita Ashley is the guest of Mrs. Warren. Jack, the son, is the only one who pays much attention to her. Cora Mailand is the other guest, with designs on Jack. Thomas Houpe lives by a refined form of blackmail. He sends word to Cora, which compels her to go to him. At his rooms he tells her that it ought to be worth something to her to keep her past from Jack Warren. It is the night of the musicale, and Rita dresses up in her old gown. The baby says that Santa Claus will be angry if she doesn't wear the gown he left for her. Rita puts on the dress and goes down. Meanwhile the baby finds Cora's pearls and plants them. That night Houpe and his pal are let in by Cora. Jack,awakened by the noise, shoots and kills Houpe. The house is aroused and the police summoned. Cora is discovered as having aided the thieves and leaves the house. Jack and Rita announce their engagement.

**Five Little Widows—(Two Reels)—Nestor—July 6.**—Harry Rattenberry and Betty Compton. Eddie receives word that his wealthy uncle in Turkey is sending him his treasures, as he can no longer keep them there safely on account of the war. Of course Eddie fell for the treasures, and so did Betty's father and mother when they heard the news. Eddie goes to meet Mogul Hasson Pfeffer, who is in charge of them. To his dismay he finds that the treasures are five beautiful wives. He is compelled to take them to his home, where the girls are delighted with all they saw. Betty's mother was furious and wouldn't listen to any explanation. Finally Hassan opens the box he is carrying and shows them the jewels. Betty and her mother are reconciled.

**Universal Screen Magazine—Issue No. 26.—July 6.**—A non-recoil aeroplane gun of large caliber is the first subject. The preparation of a shad for planking is shown in complete detail by Mrs. A. Louise Andrea, the culinary expert. Then comes the making of a mattress. Artificial incubation of eggs, as it is carried out by the New York College of Agriculture at Cornell University is shown. The reel closes with a clay cartoon by Willie Hopkins, the sculptor, called "Sport Friends."

**The Wrong Man—(Two Reels)—Bison—July 7.**—With Harry Carey, George Berrell and Fritzi Ridgeway. Jack, a prospector, is in love with Alice Malone. Ben is elected as sheriff, for the inhabitants of the village know that he is absolutely harmless. Chip and two pals arrange to hold up the stage. Jack happens to be passing over the ridge and sees their preparations, and, being suspicious, rides toward them. The two outlaws are shot and Chip climbs up on the back of the stage, fires at the driver and is just searching for the bags of money when Jack climbs into the coach. They fight. Chip leaves Jack with the mask that was on his face and rides away. Jack is accused of the theft and taken to the jail. But the guilty one is found and Jack and Alice find happiness in each other.

**The Twitching Hour—Joker—July 7.**—With Gale Henry and Milton Sims. Cleopatra and Launcelot, employes at the hotel, want to be married. There is a mysterious guest in the hotel, who has a black box which he has placed in the safe. Cleopatra and Launcelot determine to blow up the safe. They succeed and then ride off in a wagon with the mysterious stranger in pursuit. The sheriff comes up and arrests the foreigner as a spy wanted by the government. Cleopatra and Launcelot are given the reward and then they are enabled to marry.

**The Mad Stampede—Big U—July 8.**—John is thinking of the past, when two cowboys appear. He tells them the story of Lasca. Years before he had ridden the range in Texas and loved a girl, who was as fearless as a man. One day they rode off together. Suddenly the Texas norther was upon them and the cattle all around them were stampeded. John knew that the only thing to do was to shoot his horse and crouch under his body. He tried the plan but the horse ran away and he was thrown off. Lasco then fell over him and with her body protected him from the hoofs of the cattle. When they had passed and he regained consciousness, she was dead. He buried her there on the plain and never forgot her.

**China Awakened — Powers—July 8. — Scenic** from the Dorsey Expedition. The Yangtze River is the scene of the commencement of this combination scenic from the famous expedition of Doctor Dorsey, with the inimitable art of Hy Mayer. We see steamers leaving Ichang for Hankow. The scene then changes into cartoon. A pagoda at Ichang towers seven stories in height while the houses of the poor are poor and low. Drawings are interspersed with the pictures. Great junks transport the commerce on the broad waters of the river.

**The Girl in the Limousine—Imp—July 8.**—With Lee Hill, Molly Malone and J. Morris Foster. Dick is startled to see a girl's agonized face at the window of a limousine. She drops a note which reads: "Save me—85 Newton street." Dick follows and finds the girl in an old house. She tells him she has been kidnaped. Two crooks break in, and Dick gives the girl his revolver, while he fights with his fists. Suddenly the girl turns the gun on him. He realizes that she is a decoy. They tie him and leave the girl to guard him. At last the girl unties him and he goes for help. The crooks return and threaten the girl. Dick enters with two policemen and the crooks are made prisoners. The girl is allowed to go free. She tells Dick that she is going home and be straight.

## Feature Programs

### Butterfly

**The Plow Woman—(Five Reels)—July 2.**—With Mary MacLaren, H. C. de More, Marie Hazelton and L. C. Shumway. Andy McTavish was a pioneer, God-fearing Scotchman who held that women were but slaves to men, and that they needed no education. His daughter, Mary, was a mother to the little sister. It was through the quick action of Lieutenant Jack Fraser that his claim was saved from the claim-jumpers. Many thrilling scenes take place. Later, Andy believes that Jack is the betrayer of Mary and is about to strike him. Ruth in a frenzy throws herself before Fraser and tells her father that she is Jack's wife and it is her baby and not Mary's. Jack sets out with a troop to find Mary. Reunited again, Mary takes up her mission of service to the others.

### Christie Comedies

**He Fell on the Beach—Christie—(One Reel)—June 25.**—On Sunday at the beach Harry sees a girl, for the moment alone, whom he knows at once to be the girl he must wed. His advances are repulsed by the girl. He sees her from time to time but makes no progress. Harry works for a very jealous man, who has sent several men to the hospital for flirting with his wife. So Harry does not confide in him—but he does write to Bernice Hardfacts of the *Wheeze*. She advises him to be persistent, follow the girl, meet her in some way.

The boss tells Harry to come up to his house to dinner, so as to be there for a business meeting afterward. On his way up Harry sees the girl and puts the Advice to the Lovelorn into

play. The girl doesn't fall for Harry's rush, but calls an officer. Harry gets away, losing the girl. At the boss' house he sees a picture, with inscription leading him to believe it is the jealous employer's wife, and it is—the girl of Harry's dreams. Harry begins to say his prayers as the girl comes in and sees him. Taking him for a burglar or worse, she screams for a policeman. The boss comes rushing in and Harry falls at his feet as the girl denounces the masher. Harry thinks each moment is his last as he says, "Honestly, boss, I didn't know she was your wife." "She isn't my wife, but my cousin," says the boss. "Here comes my wife." So it turns out that Bernice Hardfacts gave the right advice.

## Fox

**Some Boy**—(FIVE REELS)—WILLIAM FOX—JUNE 17.—Featuring George Walsh. A breezy comedy telling about the escapades of a press agent who gets into trouble through his unique methods of getting publicity into print. He wrongs a girl by stealing her jewelry for publicity purposes, but finally makes good by protecting her lands from the unprincipled attempts of business pirates to steal her water rights. The main pirate proves to be the young press agent's father. A storm is about to precipitate at the climax, but the father has to relent in admiration of the boy who has proved he can win something besides "walking papers" from college. Reviewed in this issue.

## K. E. S. E.

**The Range Boss**—ESSANAY—(SCREEN TIME 67 MINS.)—JULY 16.—Out of the effete and civilized East into the rough and primitive West there comes a little party which judged the desert must be larger than all New York and their trail a little longer than the Great White Way. Ruth Harkness, who has inherited the Flying W Ranch from a deceased relative, heads the timid little band. A prim and conventional aunt and uncle and Willard Masten, her fiance, all dolled up according to his Fifth avenue tailor's ideas of the West, accompany her. Headlong the little party plunges into the meshes of a conspiracy of two cowboys to mulct the girl of her holdings. Rex Randerson, a happy-go-lucky ranger with a clear gray eye, steps in to frustrate the plot, and incidentally falls in love with Ruth. This enrages Masten, who joins the conspirators and extends their plot to include Randerson's death. The girl and the ranger are caught in their "death trap" and count themselves lost, but the fearlessness of Rex, in a single-handed battle with the villains, saves the day. Ruth thanks him by consenting to become his bride, and an old-fashioned cowboy wedding culminates the dark adventure.

## Master Drama Features

**Who's Your Neighbor?**—(FIVE REELS)—MASTER DRAMA FEATURES, INC. — With Christine Mayo. This is a propaganda film. It deals with the women who refuse to live clean, honest lives. The theory has been advanced that these women are naturally bad and should be allowed to live in certain districts. Hattie Fenshaw, a woman of questionable character, mixes with society. Her pathetic face wins the respect of her neighbors, who are delighted that such nice people are living in the same apartment house. But when things reach a climax and the real identity of the women is known, it is proven that it would be hopeless to try to do anything for such women. Reviewed in this issue.

## Paramount

**At First Sight**—(FIVE REELS)—FAMOUS PLAYERS PARAMOUNT — RELEASED JULY 2. — Featuring Mae Murray. A pleasant, romantic story, replete with human and comedy touches, telling about a novelist who, on the search for some new ideas for the completion of a series of stories he has started, runs into a romance, but, in his zeal to "bat his stuff off" on the typewriter, loses sight of the fact that his real life romance needs attention. The girl awakens him speedily enough when she sees that he is not taking her seriously. She springs a real thrill for his benefit, and the picture ends with the completion of a successful novel and the culmination of an amusing courtship. Reviewed in this issue.

**"Oh, Pop"**—(TWO REELS)—JULY 2.—Featuring Victor Moore. Vic's wife receives a telegram stating that her mother is ill and to come at once. Vic insists that she go, and she consents after he promises to take good care of the children. Vic begins to look after the children and the house, and when Rudolph Carey, his next door neighbor, and his wife bring theirs over for him to watch while they go shopping he has his hands full. He orders three dozen meat balls and a couple of dozen cream puffs, which the children use in playing war. Vic is in the middle of the fight when the neighbors get back and ask "Where are my children?" "Pick them out yourself," says Vic. "I don't know my own."

## Triangle

**A Dog Catcher's Love**—TRIANGLE KEYSTONE—One of the incomparable mixtures of laughs and thrills that can be expected only from the Mack Sennett-Keystone studio. The participants in the action go through air, fire and water in their ludicrous experiences. The thrills include nearly everything on the calendar, some exceptional effects being secured through trick photography. Among the players are Slim Summerville, Glen Cavender, Peggy Pearce, Hal Cooley, Jack Henderson, Harry Breen, and last, but by no means least, "Keystone Teddy," a canine whose intelligence is rare indeed. Edward Cline, the director, took a good many of his scenes aboard a U. S. battleship, giving a note of timeliness to the offering.

**The Clodhopper** — (FIVE REELS)—TRIANGLE—JUNE 17.—Featuring Charles Ray. The very best thing that this distinguished actor has done recently. The story is a comedy-drama telling about the phenomenal rise to success of an awkward, inexperienced country lad, who, driven from his home by a cruel and intolerant father, comes to the city to seek his fortune. After the "clodhopper" is on an enormous salary for a specialty countrified dance which he stumblingly originated, the father's bank, at home, begins to totter. The successful boy returns to his home town just in time to save his father's business from crashing to the ground, and it is a matter of heaping coals of shame on the head of the narrow-minded, cruel father, who sees the error of his way and the worth of his son. Reviewed in this issue.

## Vitagraph-V. L. S. E.

**A Son of the Hills**—(SIX REELS)—VITAGRAPH—JUNE 25.—With Antiono Moreno. Unable to stand the tyranny of a cruel step-mother, Sandy Morley runs away from home. He says good-by to his playmate, Cynthia Starr, and starts out to work for an education. Through the help of John Markham he is enabled to go to college. After graduating with high honors, Sandy is sent back to his home town to superintend the building of a modern factory. Lansing Hartford, a nephew of Markham's, also returns to the South. Cynthia is impressed by the polished Lansing who, during his college days, had a secret affair with a woman. One day he takes Cynthia for a drive. They are forced to spend the night in an abandoned cabin as a shelter from a storm. Lansing convinces Cynthia that she will be the victim of unjustified scandal, and so she marries him. However, the woman with whom Lansing had an affair appears on the scene with her child. Cynthia obtains a divorce and returns to Sandy, whom she realizes she really loves. Reviewed in this issue.

## World

**The Price of Pride**—(FIVE REELS)—PEERLESS—WORLD—JULY 2.—Featuring Carlyle Blackwell. This story hinges on a misunderstanding between husband and wife, a separation being caused at the outset by pride and overbearance. Later on the story takes a skip in time and the experiences of the son, David, and his half-brother (son of the woman with whom the father had eloped) are brought in. The two brothers are doubles. This offers a chance for some good situations when the worthy son is arrested for a robbery committed by the black sheep second son of the runaway husband. Finally matters are cleared up, a reconciliation between husband and wife is effected and the real robber dies of a wound. Reviewed in this issue.

## General Program

**The Right of Might**—SELIG—JUNE 18.—John Willis, the owner of large mills, refuses to spend the money for safety devices for his machines. The plants are closed on this account and are not opened again until John is brought a new vision through Mary Smith, whom he loves. Mary will have none of John until he wakes up to the fact that "might is not right." She tells him the story of a father and daughter thrown out of work by the closing of the mills. The girl marries a crook to get money to feed her parents, but they disown her. A former sweetheart returns, and when found by the husband both the girl and the sweetheart jump to their death through the window. John resolves, when he has heard this story, to install the safety device in his mills and reopen them.

**A Ride for Life**—JAXON FILM—(ONE REEL)—Pokes and Jabs work in a grocery store, Jabs being the delivery system. When he is unfortunate in love he leaves town and comes back a year later with a traveling street fair. He is now known as "Daredevil Jabs" and does trick ridiig on a bicycle. Pokes and the belle of the town, Ethel, take in the fair. Ethel recognizes her old suitor and soon Pokes is jealous of the hero. He offers to duplicate any trick of Jabs', and while he shows his skill Ethel spoons with Jabs. When he mounts the wheel and starts down the steep runway he plunges far over the tank of water set to receive him and his bicycle commences to act like an aeroplane, skimming over hills and woods and towns. The last seen of him is only a shadow, pedaling zealously into the horizon.

**Selig World Library No. 6**—JUNE 20.—Washington's Boyhood. George Washington at the age of 16 surveyed the town of Alexandria, Va. This is King street, main thoroughfare, showing Christ Church. The Historic Hotel, at Alexandria, Va., was Washington's headquarters. The Father of His Country made his farewell address to the Continental Army from the steps of this old church. Carlyle House—built at Alexandria in 1745, where Washington received his commission as major in the British army. Human Figures on a Chess Board. Where Uncle Sam Mints His Money. Home of the Seal.

**In the Talons of an Eagle**—JUNE 23—SELIG.—Carl Venger, employed on the country place of James Steel, a rich bachelor, loves Hinda, the blacksmith's daughter, but she marries Steel. Venger becomes half-crazed with the shock and becomes a hermit. Hilda and Steel are living apparently happy with their little son. One day the child is left alone in the garden and an eagle swoops down, lifts it from the baby carriage and carries it away to its nest. Venger rescues it, and recognizes it as Steel's. He plans to raise the child in ignorance of its parentage, like an animal, and at the age of 25 disclose it to the parents. Venger wakes to discover that his villainy is only a bad dream.

## State Rights

**Whither Thou Goest**—(FIVE REELS)—KLOTZ & STREIMER.—Featuring Orrin Johnson and Rhea Mitchell. A state rights feature of dependable quality. The story tells about Don Van Wye, who marries an actress his proud family believes to be far below his station. He does this merely to save his brother, who was in love with her first, from an unfortunate future. Don had every reason to believe that he was only to live a few months, but with the awakening of a love for his wife comes the news that the doctors estimated wrongly. The mother tries cruel means to cause a separation between the two, for the sake of taking her son back among folk of his station, but true love prevails ultimately and false social standards are not enough to prove to Don that his wife is not worthy.

---

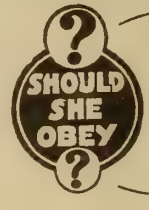
Sessue Hayakawa, the noted Lasky-Paramount Japanese star, is now at work under the direction of William C. De Mille. Raymond Hatton, Tom Forman, Walter Long, Mabel Van Buren and Lehua Waipahu-Margaret Loomis are in the cast. Lehua Waipahu will be remembered as the charming Hawaiian girl who played opposite Mr. Hayakawa in "The Bottle Imp" and who changed her name to Margaret Loomis in order to permit the American people to discuss her more freely without imperilling their tongues.


**THEATRE PLANS**
**FOR SALE**

We have a set of Plans, drawn by an expert Architect, for a theatre 50 x 100 ft. Bids averaged $30,000. Will sell at a reasonable price.

**TWIN STAR THEATRE**
**AMES, IOWA**






Produced by Arizona Film Co.
A gripping drama of love that points out the perils of Easy Divorces and Poisoned Marriages.
For State Rights Address
**RENOWNED PICTURES CORP.**
AKIBA WEINBERG, President
1600 Broadway, New York City

# Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

## General Program

### Broadway Star Feats

D The Third Ingredient (O. Henry Series) ..... 2,000
D Friends at San Rosario (O. Henry Series) ..... 2,000
D Past One at Rooney's (O. Henry Series) ..... 2,000
D The Marionettes (O. Henry Series).. 2,000
D The Green Door (O. Henry Series).. 2,000
D The Guilty Party (O. Henry Series) 2,000
D The Cop and the Anthem (O. Henry Series) ..... 2,000
D Vanity and Some Sables (O. Henry Series) ..... 2,000

### Black Cat Stories

C Much Obliged (Virginia Valli)..... 2,000
D Local Color (Webster Campbell)..... 2,000
C Be My Best Man (Edward Arnold).. 2,000
C Pass the Hash, Ann (Marguerite Clayton) ..... 2,000
D The Clock Struck One (Marguerite Clayton) ..... 2,000
D Sundaying at Fairview (Mark Ellison) 2,000
C The Quarantined Bridegroom (Mark Ellison) ..... 2,000

### American Girl Series (Kalem)

D The Tyrant at Chiruachua ..... 2,000
D The Man from Tia Juana..... 2,000
D The Secret of Lost Valley..... 2,000
D The Trapping of Two-Bit Tuttle..... 2,000
D The Vanishing Line Rider..... 2,000
D The Man Hunt at San Remo..... 2,000

### Ham and Bud Comedies (Kalem)

C Hard Times in Hardscrapple..... 1,000
C Bandits Beware ..... 1,000
C The Menagerie Mix-Up..... 1,000

### Geo. Bickel Comedies (Geo. Kleine)

C The King of Cooks..... 1,000
C Love, Luck and Loot..... 1,000
C A Mixed Color Scheme..... 1,000
C A Suit and a Suitor..... 1,000
C Nearly a Husband..... 1,000
C Some Statue ..... 1,000

### Selig

D Two Dollar Gloves (Bydine Zuber)... 2,000
D The Evil Day (Casson Ferguson).... 2,000
D A Social Climber (Casson Ferguson). 2,000
D The Prodigal's Return (Casson Ferguson) ..... 2,000
D The Last of Her Clan (Virginia Kirtley) ..... 2,000
D The Love of Princess Olga (Louizette Valentine) ..... 2,000
D Won in the Stretch ..... 1,000
D The Framed Miniature..... 1,000
D The Return of Soapweed Scotty (Robyn Adair) ..... 2,000
C Romance and Roses (John Lancaster) 1,000
C Baseball at Mudville (Lee Morris)... 1,000
C Rescuing Uncle (John Lancaster).... 1,000
C Movie Stunts (Tom Mix)..... 2,000
T Uncle Sam Afloat and Ashore..... 2,000

## Mutual Program

### Tuesday

C 6-19 Tillie of the Nine Lives... .....La Salle 05611
T 6-19 Mutual Tours Around the World .....Gaumont 05612

### Wednesday

T 6-20 Mutual Weekly, No. 129... ..... Mutual 05613

### Thursday

C 6-21 Jerry's Red Hot Trail (George Ovey).....Cub 05614
T 6-21 Reel Life .....Gaumont 05615

### Friday

D 6-22 A Sheep Among Wolves (Jimmie Dale Series, No. 14) (E. K. Lincoln) ..... Monmouth 05616–17

### Tuesday

C 6-26 Discords in "A" Flat..... ..... La Salle 05627
T 6-26 Mutual Tours Around the World ..... 05628

### Wednesday

T 6-27 Mutual Weekly, No. 130... ..... Mutual 05629

### Thursday

C 6-28 Jerry's Hopeless Tangle (George Ovey) ....Cub 05630
T 6-28 Reel Life .....Gaumont **05631**

### Friday

D 6-29 The Tapped Wires (Jimmy Dale Series, No. 15) (E. K. Lincoln) ..... ..... Monmouth 05632–33
C 6-29 The Immigrant (Charles Chaplin) SPECIAL ...

### Tuesday.

C 7-3 The Girl in the Frame.... .....La Salle 05641
T 7-3 Mutual Tours Around the World .....Gaumont 05642

### Wednesday

T 7-4 Mutual Weekly, No. 131.. .....Mutual 05643

### Thursday

C 7-5 Jerry's Gentle Nursing (Geo. Ovey).....Cub 05644
T 7-5 Reel Life .....Gaumont 05645

### Friday

D 7-6 The Victory (Last of Jimmie Dale Series, No. 16) (E. K. Linsoln)..... ..... Monmouth 05646–47

## Universal Program

### Special Releases

*Week of June 11*

C To Be or Not to Be—Married (Eddie Lyons, Lee Moran).....Nestor
C Chicken Cased and Henpecked (Phil Dunham) .....L-Ko
T Universal Animated Weekly, No. 76..
D Hearts of Gold (Zoe Rae)..Gold Seal
T Universal Screen Magazine, No. 23..
C One Damp Day (Gale Henry).1, Joker
C A Pesky Pump.....Powers
T China at Work and at Play...Powers
D The Voice on the Wire, No. 14 (Ben Wilson, Neva Gerber) SPECIAL ..... Universal

### Regular Releases

*Week of June 11*

D The Black Mantilla (Beyond the War Zone in France) (Claire McDowell) .....Gold Seal
C Making Monkey Business (Eileen Sedgwick) .....Victor
C The Flopping Uplifter (Ernie Shields) ..... Victor
C A Blissful Calamity (Fred Church, Fritzie Ridgeway) .....2, Victor
D The Thief Maker (Molly Malone, Jack Nelson) .....2, Imp
D The Mysterious Outlaw (Harry Carey) .....Big U
D Her Strange Experience (Louise Lovely) .....Imp

### Special Releases

*Week of June 18*

C Jilted in Jail (Eddie Lyons, Lee Moran .....Nestor
D The Brand of Hate (Tina Marshall) .....Gold Seal
D Bartered Youth (William Mong, Gretchen Lederer).....Laemmle
C Where Is My Che-ild (Dan Russell, Gladys Varden) .....L-Ko
T Universal Animated Weekly, No. 77..
T Universal Screen Magazine, No. 24..
C A Burglar's Bride (Gale Henry)..... ..... Joker
C Young Nick Carter, Detectiff.Powers
T China's Wonderland .....Powers
D The Voice on the Wire, No. 15 SPECIAL .....Universal

### Regular Releases

*Week of June 18*

C A Pirate Bold (Pat Rooney)...Victor
C Puppy Love (Ruth Stonehouse).Victor
D Helen Grayson's Strategy (Irene Hunt) .....Rex
C She Married Her Husband (Jane Gail) .....Victor
D Lone Larry (Kingsley Benedict).... ..... Bison
D The Two-Gun Parson (W. C. Donlan) .....Big U

### Special Releases

*Week of June 25*

C The War Bridegroom (Eddie Lyons, Lee Moran) .....1, Nestor
D The Golden Bullet (Harry Carey).. .....3, Gold Seal
C Her Daring Tearing Days (Lucille Hutton) .....2, L-Ko
T Universal Animated Weekly, No. 78.. .....1, Universal
T Universal Screen Magazine, No. 25.. .....1, Universal
C His Fatal Beauty (Wm. Franey).... ..... Joker
D The Double Topped Trunk (Allen Holubar) .....Imp
C Duke Doolittle's Jungle Fizzle.Powers
T In the Land of Many Temples.Powers
D "The Gray Ghost" (The Bank Mystery, No. 1) (Priscilla Dean and Eddie Polo) SPECIAL..Universal

### Regular Releases

*Week of June 25*

C Damaged Goodness (Ernie Shields).. ..... Victor
C Her City Beau (Edith Roberts)..... ..... Victor
D The Pointed Finger (George Pearce, Gretchen Lederer).....2, Big U
C Swede-Hearts (Neal Hart)..2, Victor
D Money and Mystery (Eileen Sedgwick, Kingsley Benedict)..2, Bison
D Love's Turmoil (Edna Maison).Big U

## State Rights Productions

The Deemster (Derwent Hall Caine) .....Arrow 9,000
The Barrier.....Rex Beach 9,000
Joan, the Woman (Geraldine Farrar) .....Cardinal 11,000
The Lincoln Cycle (Benjamin Chapin) .....Charter 2,000

The Curse of Eve (Enid Markey)...Corona Cinema 7,000
Enlighten Thy Daughter...Enlightenment Corporation 7,000
Birth ...Eugenics Film 6,000
A Mormon Maid (Mae Murray)...Friedman 5,000
The Woman and the Beast...Graphic 5,000
Intolerance ...D. W. Griffith 9,000
The Bar Sinister...Frank Hall 9,000
Her Fighting Chance (Jane Grey)...Frank Hall
Civilization ...Harper 9,000
The Honor System...Honor System Booking 10,000
The Whip...Paragon Films 8,000
Beware of Strangers...Selig Special 7,000
The Ne'er-Do-Well ...Selig Special 8,000
The Garden of Allah...Selig Special 10,000
Who Shall Take My Life.Selig Special
The Black Stork...Sherriott Pictures 5,000
The Crisis ...Sherman Elliot 10,000
The Submarine Eye..Submarine Film
The Spirit of '76...Goldstein 12,000
Should She Obey?...Arizona
American War News (Serial Weekly)...Cinema
Are Passions Inherited?.Warner Bros. 7,000
Balloonatics ...Century Comedies
Below Zero ...Wharton 2,000
Birth Control.Moss B. S. M. P. Corp. 6,000
Bit o' Heaven... 5,000
Defense or Tribute (Defense of Tribute Film Co.)... 5,000
Eagle's Wing ...Bluebird 5,000
Even as You and I...Universal Film Co.
Eyes of the World....Clune Film Co. 10,000
Fairy and the Waif...Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies...H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think...Creative Film Corp. 6,000
Girl Who Doesn't Know...Moss B. S. M. P. Corp. 5,000
Glory...Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man ...Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Condoned Sin.....Biograph Co. 6,000
The Honor Roll.....Joseph F. Lee
How Uncle Sam Prepares...Hanover Film Co. 5,000
Humanity.....Select Photoplay Co. 6,000
Humanizing Mr. Winsby...Unity Sales Corp. 5,000
Idle Wives.....Universal Film Co.
Ignorance.....Popular Pictures Corp.
In the Hands of the Law...Moss B. S. M. P. Corp. 5,000
In Treason's Grasp...Renowned Pictures Corp.
Is Any Girl Safe?..Anti-Vice Film Co. 5,000
King Bee Comedies...King Bee Films Corp.
Land Just Over Yonder...Unity Sales Corp. 6,000
Land of the Rising Sun...American Japan Pictures 10,000
Lottery Man.....Unity Sales Corp. 5,000
The Manx Man.....Henry J. Brock 9,000
The Masque of Life.Signet Film Corp. 6,000
Mothers of Men..Robards Player Co. 7,000
Mo-Toy Comedies....Peter Pan Film
One Day.....Moss B. S. M. P. Corp. 5,000
One Law for Both...Ivan Film Prod.
Parentage.....Frank J. Seng 7,000
The Passion Flower...Ultra Pictures Corp. 5,000
Pokes and Jabs Comedies...Jaxon Film Corp.
Power of Evil...Moss B. S. M. P. Corp. 5,000

## Feature Program

### Artcraft

6-24 Wild and Woolly (Douglas Fairbanks) ... 5,000
7-2 The Little American (Mary Pickford) ... 5,000

### Art Dramas

5-31 House of Cards...U. S. Amusement 5,000
6-7 Charity Castle.....Erbograph 5,000
6-14 Golden Rod .....Apollo 5,000
6-21 The Road Between...Thorndike 5,000
7-2 The Peddler..U. S. Amusement 5,000

### Bluebird Photoplays

6-11 A Doll's House (Dorothy Phillips) ... 5,000
6-18 The Little Orphan (Ella Holt) 5,000
6-25 A Kentucky Cinderella (Ruth Clifford, Zoe Ray)... 5,000
7-2 Fires of Rebellion (Dorothy Phillips) ... 5,000

### Butterfly Productions

*Released Week of*

6-18 The Fire of Youth (Jack Mulhall) ... 5,000
6-25 Man and Beast (Kingsley Benedict) ... 5,000
7-2 The Plow Woman (Mary MacLaren) ... 5,000

### Fox Film Corporation

*Released Week of*

6-3 The Slave (Valeska Suratt)... 5,000
6-10 The Broadway Sport (Stuart Holmes) ... 5,000
6-11 Six-Cylinder Love (Tom Mix). 2,000
6-17 Some Boy (George Walsh).... 5,000
6-24 The Siren (Valeska Suratt).... 5,000
7-1 When a Man Sees Red (William Farnum) ... 5,000
7-1 The Siren (Valeska Suratt).... 5,000
7-1 Patsy (June Caprice) ... 5,000

### Kleine Edison-Seig-Essanay

*Released Week of*

6-20 The Wonderful Event (Mary McAlister) .....Essanay 2,000
6-25 The Ghost of Old Morro (Mabel Trunnion, Robt. Conness) .....Edison 5,000
6-25 A Day and a Night.....Selig 2,000
6-27 The Yellow Umbrella (Mary McAlister) .....Essanay 2,000
7-2 The Man Who Was Afraid (Bryant Washburn)..Essanay 5,000
7-4 A Place in the Sun (Mary McAlister) .....Essanay 2,000

### McClure Pictures

*Released Week of*

5-12 Seven Deadly Sins, "The Seventh Sin" (George Le Guere and Shirley Mason)... 5,000

### Metro Pictures

*Released Week of*

6-11 Tootsie (Mr. and Mrs. Sidney Drew)... Metro-Drew 2,000
6-18 The Greatest Power (Ethel Barrymore) .....Metro 5,000
6-18 Monomania (Max Figman).... Metro 1,000
6-25 The Hypochondriac (Mr. and Mrs. Sidney Drew)... Metro-Drew 2,000
6-25 Aladdin's Other Lamp (Viola Dana) .....Metro 5,000
7-2 The Will o' the Wisp (Mabel Taliaferro) .....Metro 5,000
7-2 The Trail of the Shadow (Emmy Wehlen) .....Metro 5,000

### Mutual Star Productions

*Released Week of*

6-4 Shackles of Truth (William Russell) .....American 5,000
6-11 Periwinkle (Mary Miles Minter) .....American 5,000
6-18 The Dazzling Miss Davison (Marjorie Rambeau)..Powell 5,000
6-18 A Bit of Kindling (Jackie Saunders) .....Horkheimer 5,000
6-25 The Upper Crust (Gail Kane).. American 5,000
7-2 The Masked Heart (William Russell) .....American 5,000

### Mutual Serials

*Released Week of*

6-18 A Desperate Deed (Railroad Raiders, No. 11) (Helen Holmes) .....Signal 2,000
6-25 A Fight for a Franchise (Railroad Raiders, No. 12) (Helen Holmes) .....Signal 2,000
7-2 The Road Wreckers (The Railroad Raiders, No. 13 (Helen Holmes) .....Signal 2,000

### Paramount Features

*Released Week of*

6-18 On Duty with the Coast Guards 1,000
6-18 Scientific Stock Breeding... 1,000
6-18 Bobby Bumps, Submarine Chaser ... 1,000
6-18 Fruitful Florida.Burton Holmes 1,000
6-18 A Roadside Impresario (George Beban) .....Pallas 5,000
6-21 Heir of the Ages (House Peters) .....Pallas 5,000
6-25 Her Strange Wedding (Fannie Ward) .....Lasky 5,000
6-25 Palm Beach and Miami... .....Burton Holmes 1,000
6-28 The Little Boy Scout (Ann Pennington)..Famous Players 5,000
7-2 At First Sight (Mae Murray).. .....Famous Players 5,000
7-2 Oh, Pop!.....Klever Komedies 1,000
7-2 Big Timber (Kathlyn Williams, Wallace Reid).....Morosco 5,000
7-2 How California Harvests Wheat .....Burton Holmes 1,000

### Pathe

*Released Week of*

6-17 The Kamo Gawa Canal in Japan .....International 500
6-20 Hearst-Pathe News, No. 50..... .....Pathe 1,000
6-23 Hearst-Pathe News, No. 50..... .....Pathe 1,000
6-24 When Baby Forgot (Baby Marie Osborne).....La Salida 5,000
6-24 Mystery of the Double Cross, No. 15.....Astra 2,000
6-24 Neglected Wife, No. 7..Balboa 2,000
6-24 Know America, No. 13..... .....Combitone 1,000
6-27 Hearst-Pathe News, No. 52..... 1,000
6-30 Hearst-Pathe News, No. 53..... 1,000
7-1 The Woman in White (Florence La Badie)..Thanhouser 6,000
7-1 Neglected Wife, No. 8 (Ruth Roland) .....Balboa 2,000
7-1 Know America, No. 14..... .....Combitone 1,000
7-1 Max, the Heart Breaker (Max Linder) .....Pathe 2,000
7-4 Hearst-Pathe News, No. 54.... 1,000
7-7 Hearst-Pathe News, No. 55.... 1,000

### Triangle Distributing Corporation

*Released Week of*

6-10 The Girl, Glory (Enid Bennett) .....Kay Bee 5,000
6-10 Wheels and Woe..... .....Triangle Komedy 1,000
6-10 Love or Justice.....Kay Bee 5,000
6-10 His Marriage Failure..... .....Triangle Komedy 1,000
6-17 The Clodhopper (Charles Ray) ..... Triangle 5,000
6-17 Their Weak Moments..... .....Triangle Komedy 1,000
6-17 Paws of the Bear (William Desmond) .....Kay Bee 5,000
6-17 His Speedy Finish..... .....Triangle Komedy 1,000
6-24 Madcap Madge (Olive Thomas) .....Kay Bee 5,000
6-24 His Bitter Fate..... .....Triangle Komedy 1,000
6-24 Her Excellency the Governor (Elda Millar) .....Kay Bee 5,000
6-24 Dad's Downfall ..... .....Triangle Komedy 1,000
7-1 The Flame of the Yukon (Dorothy Dalton) .....Kay Bee 5,000
7-1 A Janitor's Vengeance..... .....Triangle Komedy 1,000
7-1 Hater of Men (Bessie Barriscale) .....Kay Bee 5,000
7-1 Aired in Court..... .....Triangle Komedy 1,000
7-1 Whose Baby? (Gloria Swanson, Bobby Vernon).Keystone 1,000

### Unity Sales Corporation

*Released Week of*

12-1 Land Just Over Yonder.....6
12-15 Humanizing Mr. Winsby.....5
1-15 Glory .....7

### World Features

6-18 The Maelstrom (Earle Williams, Dorothy Kelly) ... 5,000
6-25 A Son of the Hills (Antonio Moreno) ... 5,000
7-2 Caste (Peggy Hyland, Sir John Hare) ... 5,000

### Vitagraph-V. L. S. E.

*Released Week of*

5-28 Maternity (Alice Brady).World 5,000
6-4 The Price of Pride (Carlyle Blackwell) .....World 5,000
6-11 The False Friend (Robert Warwick, Gail Kane)..... 5,000
6-18 The Stolen Paradise (Ethel Clayton) .....World 5,000
6-25 The Divorce Game (Alice Brady) .....World 5,000
5-28 Maternity (Alice Brady).World 5,000
6-11 The False Friend (Robert Warwick, Gail Kane)..... 5,000
6-18 The Stolen Paradise (Ethel Clayton) .....World 5,000
6-25 The Divorce Game (Alice Brady) .....World 5,000
7-2 The Price of Pride (Carlyle Blackwell) .....World 5,000

## MAKING COMEDIES A SERIOUS BUSINESS

Times have changed comedies a great deal. The old fashioned knock 'em down and drag 'em out style is no longer the vogue. People who used to roar at such tactics now even forget to smile. In fact it annoys them to see such foolish play. If a person is hit in a comedy now, there must be a reason for it, where there was not even an excuse in years back.

Everything must be thought out carefully. You have to study the effect of every gag from all points, until you feel sure that it is favorable in every way. Few people realize that a comedy is the hardest kind of photoplay to produce, and the man that can produce a real good comedy is a genius. A big five or six-reel feature is produced in from five to six weeks, where a two-reel Keystone takes anywhere from ten weeks to four months to produce, and at twice the cost of a regular drama.

When you see your next good comedy, just think of what I have said, and I am sure you will feel differently about them.

## DON'TS FOR PATRONS

Please try to find some other words besides "swell" and "rotten" to describe a picture. Your dictionary will be glad to help you.

Don't utterly condemn a picture just because you do not like the story or the star or some detail or certain treatment of a scene. Judged in this way most masterpieces would be in the junk heap. Judge righteous judgment if you are wise enough—if not, don't judge at all.

Please don't hum or sing to help out the orchestra, the organ, the piano, the orchestrion or whatever furnishes the music. Doing this provokes murder in the heart of your neighbor, and besides it pigeon-holes you as just a plain nut.

Don't believe all the scandal you hear about motion picture people. As Edward Grady would say—half the lies told about motion picture people are not true. The Oriental way is best. When tempted to shy a brick at the poor movie star, stop to consider—is it true; is it kind; is it necessary? It isn't.

## STARTS CAREER AT 73

A little old lady recently visited Bluebird's Pacific coast studios with her daughter to see motion pictures made. She spent the morning watching the action before the camera and remained for luncheon at the cafe. Director Rupert Julian, who was then preparing to produce a new feature, was lunching at the same time. When his glance fell upon the old lady he said:

"There is 'My Mother'! She's just the type I have been looking for."

Mr. Julian readily obtained an introduction and it was disclosed that the little old lady was none other than Ruby La Fayette, who, since the late sixties, had been an actress upon the legitimate stage, heading her own company until some twelve years ago, when she and her husband, Major J. P. Curran, also an actor and veteran of the Civil war, settled in Lapassas, Texas.

Julian's play is entitled "My Mother" and the elderly actress was asked if she could play the part. She replied she could and she could not, explaining that she had merely come to Los Angeles to visit her daughter and that on the following evening she was to return to Texas, as her husband had been expecting her and her berth and ticket had been purchased.

She said she had never worked in pictures, but had she known it, nothing would have pleased her more than the opportunity to perpetuate her art upon the screen in a Bluebird photoplay. Various suggestions were offered and



*Ruby La Fayette, the youthful Bluebird star who is just seventy-three. If you'd like to borrow this cut just say the word to* Motography, *Chicago.*

finally the actress (who was the original Joyce and Lucile Western in "East Lynne") arranged that she could make the trip to Texas and rearrange her affairs so that she might return to the Bluebird studios and play the part of the mother with Mr. Julian.

She admitted that although she had played with such eminent actors as Booth, Barrett and McCullough, she had never before appeared before the motion picture camera. Now she says she is starting her career all over again at the age of seventy-three years and as a great grandmother, she proposes to be a motion picture star and that her husband plans to join her as soon as he closes his engagement in Texas.

Ruby La Fayette commenced her stage career as an ingenue in a Cincinnati stock company under the management of the famous Barney McCauley and later she played in stock with R. E. Miles, well known a generation ago as a producer. She is full of reminiscences of the stage and she delights in telling the younger actresses at the Bluebird studios of her experiences when stars travelled alone from town to town to head the local stock companies for productions.

"I notice my hair still retains a golden tinge and will not get gray," she said to Ruth Clifford, leading lady for the Julian company. "In my younger days it was golden and I laugh now at how they used to tease me and say "it was touched up'."

## SOUTHWESTERN NEWS

By William Noble

The Old Mill Theater at Dallas, Texas, has commenced running kid pictures once a week, one, two, three and five reels in length, and expects to keep it up indefinitely.

The past week has seen a further development in the dispute between J. A. Cressey interests and the Selznick forces at Dallas, Texas. Mr. Cressey has brought suit against Selznick for $100,000 on one account, $40,000 on another account and secured a temporary injunction restraining Selznick from opening offices in Dallas, Texas, or in any way competing with or interfering with the business of the Cressey interests. In the meantime, Claude C. Ezell, who has been employed to handle the "Barrier," one of the Selznick offerings, is marking time until the matter can be adjudicated.

The Mutual Film Corporation at Dallas has advised all of its customers that on and after June 11 it will discontinue paying return charges on film shipments.

The Dallas motion picture market is right up in the top ranks when it comes to participation in the purchase of Liberty Bonds. Pathe Exchange agreed to finance the purchase of Liberty Bonds for every individual in its employ, allowing each man or woman to remit weekly to the New York office in payment of the same. Each of the other exchanges in Dallas is likewise participating and the same is true of all the trade houses.

Artcraft-Paramount Combination has been thoroughly effected in Dallas and the combined forces are at work. H. Owens will be branch manager and Hoyt C. Morrow, sales manager. The offices will be at 1902 Commerce street, the same as the Paramount location.

Earl Steward, former manager of the Shubert Theater in Kansas City, Mo., and afterwards manager of the Majestic Theater, Milwaukee, has been made manager of the Palace Music Hall in Chicago, and has taken charge.

The Elaine Mercantile Company will open a new moving picture house at Helena, Arkansas, in the near future.

The Landers and Peoples Theaters at Springfield, Missouri, have closed down for the summer and will not reopen until the fall season commences.

The Palace Theater has been opened at Hobart, Oklahoma, with Ferris M. Thompson as manager. The theater seats 500 and has a $2,000 Wurlitzer orchestra.

The Metropolitan Theater at Oklahoma City has been rechristened and renamed the Palace, with E. C. Mills as manager. The theater has been remodeled throughout.

The Auditorium Theater at Oklahoma City has been remodeled and the seating capacity increased.

The woman "movie" censors on the Kansas Board of Review are stirred up. A Topeka paper advertised the film "The Birth of a Nation" at a Topeka show house. And if you please, the censors have said that picture should not be shown in Kansas. The women passed "The Birth of a Nation" once, but after being showered with telegrams from Kansas politicians, they reversed their decision, and rejected the picture. A



Author and Associate Producer of Half A Thousand Comedies

**HAMPTON DEL RUTH**

EDITOR AND PRODUCTION MANAGER

Keystone Studios Third Successful Term Will Expire in August




suit was brought before Judge E. L. Fischer to enjoin the women from their recalling order, but he sustained the action of the board. On the day following the advertisement in the Topeka paper, the Kansas Board of Motion Picture Review stood aghast, and were considerably stirred when the following telegram from agents for the film was received: "Dear Miss Simpson: 'Birth of a Nation' showed to a packed house last night. Audience delighted. How is Mrs. Miller?" Miss Simpson was the only censor voting to pass the picture when it was recalled six weeks ago by Mrs. J. M. Miller, chairman of the board, after she had been bombarded with letters and telegrams from politicians.

Anyone familiar with Cleveland, Ohio, remembers the famous Bismarck and Berghoff restaurants, which were owned by Albert Menjou. And now motion picture audiences are becoming familiar with Adolph Jean Menjou, son of the well-known restaurant owner, who will next appear in support of Miss Norma Talmadge in "The Moth." Mr. Menjou, who attended Culver Military Academy and Cornell University, played with the French Strollers in "A Parisian Romance." He has previously appeared on the screen with Marguerite Clark in "The Valentine Girl" and in "The Amazons."

## BRIEF THEATER NEWS

### Arkansas

H. H. Jackson of the Lyric Theater at Harrison has closed a deal for the theater at Searcy. D. E. Fitton will be the manager of the Searcy house.

### California

Frank A. Grant has a permit to erect a theater at 221 South Western avenue, Los Angeles, to cost $14,500.

Shirley C. Ward will erect a theater at 640-44 South Grand avenue, Los Angeles.

### Illinois

Jones, Linick & Schaefer, theater operators of Chicago, have leased the store and basement floors of the building at 406-8 South State street for a period of 12 years and will convert into a theater to be known as the Royal.

Chris Taylor, well known Kewanee showman, has leased the Apollo theater at Princeton.

H. C. Daley, manager of the Carlinville opera house at Carlinville, has taken Ray Lancaster into partnership with him and they will build at once a motion picture theater in West Main street on the site of the airdome.

### Indiana

The Terre Haute Theater Co has been incorporated with a capital of $200,000. F. H. Gruneberg, O. H. Olson, A. F. Brentlinger are the incorporators.

Paul Williamson has sold the Messner Theater at Attica to Miss Lela Holland of New Richmond, who took immediate charge.

### Iowa

C. B. Owen has rented the Pastime Theater at Bagley from C. A. Grant of Rolfe.



*Gypsy Abbott of the Vogue Mutual registering unconcern.*

J. H. Sandy has become possessor of the Isis Theater at Lanesboro.

Chas. Albertus has purchased the Movie Show at Shelby.

A new theater is being planned at Grinnell by John Longshore.

The Gem Theater at Grundy Center has been leased by Mr. Shephard from Riceville, who will take charge June 15.

### Minnesota

W. J. Pierce has given up the management of the Metropolitan Theater at Rochester and J. E. Reid, owner of the building, is temporarily in charge of the business.

Hobert Petrich is the new manager of the opera house at Vernon Center.

The Grand Theater at Springfield has been opened under the management of G. C. Stoner & Son.

Victor Beroud has taken charge of the Sederberg Theater at Alexandria.

G. M. Heesen and W. P. Heesen have become the owners of the Gem Theater at Champlin.

Frank Pavek and Bryan Fisher are the new proprietors of the Royal Theater at Hopkins, succeeding Harris & O'Dell.

A new theater is being built at Murdock.

A. C. Johnson has disposed of the Majestic Theater at Stillwater to Hales Brothers.

A. J. Bahmer has disposed of his interest in the Colonial Theater at Tracy to Webb & Peterson.

C. W. Stenberg has turned over the management of the theater at Spicer to M. W. A. Camp.

T. A. Pasch has sold his interest in the Gem Theater at Park Rapids to W. T. Altman of Wadena.

### Missouri

Contracts were signed by the Melba Amusement Company for the erection in St. Louis of a new $50,000 vaudeville and motion picture theater which will be the largest of its kind in the city, the ground floor alone having a seating capacity of 1,450. The structure will occupy the corner of Grand avenue and Miami street.

B. M. Hicks has sold the Rex Theater at Hamilton to R. P. Hindman of Atchison county.

### Nebraska

The De Luxe Theater at Cambridge was destroyed by fire. The loss is $4,000.

W. E. Sanders and E. W. Reetz are having the Rogers building at Hooper remodeled into a theater.

Edgar Benoit has sold the Crystal Theater at Mitchell to a Mr. Chaffer of Denver.

E. B. Woods is constructing a new theater at York. The building will cost $26.000.

The De Luxe theater at Cambridge was completely destroyed by fire. The loss was estimated at about $4,000, and the insurance was $2,000.

The Rohliff Theater at Omaha will again open its doors to the public under the personal management of Mr. Oscar Rohloff, who is making many changes in his show shop.

Herman Fleer of Winside has purchased the opera house at Winside from P. D. Carroll of Plainview.


**"Good By, Boys, I'm Through," Sang the Slide As He Died!**

A. B. C. Films were the reason. From "The House of Specialties"

**American Bioscope Corporation**

6242-44 Broadway Chicago, U. S. A.



**FOR SALE**

**Mailing Lists**

**MOVING PICTURE THEATRES**

Every State—Total 25,000
Price, $3.50 per M.

1400 Film Exchanges ..... $4.00
206 Manufacturers and Studios ... 1.50
235 Picture Machine and Supply Dealers..... 1.50

Particulars.

**A. F. WILLIAMS, 168 W. Adams St., Chicago**

## Chicago Notes

THE members of the Rothacker Film Mfg. Co. subscribed $4,000 to the Liberty Loan, and President Rothacker states that they expect to do equally as well on the next subscription.

John Fiske, formerly employed in the publicity department of the Mutual Film Corporation at its Chicago offices, left the services of the Mutual May 16.

The insurance inspectors will undoubtedly now make another tour of Chicago exchanges, following the Art Dramas fire. That blaze, however, will go far to prove that inspection rooms are firetight.

Carl H. Pierce, manager of Paramount's exhibitor service department in the home office, spent a few days in the city last week and called upon MOTOGRAPHY. He reports lively business in New York.

"The Seven Cuty Pups," which is being distributed by Universal, was made by the Rothacker Film Mfg. Co. by a special process which permits the animation of halftone cartoons. The picture is a decided novelty.

I. Van Ronkel, Chicago manager of Bluebird features, showed President Laemmle of Universal about the city in regal style during the latter's stay in the windy city. Mr. Van Ronkel has been afraid the income tax collectors would start laying the 33⅓ per cent tax on him pretty soon if he didn't start to blow some of his superfluous cash. He looked around for the car with the greatest initial cost and upkeep, and finally selected a Winton Six. Now with buying gasoline, tires, hiring a chauffeur, paying licenses, fines, etc., he figures he will at least be able to spend some of his money himself. How's that for strategy?

Superpictures is no longer to be found at its old address, 406 Mallers Building. The office has been closed and hereafter exhibitors can book these pictures through the Triangle offices on the same floor.

Through a crossing of conversational wires, MOTOGRAPHY made the mistake last week of stating that it was William J. Sweeney and Robert Levy who were at Springfield fighting the censorship bill. It was Fred Hartman—you know him—who was there with "Bill." And Fred's corking speech before the senate was part of the artillery that killed state censorship in Illinois.

Jack O'Toole breezed into his office in the middle of last week and stayed just long enough to write his name about twice. He then breezed out again. He got into Chicago late in the forenoon from Milwaukee and left early in the afternoon to go back again. When he was seen he was complaining about having to stop off for a while at Kenosha on his way in. He had purchased a ticket clear through, but it seems that in placing his money he had failed to take into account the curves and roughness of the roadbed and the fact that he had selected a seat over the bumpers. At any rate he was still pale about the gills when he was found at his desk.

Jack has been seeing a number of the big exhibitors in the central section during the past two weeks prior to leaving for the Fox managers' convention to be held at the Biltmore, New York, during the week of July 2. He has been getting a line on how the exhibitors want pictures released for the coming season so that when he goes East to make his report he can speak with the intimate knowledge that comes from having carefully felt the pulse of the trade.

Carl Laemmle on his way from Universal City to New York stopped off at Chicago a couple of days last week and glad-handed the men in the Universal office. Mr. Laemmle with his wife and friends had been in the great picture city for two months. He was full of enthusiasm and much pleased with the pictures being turned out this season under the Universal trademark. He declared they were better than ever before, and cited "A Kentucky Cinderella" as typical of the excellence being attained.

Mary Miles Minter had a most exciting experience during the filming of the American-Mutual production "Periwinkle." She went exploring in a cave on the Santa Cruz Islands and did not notice the tide rising until egress was shut off to all but a strong swimmer. Mary is not a strong swimmer but she realized she was in a tight place and so made a desperate attempt. Her strokes were successful and she managed to reach the camp safely.




# LITTLE MARY McALLISTER

**The Youngest Sergeant in the U. S. Army**

**now is starring in Essanay's startling series on**

# "Do Children Count"

## Do They? Ask The Mothers!

You will find that this winsome child actress will count with your patrons. Only 6 years old, she has been commissioned recruiting sergeant by Capt. F. R. Kenney, U. S. A., for her Red Cross and Recruiting work.

**LOOK OVER THESE MAGNETIC TITLES. EACH PLAY INDEPENDENT.**

1. *The Guiding Hand.*
2. *The Wonderful Event.*
3. *Steps to Somewhere.*
4. *The Yellow Umbrella.*
5. *A Place in the Sun.*
6. *Where Is My Mother?*
7. *When Sorrow Weeps.*
8. *The Uneven Road.*
9. *The Season of Childhood.*
10. *The Little White Girl.*
11. *The Bridge of Fancy.*
12. *The Kingdom of Hope.*

**WRITTEN BY CHARLES MORTIMER PECK RELEASED THROUGH K.E.S.E**

ESSANAY

GEORGE K. SPOOR PRESIDENT

**1333 Argyle St., Chicago**

# MOTOGRAPHY

## The MOTION PICTURE TRADE JOURNAL



VIRGINIA PEARSON
*with* FOX

Vol. XVIII CHICAGO, JULY 14, 1917 No. 2

Goldwyn Pictures

# Goldwyn's Branches and Managers

AN alert, clean-cut and powerful selling organization has been established by the Goldwyn Distributing Corporation in the following cities covering the United States and Canada:

## UNITED STATES

| Branch | Name | Address |
|---|---|---|
| Atlanta, Ga. | Arthur Lucas | 75 Walton St. |
| Boston, Mass. | H. F. Campbell | 44 Piedmont St. |
| Buffalo, N. Y. | Geo. A. Hickey | 200 Pearl St. |
| Chicago, Ill. | F. M. Brockell | 110 S.State St. |
| Cincinnati, O. | C. C. Hite | 217 E. Fifth St. |
| Cleveland, O. | H. A. Bandy | 501 Frederick Bldg. |
| Dallas, Tex. | L. B. Remy | 1922 Main St. |
| Denver, Colo. | W. S. Rand | 1440 Welton St. |
| Detroit, Mich. | A. I. Shapiro | R. 404, P. Smith Bldg. |
| Kansas City, Mo. | Richard Robertson | 1120 Walnut St. |
| Los Angeles, Cal. | G. C. Parsons | 912 S. Olive St. |
| Minneapolis, Minn. | R. E. Bradford | 16-18 N. Fourth St. |
| New York, N. Y. . . | Sam Eckman, Jr. | 509 Fifth Ave. |
| Philadelphia, Pa. . . | George T. Ames | Cor. 13th & Vine Sts. |
| Pittsburgh, Pa. | C. C. McKibbin | 1201 Liberty Ave. |
| San Francisco, Cal. | C. M. Simmons | 985 Market St. |
| St. Louis, Mo. | Floyd Lewis | 3312 Lindell Blvd. |
| Seattle, Wash. | C. F. Hill | 1200 Fourth Ave. |
| Washington, D. C. | W. H. Bradley | To be announced |

## GOLDWYN PICTURES LTD. OF CANADA

| Branch | Address |
|---|---|
| Calgary | 335 MacLean St. |
| Winnipeg, Manitoba | 48 Aiken Block. |
| St. John, N. B. | 19 Market Square |
| Montreal, Quebec | 337 Bleury St. |
| Toronto, Ont. | 37 Yonge St. |
| Vancouver, B. C. | 304 Orpheum Block |

## EXECUTIVE OFFICE

Toronto, Ont. N. L. Nathanson 37 Yonge St.

These Goldwyn offices are now ready to discuss booking contracts with the exhibitors of North America. . . . Trade showings will be held in each of these offices during the month of July.


***Advisory Board***

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE



Goldwyn Pictures Corporation

16 E. 42d Street New York City

Telephone: Vanderbilt 11

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVIII CHICAGO, JULY 14, 1917 No. 2

# Chaplin to Get $1,075,000

## NATIONAL EXHIBITORS' CIRCUIT SAID TO HAVE SIGNED WORLD'S FIRST COMEDIAN

ALTHOUGH it has not yet been officially announced, the First National Exhibitors' Circuit has made its first big haul. Unless the negotiations which have been made fall through, the circuit will pay Charlie Chaplin $1,075,000 to produce 8 pictures in a year.

The First National Exhibitors' Circuit is an organization composed of most of the leading exhibitors in the United States. It was formed several weeks ago. The complete account of its organization was published in MOTOGRAPHY at that time.

When seen by a representative of MOTOGRAPHY in Chicago on July 2, J. D. Williams of New York, general manager of the circuit, stated that he had nothing to say in regard to the reported Chaplin contract. Aaron Jones, of Jones, Linick & Schaefer, big exhibitors of Chicago, made practically the same statement. News, however, of the big contract has also come from Los Angeles and it is probable that Chaplin has made some statement concerning it.

### *Members of the Big Circuit*

The members of the First National Exhibitors' Circuit represent 300 of the biggest theaters in the country. The names of the members of the circuit are as follows:

S. L. Rothapfel, Rialto Theater, New York; William Sievers, New Grand Central Theater, St. Louis; E. Mandelbaum, Stillman Theater, Cleveland; Frank G. Hall, Strand Theater, Newark; Nathan H. Gordon, Boston; Rowland & Clark Theaters, Pittsburgh; Jake Wells, Inc., Norfolk, Va.; Big Feature Rights Corporation, Louisville, Ky.; H. Lieber Company, Indianapolis; A. H. Blank, Des Moines, Ia.; Henry Brouse, Ottawa, Canada; J. H. Kunsky, Detroit, Mich.; E. H. Hulsey, Dallas, Texas; Silver Bow Amusement Company, Butte, Mont.; Tom Moore, Washington, D. C.; Peerless Feature Film Exchange, Philadelphia, Pa.; Tom Saxe, Crystal Theater, Milwaukee, Wis.; E. V. Richards, New Orleans, La.; Central Film Company, Chicago, Ill.; T. L. Tally, Los Angeles, Cal.; Greater Theaters Company, Liberty Theater, Seattle, Wash.; Turner & Dahnken, San Francisco, Cal.; Columbia Amusement Company, Columbia Theater, Portland, Ore.; Swanson & Nolan, Denver, Colo.; Western Theater Company, Ltd., Vancouver.

Broadway report has it that the First National has already arranged disposal of the foreign rights to the Chaplin comedies for a sum said to be in the neighborhood of $400,000.

The circuit will continue the purchase of big productions. Essanay's "On Trial" has already been secured and is being handled through the members. It is also very probable that other big stars will be secured by the big new exhibitors' combine. J. D. Williams, general manager of the organization, explained its workings to MOTOGRAPHY as follows:

### *How Circuit Works*

Every member contributes his share of the expenses and gets his share back in service. This organization represents about $30,000,000. The country is divided on a 100 per cent basis, each man having his percentage according to the population of his district. Thus, Illinois is rated at 7 per cent for a picture costing at purchase $100,000. Mr. Jones will have to pay $7,000, and then it is his picture and he can have as many prints as he desires to circulate and rent in his community.

A board of seven directors will purchase the pictures for the organization and they expect to buy some twelve to twenty-four each year. There will, however, be no rules or schedules; the buying will be done whenever worthy productions appear on the horizon. A picture must be of exceptional merit to get on the circuit's schedule. The majority of the directors, five of seven, will have the deciding power in the purchases.

The country is divided into four divisions: Pacific, Middle West, Atlantic, and Southern. Each division is represented by two directors, with the exception of the Southern section, which has one. The directors who will purchase the productions are S. L. Rothapfel, Rialto Theater, New York, president; Harry Schawbe, of The Mastbaum Enterprises of Philadelphia, secretary and treasurer; Aaron J. Jones, Central Film Company, Chicago; Robert Lieber, of Indianapolis, who owns a chain of theaters in Indiana; E. H. Hulsey, a circuit owner of Dallas, Texas; Fred D. Dahnken, of Turner & Dahnken, San Francisco; T. L. Tally, vice-president of the National Circuit, Los Angeles.

California is given two directors on account of its importance in the industry.

### *Circuit Holds Meeting in Chicago*

Practically all of the members of the First National Exhibitors' Circuit met at their first important meeting at the Congress Hotel, in Chicago, on June 29. All of the members mentioned above were present, with the exception of the Canadian representatives, Henry Brause, of Ottawa, and the representative from Western Theater Company, of Vancouver; Tom Moore of Washington, D. C., E. V. Richards of New Orleans; Turner & Dahnken, of San Francisco and Swanson & Nolan of Denver.

This meeting was in the form of a secret session and very little news was given out to the trade.

"We don't want to give out any news until we are absolutely certain that our negotiations have gone through," said General Manager Williams. "The First National Exhibitors' Circuit will represent in pictures;" he continued, "the 'big time' of the screen, the same as the Orpheum represents the 'big time' in vaudeville. I have organized several big companies of a similar character and I never saw a more loyal and enthusiastic group of men in my life. They are in the organization with their whole hearts and souls and they are bound by ties as vital as any Masonic organzation.

"There are, or will be 50 theaters represented by the circuit who will be able to pay an average of $2,000

a week for film service. The smaller ones, or course, will not pay so much, but the larger ones will be able to pay more."

### *Means Better Pictures*

The plan of distribution upon which the big circuit is working will result in turning over more money for each film to the producers. That, in turn, will mean bigger and better productions. It will also result in longer runs of pictures at larger theaters. This will naturally attract a fresh clientele of patrons from among the classes who now rarely attend picture shows.

The circuit works upon a simple, sound, business basis of efficiency, co-operation and an intensive cultivation of each exhibition field. A great saving of distributing costs is the result. The circuit already has thirty offices throughout the country. These offices are in charge of members who draw no salary from the circuit for their services. Representing, as they do, the drawing power of all of the big cities of the country, the circuit really covers 50 per cent of the patronage of the United States. It is this which enables them to control so much money and it is this clientele which is the biggest asset possessed by the circuit.

### *Same Plan Used in Australia*

The same plan has been in practice in Australia for several years. General Manager Williams, who spent seven years in Australia, organized a $3,000,000 corporation there and the working of that circuit saved its members in actual money $10,000 the first week of its existence. The theaters represented had been buying 12 copies of each picture, when it was found that 4 copies could do the same work.

This, of course, resulted in a big saving in the cost of raw stock alone. The producers were paid the same amount of money as previously. Australia has a population of 5,000,000 and when the comparative population of the United States is considered, it is easy to see that the First National Circuit method of distribution will result in tremendous savings and greater profits for producers.

### *Chaplin Makes One More for Mutual*

It is probable that Chaplin will not begin work for the Exhibitors' Circuit before fall. He is at present completing his twelfth picture for Mutual. It is said that the latter company, which paid him $670,000 for his 12 Mutual pictures, made him an offer of $1,000,000 for his next year's work. Chaplin turned down that proposition and will now receive, according to the story $1,000,000 from the National Circuit for 8 pictures, with a bonus of $75,000 for signing his name to the contract.

## "Bing! Bang!"

A new Fox-film comedy will be released July 9. It is called "Bing! Bang!" and was produced under the direction of Charles Parrott who has made so many successful comedies for the Fox organization. Charles Conklin has the leading part.

# Screenshine

By Mel

THE Idle Hour Theater of Kansas City, Mo., operated by William Scoville at Twelfth street and Grand Avenue, was recently exhibiting an Arbuckle comedy, when a large crowd of pedestrians was attracted by an unusual "movie stunt." The negro porter was washing the electric light globes on the highest sign on top of the house while standing on a frail scaffolding. The props broke and the negro plunged head foremost to the sidewalk.

The crowd gathered, expecting to pick up his remains. But Rastus rose indignant: "Gracious sakes, folks, git outen my way! I'se gotta git dem globes cleaned 'fore lunch time or ah doan't eat!"

ERUPTION THREATENS BURTON HOLMES' LIFE.

Burton Holmes, the bottomless pit of pictures and lectures with Paramount, cables from Australia that the life of his entire party was threatened a short time ago by an eruption. No, not a boil.—Volcano in Hawaii.

M. J. O'Malley, assistant superintendent of mails, second class department, Chicago, has received a card from his nephew, Pat O'Malley, the dramatic cyclone with Famous Players bearing the news of the arrival of a daughter at Pat's house. That may be better than adding another e to O'Malley.

COME DOWN HARD ON THE "TOG."

L. L. Ballard, who combs Illinois, Iowa and Indiana with a fine tooth comb for World, told us at the Reel Fellers' Club last week, that he was talking with an exhibitor in Indiana recently, who said he had seen something "in Mo-show-graf!"

Remember, boys, there ain't no "show" in Motography even if it is worth twice the price of admission.

Morris Salkin and Charlie Sedell, a pair of Pathe's "sell anything" salesmen, recently did their share in subsidizing the nation's tin industry. Morrie came down to the office the other day with his arm in a sling. He had cranked his Ford until he had dislocated his elbow. And he had to ride down in a street car anyway. That sounds like luxury but what's the difference? He can af-ford it.

HE'D SELL ICE TO ICELAND.

The official reformer of the reformers in Chicago is Mr. Del Goodman, the Pathe purveyor of percolating pictures. He meets with the women's clubs and gives 'em lectures on the beauty of the silent art and the educational value of "The Vicar of Wakefield." And he promises them that if they will help him put the Vicar over big he will make "Les Miserables" for them, not mentioning that Pathe has had that feature on its shelves for the past five years.

Del is also the man who sold Carl Eitel of Bismarck Gardens the little $1,500 idea of running pictures in that hang-out of the Heavy Purses.

Del's little idea and Carl's experiment cost the latter around $1,500.

Thanks, Del, don't care if I do.

THE ETERNAL QUESTION.

If you want to give your film a seductive twist just add a question mark after the title. Of course, that doesn't mean necessarily that your picture is questionable. Here are some of the latest heart wrenching problems staring film fans in the face:

"Whose Wife?"
"Should She Obey?"
"Who's Guilty?"
"What of Your Boy?"
"Who Pays?"
"Do Children Count?"
"Is Marriage Sacred?"
"Are Passions Inherited?"
"Who Shall Take My Life?"
"Who Is Your Neighbor?"
"Is Any Girl Safe?"
"Where Is My Father?"
"Who Knows?"
"Where Are My Children?"
"Would You Forgive?"
"Who's Looney Now?"

Everybody will be looney if this stream of terrible interrogations keeps up.

# "What the Picture Did for Me"

## ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

*(Editorial Note:—"The trade paper than can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews* Motography *publishes in each week's issue the actual, unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. The theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

**THE SILENT LIE,** with Miriam Cooper (Fox)—"One of the most powerful productions ever staged from the viewpoint of drama and also of setting, having been staged almost entirely in Canada amid the snow."—S. L. Marr, Kozy Theater, Waycross, Georgia.

**The Silent Lie,** with Miriam Cooper (Fox)—"Very good snow scenes. The picture is good, but the star is a little lifeless for the part she plays. Excellent direction and photography. Business good."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

**The Silent Lie,** with Miriam Cooper (Fox)—"A very good all-around drama of the northland. Was well applauded. A picture that will please all."—Thomas Lancaster, Grande Theater, Detroit, Mich.—*In foreign neighborhood.*

**The Final Payment,** with Nance O'Neil (Fox)—"A picturesque and well acted story. Star excellent. Played a 'Ham and Bud' comedy with it. Business good."—Thomas Lancaster, Grande Theater, Detroit, Michigan.—*In foreign neighborhood.*

**The Final Payment,** with Nance O'Neil (Fox)—"This star is a great emotional actress, but has not the personality movie fans like. She cannot be classed as a star as far as popularity is concerned. This is a tale of fisher folk in Sicily. Will go over in some localities."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

**Heart and Soul,** with Theda Bara (Fox)—"A decidedly marvelous patriotic picture which draws well. Pleased and was liked by all. The star is good in this vehicle."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

**Womanhood, the Glory of the Nation** (Vitagraph special)—"A wonderful picture which went over very big. We played it for a Red Cross benefit, which increased business."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

**Womanhood, the Glory of the Nation** (Vitagraph special)—"A worth-while patriotic subject. Business good with good weather. Patrons dislike war pictures usually or business would have been better."—George B. Guthrie, Oregon Theater, Salem, Oregon.

**Womanhood, the Glory of the Nation** (Vitagraph special)—"An excellent production which played to excellent business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

**Aladdin From Broadway,** with Edith Storey and Antonio Moreno (Vitagraph)—"One of the best pictures of the year. A credit to the industry. Good business and well pleased patrons. Good weather."—George B. Guthrie, Oregon Theater, Salem, Oregon.

**Sally in a Hurry,** with Lillian Walker (Vitagraph)—"A very good picture. Pretty good business."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

**The Combat,** with Anita Stewart (Vitagraph)—"This star is liked here and this picture is splendid, one of the very best we've ever played."—A. N. Miles, Eminence Theater, Eminence, Kentucky.

**The Sixteenth Wife,** with Peggy Hyland (Vitagraph)—"Very well liked. This picture brought good business because of the title."—Walter B. Sadler, New Dearborn Theater.—*In high class neighborhood.*

**Her Secret,** with Alice Joyce (Vitagraph)—"A story of the weaker sex, which turns out in the end with everything patched up. Bill it strong because it will get you money and you have the picture to back you up." Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

**The Hawk,** with Earle Williams (Vitagraph)—"A good box-office attraction, due to the popularity of the star and the title, that of a great stage play. The picture was liked by the majority of our patrons."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

**The Glory of Yolanda,** with Anita Stewart (Vitagraph)—"A beautiful production, with good drawing power on account of the star's popularity."—S. L. Marr, Kozy Theater, Waycross, Georgia.

**The Divorce Game,** with Alice Brady (World)—"Not the kind of a picture one would expect from the title, a French comedy drama. The star draws well. Business good."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

**Crime and Punishment,** with Derwent Hall Caine (Pathe)—"A good story with a startling climax. The star is not well known but business was good."—George E. Murphy, Lyon Theater, Muskegon, Michigan.

**Joy and the Dragon,** with Baby Marie Osborne

(Pathe)—"A wonderfully clever picture. Baby Marie draws a capacity (and then some) house here always."—Walton McNeel, Crystal Theater, Burlington, Wisconsin.

**Pots and Pans Peggy,** with Gladys Hulette (Thanhouser-Pathe) — "A very good little picture." — M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

**The Precious Packet,** with Lois Meredith (Pathe)—"This picture has a big 'punch.' Drew capacity crowds."—J. E. Murray, Lyric Theater, Elizabeth, N. J.

**The Hunting of the Hawk,** with William Courtney (Pathe)—"An excellent picture. Everyone was well pleased. Exciting to the last."—J. V. Humphy, Pastime Theater, Canadian, Texas.

**When Baby Forgot,** with Baby Marie Osborne (Pathe)—"A fine picture. Brought capacity business. The star is well liked."—F. V. Humphy, Pastime Theater, Canadian, Texas.

**Darkest Russia,** with Alice Brady (World)—"A most powerful production. Drawing power great on account of the star and also the title of the picture. It tells a wonderful story of the interior of the Russian Empire before the revolution."—S. L. Marr, Kozy Theater, Waycross, Georgia.

**The Stolen Paradise,** with Ethel Clayton (World)—"I would give this a mark of 90 on the basis of 100 being excellent, taking into consideration star, story, settings, box-office value and photography. As a whole this is a good offering."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

**The Stolen Paradise,** with Ethel Clayton (World)—"A pretty fair picture. Business very poor."—M. J. Weil, Lake Shore Theater.—*In high-class neighborhood.*

**The Beloved Adventuress,** with Kittie Gordon (World)—"A very ordinary production to good business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

**The Man Who Forgot,** with Robert Warwick (World)—"A good picture, well liked. I ran it for the W. C. T. U.'s."—F. V. Humphy, Pastime Theater, Canadian, Texas.

**The Naked Soul,** with Susan Grandaise (World)—"Nice setting and photography, but the patrons did not like this offering, although it was praised by all the trade paper reviewers. There is no action to keep the spectators' interest. Star is unknown."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

**Her Official Fathers,** with Dorothy Gish (Triangle)—"The star is good, up to her standard. A very good picture, out of the ordinary. This star draws."—Thomas Lancaster, Grande Theater, Detroit, Michigan.—*In foreign neighborhood.*

**Her Father's Keeper,** with Irene Howley (Triangle)—"A fine story and photography. One that will please, but the title does not do justice to the story."—

## What Does the Box Office Show?

IS THE picture you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They may want to book the same pictures. Tell them in MOTOGRAPHY's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Which picture on your program do you consider superior box office attraction? (Write in pencil.)

Title ..... Title .....

Star ..... Producer ..... Star ..... Producer .....

Remarks ..... Remarks .....

..... .....

..... .....

Title ..... Title .....

Star ..... Producer ..... Star ..... Producer .....

Remarks ..... Remarks .....

..... .....

..... .....

Address ..... City and State .....

Name of Theater ..... Sent in by .....

Help the industry produce better films. Fill out the blank every week. Mail it to MOTOGRAPHY, Monadnock Bldg., Chicago.

Thomas Lancaster, Grande Theater, Detroit, Michigan. —*In foreign neighborhood.*

**Souls Triumphant,** with Lillian Gish (Triangle)—"A good box-office attraction, but there is not much story. Lillian Gish wears only old-fashioned clothes. Triangle must have pulled this from the shelf where they had laid it away."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

**Wild Winship's Widow,** with Dorothy Dalton (Triangle)—"A poor title for a picture featuring this star. In the title of a picture is half the drawing power. Business was only fair. The picture is all right as far as plot and story goes."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

**The Gunfighter,** with W. S. Hart (Triangle)—"A very good picture which drew capacity crowds."—Harry Everhart, National Theater, Greenville, Ohio.

**Stars and Bars,** with Ford Sterling (Keystone)—"This is surely a great comedy, as are all Keystone-Sennetts."—Harry Everhart, National Theater, Greenville, Ohio.

**Bawbs of Blue Ridge,** with Bessie Barriscale (Triangle)—"An outdoor story that was not liked by all. The star draws fairly well. The role calls for a younger and smaller girl than the star used in this vehicle. Average business."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

**The Millionaire Vagrant,** with Charles Ray (Triangle)—"A very good picture with many unexpected turns in the story. Plenty of punch and action. Don't be afraid to boost this offering. Ran on a hot night to average business."—Charles H. Ryan, Garfield Theater. —*In middle class neighborhood.*

**An Old Fashioned Young Man,** with Robert Harron (Triangle)—"Not worthy of special mention; just a picture. Poor business and good weather."—George B. Guthrie, Oregon Theater, Salem, Oregon.

**Her Official Fathers,** with Dorothy Gish (Triangle)—"The best picture Dorothy Gish has been starred in. More like it would be welcome. Good business, good weather."—George B. Guthrie, Oregon Theater, Salem, Oregon.

**The Good Bad Man,** with Douglas Fairbanks (Triangle)—"A return engagement. Did a good business but disappointed patrons because the print was in bad shape. Fairbanks is exceptionally popular."—George B. Guthrie, Oregon Theater, Salem, Oregon.

**The Desert Man,** with W. S. Hart (Triangle)—"One of Hart's very best. Did a good business and pleased them all. Hart is very popular."—George B. Guthrie, Oregon Theater, Salem, Oregon.

**The Pinch Hitter,** with Charles Ray (Triangle)—"A 100 per cent picture. Patrons delighted. This is the kind of picture which elevates the entire industry. Make more like it. Good business in Red Cross week."—George B. Guthrie, Oregon Theater, Salem, Oregon.

**Cheerful Givers,** with Bessie Love (Triangle)—"A fair picture. The star has not fully 'arrived' with our patrons. Business good with good weather conditions." —George B. Guthrie, Oregon Theater, Salem, Oregon.

**Paddy O'Hara,** with William Desmond (Triangle) —"The star is not in special favor. Picture liked immensely, though the title means nothing. Fully up to the Ince standards."—George B. Guthrie, Oregon Theater, Salem, Oregon.

**Sweetheart of the Doomed,** with Louise Glaum (Triangle)—"A miserable title; fair business only. The star is quite popular. We must have more attractive titles than this to get business."—George B. Guthrie, Oregon Theater, Salem, Oregon.

**An Old Fashioned Young Man,** with Robert Harron (Triangle)—"An excellent feature in all ways, but the title does not draw. The star is unusually good."—Thomas Lancaster, Grande Theater, Detroit, Michigan.—*In a foreign neighborhood.*

**The Gun Fighter,** with W. S. Hart (Triangle)—"About the best we have ever had with this star. He is well liked in this vicinity and received applause. Picture and story wonderful."—Thomas Lancaster, Grande Theater, Detroit, Michigan.—*In a foreign neighborhood.*

**Her Strange Wedding,** with Fannie Ward (Lasky-Paramount)—"A fairly good picture, which went over pretty fair, although people are not enthusiastic over the star."—M. J. Weil, Castle Theater.—*Downtown house.*

**Under Cover,** with Hazel Dawn and Owen Moore (Paramount)—"Advertise this strong. It is a play with a punch and is sure to be liked. We had a full house Tuesday night, which is very unusual."—A. N. Miles, Eminence Theater, Eminence, Kentucky.

**The Dream Girl,** with Mae Murray (Paramount) —"The star is pleasing and gaining in popularity. The picture is fairly good."—A. N. Miles, Eminence Theater, Eminence, Kentucky.

**Giving Becky a Chance,** with Vivian Martin (Paramount) —"Fairly good picture to good business." — S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

**The Inner Shrine,** with Margaret Illington (Paramount)—"Fairly good picture, business fair."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

**Sapho,** with Pauline Frederick (Paramount)—"Very well liked by patrons. Did a fair business in warm weather with lots of Red Cross activities as special competition. A fairly popular star."—George B. Guthrie, Oregon Theater, Salem, Oregon.

**The Bottle Imp,** with Sessue Hayakawa (Paramount)—"Star is fairly well liked. Fair business. The picture is worth while, but did not draw for us, in spite of good weather."—George B. Guthrie, Oregon Theater, Salem, Oregon.

**Sunny Jane,** with Jackie Saunders (Horkheimer-Mutual)—"A very interesting comedy drama."—Harry Everhart, National Theater, Greenville, Ohio.

**Sunny Jane,** with Jackie Saunders (Horkheimer-Mutual)—"An amusing comedy drama. It pleased everybody. Business great on a two-day run."—George E. Murphy, Lyon Theater, Muskegon, Michigan.

**Strand Comedies,** with Billie Rhodes (Strand-Mutual)—"To anybody wishing good, clean comedy, these are what you want."—Harry Everhart, National Theater, Greenville, Ohio.

**The Devil's Assistant,** with Marguerita Fischer (Pollard-Mutual)—"Production very good, photography wonderful. The star is very popular among my patrons." S. L. Marr, Kozy Theater, Waycross, Georgia.

**The Devil's Assistant,** with Marguerita Fischer (Pollard-Mutual)—"Although it is hard to imagine Marguerita Fischer in this role, she does some great acting and pleased the patrons." — Eugene Saunders, Palace Theater, Harvard, Illinois.

**The Single Code,** with Crane Wilbur (Horsley-Mutual)—"Pleased my audience and played to big business."—Eugene Saunders, Palace Theater, Harvard, Illinois.

**High Play,** with William Russell (American-Mutual)—"Good picture, good business."—Eugene Saunders, Palace Theater, Harvard, Illinois.

**Beloved Rogues,** with Kolb and Dill (American-Mutual)—"My patrons surely liked this picture. The stars are hard to beat for comedy."—Eugene Saunders, Palace Theater, Harvard, Illinois.

**The Cure,** with Charlie Chaplin (Mutual)—"Played to turn-them-away business and the audience was well satisfied, even if they were jammed in to see it."—Eugene Saunders, Palace Theater, Harvard Illinois.

**A Dream or Two Ago,** with Mary Miles Minter (American-Mutual)—"We are working up a great business on the Minter pictures, and this one keeps up the standard."—Eugene Saunders, Palace Theater, Harvard, Illinois.

**Dulcie's Adventure,** with Mary Miles Minter (American-Mutual)—"A good production. The star is well liked. Business very good."—F. V. Humphy, Pastime Theater, Canadian, Texas.

**The Cure,** with Charlie Chaplin (Mutual)—"This picture is fully up to the standard of Chaplin's 'rip-roarers.' Kept the crowd waiting for seats."—Walton McNeel, Crystal Theater, Burlington, Wisconsin.

**The Royal Pauper,** with Francine Larrimore (Edison-K. E. S. E.)—"The star is very good. A pretty story, well told. Business fair."—George E. Murphy, Lyon Theater, Muskegon, Michigan.

**The Heart of Texas Ryan,** with Tom Mix (Selig-K. E. S. E.)—"Just a fair picture; business ordinary; weather O. K."—George B. Guthrie, Oregon Theater, Salem, Oregon.

**The Saint's Adventure,** with H. B. Walthall (Essanay-K. E. S. E.)—"Very good picture."—Eugene Saunders, Palace Theater, Harvard, Illinois.

**The Danger Trail,** with H. B. Warner (Selig-K. E. S. E.)—"Everyone liked this picture and asked us to book more like it."—Eugene Saunders, Palace Theater, Harvard, Illinois.

**The Breaker,** with Bryant Washburn (Essanay-K. E. S. E.)—"A very well liked picture with a star who is rapidly achieving deserved popularity with us. Not so good as 'Skinner's Dress Suit,' but well worth while."—George B. Guthrie, Oregon Theater, Salem, Oregon.

**The Law of the North,** with Shirley Mason (Edison-K. E. S. E.)—"This did a good business in warm weather. The picture was well liked although the star is unknown to our patrons."—George B. Guthrie, Oregon Theater, Salem, Oregon.

**The Sidney Drew Comedies** (Metro)—"These comedies are without exception the best single-reel comedies we have ever run."—A. N. Miles, Eminence Theater, Eminence, Kentucky.

**The Soul of a Magdalene,** with Mme. Petrova (Metro)—"Petrova is losing her drawing power. She acts too stiff and lifeless. Average business."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

**The Haunted Pajamas,** with Harold Lockwood (Metro)—"This is a very good comedy drama."—Walter B. Sadler, New Dearborn Theater.—*In high class neighborhood.*

**Lady Barnacle,** with Viola Dana (Metro)—"Pretty fair picture. Business fair."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

**The Beautiful Lie,** with Frances Nelson (Metro)—"A good title and the picture was liked. We heard no complaints. The star does good work. Business good."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

**A Romance of the Redwoods,** with Mary Pickford (Artcraft)—"Moderate business for a popular star. Picture not equal to 'A Poor Little Rich Girl.' The patrons were not fond of Mary in this role."—George B. Guthrie, Oregon Theater, Salem, Oregon.

**A Poor Little Rich Girl,** with Mary Pickford (Artcraft)—"An excellent six-reel feature, well liked by all. The star is great in her child portrayal. Mary's best picture, a good tip to all."—Thomas Lancaster, Grande Theater, Detroit, Michigan.—*In foreign neighborhood.*

**A Poor Little Rich Girl,** with Mary Pickford (Artcraft)—"Played this picture for two days to big business. The show is a dandy."—Eugene Saunders, Palace Theater, Harvard, Illinois.

**In Again, Out Again,** with Douglas Fairbanks (Artcraft)—"They must all like Fairbanks, for they respond at the box-office when we show his pictures. This one is all right and has a thrilling finish.—C. H. Ryan, Garfield Theater.—*In middle class neighborhood.*

# Chicago Pathe Exchange Burns

## $160,000 WORTH OF FILMS DESTROYED—OTHER EXCHANGES THREATENED

THE Pathe exchange in Chicago was partially destroyed by fire early Sunday morning, July 1.

Manager Bunn estimates that some 4,000 reels of film went up in smoke. These were worth an average of about $40 each, bringing the loss, through prints alone, to some $160,000. Other than films, the main loss was the entire stock of advertising matter. It is estimated that the total loss will be around $300,000. All the records were saved and the offices of the exchange were damaged but little.

The remarkable thing about the fire is the fact that in spite of it Manager Bunn marshalled his forces and met practically every one of the 200 bookings scheduled for Monday, the day following the fire. The only misses were unimportant single reels. Mr. Bunn was able to make this notable record by wiring each Pathe exchange in the middle west territory—Milwaukee, Minneapolis, Indianapolis, Cleveland, Kansas City, etc.—to remain open so that he could call upon them for film.

This was the first action Mr. Bunn took when he learned of the fire at 6 o'clock Sunday morning. He next summoned his office force and salesmen and the entire organization stuck to the job all day Sunday and many of them all night Sunday night clearing up the exchange and arranging to meet the usual demands for service. One motor truck load of prints was brought to Chicago from Minneapolis.

### *Fire Not an Accident*

The most serious aspect of the Pathe fire is that it is known for a certainty to have been of incendiary origin. Practically every exchange manager of Chicago has received letters of late threatening explosions and fire unless certain employes of the exchanges, including inspectors and packers, were unionized. Some exchanges have also received returned films soaked in oil. The labor unions have for some time been conducting a destructive warfare against the various phases of the film industry in Chicago, and according to Lewis F. Jacobson, attorney for the producers and exchangemen of Chicago, the Pathe fire originated at the same source as the numerous explosions in picture theaters of the city.

### *Every Chicago Exchange Under Guard*

As a result of the Pathe fire and the threats to other exchanges, every entrance, exit, fire escape and trap door of every exchange in Chicago is under police guard. In addition to the uniformed men there is a secret guard of plain clothes men.

The Pathe fire and the ramifications of the case are being investigated from five different angles: The state's attorney, the city police, the insurance companies, Film Attorney Lewis F. Jacobson, and a secret private investigation is going on. The entire matter from the beginning of the labor troubles to the present will be gone over with a fine tooth comb and every factor brought to light. It is very probable that a number of prosecutions will result. Some arrests of union business agents have already been made.

The fire in the Pathe exchange, which is located on the fourth floor of the Consumers building on State street, also did some $75,000 to $100,000 worth of damage to the building and spread to the Baltimore building next door.

The Mutual Film Corporation, with offices on the eleventh and eighteenth floors of the Consumers building, Universal, on the fifteenth floor, Paramount, on the nineteenth, Artcraft, on the fourteenth, and Feature, on the fourth, directly across the hall from Pathe, suffered no losses.

### *Steel Doors Blown Out*

When the Pathe fire broke out, about 4 o'clock Sunday morning, there were four employes at work in the exchange. They heard a noise as of something dropping in the film vaults and several explosions resulted. The steel doors of the concrete vaults were blown out and flames spurted forth. The detonations were heard throughout the locality and guests in neighboring hotels were frightened.

Manager C. W. Bunn proved himself to be an unusually cool headed executive in the face of the destruction of his film supply. "I'll tell you there is a real business man," said the manager of another film exchange in the building who witnessed the whole affair. "Bunn set to work like a veteran general getting his forces together and meeting the hundred situations which arose after the fire. He had everything moving like clockwork from the start to the finish and he was the coolest man in the building all the time. He deserves a lot of credit for the way he has pulled the exchange out of the emergency."

In an interview with MOTOGRAPHY Mr. Bunn gave all the credit to his loyal force of employes. "We've got prints enough to take care of our bookings coming from New York," he said, "and we'll be straightened around in a day or so without missing more than a very few small bookings."

---

## Chaplin's Next Comedy

Charlie Chaplin is at work on his next comedy for Mutual. While he has not made known definitely the character of the production he has hinted that it will be a "western." If the idea is worked out, it will probably be a burlesque on the typical western "movie."

Mutual's $670,000 a year comedian is back at the Lone Star studio at Los Angeles after a five-day trip to San Francisco with his brother, Syd. When "The Immigrant" was completed Chaplin declared a vacation for all hands and started for northern California with his brother. He showed the strain of the strenuous work on "The Immigrant" and returned after his rest, full of energy and enthusiasm for his forthcoming production.

Edna Purviance, Chaplin's leading woman, hurried to the old home town, Lovelock, Nevada, where she spent the gap between pictures.

---

Downtown Toronto was almost solidly booked with Mutual productions during the week of June 25. Mutual's familiar trademark was in front of nearly every theater in the business district. Only three were omitted.

# NEW FILM COMBINE

**Harry A. Sherman to be Head of New Organization Formed in New York to Handle Big State Right Productions**

An important new film combination came into existence a few days ago when a group of men, headed by Harry A. Sherman, formed a company which will be known as the Sherman Pictures Corporation.



*Harry A. Sherman, head of the new Sherman Pictures Corporation.*

This enterprising and highly successful film exploiter was formerly the head of the Sherman-Elliott Company of Minneapolis, and is considered one of the most successful men in the state rights market.

Mr. Sherman has taken over the Popular Pictures Corporation and the Sun Photoplay Company, together with the building occupied by these two organizations.

The new combine will be conducted under the title of the Sherman Pictures Corporation. Associated with Mr. Sherman as president are the following men, well known to the film world: Harris P. Wolfberg of Pittsburgh, who owns and operates "The Crisis" in Ohio, Pennsylvania, Delaware, Maryland, Virginia and the District of Columbia, and "The Deemster" in Ohio, Western Pennsylvania and West Virginia; A. J. Bimberg of New York, formerly treasurer of the Popular Pictures Corporation, now the treasurer of the Sherman Pictures Corporation. Others associated with Mr. Sherman in the new enterprise are: Milton M. Goldsmith of New York, of the law firm of Goldsmith & Rosenthal; Colonel Fred Levy, of Louisville, Ky., owner of "Joan, The Woman," "The Crisis," "On Trial," and other big features for his territory, which includes Indiana, Kentucky and seven Southern states, and Oscar Lynch, of the Otis Lithographing Company.

The company is sufficiently capitalized to handle productions of the largest size, and represents one of the strongest picture releasing corporations handling state right pictures exclusively.

The object of the Sherman Pictures Corporation is to assure producers a ready market and a cash profit for their productions instead of monthly statements and percentage arrangements. By assuring profits to manufacturers, a long step is made toward stabilizing the entire industry. Without good attractions picture houses cannot exist. To establish this most desirable condition the Sherman Pictures Corporation is formed.

In addition to the general object, as above stated, the company will do business along these lines:

1. Will purchase outright the world's rights for a good state rights production for cash.
2. Will exploit the world's rights for state right productions for the manufacturer, assuming all the expense of marketing and exploitation.
3. Will advance any reasonable producer the cash to make or complete a satisfactory production.

The Sherman Pictures Corporation will exercise its option in the next few days for several productions, announcements of which will be made through the trade papers.

In speaking of his new venture, Mr. Sherman said:

"After I buy a picture for marketing purposes I have no difficulty in disposing of it, because I leave behind me nothing but satisfied buyers. I intend to do the same in the future. As I have remarked, I am in the market for pictures of the very highest type, for I consider that the market will stand for only such productions as box-office attractions. When I am satisfied that I have such a picture I go the limit. I am willing to do still more. I am willing to back up my judgment with my own money and also render whatever service I can in the various territories to assist my buyers to properly market their purchase.

"I have not altered my opinion in the least that the state right market is the only logical market for productions of size. The purchaser can make money on them and the exhibitor get big returns also."

## Universal to Fight Humiston Suit

Universal states that it is placed in a bad light in the stories published about Mrs. Grace Humiston's suit for alleged damages due to displaying moving pictures of her in its "Animated Weekly."

It was because Universal believed her achievement worthy of national as well as local recognition that it took a moving picture of her while she was in a public street.

The title of the picture, "The Woman Who Succeeded Where the Police Failed," they claim is but a reflection of the praise that had been given her by the newspapers. It is pointed out that the newspapers published pictures of Mrs. Humiston without being sued for damages or being accused of holding her up to contempt or ridicule.

The picture itself shows that Mrs. Humiston must have been willing to be photographed, for she smiles and bows into the lens of the camera. A whole battery of cameras was leveled at Mrs. Humiston, but it so happened that Universal's was the only moving picture camera on the spot. They say a distinction between a photograph taken with an ordinary camera and a succession of pictures taken by a moving picture camera is rather hard to make.

Universal thinks that the fact that the public applauded most vigorously when Mrs. Humiston's picture was flashed upon the screen at the Broadway Theater, New York, night after night seems to prove that the people viewed it with the exact opposite of ridicule or contempt.

The defendants declare they cannot afford to withdraw the picture and drop the case because they want to establish once for all the right of a moving picture newspaper or magazine to publish pictures of current events and all persons who figure therein and who are, therefore, the subject of public interest.

## Metro Stockholders to Meet

The exchange managers and stockholders of Metro Pictures Corporation will meet at the Congress Hotel, Chicago, this year, instead of at Atlantic City, as heretofore. July 21, the date set for the gathering, was selected because many of the men expected to attend will be in Chicago at the time attending the National Convention.

# Exposition Big Exhibitors' Rally

## DELEGATES ELECTED—ALL PLANS BOOMING FOR BIG CHICAGO SHOW, JULY 14 TO 22

IT is now certain that the coming National Exposition in Chicago will find more exhibitors gathered together than have ever been in one place before in the history of the industry. During the past week several additional producers, including Fox, have taken space in the big Coliseum, so that it is sure to be a veritable motion picture hall of fame on July 14.

When the exposition opens at the Coliseum, Chicago, on July 14, there will be at least 15 new states under the national banner.

Every day letters are coming in to the League headquarters which show plainly the intense interest that the exhibitors are taking in this year's Convention. North Carolina will send eight delegates and eight alternates. Delegates and exhibitors from Virginia, North Carolina and South Carolina have made arrangements for an Exhibitors' League Special, which will consist of two Pullmans and a diner.

### *Delegates Named*

Mississippi will be represented by the following delegates: P. E. Schilling, Greenwood; E. M. Clark, Natchez; A. B. Cook, Jackson; M. Cupero, Canton; Will Isenberg, Greenville, and Miss E. M. Rollins, Grenada. Messrs. Schilling, Clark and Isenberg, accompanied by their wives, will make the trip in automobiles, leaving their respective cities to meet at Memphis, Tennessee, and drive from there to Chicago together.

The exhibitors of the northwest will send the following delegates and alternates: Delegates: James Gilosky, Joseph Friedman and Charles Campbell, St. Paul, Minnesota; C. H. Hitchcock, Ed. Hinz, M. A. Hoppenrath, D. G. Rogers, H. P. Greene, Wm. H. Deeth, C. E. Van Duzee and D. W. Chamberlain, Minneapolis; Thomas Furniss, Duluth, Minnesota; Tom Foster, Stanley, Wisconsin, and C. W. Gates, Aberdeen, South Dakota. Alternates: Oliver A. Rowe, J. B. Reisman, Bert Goldman, Mr. Cameron, R. G. Foster, C. L. Graham, E. U. Carter and Henry Breilein, St. Paul, Minnesota; Wm. A. Steffes, Billy B. Watson, O. C. Stelzner, James Keough and F. W. Thayer, Minneapolis; Archie Miller, Devil's Lake, North Dakota, and Tom Foster, Stanley, Wisconsin.

### *Stars Contribute to Red Cross Booth*

One of the first donations for the Red Cross booth was received from that dainty little star, Mary Miles Minter. It is a little "what you may call it" in delicate colors, something that the women will rave over, but all the exhibitors present on its arrival failed to agree as to its name. Her little note read: "To be sold at Red Cross booth, Motion Picture Exposition, for our dear boys in the trenches. God bless them."

Marguerite Clark has also answered the call and has signified her intention of sending one of her gowns for the contest and also an article for the Red Cross booth.

Anita Stewart has offered her "Goddess Gown," or any other one that the League might request. She will also send articles for the Red Cross booth.

It is hoped that all the stars will send articles for this worthy cause. All the proceeds from the articles will go to the Red Cross. Their booth will be handled by J. W. Champion, executive secretary, Chicago Chapter, American Red Cross.

Estes and Estes, a couple of wide-awake exhibitors of Brooklyn, Michigan, have donated 200 copies of "The Stars and Stripes Were Waving" to the Red Cross booth.

Hotel Morrison, Chicago's most modern and up-to-date hotel, has been chosen as the official headquarters for the Convention. Delegates will kindly write for reservations in order to receive the best and coolest rooms.

### *Program of the Exposition*

The program of the Exposition will be completed very soon. The opening day has been assigned to Goldwyn—Mae Marsh and other Goldwyn stars will be present.

Sunday, June 15, will be Pathe Day—Pearl White, Mrs. Vernon Castle, Florence Reed and other Pathe stars will be featured.

Tuesday, the 17th, will be Butterfly Day, with Violet Mersereau as the featured star.

Wednesday, the 18th, will be World Pictures, Brady-Made, Day. Alice Brady, Ethel Clayton, June Elvidge, Evelyn Greeley, Madge Evans, Carlyle Blackwell and Montague Love will be present.

The closing day has been assigned to Metro, which has promised to have Francis X. Bushman, Beverly Bayne, Edith Story, Viola Dana, Harold Lockwood and other Metro stars on hand to say good-by to the many exhibitors and friends who will close the most popular Exposition in the United States.

The Exposition will be open Saturday, July 14. The Convention will open Monday, the 16th, at 10 a. m. Delegates are requested to apply at the Hotel Morrison—League Headquarters—with their credentials, in order that they may receive their official badges.

### *Private Car to Carry Mae Marsh*

A private car will carry Mae Marsh to the National Convention. It has been named "The Goldwyn" by the Pullman Company.

Mae Marsh, accompanied by her mother and sister, will leave New York for Chicago on Friday, July 13, on the Twentieth Century Limited. The famous little star of "Intolerance" and "The Birth of a Nation" has been invited to speak to the assembled exhibitors and Chicago public.

"I have never made a speech in my life," said the biggest little star of filmdom, "and I know I shall make an awful failure of it."

However, Miss Marsh has informed Ludwig Schindler, in charge of the convention, that she will try, and having reached the maturity of 20 years she expects to be able to say something, at least.

### *Exhibitors to See "Movies" Made*

Undoubtedly a large number of exhibitors visiting Chicago during the Convention will be interested in seeing how pictures are actually made. For this purpose the Rothacker Film Manufacturing Company will hold an open house to all visiting managers and other film men. President Rothacker has given the following instructions as to how to reach the laboratories and studio from the downtown section of Chicago. It might be a good thing for you to clip these out now and slip them

into your memorandum book for use when you arrive in the Windy City.

Jump in any taxi and ask any one of the drivers to take you to the Rothacker laboratory-studio; or

Take the Northwestern elevated, get off at Diversey station and walk west four blocks; or,

Take the Lincoln avenue car, get off at Diversey Parkway and walk west two blocks; or,

Take the Southport avenue car, get off at Diversey Parkway and walk east a half block.



*Thomas H. Ince signing contract with Adolph Zukor (center below), Hiram Abrams (above) and Walter E. Green (left).*

# INCE WITH PARAMOUNT

**Director's Entire Organization in Big Deal Which Goes Into Immediate Effect—Produces for Paramount and Artcraft**

Thomas H. Ince, well known director and producer, whose resignation from Triangle Film Corporation was reported two weeks ago, has just completed arrangements with the Famous Players-Lasky Corporation whereby all Thomas H. Ince productions will henceforth be released by Artcraft and Paramount.

By the terms of the agreement, which was entered into with Mr. Ince by Adolph Zukor, Hiram Abrams and Walter E. Greene for Famous Players-Lasky, Paramount and Artcraft, respectively, all productions which Mr. Ince supervises personally will be released by Artcraft. This means that they will be grouped with productions starring Mary Pickford, Douglas Fairbanks, George M. Cohan, Geraldine Farrar, and Elsie Ferguson, and that all other Thomas H. Ince productions will be released with the pictures starring Mme. Petrova, Marguerite Clark, Pauline Frederick, Billie Burke, Lina Cavalieri, Vivian Martin, Julian Eltinge, Jack Pickford and Sessue Hayakawa. By this arrangement also, Mr. Ince becomes associated with David W. Griffith and Cecil B. De Mille as individual producers for Artcraft.

Mr. Ince will continue to make his producing headquarters in California and expects to return to the Coast in a very short time to begin active work on productions under the new releasing arrangement. He said:

My association with the Famous Players-Lasky Corporation comes as the result of careful deliberation and of a painstaking study of motion picture conditions. I have kept much more closely in touch with market conditions than is the case with the average producer and I therefore speak with impartial authority when I say that the Famous Players-Lasky Corporation has evolved a distribution plan which is for the interests of producer, star and exhibitor.

Furthermore, my own inquiries of exhibitors, made while negotiations with the concern were pending and after my resignation from Triangle, convinced me that Paramount and Artcraft had given the exhibitors just the method of distribution which they most desire. Frankly, I surveyed the field very deliberately before making any new alliance as I was in no hurry to make new connections. I have reached a point where a few dollars more or less do not mean as much to me as happiness in my business relations, and to know that my efforts for the industry are in sympathy with the most progressive and lasting policies.

I therefore stood off in the corner, as it were, and surveyed the motion picture business from a bird's eye view, for the purpose of forming the most impartial opinion possible. When we are actually engaged in a business we cannot always judge it quite so clearly as a complete outsider. It was the outsider's viewpoint which I sought, plus that of the enlightened exhibitor. The result of my observation gave me no choice but to ally myself with Famous Players-Lasky.

Mr. Zukor paid a high compliment to Mr. Ince in a few brief remarks which he made concerning this important transaction. He said:

As a producer and as a man Thomas Ince has always commanded my highest admiration and respect. There is an individuality stamped upon every one of his productions which gives it a flavor all its own. They are full of vitality and of real American manhood—the pictures with a punch which the red-blooded American likes to see. These elements have always been present in every Ince picture and that is why we proffered the tremendous facilities of our distributing organization to Mr. Ince when we learned that he was free to make new distributing arrangements.

The well-recognized genius of Mr. Ince will be untrammeled in the production of his pictures and he will have full rein over his own extremely efficient organization. We may therefore look to Mr. Ince for the best of which he is capable, with his exceptional personality and genius finding complete expression in every production that bears his name.

## Convention Honors Stars

June 26 was "Vitagraph Day" at the exposition of the Exhibitors' League of Pennsylvania, held in the Parkway Auditorium, Philadelphia. Miss Miriam Fouche, who recently joined the Vitagraph forces and is working opposite Harry Morey in a new picture, and William Dunn, were the guests of honor for the day.

It was the first time Miss Fouche had made a personal appearance in Philadelphia, and she and Mr. Dunn both scored distinct personal triumphs. The pair were met at the Broad Street station by a special committee from the convention and escorted in automobiles to the Bellevue-Stratford Hotel, where apartments had been reserved for them. Later they were guests at dinner, and then followed an automobile ride through the city.

The popularity of the stars was shown when they made their appearance at the exhibition. The main floor of the big Parkway Auditorium, where the booths and other displays were arranged, was packed with about five thousand persons, the majority of them ardent fans, and a great shout went up as the players were announced. They were carried to a platform and there both greeted the exhibitors and their friends.

Miss Fouche and Mr. Dunn, in the official booth on the exhibit floor, held a reception and personally greeted the fans who crowded around them.

The day at the exhibition closed with a banquet, given in the ball room of the Hotel Adelphia.

## Lasky Man to War

The first member of the Lasky studio organization to leave for France is Lucien Littlefield, the clever young juvenile and character actor. Littlefield departed recently for the east with the Pasadena Ambulance Corps which, after a brief training on the Atlantic Coast, will be sent to France.

PAUL H. WOODRUFF, Editor
ARTHUR E. CURTIS, Associate Editor

NEW YORK OFFICE: 1022 LONGACRE BUILDING, Forty-second Street and Broadway
Telephone Bryant 7030
CHARLES R. CONDON, Eastern Representative

LOS ANGELES OFFICE: 6035 HOLLYWOOD BLVD.
MABEL CONDON, Western Representative

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy.

Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY
THE MOTION PICTURE TRADE JOURNAL
PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
E. R. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS
Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue but proof of such advertisements can not be shown in advance of publication.

SUBSCRIPTION PRICE
Per Year $3.00

| | |
|---|---|
| Canada - - | Per year $4.00 |
| Foreign - - | Per year 5.00 |
| Single copy - - - - | .15 |

NOTICE TO SUBSCRIBERS
REMITTANCES—Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVIII CHICAGO, JULY 14, 1917 Number 2

# Last Call for the Convention

THIS is the last call for the big convention which starts on the sixteenth of this month. There is just time to instruct your assistant and pack your grip. Even in the improbable event that you had decided not to come, we would urge you to make up your mind now, because there are a lot of affairs that demand your attention.

Of course you already realize what a big return you will get on your expense money and your time. The main appeal now is that the convention needs you—needs all the exhibitors in the country to strengthen it for the fight against its enemies.

If you will do your part, and come, victory will be easy. If you stay away, the motion picture theater business may have another year of trouble. But of course you are coming.

# Is Your Theater Good for a Lifetime?

WHEN the average exhibitor puts money into improving his house he wants to get it back immediately in increased attendance or at least he expects good interest on it. If he spends a couple of thousand dollars just in dressing up his theater, and the box office does not respond at once, he feels that he wasted his money.

We have in mind (and you probably have too) two picture theaters that are quite similar in everything ordinarily called essential. Programs, music, capacity, advertising, projection quality, etc., are about the same.

In one theater, though, the green calcimine is peeling off the walls, the plated electroliers are tarnished, the arms of the chairs feel grimy, the whole theater carries the atmosphere of a disused village opry house.

The other theater is plainly, but very carefully decorated in neutral tints of putty and sand color. It is lighted—and well lighted, even during projection—by the indirect system, and most of the light comes from flower boxes along the walls, with ferns overhanging the edges. The aisles are carpeted. The seats—about six hundred of them there are—have white-and-sand striped slip covers that carry an indescribably cool and refreshing air. The whole effect of the theater is delightful.

Plainly, the exhibitor who takes such pains to make his house pleasant should enjoy a bigger patronage, all other things being equal, than the man who lets the paint fall off his ceiling. Yet there is a distinct doubt whether he has any more business than his rival. Both, in fact, constantly fill their houses nearly to capacity—as good a patronage as any exhibitor could expect. So the slovenly exhibitor probably says, "What's the use?" in a satisfied and philosophical tone, while the careful exhibitor says the same thing, with less philosophy and optimism, having spent his money.

But there is a use. An exhibitor who has spent a thousand dollars more in beautifying his theater than another exhibitor is that much better off, with interest and profits on the investment, whether the box office shows it or not.

In the first place, he attracts a better class of patrons—people who are accustomed to correct decoration in their homes and offices, and who are quick to appreciate it—or its absence—elsewhere. Their dimes are no better than those of the people to whom a "bit of broken plaster on the wall" is no unfamiliar sight. Their money is worth no more—but their patronage is. For it spells a more substantial good will—a guarantee of continued patronage, of dependable business, of an established permanency.

Those unfamiliar with big business accounting would be surprised to learn the vast figures—millions of dollars—that are properly credited to "good will" in commercial circles. And good will, in a theater as much as in any other business, means insurance against competition, high valuation if the property is sold, a business upon which the owner can rely for a lifetime, and the valuable appreciation of other business men. These things are certainly worth money.

Nothing succeeds like success, and nothing attracts like the evidence of money. The man who shows that he needs business to live, seldom gets it. The man who has more business than he can handle gets more. The man who sets out to get money makes up as though he already had it, "Putting up a front," we call it—a legitimate means of convincing the other fellow that we are worth his attention.

The theater man who grumbles that he is losing money, that he cannot afford to redecorate and freshen up, does not get much consideration. The man who openly confesses that he is doing well and making money, and who gives evidence of it by spending some of it, command respect, admiration and patronage. He is welcomed to the community's coterie of successful men.

Indifferent management, slipshod music and advertising, shady pictures, may not reduce box office receipts at once, but they are all destroyers of good will. The proprietor of such a show is merely living on his wits from week to week. He has nothing to sell to a possible successor—nothing to insure him against a live competitor.

We would define the most successful exhibitor not necessarily as the one who had the largest patronage, but the one who was piling up the best good will account, who was making his theater a lifetime reliance, and who had gained local recognition as "one of our leading citizens." The exhibitor who knows he can earn ten thousand a year for the next twenty years is infinitely better off than the fellow who aims to "clean up" twenty thousand this year, but doesn't know anything about next year.

---

## German Censorship for American Films

NO one ever questioned the courage of Chicago's censor board. If the newspaper reports quote correctly, it has just given evidence of extraordinary nerve in time of danger. In refusing a permit on a feature film of patriotic character, the board asserted, the newspaper reporter says, that it might offend "our German friends."

This bold and unique explanation for the distruction of American property must command our admiration. It is peculiarly novel to us in that we did not know that we had any "German friends." American friends of German parentage, and American friends who were born in Germany, we have aplenty—and very good friends they are. But Germans, as Germans, are alien enemies, not friends. If the censor board is friendly with them, it strikes us that a government investigation is in order.

Patriotic pictures are not merely the choice of the day; they are a necessity. The more objectionable they are to Germany and the Germans, the better for the prosecution of Ameria's cause. The worst light in which Germany can be shown on the screen, the most revolting exhibition of the treachery and barbarity of "our German friends," must necessarily be but mild and insipid compared to the truth.

For any man, censor or plain citizen, to defend his confiscation of American property on the grounds of friendship for Germans looks to us like plain treason. We would strongly advise that any producer whose picture is held up on such grounds as these communicate at once with the United States Secret Service Department. And, for the sake of American liberty, the pursuit of justice should not stop with the inevitable vindication of the film, but should be continued until these "German friends" and their friends are put wherever it is that the government is putting its internal enemies.

# V. L. S. E. to Extend Service

## "FAVORITE FILM FEATURES" AND "LITTLE BOBBY" SERIES NEARLY READY

IN answer to numerous inquiries from exhibitors in all sections of the United States Greater Vitagraph-V. L. S. E. has issued a statement declaring that the rental policy of the corporation will remain exactly the same as it has been for several months past.

These inquiries are caused by the change in policy of other distributing companies.

"Continual changes in rental policies," the Greater Vitagraph-V. L. S. E. statement reads, "we find are disastrous to every end of the industry. This is one of the reasons why we have no idea of changing our present policy at least until such a time as our patrons show we are wrong.

"Our present policy contemplates a volume of business at a price equitable to ourselves and to the exhibitors. In other words, our endeavor for months has been to rent pictures at a price at which the exhibitor may make money on every one of our features. In the past we have placed special Blue Ribbon features on our regular weekly release. Every so often it has been our policy to give the exhibitor one or two reels more than they are asked to pay for. We do this by putting a top notch seven reel picture in place of the usual five reel feature. This policy we will continue.

"Greater Vitagraph is continually seeking advice from the exhibitors of the country. It is upon these advices our policy is based. The exhibitors seem to feel that our present policy is correct. The only suggestion they make is that we increase our service."

### *Increased Service to Start July 23*

In answer to the request of the exhibitors that Greater Vitagraph service be increased, the corporation, after working for several months has perfected its plan for a large increase in its service. This increase will start on July 23, and will be further increased on August 6.

The July 23 increase will inaugurate the release of the unit of V. L. S. E. service to be known as "Favorite Film Features." This unit of the service which will be rented at all V. L. S. E. branches throughout the country will be issued in three reels weekly, two of which will be drama and the third comedy, or two comedy and one drama as the case may be.

"Favorite Film Features" consists of Greater Vitagraph reissues, requests for which have been made by exhibitors. All of these reissues have been screened for the executive board of the sales organization and have been re-edited. They are the best of Greater Vitagraph's product of a few years ago.

These reissues are being put out just as if they were new pictures. Paul N. Lazarus, advertising manager for Greater Vitagraph, has been busy several months getting out paper consisting of one and three sheets.

### *Favorite Film Schedule*

The schedule announced for the "Favorite Film Features" release is made up from the week beginning July 23, until the week commencing September 8, inclusive, and consists of:

July 23—"Her Husband," two-reel drama with Clara Kimball Young, Earle Williams, James Lackeye and Darwin Karr. "The Late Mr. Jones," one-reel comedy with Sidney Drew, Louise Beaudet and L. Rogers Lytton.

July 30—"Vengeance of Durand," two-reel drama with Earle Williams, Julia Swayne Gordon, L. Rogers Lytton, Harry Northrup, E. K. Lincoln. "An Elopement at Home," one-reel comedy with Norma Talmadge, Leo Delaney, Van Dyke Brooke, William Shea, Hughie Mack.

August 6—"A Regiment of Two," two-reel comedy with Anita Stewart, Edith Storey, Rose Tapley, Josie Sadler, Harry T. Morey, Sidney Drew, E. K. Lincoln, Ralph Ince, Charlie Edwards. "Happy-Go-Lucky," one-reel drama with Clara Kimball Young, Earle Williams, Rose Tapley, Bobby and Helen Connelly, Edward Elkas.

August 13—"Chains of an Oath," two-reel drama with Earle Williams, Edith Storey, William Shea, Kate Price, William Humphrey. "Betty in the Lion's Den," one-reel comedy with Clara Kimball Young, Josie Sadler, Darwin Karr, James Lackaye, Donald Hall, Charles Wellesley, William Shea.

August 20—"The Violin of M'sieur," two-reel drama with Clara Kimball Young, James Young, Helen Connelly, Etienne Girardot. "Father's Hatband," one-reel comedy with Norma Talmadge, Flora Finch, Leo Delaney, Van Dyke Brooke, Harry Lambert.

August 27—"The Feudists," two-reel comedy with Sidney Drew, John Bunny, Wallie Van, Lillian Walker, Flora Finch, Josie Sadler, Helen Connelly. "The Master Painter," one-reel, with Rosemary Theby, Sidney Drew, Courtney Foote.

September 3—"The Test," two-reel drama with Clara Kimball Young, Harry Northrup, Naomi Childers, Herbert L. Barry. "Fanny's Conspiracy," one-reel comedy with Norma Talmadge, Leo Delaney, Van Dyke Brooke, Ethel Lloyd, Harry Northrup.

September 8—"When Women Go on the Warpath," two-reel comedy with Clara Kimball Young, Sidney Drew, James Young, Flora Finch, Rose Tapley, James Lackaye, William Shea, Kate Price. "How States Are Made," one-reel, with Fred Burns, Anne Schaefer, Robert Thomby.

### *Bobby Connelly Series to Start August 6*

On August 6 Greater Vitagraph will add another unit to its service consisting of the "Bobby Connelly Series." This unit consists of ten one-reel human interest "kid" stories, in which "Bobby" is starred, with a supporting cast consisting of three year old Aida Horton, Helen Connelly, "Bobby's" sister, Mabel Ballin and "Bill" Shea, who has appeared in numerous pictures with "Bobby."

It is predicted by those who have seen the first seven of this series that they will be the cause of many exhibitors substituting these pictures for travelogues, news pictorials and other short and split reel subjects used to fill out the program.

The prediction of the popularity of the "Bobby Connelly Series" is based upon the fact that they are regular youngster stories.

The human side of youngster life is the big appeal of the series augmented by the fact that "Bobby," Helen and little Aida Horton picture this human side.

On August 6 Greater Vitagraph also will begin the release of another series of "Big V" comedies of one reel each.

---

Edward Warren is busy at work on his second big production under his own banner. It promises to excell even the magnificent settings of "The Warfare of the Flesh," and as is the custom of Edward Warren an all-star cast is being used. A number of well-known actors have been drawn from the legitimate as well as from the picture ranks and they are being fittingly supported by the general cast of four to five hundred people.



*Eva Tanguay, whose first Selznick picture will appear in the fall.*

## Eva Tanguay with Selznick

Eva Tanguay, the vaudeville headliner, is to appear as the star of a great Selznick-Pictures production.

The Eva Tanguay Film Corporation, organized by Harry Weber and Lewis J. Selznick, has begun work at the Selznick Studio.

Miss Tanguay brings to the screen a unique personality, and the largest individual following of any vaudeville artist in the world. She holds the record for business at many of the principal vaudeville houses in America and abroad.

For this reason Miss Tanguay is regarded by a vast number of people as distinctively a vaudeville and musical star. The fact is that her vaudevile success has caused most people to forget that a number of years ago she made a name for herself in dramatic acting. She is, therefore, not merely an artist playing upon a big reputation in another field, but is an actress of remarkable ability returning to her first "love."

"Miss Tanguay's first production," said Mr. Weber, "will be a lavish one in every respect. She will be surrounded by a cast which will be in every way worthy of her talents, and no time, money nor pains will be spared in creating a very unusual photoplay."

In speaking of the new arrival in his rapidly growing constellation of stars, Mr. Selznick said:

"I have been of the opinion for a long time that Miss Tanguay would prove one of the biggest box office attractions in the film business. I am delighted to be able to offer her as a star to exhibitors under my open booking system."

---

Mutual Tours, released July 10, show Havana, capital of Cuba, Aigues, Mortes, a city of the Crusade and picture a trip up the Nile. Reel Life, the one-reel magazine, released July 12, contains the following subjects: "A Submarine of the Past," "A Square Deal for the Baby," "Whale Meat," "Camp Fire Signal Girls," "A Hasty Pudding," "Professional Etiquette" and animated drawings from life. The Mutual Weekly released July 11, carries the latest news of the world.

## New Vitagraph Constellations

In addition to the engagement of Miss Miriam Fouche as leading woman for Harry Morey, Greater Vitagraph announces the acquisition of several other prominent players to its forces during the last week. In one instance, an entirely new star combination has been created and a company organized to support the featured players.

Edward Earle, formerly with Metro, Frohman, Famous Players, Pathe and Edison productions, has been selected to head the company with Betty Howe and Arthur Donaldson has been selected as their chief support. This trio and the company with them is under the direction of Wesley Ruggles, who until recently was little "Bobby" Connelly's director.

The Earle-Howe company began work last week in a big Blue Ribbon feature, "For France," and already have completed a number of the interior scenes. The picture will be ready for early fall release and, as its name indicates, will deal with the great European struggle. In making the picture Mr. Ruggles has obtained the services of several returned soldiers and with their aid, he will reproduce the battle-front atmosphere. One of the men who is assisting Mr. Ruggles in this part of the production has been to the front three times and has been thrice wounded. He wears a decoration as a token of his bravery in battle.

Another new combination announced by Vitagraph is that of Mildred Manning and Wallace MacDonald, who, though a young man, has had a very successful screen career. He appeared in "Purity," "Youth's Endearing Charms" and numerous other pictures, including American Beauty releases. Miss Manning will be featured in "The Princess of Park Row," a five-reel Blue Ribbon production which will be made under the direction of Ashley Miller. In this new Blue Ribbon feature, William Dunn will play the "heavy."

Betty Howe, who has just rejoined Vitagraph, appeared in many big features during her former connection with the company and is regarded as one of the most charming little actresses on the screen.

Edward Earle, who is an artist as well as an actor, has recently come to the front with a rush as a leading man and his popularity has greatly increased in recent months. Arthur Donaldson, who went into motion pictures after a very successful career on the stage, has been cast for the heavy role opposite Mr. Earle.

---

## What Did Doris Do?

Exhibitors oftentimes prove themselves to be good detectives, particularly in scenting flivver pictures. If you are in the detective class try to figure out the meaning of this telegram, received by MOTOGRAPHY upon the verge of going to press: "Doris Kenyon failing to meet players at station kidnapped her press agent attended Philadelphia ball and through charm and efficient press agent captured honors."

Either Doris kidnapped her press agent or her p.a. attended the ball and through his charm captured the honors. We didn't know that Doris had a date with someone at the station. Anyway, it is apparent that the attractive Miss Kenyon attended the ball and won everybody over by her beauty and charm.

---

"The House of Gloom," a dramatic five-reel mystery story, is being staged at Universal City.

## "Mary Moreland" Coming Soon

Love and business furnish the theme for Marjorie Rambeau's sixth Mutual star production, "Mary Moreland," scheduled for release July 9.

The photodrama is a screen adaptation of Marie Van Vorst's novel, of the same title, one of the most popular pieces of fiction which has been published in a long time. It was produced under the direction of Frank Powell by the Powell Producing corporation at the College Point studios.

Robert Elliott, who has played the leading role with Miss Rambeau in "Motherhood," "The Mirror," and "The Dazzling Miss Davison," appears with her in "Mary Moreland" in the role of Thomas Maughm, Wall street broker, a victim of domestic unhappiness and in love with his stenographer. Mr. Elliott has a long stage career and has appeared for some time before the camera.

Gene LaMoth, Augusta Burmeister, Fraser Tarbutt, and Edna M. Holland compose the supporting cast. The same cast has played with Miss Rambeau in most of her Mutual productions. Mutual branch managers are reporting heavy and increasing bookings of Miss Rambeau's productions, the last of which was "The Dazzling Miss Davison," a mystery story, released June 18.

"Mary Moreland" provides many tense dramatic situations in which Miss Rambeau has an opportunity to display her undoubted ability to great advantage.

The story, opening with an avowal of love between a successful man of affairs, unhappily married, and his stenographer, leads her through a series of temptations, to success and triumph.

The author develops Mary Moreland into a wonderfully strong character, an ideal but thoroughly human American business woman and the story lent itself to accurate picturization.

## Art Dramas to Issue Magazine

As a further aid to its exhibitors in advertising their pictures, Harry Raver announces that Art Dramas, Inc., intends to issue a weekly magazine, dealing with Art Dramas generally and specifically, and containing, besides news, advertising suggestions, clip sheets, and other publicity material.

The publication, which is to be known as "Timely Topics," consists of eight pages, eight and one-half by eleven and three-quarters inches in dimension, printed on best grade calendared paper and plentifully illustrated.

Each issue will contain press sheet matter for the current release, and also editorials, comments on the films, special articles on different phases of the film industry and other departments of the regulation trade paper.

It will be a "general interest" paper as well.

*Just a few preliminary views of "Mary Moreland," the new Mutual Star Production to appear July 9.*

*Marjorie Rambeau is the brilliant centerpiece of the play and Robert Elliot is the capable leading man.*











# REMBUSCH FOR PRESIDENT

**Indiana Organization Endorses Its Head for Consideration of National League at Chicago—Holds Rousing Convention**

Frank J. Rembusch, president of the Indiana state branch of the Motion Picture Exhibitors' League of America, will be a candidate for the presidency of the National Exhibitors' League at the convention in Chicago, July 16 to 22. Mr. Rembusch was also a candidate for the office last year.



*Frank J. Rembusch, of Indiana, candidate for presidency, M. P. E. L. of America.*

The announcement of his entrance into the 1917 race was made to Motography through the following resolutions adopted by the last meeting of the state league of Indiana.

Whereas, the Motion Picture Exhibitors' League of Indiana sees the need of a strong national organization under able and conscientious leadership, and inasmuch as F. J. Rembusch, our state president, has always been one of the most able and best workers in the league, being one of the originators and organizers of the Motion Picture Exhibitors' League of America, and one of the fathers and foremost organizers of the motion picture industry; and

Whereas, F. J. Rembusch has always stood for the best interests of the exhibitor against censorship, against advance deposit system, of clean pictures, and for a high ideal in the motion picture trade; and

Whereas, all of the other original organizers of the League have been honored by office in the national organization except F. M. Rembusch, and knowing his fitness and ability through many years of experience as an exhibitor; be it therefore

Resolved, that the delegates for the National Convention at Chicago be instructed to work for the election of F. J. Rembusch as president of the National League and use every good means to bring about his election.

Indiana has elected the following delegates to the national convention, all instructed to make Rembusch the next national president:

Frank J. Rembusch, Shelbyville; Charles Pettijohn, Indianapolis; Ray Andrews, Muncie; Harry Kornblum, Evansville; I. Beitman, Indianapolis; J. T. Keating, Terre Haute; H. H. Johnson, Lafayette; V. W. Young, Gary; D. Hines, South Bend; B. V. Barton, Indianapolis; A. C. Zaring, Indianapolis; Dr. J. M. Rhoades, Indianapolis; W. C. Wansford, Lawrenceburgh; A. Cook, Greencastle; John Victor, Indianapolis; Ira Howard, Winnamac; F. J. Macj, Indianapolis; J. C. Vesey, Ft. Wayne; R. H. Harris, Bloomington; M. J. Whol, Gary; O. G. Murray, Richmond; E. R. Wisher, Indianapolis; Ben D. Crose, Indianapolis; Harry Koch, Indianapolis; Frank G. Wright, Linton; George H. Dunn, Greensburg; William Lipps, Alexandria.

Lee Ochs, national president, who was present, and Mr. Rembusch, discussed various problems of the industry. When the convention came to a consideration of advance deposits they were unanimous in their denunciation of that system and pledged themselves to renew their fight against it.

The effects of a new plan recently inaugurated by President Rembusch and Secretary Andrews to gain new members and finance the state organization delighted the assembly.

A solicitor was engaged to call upon every man in the state and each member was asked to pledge $1 a month to the state organization. The results were that over a hundred new members joined the Indiana League during the last month and $1,200 was subscribed by exhibitors.

Indiana now boasts no less than three hundred live members and expects to raise $6,000 in the ensuing year to carry on the work of the organization.

## Fairbanks Works on "Optimist"

With three large seven-passenger automobiles loaded with players, Douglas Fairbanks and Director John Emerson started in search of a mountain peak to resemble the famous Alps, which they discovered sixty miles from the Westcoast Artcraft studio. "The Optimist," an original story by Douglas Fairbanks, shows the latter, who is of a roaming disposition, in the Alps, Africa and South Sea Islands. The story demands these locations and Director John Emercon has been very fortunate in finding the desired atmosphere in California.

Opposite Douglas Fairbanks in his third Artcraft starring vehicle appears Eileen Percy, who recently signed a contract with the Fairbanks organization, that covers a period of one year.

In the development of this Artcraft play, author Fairbanks deals with a theme that comes under the heading of "highbrow" but his treatment is along elemental lines. Therefore, its appeal will include both the intellectual and middle class audiences.

## Screen Captures Actor for Good

Taylor Holmes has said goodbye to the speaking stage. He is in the pictures to stay. At least that is the present state of his mind now and he doesn't think it's going to change.

The actor who lead "Bunker Bean" to footlight fame is half filmed in his first Essanay production. It will be his screen debut, practically since the only other experience along this line he has had was in a one-reel picture for the old Bioscope about eight years ago. As he expresses it, "that does not count," for filmland then was still a wilderness of undevelopment.

Mr. Holmes' first Essanay production will be "Efficiency Edgar's Courtship," a screen version of the story of that title by Clarence Buddington Kelland which appeared in the *Saturday Evening Post*. He has contracted to star in three pictures for Essanay, and, it is understood, that organization holds an option on his services for further productions. It is possible that he may appear in a film version of "Bunker Bean."

## Elect New Officers

The Michigan State Branch of the Motion Picture Exhibitors' League, in the last moments of their recent convention held at the Pantlind Hotel, Grand Rapids, elected the following officers: S. A. Moran of Ann Arbor, president; W. A. McLurell of Savoy, first vice president; F. G. Ongle of Hancock, second vice president; M. Jacobi of Ionia, third vice president; Claude E. Cody of Lansing, secretary, and P. J. Schlossman of Muskegon, treasurer.

Pretty Violet MacMillan is playing the leading part in a five-reel feature, entitled "Nancy's Baby," at Universal City.

# Goldwyn Pictures at Chicago

## NOTABLES WATCH BIG FILMINGS IN MAE MARSH PICTURE

GOLDWYN Pictures Corporation at last is ready to invite the exhibitors of America to see the first of its productions which have been made since the opening of its New Jersey studios in January. Seven Goldwyn Pictures have been completed and the



*Jane Cowl in her first Goldwyn picture, fifteen scenes of which had to be retaken on account of a death in the cast.*

eighth and ninth productions are about to be started. At least four and perhaps more of these pictures will be shown for the first time to American exhibitors each morning during the exposition of the Exhibitors' League of America in Chicago, July 14 to 22.

Arrangements have been made with Messrs. Jones, Linick & Schaefer whereby Goldwyn will hold a morning trade showing each day at the Colonial Theater on Randolph street and exhibitors will be admitted to these showings by invitation.

Mae Marsh, Goldwyn star, who has been honored by having the first day of the exposition designated as "Mae Marsh Day," will attend several of these morning showings and meet many of these exhibitors.

Samuel Goldfish and other officers of Goldwyn will be present in Chicago throughout the exposition to meet men who have contributed to the growth of the industry.

### *Mae Marsh Draws Notables*

The magnetism of Mae Marsh that makes millions of people go to see her in motion pictures, proves to be equally powerful in the studios over in Fort Lee, for hundreds of notables have visited the studios to watch her work in an immense production now nearing completion.

For the past week upwards of 3,000 persons have worked day and night in the circus scenes for what is thus far the most pretentious of all the Goldwyn productions. In the taking of these scenes Goldwyn not only took over an entire circus, with all of its employes, from stakemen to sideshows and "concessions" but employed more than 2,000 extras and citizens of Fort Lee.

News of the taking of these scenes crossed the Hudson quickly and attracted a gallery of visitors. Among the important personages of the film world attracted to the Goldwyn studios to watch Mae Marsh working in these scenes were Marcus Loew, the New York picture magnate who owns a hundred or more theaters; Robert Lieber, of Indianapolis, owner of the Circle Theater in that city; T. L. Tally, the wealthy Los Angeles owner of picture theaters; John H. Kunsky, of Detroit, who has a chain of ten big houses; Nathan Gordon, owner of important theaters in Boston, Lynn, Worcester, Rochester and elsewhere.

Theatrical circles were represented by A. H. Woods the producer, and Kenneth Macgowan, one of the best known of the younger writers on the stage and screen.

Literature and society were represented on the same day by Arthur Train, well known novelist; Mrs. Train and the Misses Train, Mrs. Arthur Woods, wife of the Police Commissioner of New York, and Miss Neysa McMein, cover illustrator on the *Saturday Evening Post.*

### *Companies Not to Work on Sunday*

An order, which will have a far-reaching effect upon the motion picture organizations with studios in Fort Lee, has been issued by Edward A. White, mayor of the New Jersey City, when he ruled that henceforth no motion picture companies will be allowed to photograph exteriors or do other work "on the lot" on Sunday. The laws of New Jersey vest him with that power.



*Mae Marsh as a circus girl in her third Goldwyn, and Madge Kennedy, the Goldwyn comedienne.*

Mayor White's new measure regulating the manufacture of film was set forth after he had ordered a cancellation of Sunday picture-taking on the third Mae Marsh production. In this picture, owing to the expense of retaining circus performers, animals and 2,000 "extras," work has been rushed day and night, seven days a week. The desirability of showing the big drama to the national exhibitors at the Chicago convention has been another reason for the long hours at the Goldwyn studios.

### *Photodrama Halted by Death*

Under circumstances in which a less courageous person might have surrendered, Jane Cowl is rapidly completing her first photodrama.

If anyone believes that the paths of the successful are strewn only with roses let him consider the stress under which Jane Cowl has labored in her first Goldwyn production. This reached a climax last week when the death of Elsie Clarens, a member of Miss Cowl's Company, necessitated the retaking of fifteen scenes and the rebuilding of six separate interior sets at the Fort Lee Goldwyn studios.

Miss Cowl began the picturization of one of Basil King's Saturday Evening Post stories under trying conditions. At the time a new drama she had written was in course of rehearsal and Miss Cowl devoted her nights each week to the direction of the play.

She concentrated upon her work in the Goldwyn studios and, under the direction of Arthur Hopkins, her photodrama made rapid progress until last week when the story was brought to a halt by the death of Elsie Clarens.

## "For Liberty" Ready Soon

After an exciting two weeks in Canada, Romaine Fielding and the company he is directing in Captain Edwin Bower Hesser's patriotic feature, "For Liberty," is back in Philadelphia, completing the interiors at the Lubin studios. E. K. Lincoln is the star, as a young American officer in the heroic American legion of the Canadian army. Mr. Fielding plays the "heavy," and Barbara Castleton is a very charming heroine, in a role of extreme emotional intensity.

Upon the arrival of the company in Canada, every courtesy was extended to them. Many scenes were made in the vicinity of Quebec with the help of Brigadier General Ragos, the officer commanding Camp Valcartier. After making necessary views there, Mr. Fielding proceeded to Camp Borden, where Major General Logie and his staff extended fullest co-operation and personally appeared in some of the scenes taken.

The feature will be at least seven reels in length, and ready for release this month. No method of distribution has yet been announced.

## New Edgar Lewis Drama

With the opening of Edgar Lewis' special production, "The Bar Sinister," at the Pitt Theater, Pittsburgh, come rumors of big preparations under way for a new Edgar Lewis picture which promises to be ready for release in a few weeks.

While "The Bar Sinister" was still running at the Broadway Theater, New York, Edgar Lewis took his company, which included Mitchell Lewis, Hedda Nova and many other artists prominent in the casts of "The Barrier" and "The Bar Sinister," to Ticonderoga and started work upon another special picture.

## Bates Has Interesting Career

Wilbur Bates, general publicity man for Paralta Plays, Inc., and the Bessie Barriscale and J. Warren Kerrigan producing companies, has had a most interesting career as a newspaper and theatrical advertising man.



*Wilbur Bates, general publicity man for Paralta.*

He is a native of Boston. He ran away from home when between 13 and 14 years of age and obtained a position as office boy in a Boston detective agency. He had been reading "Old Sleuth" and "Nick Carter."

When he was but 16 years of age he became connected with the detective staff of the Massachusetts Society for the Prevention of Cruelty to Children. He began writing little items about his experiences for the Boston *Herald* and attracted the attention of Charles B. Danforth, the greatest New England city editor of his day, who gave him a job as a reporter when he was but 17 years old.

He remained on the Boston *Herald* staff about three years and then joined the reportorial staff of the New York *World*. As a *World* man he made a national reputation among newspaper men by solving the famous Way murder case at Stony Creek, Connecticut, acting as baggage master at the railroad station for five weeks to conceal his identity.

He became New York correspondent for the Philadelphia *Times* before he was 21 years of age to escape sensational newspaper work, which he had grown to detest. Some months later he joined the staff of the Philadelphia *Press* with the understanding he should never be assigned to a police case. A few months later Dr. J. H. Hill, of Millington, Maryland, was murdered by negroes as the result of a political conspiracy.

Because of the importance of the case and Mr. Bates' past record as a newspaper sleuth, he was persuaded to go to Millington and take up the investigation. Dr. Hill was assailed on a Saturday night. Mr. Bates began work on the case on Tuesday. On Thursday nine negroes were in jail charged with this murder.

This case was the turning point in Mr. Bates' career. Seeing nothing ahead of him but sensational newspaper work, which he detested, he listened to his friend, Charles H. Yale, who was putting out "The Devil's Auction" from Philadelpjhia, and went ahead of that famous one night stand spectacle as press agent. Three years later he joined Liebler & Co., and did the newspaper work for their first attraction.

The following season he exploited this firm's production of Hall Caine's "The Christian," with Viola Allen as Glory Quayle. And Mr. Bates has been climbing up in publicity work ever since, until he now holds his present enviable position with Paralta.

# NEW FAIRBANKS DIRECTOR

**Artcraft's Demand for More Fairbanks Pictures Necessitates Acquisition of Two Co-Directors to Work with John Emerson**

As a result of the unusual hits scored by Douglas Fairbanks' first two Artcraft releases, "In Again—Out Again," and "Wild and Woolly" and at the repeated requests of exhibitors all over the country, Artcraft Pictures has notified the popular actor-producer that more pictures than originally called for are demanded. Never in the history of its existence have more remarkable reports of record-breaking business on a production been received by Artcraft than were displayed last week, soon after "Wild and Woolly" made its first public appearance throughout the country. At the Rialto Theater, New York, despite the hot weather, Manager Rothapfel experienced his usual "Fairbanks business," which means capacity attendance with long lines in front of the theater at every performance. This showing has been evidenced everywhere and many requests for continued engagements have already been received by Artcraft.

Thus, closely following the announcement from the Douglas Fairbanks office in California of its consideration of a means of speeding up productions, or rather, the elimination of lost time between pictures, Artcraft last week announced that Mr. Fairbanks has added two directors to his staff in the persons of John W. McDermott and Joseph Henaberry, who will work under the personal supervision of John Emerson. Mr. Emerson will hereafter be known as director general of the Fairbanks organization, and as a result of the assistance of McDermott and Henaberry, will be able to overcome the loss of time as outlined recently in the new working plan of this producing unit.



*Douglas Fairbanks, president of his own company, with Treasurer John Fairbanks and Head Bookkeeper Florence Gribbon discussing "In Again—Out Again" sales reports.*



*Anna Nilsson, who plays opposite George M. Cohan in "Seven Keys to Baldpate." Miss Nilsson is the beauty of the "Who's Guilty?" series and many features.*

# COHAN USING TWO STUDIOS

**"Seven Keys to Baldpate," Big Stage Success, Being Made in Famous Players' Fort Lee and New York Studios**

In order to save time in the production of George M. Cohan's second Artcraft offering, "Seven Keys to Baldpate," adapted from his former stage success of the same name, both of the Famous Players-Lasky studios in the East are being used. A series of big scenes have already been staged at the Fifty-sixth street studio in New York, where the popular actor-author-producer has peen appearing before the camera daily up until late in the evening for the past three weeks.

At the Fort Lee studio a big exterior hotel set was recently filmed and other scenes are now being taken, while at the New York studio new sets are being built so that George M. and his company may lose no time between scenes. In speaking of the production of this film Director Ford said:

We all feel that the unusual screen qualities of "Seven Keys" will make it a knockout, to use the theatrical term. Everyone who is familiar with the story will readily appreciate what a great scenario we have to work on. Rapid-fire action throughout, with many surprises and a startling climax, is what this story offers to the screen and with the inimitable George M. in the chief role it should easily register even a greater hit than his first film, "Broadway Jones," which was a splendid success.

Anna Nilsson is now Cohan's leading lady, and everyone knows that she is a real beauty.

---

Don Bartlett, formerly Triangle advertising man in New York, and Washington newspaper man, is now a member of the Vitagraph publicity department in the home office, New York.



*Evelyn Nesbit in scenes from "Redemption."*

# NESBIT FILM SELLING FAST

**Purchaser of "Redemption" Sells Part of Territory and Arranges for Bookings Aggregating More Than He Paid for Film**

A new phase in the buying of state right productions has cropped out in the course of the disposition of Julius Steger's production of "Redemption" which had such an extended run at the George M. Cohan Theater, Chicago. Mr. Nathan Hirsh, purchaser of New York and Northern New Jersey rights, sold a part of the territory outright and contracted for a sufficient number of bookings of the film to completely cover the cost of the purchase for the entire territory, thus insuring his profits in advance before releasing in the territory.

"Redemption," which features Evelyn Nesbit and her son, Russell Thaw, is proving to be one of the best selling state right propositions ever offered. Its run at the Geo. M. Cohan Theater, where it was intended to stay two weeks, and remained five, combined with the invariable popularity it has enjoyed in the many other houses where it is now playing, has brought it forcibly to the attention of the state rights buyers.

The picture is now being shown at the dollar scale of prices ranging from twenty-five cents to one dollar at Keith's Alhambra Theater, New York, and various other theaters in and around New York, including Teller's Shubert, Brooklyn, which plays big legitimate attractions; Proctor's Theater and Roof Garden, Newark; the Shubert Theater, Newark, and the Colonial Theater, Chicago. Everywhere it is playing to enormous business. It will open at the Forest Theater, Philadelphia, shortly.

The men who bought state rights for "Redemption" include some of the leading figures in the film world. Hiram Abrams, one of the biggest men in the business, purchased the New England rights. Jones, Linick and Schaeffer bought the rights for the state of Illinois. Stanley V. Mastbaum, supreme in his territory, bought the rights for Eastern Pennsylvania and Southern New Jersey. The Civilization-Pioneer Film Company bought the rights for the state of New York and Northern New Jersey. Many other big buyers are now negotiating for other choice territory.

# GOLDWYN PICTURES POPULAR

**Stanley V. Mastbaum, Philadelphia's Biggest Exhibitor, Signs for Goldwyn Pictures at His Stanley Theater—Others Following**

Stanley V. Mastbaum, who shares with Marcus Loew of New York the record of controlling or booking more theaters than any other man in the picture industry, has signed for the entire first year's output of twenty-six Goldwyn Pictures for his Stanley Theater, Philadelphia.

This achievement Goldwyn considers as distinctive as its signing of The Strand Theater, New York. The booking of the Goldwyn productions by Mr. Mastbaum may be taken to mean that these pictures will be presented in the hundred or more theaters under the direct control of Pennsylvania's foremost exhibitor.

Goldwyn's managers in its nineteen American branches, as well as the managers of its six Canadian offices, have been on duty since June 11 and announcement is about to be made of the signing of important exhibitors in most of the large American and Canadian centers.

While the formation of this distributing organization has been accomblished in sixty days, the work of preparation for it has extended over a period of ten months. The men chosen by Goldwyn as its field representatives have been selected from the very front rank of film men; with the view to finding the men in each territory who possessed the exhibitors' confidence and friendships in the largest possible measure.

The equipping of all of the branches in the United States has, in the main, been done from New York. In each office a large and completely equipped projection room has been fitted up.

---

Director W. B. Pearson is working at Universal City on a two-reel animal drama, "An Eventful Honeymoon," which features Eileen Sedgwick, with Fred Church playing opposite.

# Triangle Talks to Exhibitors

## REPLY TO RUMORS—OUTLINE OF FUTURE POLICIES

THE following statement was issued from the offices of the Triangle Distributing Corporation on June 28th to all exhibitors:

During the past few weeks there have been carried in the trade papers and motion picture journals many rumors about the future of Triangle. At first we felt that it would be best not to comment on these one way or the other; but, after due consideration, we feel that the exhibitors are entitled to know the true status of conditions.

For this reason we take great pleasure in announcing to you and to every other exhibitor that the future of Triangle was never more assured than it is at present. A complete reorganization and consolidation of the producing plants has made it possible to bring the production of a picture down to a scientific business basis. All waste is eliminated, making it possible to spend a specified amount of money for each picture, wherein the entire value goes into the production of the picture itself, a plan that has heretofore not been followed.

### *System of Direction and Criticism*

The direction of all Triangle productions will be in the hands of the best directors that can possibly be secured, the plan of organization making it possible for these directors to work almost as one on the production of any picture. In this way, full advantage is given to the exhibitor of every dollar spent upon each production.

After productions have been made by the Triangle Film Company, they will all undergo the most rigid criticisms by people capable of passing on the merits of a production, and when any picture falls below the Triangle standard, it will not be released on the Triangle Program, but another will be substituted in its place, assuring you and every exhibitor of a consistent program of the highest quality at all times.

### *Star, Production, Service*

Our policy of two productions per week makes it possible for us to render to you the most efficient service of any organization releasing pictures. It is a fact well known to every exhibitor that Triangle has made more stars than any other releasing organization. There will be stars in the future Triangle productions such as have been in Triangle productions in the past; but it will be the intent of the Triangle Company to help the exhibitor advertise Triangle pictures and Triangle service at the same time that he is advertising such stars. In other words, we want to make each picture of such value that the exhibitor can advertise from three different angles, namely, the star, the production itself, and the service which it represents. By this means, we will not place you in such position that at some future date you will have to pay an exorbitant price for the star that you yourself have helped to make.

The Triangle program must be sold at equitable prices, and each picture so made that this program will be a valuable asset to any house. We are not coming out with any big story as to how we intend taking care of the exhibitor regardless of all other things, and how unfair others have been to him since the beginning of the picture industry—because we believe that most all exhibitors are fully developed business men able to take care of themselves and understand and see through a fair business proposition when it is submitted.

We are perfectly willing to submit our future business policies to the business men in the exhibiting end and we do not think that we will suffer by the final analysis. Our service will not be excelled by any distributing organization today. It will be our desire to cooperate and assist and help the exhibitor to make the Triangle program an asset to his house. Our pictures will be made from well known plays that carry a real advertising value.

## "Alma, Where Do You Live?"

"Alma, Where Do You Live?" should make one of the most popular releases ever offered on a state rights basis. Starring Ruth MacTammany and directed by Hal Clarendon, a really unusual super-feature is offered by The Newfields Producing Corporation, Ralph W. Horne, president, Woolworth Building, New York City. Miss MacTammany is very beautiful, indeed, and has the finished technique acquired during her European operatic career. Even her classic dancing, learned from a famous ballet director in Milan, Italy, has been utilized in the film, where, as the mysterious Alma, she becomes the inspiration of a young artist.



*Bessie Love in "The Sawdust Ring" and Charles Ray in "Sudden Jim," two new Triangle pictures.*

# MAGAZINE TO PICTURES

**Julian Johnson, Former Editor of Photoplay Magazine, Has Left That Popular Publication to Edit Selznick Pictures**

The editor of *Photoplay Magazine* has been captured by Lewis J. Selznick, who will make him editorial czar of Selznick-Pictures.

*Photoplay Magazine* is the finest and most complete publication in the world devoted to the popular angles of the picture industry, and Julian Johnson, formerly commanding officer over its columns, is one of the most capable editors in the country. He is a dynamo of creative force and a serious student of the business and art of the screen. He has been editor of *Photoplay* for the past three years. Following his withdrawal Alfred Cohn of Los Angeles was made western managing editor, Fred J. Smith, formerly of the *Motion Picture Mail* of New York, eastern managing editor, with General Manager James R. Quirk in general charge in Chicago. Mr. Johnson will remain a contributing editor.

"The Shadow Stage," Mr. Johnson's critical department in *Photoplay,* has been one of the real constructive forces in the photoplay field. His editorials, under the caption, "Close-ups," have always been thoroughly read by all interested in the industry. His interviews and general magazine articles are exemplary in their refreshing originality and adherence to fact.

Lewis J. Selznick makes the following announcement of the new department in his organization:

I have created the position of editor-in-chief of Selznick-Pictures to make a place for Mr. Johnson in my organization. I have known him for several years, and have watched his work with great interest. I believe there are few men who have made so serious and thorough a study of photoplays as he. His reviews of pictures invariably strike at the vital point, whether in praise or blame. If that sort of brains is of value to a magazine, it is of double value to a producer.

There has always been a place in my organization for some man whom I could trust to watch a production from the time the scenario is accepted until the moment the finished print is placed upon the market. I have always been looking for the man for the job. Mr. Johnson hesitated to leave the magazine field, in which he has made a reputation for himself, but finally consented when I showed him the constructive work and broad possibilities that lay before him in the position I had created. I have determined that nothing shall stand in the way of keeping Selznick-Pictures in the very front rank of progressive motion pictures production, and my engagement of Mr. Johnson is an important step in carrying out this policy. I am proud to have him associated with me.

Mr. Johnson has the following to say:

During my connection with *Photoplay Magazine* I endeavored to view the film business from a constructive angle, and especially was this true in *Photoplay's* review department, "The Shadow Stage," which I created. For ten years I had believed in and had practiced, to the extent of my ability, constructive criticism of the drama; and I essayed reviews of photoplays at a period recent as to time, but remote as to swift epochs of the film business, where three years is a century. When I began to write screen reviews, less than three years ago, scarcely any publications except the trade papers printed such things. Now every newspaper of consequence in the United States has its department of film criticism, in the main honest and outspoken.

The first fact that came to my attention as I began to write constructive photoplay reviews was the intense need of such things. The second fact, a realization that if constructive criticism could be applied at the source—applied to the story and the titling before and during the making—it would help more than all the words which might be written afterward. I wondered if there was a manufacturer who had imagination and foresight enough to realize this; and, at the same time, the business initiative and personal sincerity which a really big and successful producer must possess. I have found exactly this combination in Lewis J. Selznick. He is the only reason I left *Photoplay Magazine,* the most intelligent and fearless publication in its field.

Following Mr. Jonhson's resignation from *Photoplay* to become editor-in-chief of Selznick-Pictures, he received a telegram from James R. Quirk, general manager of the magazine, which reads:

There may be a better man in America for your new position, but I have never heard of him. I always said Lewis J. Selznick was a rare picker. Your advent into the production end is a step onward for the photoplay, and my sincerest congratulations to you and Mr. Selznick. The three years we have worked together will always be full of fondest memories to me.

# FIELDS STARTS SECOND FILM

**"The Corner Grocery" to Be His Next Vehicle—Susan Grandaise, French Star, Soon to Join Brady Forces in America**

Lew Fields is at work in the Peerless studio, Fort Lee, upon the second of the series of photoplays in which he is to appear for World-Pictures, Brady-Made. This is a screen version of "The Corner Grocer," which is said to have had the longest New York run as a spoken comedy drama that ever was recorded.

The story is of the kind sometimes described as serio-comic. Thus "The Corner Grocer" comes well within the acting gifts of Mr. Fields, whose skillful blending of fun and pathos in "The Man Who Stood Still" is well remembered.

From the offices of the World corporation also comes word that "When True Love Dawns," the last of the series of French photoplays purchased by the Brady International Service for the World-Pictures program, is about to be published. Susan Grandaise is the star of this play, and the cast also includes Albert Singer.

"When True Love Dawns" is said by its American sponsors to contain certain unique features, among them a set of characters and a story without one thought of evil. In spite of this, as a person of sardonic spirit might say, the play carries a remarkably strong and interesting plot. Like others in the series this screen drama was directed by Louis Mercanton whose artistry has been praised in a most emphatic manner.

Miss Grandaise is expected to come to America in person to act for World-Pictures Brady-Made, as soon as she finishes the play upon which she is working with Mr. Mercanton at present "somewhere in France." The uncertainties of ocean travel are such at this time that the date of her coming cannot be stated positively, but it is believed that she will be here before the end of August.

Mr. Brady has already provided himself with several scenarios for the use of Miss Grandaise. These are all on American topics, and the present plan provides that they shall be produced one after the other with no waste of time between plays.

The addition of Miss Grandaise to the list of stars in World-Pictures will naturally create a great deal of interest. She has a sweet and charming personality and an exceedingly delicate and finished style, quite unlike that of any other artist.

Regina Badet, "the vampire of France," who has been seen in this country in "Atonement" and "The Golden Lotus," will not join the forces of World-Pictures for three or four months. She is at present fulfilling a dancing engagement in South America, having contracted for this tour when it became apparent that the making of picture plays in Europe was practically at a standstill for the war period.

# "THE LONE WOLF"

**Broadway Audiences Express Appreciation of Herbert Brenon's First Fling at Melodrama—Picture Full of Thrills**

IF you like hair-breadth escapes and incidents that make the shivers chase up and down your spine, you will find in "The Lone Wolf," Herbert Brenon's newese production, a drama to fill the bill.

"The Lone Wolf" opened last week at the Broadway Theater, New York, and the audiences were carried away with it. They sat tense in their chairs till the last foot had flipped across the screen. The play is Brenson's first adventure into the realm of melodrama and exhibitors and fans hope it will not be the last. "The Lone Wolf" is taken from the popular novel by the same name by Louis Joseph Vance.

### *A Bunch of Thrillers*

An automobile race with a motor boat, a fight in mid-air between two aeroplanes, a fire the like of which has probably never been seen on the screen before, and an auto dropping from a drawbridge at a jack-knife angle into the water below are among the scenes which kept last night's audience in suspense.

From the moment the picture begins the action is swift, and everything moves with an astonishing quickness toward a finish that is at once unexpected and original. An escape in an aeroplane is a feature.

Mr. Brenon's cast is splendid throughout from little Cornish Beck, who plays the part of the Lone Wolf as a child, to Hazel Dawn and Burt Lytell who play the principal roles. Miss Dawn makes an attractive Lucy Shannon, and while her role calls for no extraordinary powers on her part, she is pleasing.

Bert Lytell, who makes his screen debut in this production, is delightful.

Alfred Hickman, as Eckstrom, and Robert Fisher, as Bannon, each give strong performances, while the remainder of the cast consisting of Edward Abeles, William Riley Hatch, Florence Ashbrooke, and William E. Shay are true to type.

The audience in New York was a distinguished one. Among those who were in the audience were Daniel Frohman, Marie Dressler, Louis Joseph Vance, Mr. and Mrs. Lewis J. Selznick, Auriol Lee, Hazel Dawn, Nance O'Neil and Mr. and Mrs. Herbert Brenon.

### *Aeroplane Makes Startling Finish*

There is an extremely startling finish to "The Lone Wolf." It makes the audience wonder how on earth the thing was done. As a matter of fact, most of it was done off the earth.

Tex LeGrane, aviation instructor at the Staten Island Aviation school, was brought into the picture, and he unwittingly saved the Herbert Brenon Film Corporation a thousand dollars when the thriller was caught. But it cost a brand new Curtiss biplane.

LeGrane was making some flight scenes for Mr. Brenon in the concluding scene of "The Lone Wolf" and as he started up he accidently deflected one of his rising rudders while about 25 feet off the ground. The machine at once dove to the ground and was completely wrecked, although LeGrane was fortunate to escape with a few bruises and a slight shaking up. As the cameraman was vigorously turning the crank all through the operation he secured a splendid piece of action film.

Now comes the peculiar part of it all. The aeroplane scene which gives the "big punch" to "The Lone Wolf" as laid out by the author, Louis Joseph Vance, shows Michael Lanyard, "The Lone Wolf," and Lucy Shannon, the heroine of the story, escaping from France to England in an aeroplane. They are pursued by members of the "Pack," a crowd of international crooks, in another plane which is wrecked killing its occupants. Mr. Brenon did not, of course, intend to smash an eight or ten thousand dollar fiying machine to show this scene. Instead he would have shown an aeroplane in the air and then his mechanical staff would have built a wrecked machine and it would have been flashed on the screen with the dead aviator lying in the wreckage.

LeGrane's accidental tumble furnished both the fall and the wrecked machine without additional cost to Mr. Brenon since it was his own fault that he fell. Hazel Dawn and Bert Lytell, who were to go up in the next flight were standing by on the location and indulged in mutual congratulations that the fall did not occur during their own flight.

## Leonhardt with Goldwyn

Harry L. Leonhardt, former western manager for the Fox Film Corporation, with headquarters in Chicago, has become associated with the Goldwyn Pictures Corporation. The nature of his new position had not been announced at the time of going to press. At the Chicago Fox office it was stated that as yet no successor to Mr. Leonhardt has been appointed. J. E. O'Toole, Chicago manager, spent the greater part of last week in New York attending the third annual convention of the Fox Film Corporation.



*Herbert Brenon, who produced the unusual melodrama, "The Lone Wolf," in the shield, and the aeroplane wrecked in the making of the picture. In front of the machine on the right are seen Mr. Brenon, Bert Lytell, and Hazel Dawn, the leads, and Aviator LeGrane.*

# "LUST OF THE AGES" FINISHED

**Big Film of Ogden Corporation Featuring Lillian Walker—May Be Sold on State Rights Plan**

"The Lust of the Ages," the eight-reel feature film directed by Harry Revier with Lillian Walker in the leading role, has just been completed by the Ogden Pictures Corporation of Ogden, Utah.

Miss Walker, in the big production, takes the part of a young woman who has been brought up to abhorrence of the greed for money, an abhorrence passed on to her by her mother whose life was wrecked by the money madness of her husband.

The daughter graduates from Vassar, intellectual, bright, thoughtful. She determines to be an authoress and writes a book on the subject of the curse of money. The book is entitled "The Lust of the Ages."

It is while she is at work on the book that she meets a splendid type of young American who is a successful business man. They fall in love with each other.

During their engagement the young woman discovers symptoms of money lust in her ideal whose constant thought is of "getting ahead" and "putting deals through." She realizes she is in love with a man who is obsessed by the love of money and is in a way to duplicate the tragedy of her mother's life.

The book recites the history of money from its origin, showing the happiness of simple people before they knew the curse of money. This is where the producers of the picture-play have made the best of their opportunity for interesting detail. They have shown the tragedy accumulation of money in the hands of a few has always caused.

The story of "The Lust of the Ages" goes back to the age of barter, when instead of money, the beasts of the fields, cattle, sheep, and goats were traded from one man to another. The biblical incidents relating to Christ driving the money lenders from the temple, and many other wonderfully interesting big scenes of the period are woven allegorically through the plot.

The herds of cattle and other animals were used in some of the big scenes laid in the period before money was introduced in the world as a medium of exchange. The age of barter, showing an ancient city of the Babylonian era with primitive wells, water wheels, and city walls, is depicted in "The Lust of the Ages," and the theme of the story continues on down through the ages to the present day.

The Ogden Pictures Corporation, which produced the pictures, is composed of some of the wealthiest business men in the West. Albert Scowcroft is president of the company; Lester Park, vice-president and general manager, and W. Fred Bossner, secretary-treasurer.



*Scenes from "The Lust of the Ages," the eight-reeler featuring Lillian Walker and made by Ogden Pictures.*



*Peggy Hyland undoubtedly fits very well in "Persuasive Peggy," the first May-*

*fair production. Note these fascinating scenes.*

# "PERSUASIVE PEGGY"

**The Mayfair Film Corporation's Latest Picture Featuring Peggy Hyland has Plenty of Sparkle and Many Pretty Scenes**

"Persuasive Peggy" portrays the most universal of themes with a plot that is unique, yet charming, and minus the evidence of juggling. One forgets the screen and breathes and sighs with the wilfull little heroine whose ready wit and sober philosophy solve her many difficulties.

When Peggy wants love, she lets it seek her. She, however, is of immeasurable help in aiding it to find the path to her heart. When she wants to convert her husband to her way of looking at things she manipulates things in such a fashion that it seems to him the only logical way in which they can possibly be viewed.

"Peggy" is willing to give up the thing upon which she has set her heart in order that impending disaster may be averted, and the ties that bind may not be lessened nor strained through misunderstanding.

When this little sylphid wants her husband to grant her a weekly allowance she works a ruse so simple and harmless but withal so successful that any wife might practice it with gratifying results.

Before the play is finished "Peggy" and "Big Ed" find themselves the possessors of the two basic principles upon which all happy marriages are founded—namely, faith and understanding.

The story rings true to life; is full of humorous touches and never loses its grip upon your interest. A moral lesson with a universal appeal is combined with pretty settings and good photography.

## Lasky Building Big New Stage

The big production schedule which has been laid out by the Famous-Lasky Corporation in its preparation of Artcraft and Paramount photoplays for release under the new "Star Series Selective Booking" has rendered necessary the erection of still another new stage at the Lasky studio in Hollywood. For the last two years the work of increasing the productive capacities of the studio has been going on almost ceaselessly either in the form of building new stages and administrative buildings or in the remodeling of those which form part of the original equipment of the plant. The Lasky yard itself has been more than doubled in area and Mr. Lasky's ranch outside of Hollywood is continuously being put into service for many big spectacular scenes.

A short time ago, after the completion of stage number three, work was begun upon the building of a huge swimming tank in the yard. With the completion of this tank, the studio manager, Milton E. Hoffman, has now authorized the construction of stage number four immediately adjacent to the tank and so arranged that this stage and the tank can be used simultaneously as settings for any big scenes requiring both water and landscape backgrounds.

The new stage will be 200x80 feet, which is the same size as stages numbers two and three. It is planned to have a number of stars now in the east transferred to the west coast during the summer and this additional stage will be extremely useful in taking care of the needs of the production departments which will be thus increased. It is most highly probable that the first photoplay to be staged on number four will be Geraldine Farrar's first picture of the summer, which will be directed by Cecil B. De Mille.

## "Who's Your Neighbor?"

Following the private showing of "Who's Your Neighbor?", the seven-reel sociological cinema spectacle, to exhibitors, state rights buyers and trade newspaper critics, the officers of the Master Drama Features, Inc., 1493 Broadway, New York, have received many bids from buyers for this remarkable screen drama. Said General Manager Herman Becker:

In our desire to produce a photoplay that should stand out head and shoulders above anything and everything of its kind ever produced, we have spared no expense. Written by Willard Mack, author of "Kick In," one of the greatest melodramatic successes ever seen in New York, and a half dozen other successful plays, "Who's Your Neighbor?" was directed by S. Rankin Drew, whose success as a director of super-features has been meteoric. The cast, including such well known favorites as Christine Mayo, Evelyn Brent, Anders Randolf, Frank Morgan and William Sherwood, was chosen carefully with a view to complete harmony of all the characters.

# TRIANGLE PROGRAM JULY 8

**Louise Glaum and William Desmond Stars—Bessie Love in Circus Story—Enid Bennett in "The Mother Instinct"**

Louise Glaum in "A Strange Transgressor" and William Desmond in "Time Locks and Diamonds" are featured on the Triangle program for the week of July 8.

As Lola Montrose in "A Strange Transgressor," Miss Glaum gives a sympathetic delineation of a woman who has cared only for indolence and luxury until her maternal instinct causes her to make a great sacrifice for the life of her little son.

The star is supported by an exceptional cast of players, including J. Barney Sherry, May Giraci, Colin Chase and Dorcas Matthews. The extraordinary gowns worn by Miss Glaum and the magnificent settings required by the story lend aesthetic qualities to the vigorous drama.

In "Time Locks and Diamonds" William Desmond appears as "Silver Jim" Farrel, a gentleman whose robberies have annoyed the police from New York to Rome. In order to raise money for a former associate, "Silver Jim" calmly removes a famous diamond necklace from under the eyes of its owners. This is his last theft, however, for he is taken voluntary captive by a woman.

A new leading woman, Gloria Hope, makes her entrance to Triangle pictures as the sister of "Silver Jim." Others who have important roles are Robert McKim, Rowland Lee, Mildred Harris, George Beranger, Thomas Guise and Milton Ross.

Due to a change of schedule, "The Sawdust Ring," the widely-heralded circus play starring Bessie Love, will be released the week of July 15 instead of July 29. This will mark the first appearance of the girl star since "Cheerful Givers," and is said to be the most elaborate production in which she has ever been featured. Enid Bennett in "The Mother Instinct" will be the other attraction on the program. Margery Wilson, who has been promoted to stardom, will appear in support of Miss Bennett.

## "Deemster" in Foreign Market

India, Burma, Ceylon and Brazil figured in recent territorial sales on Hall Caine's "The Deemster." David P. Howells bought the rights to the first named three countries and the Pan American Trading Company the rights to Brazil.

Foreign territory on "The Deemster" seems to be going faster than anything else in the market. Practically every country that is open to a venture of this nature has been disposed of by W. E. Shallenberger, president of the Arrow Film Corp. and J. Frank Brockliss.

"Live in the atmosphere of the character to be played," has evidently become the motto of Jack Sherrill, the popular Frohman Amusement Corporation juvenile star. For the past three weeks, since the completion of his enacting of the leading juvenile role in the Author's Film Corporation production of Otto Hauerbach's sensational Broadway play, "The Silent Witness," young Sherrill has been hard at work under the tutelage of a prominent ex-lightweight champion of the padded ring, putting himself in shape for the lead which he will play in a coming Frohman super-produc-

## Advocates Short Films for Summer

One need be no prophet to bespeak success for the activities fostered by H. C. Allen, president of the Peter Pan Film Corporation, whose personality is reflected in the remarkably good work his concern is accomplishing.



*H. C. Allen, producing Motoy comedies.*

An invitation to express his opinion upon the industry in general and the "Motoy Comedies" in particular met with the breezy and willing response that might have been anticipated. He said:

All that has been accomplished in pictures dwarfs before the tremendous future that lies in proper film interpretation of the work of masters in thought and literature—not "high brow" stuff, which has only an academic appeal to the few, but the great big human appeal expressed in the "mental vernacular of the people."

The productions of George Beban, for instance, are delightful portrayals of life; there is nothing trashy about them and they represent a type of picture we want more of. Humanity, like individuals, is interested in itself; the very fact that one-half of the world does not know how the other half lives creates a lively interest in any accurate, artistic portrayal of life.

Motoy Comedies, for instance, are in harmony with the opinion I have expressed insomuch as they are perfectly wholesome, but on other grounds they have a wide-open appeal to all classes of people. Remember, the child is the father of the man and any man or woman who has lost interest in children or has lost contact with that delightful other world in which the child mind lives, is lost.

Motoy Comedies appeal to all right thinking people and draw desirable audiences; they have a universal appeal by virtue of their fascinating interest and the ingenuity of their production. It pays a compliment to an audience to assume that they have a lively interest in things that pertain to life. Only recently an experience in a well-known suburban theater proved this. At an afternoon show, fostered by the women of the community, the exhibitor, either through an error of judgment or atrocious taste, put on a reel that soon developed a dance hall scene with a bar-room and all its concomitants. Some of the ladies in the audience began at once to gather their chickens under their wings preparatory to an immediate departure. The picture was snapped off instantly and a Motoy Comedy was put on; the delight of the audience both adult and juvenile was audibly expressed in no unmistakable manner.

The success of Motoy Comedies lies in the fact that they get quite away from similarity to anything else in the motion picture field. The dolls are well selected; animation is carefully done and the pictures are not long enough to tire. They are crisp and refreshing.

And this is a matter that exhibitors should bear carefully in mind with the approach of the hot summer months. They will be well advised to go more into the open market and avoid booking long features at high prices. Good class stuff with a wide appeal and not long drawn out, will keep the theaters well filled in the hottest weather. Fans are too occupied with the problems of their own fatigue and inconvenience from the heat to add the complicated problems of certain feature films to their own troubles.

"Little Fairy Fix-It," a five-reel production starring Ella Hall, has just been completed at the Bluebird studios.



*Vitagraph's latest Aniti Stewart feature, "The Message of the Mouse," released July 9. It is a timely story of intrigue.*





# ANITA STEWART IN NEW PLAY

**Star Has Advantageous Role in "The Message of the Mouse," Vitagraph Patriotic Feature to be Released July 9**

On July 9, Greater Vitagraph will present Anita Stewart, the popular star, in a George Randolph Chester and Lillian Chester drama of timely interest called "The Message of the Mouse." In this story, which exposes the debased methods employed by unscrupulous international agents, Miss Stewart has one of the most advantageous roles of her conspicuously successful career. She plays the part of Wynn Winthrop, who is the incarnation of feminine patriotism, and whose love for country causes her to be precipitated into the seething midst of intriguers, and enmeshes her in their machinations.

The story tells of five foreign ambassadors, representing as many bankrupt European nations, who formulate a plan to divert fifty billions of capital from America for use in the rebuilding of their countries.

The conspirators' hopes lie in winning Henry Winthrop and his associates, representing billions of capital, from an American marine proposition to an international steamship trust, offering unprecedented concessions as bait. As a preliminary to their proposal, they seek to learn the plans of the American syndicate and in order to obtain this information, employ an unscrupulous intriguer, Hallam Varris, known only as "The Rose" to his subordinates in the spy system.

He contrives to be invited as a guest at a house party in the Winthrop home, using Marcia Elmore, a woman confederate, for his sponsor.

The last night of the house party, Varris has a Winthrop shipyard, near the Winthrop country place, blown up and under cover of the excitement obtains the plans sought.

The night of the explosion part of a message Varris has written to his woman confederate was picked up by a mouse and carried into the room of Wynn. It bore the sign of the rose and words that were to her meaningless. She tossed it into the fire.

With Winthrop's plans in their hands, Varris and the ambassadors proceed with their scheme and win over Winthrop and his associates. The Americans quietly begin withdrawing their capital from scores of institutions they control. Panic, labor riots and bank runs ensue. At this juncture Wynn pleads with her father as an American and a patriot to step in and check the disaster which he does.

That night the mouse appears again and it recalls to her the mysterious paper and the explosion. Connecting the two, she goes to the secret service and tells the chief of a suspicion that the explosion was connected with the economic disasters now under way. At his suggestion, she has another house party and invites everyone who attends the first. By watching Varrie and the woman, Marcia Elmore, she learns that they are the conspirators.

Included in Miss Stewart's supporting cast are such well known players as Julia Swayne Gordon, L. Rogers Lytton, Robert Gaillard and Franklyn Hanna.

## King Bee's Young Director

Directors, like poets, are born, not made. It is in the nature of things that Arvid Gillstrom, whose very successful King Bee Billy West comedies are the talk of the picture field just now, should go far. To comparative youth he adds energy and ambition as well as success. He has made fifty comedies of a remarkable type.



*Arvid E. Gillstrom, director of King Bee comedies.*

Mr. Gillstrom has chosen the technique of picture production as his life work and study. He labors hard, knows dramatic values in his stories, casts with great care, and directs so that everybody understands exactly what he wants of them.

"Gilly" is universally popular. He recently married the lovely young "queen," Ethel Burton. And in course of time he hopes to quit comedy for work with big dramatic twelve-reelers.

He will undoubtedly succeed in his ambition. To personally know this able and industrious young director is to feel sure that he will ultimately do some very unusual work.

## Scenes Filmed from Aeroplane

Edward Earle is doing some flying in making scenes for his first Vitagraph picture, "For France." Wesley Ruggles, who is directing the production with Mr. Earle and Betty Howe in the leading roles, has made arrangements to use a battleplane for many of the scenes in the picture.

In the first set of aerial pictures, Mr. Ruggles will act as his own cameraman, as the machine he has obtained will only carry a pilot and two passengers, being of the type now being used on the Ancre and other battlefields in Europe. He will have a regular licensed pilot to drive the machine, and Earle will act as a machine gun operator and scout. To get close-ups of Earle in action, he has had a special camera platform built on the machine, and in addition to posing Earle, he will operate the camera. Later, he plans to take battle scenes from the aeroplane as the machine flies over the armies fighting on the ground.

For the taking of exteriors for "Richard the Brazen," a forthcoming Greater Vitagraph Blue Ribbon feature, Julian Detmer, a millionaire textile manufacturer, turned over his magnificent estate, "Edgewood," at Tarrytown-on-Hudson. The Vitagraph Company, headed by Alice Joyce and Harry Morey, made numerous trips there and on each occasion they were the guests of Mr. and Mrs. Detmer.

---

"The House of Gloom" is the working title of a five-reel mystery photodrama being filmed at Universal City.

## Vitagraph Changes

Don Bartlett, formerly advertising manager for the Triangle Distributing Corporation, has joined the publicity department of Greater Vitagraph-V. L. S. E., taking the place of Gordon Lawrence who has been transferred to the sales promotion department of the organization.

Mr. Lawrence takes the place in the sales promotion department of Leon Bamberger, whose resignation took effect on June 23.

H. J. Bayley, manager of the Omaha Exchange for V. L. S. E., has been transferred to take charge of the Minneapolis branch taking the place made vacant through the resignation of W. K. Howard. Mr. Bayley started to work for V. L. S. E. as salesman at the Cleveland branch and worked his way to branch manager.

L. A. Getzler has been appointed manager of the Omaha branch, succeeding Mr. Bayley.

George Balsdon, Jr., manager of the St. Louis V. L. S. E. exchange has been transferred to New York as assistant manager of the New York exchange to assist his father. This change was made owing to the New York City conditions.

H. C. McLaughlin has been appointed manager of the Cincinnati V. L. S. E. exchange, succeeding S. W. Hatch.

---

## Criticisms Free to Exhibitors

Exhibitors who contemplate showing "The Deemster" with Derwent Hall Caine in the stellar role, will do well to write to the press department of the Arrow Film Corporation, 1204 Times Bldg., New York, for a copy of the giant sheet of criticisms on the big Hall Caine feature.

A remarkable assortment of favorable criticisms from metropolitan daily papers all over the country has been assembled and reproduced intact and is now ready for distribution among exhibitors. The sheet can be used around the theater and should be instrumental in creating a healthy demand for admissions. Write for it.

---

## "Submarine Eye" Succeeding

"The Submarine Eye" has met with considerable success in Canada, so much so that the bookings in Montreal and Toronto have been extended for an additional week in each city. There has been such a great demand for the picture that A. J. Small, manager of the Canadian circuit, bought the picture for Hamilton, and will exhibit it at the Grand Opera House in that city.

"The Submarine Eye" is enjoying the same popularity in Ohio, and the manager of the Grand Opera House, Columbus, has booked a second week. The Studebaker Theater, Chicago, has also extended its run.

Very little territory remains to be disposed of, and the Williamson Brothers are now devoting their attention to their next picture which will be released early in 1918.

---

"What Money Can't Buy," an adaptation of George Broadhurst's popular play of that name, starring Jack Pickford and Louise Huff, will be released by Paramount on July 16.

## "The Slacker," Production De Luxe

"The Slacker," Metro's great seven-reel patriotic photodrama written and directed by William Christy Cabanne, will be issued soon as a special production de luxe. Emily Stevens is the star of this feature, and her artistry has combined with the directing genius of Cabanne to produce a masterpiece. "The Slacker" has a powerful story, of special appeal to Americans at this time, dealing with conditions as they are today and as they must be faced. In "The Slacker" Margaret Christy, Emily Stevens, helps her husband to solve his own problem, as wives throughout America will help their busbands and friends to solve theirs. "The Slacker" is a play that will build patriots.

In addition to a story of force and interest, the production reviews the great events of the nation's history, making a panorama of brave deeds. George Washington, Nathan Hale, Paul Revere, Grant, Lincoln, Francis Scott Key and other patriots are pictured, in the most vital moments of their careers. All the allied nations engaged in the present conflict are also represented in patriotic array.

However, the central thought, is the most important thing in "The Slacker" and is powerfully driven home in the story of Robert Wallace, played by Walter Miller, who marries in order to escape military duty. The examples of his younger brother and his best friend, who enlist respectively in the army and the navy, fail to move him. But his wife, daughter of a long line of patriots, arouses his sense of honor, and accomplishes the regeneration that makes a man of him. Reverently he kisses the flag for which he has sworn to give his life.

As Margaret Christy, Miss Stevens has the opportunity of her distinguished career. Walter Miller as "the slacker," Leo Delaney as the friend, Eugene Borden as the sailor-lad, Millicent Fisher as a society girl working for the Red Cross, are among those from whom fine pieces of characterization may be expected.



*Various glimpses of "The Slacker," Metro's coming production featuring Emily Stevens. The figures represent the countries at war, and everybody knows "The Spirit of '76," represented in the circle.*





## New General Exchanges

As a result of the expansion inaugurated by General Manager Harold Bolster in the General Film Company's volume of product, the order has gone out for the opening of three exchanges in as many different cities not now used as distributing centers.

The three new exchanges will be announced soon. It was found necessary to provide them to relieve other exchanges of pressure of business arising out of the larger product being handled.

General Sales Manager S. R. Kent is at present engaged in organizing the staffs of the new exchanges and arranging quarters.

## "Sudden Jim" Not Special

Since the announcement that Triangle was to produce "Sudden Jim," the *Saturday Evening Post* story by Charles Buddington Kelland, now one of the best sellers among novels, many inquiries have been made by exhibitors and fans as to when it will be released and whether or not it will be on the regular program. The date of release has been set for July 22. Although the picture may exceed the standard five-reel length, it will be a program feature.

This play promises to be the biggest box office attraction of the year. Millions read the story when it appeared in the *Post* and millions more have read it since it appeared in novel form.

Furthermore, it will present Charles Ray in a totally different role than those which he has formerly played. Despite the fact that Ray has played weaklings and "clodhoppers" almost exclusively he stands today among the four or five most popular male stars of the screen. In "Sudden Jim" he will have the opportunity to project his own personality without handicap. He is to be a red-blooded, fighting American, described in the story as "a cub altruist" and "hell on wheels."

## Junk Paper Harms Business

"What's the paper like?" is one of the first questions the up-to-date state rights buyer asks of the man who wants him to take his pictures. Let us suppose it to be a $100,000 feature with a Broadway star. "What's the paper like?" Or a comedy. The same question. The state rights buyer knows that the measure of the impression made by the paper on an exhibitor is the measure of the picture's pulling power, or at any rate largely so. It is chiefly the paper which gets an audience together for the first time.

Does the exhibitor attach the same absolute and relative importance to the paper as the state rights buyer? Most people off-hand would say that he does, but Nat H. Spitzer, vice-president and general manager of the King Bee Films Corporation, is of a contrary opinion.

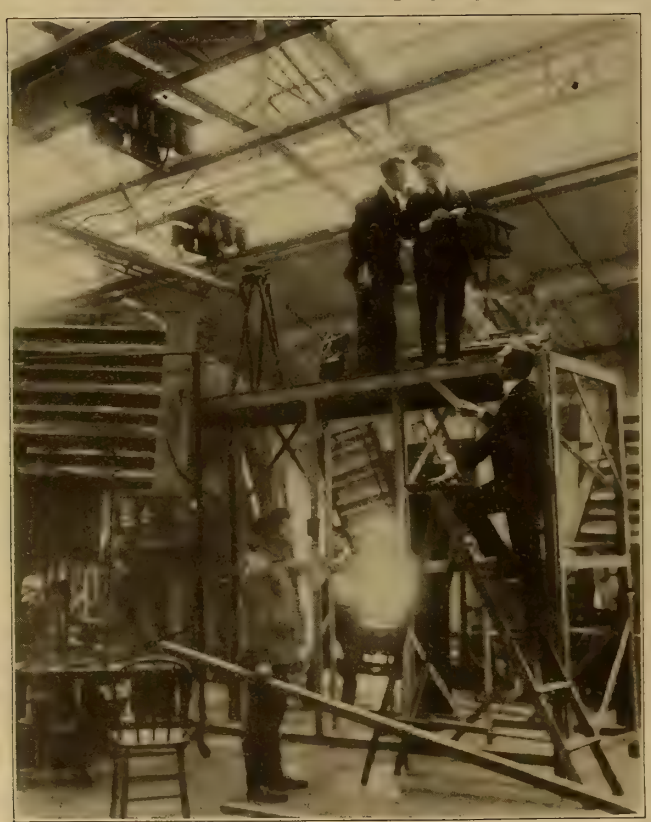
"The exhibitor," said Mr. Spitzer when questioned on this subject recently, "only too frequently allows himself to be misled in this important matter. He slurs over the question of the paper. He does not put out fresh, bright paper with every picture he books."

"But is that practicable?" Mr. Spitzer was asked.

"Undoubtedly. Mounted paper, for that is where the trouble originates, is not essential; it is not even advisable! It gets dirtier and dirtier with each booking. Dirty paper prejudices a picture because it repels the public. Mounted paper is a great convenience if it is kept clean and shown clean. But it rarely is, except on first runs."

## "Lookout Tower" in Studio

A "lookout tower" is used at the Metro-Rolfe studios to enable the director to see every square inch of floor space. Director Carewe's orders are issued by megaphone from this height, from which he calls directions to the 150 actors and actresses playing in the scenes.



*"Lookout tower" used in Metro-Rolfe studio.*

The "tower" is a vantage point not only for the director but for the photographer as well. The cameraman is able to get views of the entire distance of 125 feet of space visible in an important scene such as an elaborate ball in progress, the great ballroom filled with dancers, the reception room beyond, and a balcony at the further end, giving a view of the whole.

## Art Dramas Ahead of Schedule

With productions completed over a month in advance of their release dates, and with others for summer issuance in work, the four studios contributing to Art Dramas program are keeping hard at work at intensive methods of picture making.

At the Apollo studio "When You and I Were Young" is practically completed, although it is not due for release until the middle of July. This week work will be begun on the next Apollo, which has as a working title "Behind the Mask," and which is dated for release the last week of August.

At the Van Dyke studio "Miss Deception," from the story by Joseph Franklin Poland, is being put into shape by Eugene Nowland, who was recently engaged to direct Jean Sothern in this picture In this Miss Sothern has a role of a new sort, which she is handling admirably, according to advance information.

Two pictures are in work at the Erbograph studio. These are "The Road Between," which is being made by Joseph Levering with Marian Swayne in the leading role, and "The Millstone," from the story by Albert Payson Terhune, which Ben M. Goetz is directing. The first of these is nearly finished, while the latter has just been started.

The U. S. Amusement studios are occupied principally with the production of "The Peddler," with Joe Welch in the title role.

## "Jack and the Beanstalk"

"Jack and the Beanstalk," the first of the Fox Kiddie Features, will be revealed in all its enchantment at a big Broadway theater within a short time.

The ten reels of "Jack and the Beanstalk" in its completed form represent the result of cutting and assembling from miles of celluloid. Inclusive of the months spent in the erection of the massive settings, and the time devoted to preparation of the long 'script and the casting of several hundred children for various parts in the magnificent pictorial fantasy, it is estimated that practically one year was needed for the film.

The two principals in the cast are a little boy and a little girl who, having heard the tale of the ferocious giant and his depredations, decide to seek the enchanted forest which contains the towering beanstalk.

They slip away from home and go into the woods. Weariness overcomes them and the vision which arises follows the traditional lines.

The tiny city of the villagers is a thing of marvelous ingenuity. One of the picture's features is the town's destruction by the giant.

Patriotic outbursts will probably lift the roofs from many a motion picture theater during the next few weeks when Gaumont's Mutual Weekly No. 130 is shown. This reel of news pictures has views of the first Americans to leave Paris for the front under the stars and stripes.

# LASKY SCHEDULE PRETENTIOUS

**Thirteen Stars in Twenty-seven Photoplays to Be Completed by September—"Star Series" Selective Booking Schedule Announced**

With the departure for California of Jesse L. Lasky, in charge of production of Famous Players-Lasky pictures, announcement is made of the photoplays in course of making or completed to be released through Paramount during the late summer and early autumn months under its new "star series" selective booking plan.

Thirteen of the foremost and most popular stars on the screen will appear in film versions of the writings of many of the greatest authors and playwrights of the past and present.

The plays of Sir Arthur Wing Pinero are recognized as being among the highest contributions to the drama made by any Englishman of the present century. The Pinero play which has been selected by Famous Players-Lasky is his great comedy, "The Amazons," in which Marguerite Clark is to star in the role of Lady Thomasine.

A Mark Twain production of perhaps his greatest and most popular story, "Tom Sawyer," will be made with an all-star boy cast headed by that already popular pair, Jack Pickford and Louise Huff.

W. Somerset Maugham, the distinguished English dramatist whose plays have been successfully received both here and abroad, was recently engaged by Famous Players-Lasky to prepare photoplays especially for its stars. The first of Mr. Maugham's photodramatic contributions will be an adaptation of his own popular play, "The Land of Promise," in which Billie Burke will star. Miss Burke won a distinguished personal success in the stage version of the play a few years ago.

George Broadhurst's popular success, "What Money Can't Buy," has already been adapted by Famous Players-Lasky with Jack Pickford and Louise Huff as leads. Madame Petrova will star in an adaptation of "The Law of the Land."

The "Sub-Deb" series current in the *Saturday Evening Post,* and written by Mary Roberts Rinehart, are being adapted with Marguerite Clark in the role of the adorable Bab. There will be several of these "Sub-Deb" stories, the first of which will be known as "Bab's Burglar."

Wallace Irwin has been induced to convert "Hashimura Togo" to the screen and Sessue Hayakawa, the well-known Japanese actor, has been appropriately assigned to the stellar role.

Owen Johnson's "Tennessee Shad" and "The Varmint" are being adapted for the screen, with Jack Pickford and Louise Huff in the stellar roles.

For Billie Burke, Famous Players-Lasky has chosen Gelett Burgess' story, "The Mysterious Miss Terry," a remarkable tale of adventure which will mark Miss Burke's first appearance in Paramount Pictures, this to be followed by "The Land of Promise," already mentioned, and a third production, the name of which has not yet been decided upon. It is also worthy of note that Gelett Burgess in collaboration with Carolyn Wells, has written a story in which Julian Eltinge, famous feminine impersonator, will make his photoplay debut. It is called "Mrs. Raffles' Career," and is a story of the adventures of a near-society woman and a near-burglaress.

George Middleton, who has contributed a number of original stories and notable adaptations of stage plays to Paramount pictures, will be represented by an adaptation of "A Wife's Strategy," which will star Pauline Frederick. Miss Frederick will also be featured in "The Show Down," which was written for her by Hector Turnbull.

Beulah Marie Dix's contribution to the screen will be "The Ghost House," starring Jack Pickford and Louise Huff.

Charles Kenyon, another notable figure in the world of letters, is the author of "Mexicali Mae," a story of the Mexican border, in which Fannie Ward will star. Miss Ward will also be featured in "The Sunset Trail," by Alice McIver, and in "The Lure of Crooning Waters," by Marion Hill.

Wallace Reid is to star in "The Thing We Love," which was especially written for him by H. B. and M. G. Daniel. George Beban has already completed "Lost in Transit," a unique conception, which presents him in an entirely new light. Vivian Martin is to star in "Little Miss Optimist" and in "The Dogie." Miss Martin will also appear in "Molly Shawn," a delightful Irish characterization.

Madame Petrova during this period will play in "The Lotus Lady," written by herself. "Exile" will be another Petrova picture.

The four studios of the Famous Players-Lasky Corporation are all being utilized to their fullest capacity in preparing these productions for release. Many of them are already completed. In the production of these photoplays, the same skillful and talented artists who have contributed so many notable productions to Paramount will be in individual charge, with Cecil B. De Mille supervising the activities of the west coast, and Albert Kaufman serving in like capacity in the east.



*We have heard exhibitors remark that actors sometimes make monkeys of themselves. Here's a monkey who made an actor out of himself. Joe was captured by a Universal contract—or by the Universal girls.*

"The Brand of Satan" is the current World-Picture Brady-Made, in which Montague Love is the star player. The story is laid in Paris, partly in surroundings of luxury and partly in the underground dives which are the resort of criminals of the most degraded kind. The principal personage has inherited a criminal taint from his father, an escaped murderer, and this supplies the singularly strong psychological interest of the drama.

# FILM CONTAINERS

## National Association Members Consider Specifications for Film Shipments Proposed by the Bureau of Explosives—Proposed Changes

The Transportation Committee of the National Association of the Motion Picture Industry has held an important meeting at the headquarters in the Times building for the purpose of considering the specifications which have been proposed for film containers by the Bureau of Explosives.

William L. Sherrill, president, Frohman Amusement Corporation, presided as chairman, the following companies being represented: Paramount Pictures Corporation, Allan Rock; Metro Pictures Corporation, W. E. Atkinson; Goldwyn Pictures, R. E. Blaisdell; Artcraft Pictures, H. S. Clark; Vitagraph-V. L. S. E., A. I. Segal; Pathe Exchange, A. E. Rousseau; E. I. S. Dixon, Boardman; World Film Corp., G. J. Shaefer; William L. Sherry Feature Film Co., J. C. Clark.

Walter S. Topping, assistant chief inspector of the Bureau of Explosives, explained the purpose of the specifications and several new types of film shipping cases which in many respects are approved by the Bureau of Explosives, were inspected by the representatives present.

A committee consisting of Allan Rock, of Paramount; H. S. Clark, Artcraft, and A. I. Segal, V. L. S. E., was appointed to submit various types of metal fasteners to be attached to the film cases so as to conform to the proposed regulations, as Inspector Topping stated that it was only a question of time when the use of the web or leather straps which are now used on film cases would be discontinued.

It was estimated that there are about fifty thousand of the square type of film cases now in use by the various branches of the industry, and it is the desire of the committee to devise plans for continuing the use of these cases by conforming to the new specifications, thereby saving the distributing companies and exchanges many thousands of dollars during the year.

A draft of the proposed new specifications for film cases as submitted follows:

PROPOSED AMENDED PARAGRAPH 43

SPECIFICATION FOR MOTION PICTURE FILM CONTAINERS

43. (a) Motion picture films must be packed in inside metal or fiber containers complying with Specification No. 32, and with not more than 1 reel (1,000 feet or less) in each inside container. These inside containers must be packed in strong and tight outside wooden boxes, or in sparkproof metal boxes complying with Specification No. 32.

SHIPPING CONTAINER SPECIFICATION NO. 32

(See Paragraph 43)

Effective ..... 1917

1. Inside containers used for the shipment of motion picture films, positives or negatives, must comply with the following specifications:

METAL CANS

2. Metal containers must be made of metal not lighter than 30 gauge, U. S. Standard (.0125 inch thick).

FIBER CANS

3. Fiber inside containers must be made of strong and tough vegetable fiber so interwoven as to afford strength and resiliency, and must be not less than 1/16th inch thick. The containers must be so treated as to make them heat-resisting and moisture proof.

COVERS

4. The covers must fit tightly with a lap of not less than ¾ inch, and if necessary to insure tightness, an adhesive strip of tough paper or other suitable material must be used.

OUTSIDE WOODEN BOXES OR CASES

5. Boxes must be made of good, sound, white pine, or any wood of equal or superior strength, dry and well seasoned and without loose knots, or knots liable to get loose in any part. Boxes must be of sufficient strength to carry contents without rupture from shocks incident to ordinary transportation.

OUTSIDE METAL BOXES, CANS, ETC.

6. Metal boxes, cases or cans must be made of sheet iron not less than .02 inch thick, and must be lined throughout with hard fiber board at least one-eighth inch thick, or with some other equivalent insulating material, approved for this purpose by the Bureau of Explosives.

COVERS

7. Covers may be permanently attached to metal boxes, cases or cans by not less than two hinges, or they may be slip covers, closely fitting. The covers must be lined with insulating material of the same character and thickness as required for the body of the container.

Hinge covers must fit tightly against the shoulder of, and lap over the body, or fit tightly inside the body, not less than seven-eighths inch on all sides. A strong metal clasp must fit over staple or eye bolt, and must be provided with a permanent, non-detachable catch to engage in staple or eye bolt.

Telescope or slip covers must fit tightly against the shoulder of, and must lap over or inside the body not less than one and one-half inches. A strong metal strap, permanently secured at one side of the box, must pass over the top of cover, and engage over a staple or eye bolt on the opposite side of box, to which it must be secured by a permanent non-detachable catch. This strap must securely hold the cover in its proper position, so that the sides lap their full depth over or inside the box proper. Leather or web straps will not be permitted.

MARKING

8. Each inside metal or fiber can, and each outside container must be marked to show compliance with this specification. Boxes must be plainly marked with the words "Complies with I. C. C. Spec'n No. 32," or, if desired, this marking may be indicated by a symbol consisting of a rectangle as follows:

I. C. C.-32

The letters and figures in this symbol must be at least one-half-inch high.

This symbol shall be understood to certify that the package complies with all the requirements of this specification.

When offered for shipment the package must also bear such other description as may be required by the I. C. C. Regulations for the particular article contained therein.

## Costly Settings in "Masked Heart"

A mysterious woman with a grey mask entirely concealing her features and a wealthy young man who, becoming bored by his easy victories over women, starts out to find an elusive woman whom he can pursue, are the principal characters in "The Masked Heart," the American-Mutual production starring William Russell, which will be released on July 2. The masked woman proves to be a married woman with a delight in flirtations and many complications result which arouse even the blase society man.

There are two magnificent sets in the production, one an immense ball room in which hundreds of dancers in masquerade costumes make a gay scene and divide their time between dancing and merry battles in which confetti and serpentines form the ammunition. Surrounding the dancing floor are boxes filled with beautifully gowned women watching the revelers.

The other unusual scene is a large dinner party where the guests are entertained by a dancing nymph. The center of the table is arranged as a glass stage illuminated from beneath by electric lights, and it is upon this stage that the dancer performs.

Helen Gibson, famous screen daredevil, is working in her second production at Universal City under the direction of J. D. Davis. This picture is being filmed under the working title of "Under False Pretenses."

# O. HENRY SERIES INCREASED

**Unexampled Bookings Cause Four Additions to Be Made to Series—Rival Five-Reel Features for Drawing Power**

Owing to the success of the O. Henry two-reel pictures, General Film announces the original series of sixteen has been increased to twenty. Instead of booking only the sixteen subjects of these Broadway Star Features first contracted for, exhibitors all over the country will have four more available before the two-reel series is complete.

The first ten of the series has been distributed, and General Film has begun on the second ten. This second lot will include these titles: "No Story," "The Love Philtre of Ikey Schoenstein," "A Departmental Case," "Strictly Business," "Specks of Garnered Fruit," "Discounters of Money," "The Coming Out of Maggie," "The Venturers," "The Best Seller" and "The Lonesome Road."

General Sales Manager S. R. Kent has comprehensive reports on the bookings of the O. Henry series which show that in the San Francisco district a seating capacity of 20,000 was booked for the first runs in a few weeks. It included such houses as the fine new Rialto of 2,000 capacity in San Francisco, the Valencia of the same city, 1,000; the Franklin in Oakland, 1,000; the Strand in Fresno, 1,000, and 32 others.

In Los Angeles the Alhambra was the center of sensational press notices for the merit of these two-reelers. Among other big theaters in this district using the O. Henrys is the Columbia of Phoenix, Arizona and the Cabrillo of San Diego, California. The earlier bookings in the Dallas, Texas, district included the Crystal of that city and the Wigwam of San Antonio, and dozens of the best houses throughout that country.

Similar cordiality was displayed in the Kansas City and Denver district.

The Chicago district seating capacity represented 50,000 in the first few weeks of bookings and was led in size by the Logan Square, Cosmopolitan, Crawford, Bryn Mawr, Harvard, Douglas and Chicago Avenue Theaters. St. Louis had the Pageant, Mozart, Olympia, Marquette and many others from the beginning.

The J. H. Kunsky houses in Detroit liked these tabloid features so much that some of them were run two weeks instead of one week, and some of the out-of-town houses ran them a week instead of three days.

This territory, like most of the others, is booked heavily in the principal theaters, and several weeks ago had reached 39 contracts.

In Buffalo, the Palace, 1,200; the Olympic, 1,400; the Victoria, 1,600; the Regent, 1,200, and Morgan, Auburn, New York; Regent, Rochester, 1,600; Strand, Syracuse, 1,800; Columbia, Erie, Pennsylvania; Lumberg, Niagara Falls, New York, and Grand, Bradford, Pennsylvania, 1,000, were some of the notable hosts to O. Henry. The Wilkes-Barre district boasted at the outset 9,500 seating capacity.

Philadelphia had O. Henry in the Stanley V. Mastbaum houses, including the Stanley, 1,800; the Palace, 1,000; and at Atlantic City the Colonial, 1,500. There were also the Liberty, 1,000; the Lafayette, 1,000, the Germantown, 1,000; the Model, 1,000, and the Frankford, 1,500. The Philadelphia district bookings in the first month totaled 40,000 seating capacity, and like all the others increased as the popularity of the O. Henry pictures made itself felt.

In the New York district the Majestic, 1,800; Proctor's Twenty-eighth Street, 1,500; Strand on Broadway 3,000 and in Brooklyn Alhambra 1,200; Duffield, 1,200; Rialto 1,200, Summer, 1,200, are a few of the representative theaters showing the O. Henry pictures.

## Prosperity Now Due

That the state rights market is reflecting the beginning of a tremendous business boom is the opinion of Frank Hall, who is rapidly closing contracts with buyers of territorial rights for the special Edgar Lewis production, "The Bar Sinister," and the A. H. Jacobs Photoplays, Inc. Jane Grey feature, "Her Fighting Chance." Mr. Hall says:

When the country decided upon conscription sudden check was noticed in the closing of contracts for territory. A spirit of indecision seemed to be prevalent for a few days but it was really remarkable how quickly business settled back into its usual channels and buyers became even more active than before the slump. Judging from the live interest now being shown in the disposition of territory for "The Bar Sinister" and "Her Fighting Chance," the independent exchanges of the country are equipped to take care of a large number of new state right pictures and are preparing for a strenuous mid-summer drive for business. While pictures with a special advertising angle seem to appeal to buyers most strongly, producers making all high class features should have little trouble selling them at a fair profit.

I share the belief of many of our leading financial experts that this country is entering upon an era of unprecedented prosperity and since the show business is one of the first to profit by good times, it is natural that motion picture men should be preparing for a rich harvest about to be reaped.

With everybody working and tremendous sums of money in circulation it is a foregone conclusion that the capacity of our theaters will be inadequate to hold the crowds seeking relaxation and amusement. Exchanges will quickly profit by the prosperity of the theaters and the large demand for good pictures will keep the state rights buyers continually on the alert for new ones.

With this condition in mind many successful exchange men are preparing for a marked increase in business and are therefore showing an interest in state right offering which is exceptional for this season of the year.



*Gail Kane in a couple of scenes with her leading man, Douglass McLane. The team is now busy in Mutual productions at the American studios. They still claim photoplaying is work.*

## "Peacock Woman" of Triangle

Those who have watched the career of Louise Glaum, famous as "the peacock woman" of Triangle pictures, are amazed at the development in her art. From



*Louise Glaum, Triangle's "Peacock Woman."*

an ingenue of an obscure stock company she has developed into one of the leading emotional actresses of the screen.

"Why Girls Leave Home" was the first play in which she appeared. Then she went into a Chicago stock company. Even at that time people prophesied a future for the girl with the curious personality, the flurry of short curled hair, and the alluring, elfish smile. But none dreamed she would attain success in "vampire" roles.

When she entered pictures it was to continue playing the sweet girl parts in wild western comedies. She was ambitious, never satisfied with such characterizations. Finally she convinced her directors that she could play sirens. Her success in "The Wolf Woman" was instant. She was hailed by some critics as "the vampire supreme."

Still she was not satisfied. She wanted to play parts with a meaning, to appeal to the emotions and sympathies of the public. Her opportunity came with "Sweetheart of the Doomed." Her delineation was little short of a triumph in emotional acting. This was followed by another sympathetic part, that of "Nan" in "Love or Justice." Now Triangle will present her in the title role of "A Strange Transgressor," pictured by J. G. Hawks from the story by John Lynch, one that will fully test her power.

She is to symbolize motherhood, proving that maternal affection is the most influential passion of the world, so great that it dominates even the most selfish and debased woman.

## Deemster Selling

Several big deals involving foreign and domestic rights to Hall Caine's "The Deemster," starring Derwent Hall Caine, were closed during the past week by W. E. Shallenberger, president of the Arrow Film Corporation.

Harris P. Wolfberg, representing a coterie of midwest capitalists, bought the rights to Ohio, West Virginia and Western Pennsylvania.

The Apex Films, Ltd., of London, through its New York representative, Mr. J. Simonds, purchased the South African rights.

## No Padding for King Bee

Exhibitors who complain that many of the features that are offered to them contain a great deal of padding and comparatively little action, exempt the King Bee comedies which are achieving such astonishing popularity just now, from the criticism. If even these Billy West comedies did not excite the most extravagant hilarity they would "hold" simply because they are packed with action—action which springs as it were from the thread of the story.

"The reason for this is simple," said Louis Burstein, the president and general manager of the King Bee Film Corporation. "Our two-reelers are cut down from several thousand feet of developed negative. We are not needlessly extravagant; but we don't stint raw stock.

"And then you will notice that King Bee comedies have very few sub-titles, and those that are employed are short and to the point. It is my aim in supervising these pictures to assure that every foot of the action will be understood in every part of the world, no matter where the pictures are shown."

## Vitagraph Summer Releases

V. L. S. E., the distributing organization for Greater Vitagraph productions, has completed its Summer release schedule, including four big features for the month of August, and already is getting its Fall program under way. The Vitagraph-V. L. S. E. list for July includes five Blue Ribbon features, in which five sets of stars will be presented, and is made up as follows:

July 2—"Caste," featuring Peggy Hyland and Sir John Hare, the famous English character actor.

July 9—"The Message of the Mouse," a play by George Randolph Chester and Lillian Chester, featuring Anita Stewart.

July 16—"The Stolen Treaty," featuring Earle Williams and Corinne Griffith.

July 23—"Richard the Brazen," featuring Alice Joyce and Harry Morey.

July 30—"By Right of Possession," featuring Antonio Moreno and Mary Anderson.

The August schedule is as follows:—

August 6—"The Second Mrs. Tanqueray," with Sir George Alexander and Hilda Moore, both celebrated English artists.

August 13—"Mary Jane's Pa," featuring Marc MacDermott and Mildred Manning.

August 20—"Transgression," featuring Earle Williams.

August 27—"The Divorcee," featuring Mary Anderson.

These features already have been completed and Greater Vitagraph is working overtime at both its Brooklyn and Hollywood plants on its Autumn and Winter product. In addition to its regular weekly Blue Ribbon feature of five reels, the company will release in the early Fall a super-picture, "Who Goes There?," by Robert W. Chambers.

## Screencraft Titles

The American Bioscope Corporation's slogan of "Don't Break Your Program with Slides," seems to have hit home handsomely. The sub-caption of "Good bye, boys, I'm through, sang the slide as he died," seems to have also stirred hundreds of exhibitors to action. J. E. Willis, president and general manager of the American Bioscope Corporation plant in Chicago reports having been forced to add three artists to the staff, building announcement trailers and special stage-sets for Screencraft titles.

# *The Exhibitor and The Story*

## THEATER MEN AND PRODUCERS SHOULD CO-OPERATE CLOSELY

By MILDRED CONSIDINE.

*(Editor's Note: The following article is one of a series by Miss Considine which will appear in MOTOGRAPHY. These articles will deal with the vital story question from the angles of most interest and value to the exhibitor and producer. Miss Considine is an experienced scenario writer and is thoroughly familiar with every phase of the field.)*

MORE about the story and the exhibitor, and then some more, for it is an endless tale. It embraces a question that is now a mere suggestion, but which will, in the very near future assume gigantic proportions, and make its presence felt in every branch of the business.

### *"Stories More Important Than Stars"*

J. A. Berst, vice-president and general manager of the Pathe Exchange, Inc., says:

"Stories are more important than stars, directors and details of production in the success of moving pictures. The motion picture, as has been said frequently, is the literature of the screen. Therefore, we can compare a picture to a novel, and the public would certainly rather read a good novel with poor illustrations than a poor novel with fine illustrations."

There must be some tangible solution to the problem that every producer has faced in the manufacture and production of pictures which have cost him thousands of dollars to make, and after an initial showing are thrust back on his hands also valueless. It would seem as if the exhibitor should play a much more important part in the distributing of pictures than he has done heretofore.

Abolishing a regular program is one means toward a better arrangement. An exhibitor should be allowed an unhampered choice in his selection of pictures, for surely he knows the audiences of his particular house much better than the producer does.

In the next place, the greatest menace to producers and exhibitors is the waste that covers every angle of the picture game, waste of time, money and good material.

### *Pictures Should Hold Screen for Longer Runs*

When producers realize that it is absolutely necessary for them to reduce in quantity their productions and place the balance to the credit of quality, then a great problem will be solved. If a production is worth thousands of dollars in production, weeks of valuable time of the artists employed, the brains of numerous business men through whose hands it passes in its various stages, then it is surely worth the attention of a community for *more than one night* in a theater. It is folly, pure and simple, to rush a picture in and out of a theater when people have had barely time enough to realize that it is there. The picture of the future will probably play three nights at the smaller theaters and one week at the larger ones. There is no way out of this bigger and better arrangement.

### *It's Up to Exhibitor*

When the exhibitor takes a more active part than he has previously done and insists that every picture that comes out of a producer's hands be made strong enough to hold the attention of a community for at least three nights, then, and then only, will the producer awaken to his shortcomings and do his share toward catering to the wants of the exhibitor, because the exhibitor holds the fate of the producer in his hands.

Let the exhibitor raise his prices. It must be done sooner or later, and it may mean that business will fall off for a short time, but the ultimate gain will more than cover any losses and establish his business on a firmer, and more profitable basis.

And it will mean the survival of the fittest! Fair, isn't it?

Back of all this looms the importance of the story! Every picture that comes out of a producer's hands should be based on a foundation as firm and reliable as the rock of Gibraltar, and without a good story this cannot be done!

Thomas H. Ince, who in my mind is one of the greatest benefactors to the picture public, inasmuch as he has given us not one or two notable productions but a myriad of fine pictures, should be a shining light to every other producer in the country. I believe Mr. Ince has gone farther in solving the great problem that is facing the industry today than most of his fellow producers.

### *Thomas H. Ince Talks*

I asked Mr. Ince what he thought of the idea of allowing an exhibitor the right to see a brief synopsis of pictures before they are produced.

"I am not sure whether I get your meaning correctly, or not," Mr. Ince said, "but if you mean that an exhibitor should be fully advised as to the nature of a picture that he has contracted to show, I agree with you most emphatically. However, if you imply that the producer should, while a picture is being made tell the exhibitor what is being done, I can only say that it is impossible. The scripts are subject to innumerable changes, some are even abandoned and put aside. A picture has no existence until it issues from the studio in its perfected form and is ready for release.

"I could not give an exhibitor an idea of a picture before it was produced any more than I could furnish him with a photograph of a baby before it was born. What producers do strive to do is to furnish the exhibitor with a brief synopsis of the completed story as soon as possible. This we do at a great expense. The exhibitor is fully advised as to the nature of the story, whether comedy or tragedy, and how it can be placed before his patrons to the best advantage. As to the importance of the story, I think that there can be no difference of opinion between the producer and the exhibitor."

### *Advise Producer of Patron Demand*

This coming from a man of Mr. Ince's knowledge of the film business, should awaken the exhibitor to the fact that there is one very important step to be taken before the producer allows himself to become imbued with even the embryo of an idea. The exhibitor must prepare himself to assume the leadership, for it is he who must dictate to the producer, and he is only capable of

doing this when he thoroughly familiarizes himself with the wants of his patrons from every angle.

When the exhibitor is in a position to make the producer understand just what his audiences want, and the producer makes only such pictures, then and only then, will there be no question of dissatisfaction before, during or after production. The exhibitor will feel certain that the producer is working along the lines suggested by himself, and in this way, the producer will also be fortified. If he does otherwise, he will have to assume the losses incurred.

At the Triangle banquet in Chicago a short while ago, tendered to Wm. S. Hart, a speaker paid that actor a very flattering compliment. He dwelt upon the purity of Mr. Hart's characterizations, meaning not, as he explained, the *moral* fabric of them, but his strict adherence to *type*, a type that modernism has almost swallowed up in the maelstrom of progression, and which we can only get through the medium of an artist like Mr. Hart, a man who is serious and sincere, and insistant upon lending his genius only when he is sure that his efforts are expended in the right direction.

Mr. Exhibitor, it's up to you to demand the same kind of real stuff from the producers!

### *Actor and Director Talks*

Hobart Henley, actor and director, told me that he had arrived at the conclusion that the sun had set upon the star's unquestioned rule.

"The people want sane stories of real life, built upon incidents and types, not around some star's ability," Mr. Henley said. "And in the future, I shall produce only pictures of this kind, pictures with real incidents scattered through them, gripping because they portray life as we all know it, and might have happened to any one of us, not pictures full of incomprehensible circumstances that have no mission other than to carry the threads of the story along to a smashing climax or punch which has mistakenly appropriated far more importance heretofore than it is entitled to have."

Mr. Exhibitor, why not write your favorite producer and let him know that you and your patrons *want the best possible stories* that can be had?

## Universal Films Pershing in France

That the Universal Film Company's news-film camera man is keeping well abreast of the times, even a considerable distance in advance, is attested by the quick arrival in this country of a reel fresh from France containing an interesting list of the receptions and honors bestowed upon the American "man of the hour," General Pershing, on his arrival in that country. The pictures were rushed to America by a special courier, arriving here nearly a whole week in advance of those of any other company. Immediately on arrival a print was sent to the Capital for the benefit of President Wilson and other prints were rushed out to circulation depots all over the country. The film contains only that which is of the biggest interest at the present time. Among the different public welcomes that the American party received are shown the big reception in Boulogne at the hands of the Honor Guard of French Veterans and that at Paris where the people thronged so eagerly to get a glimpse of "the American" that the gendarmes had to use force. Here Pershing spoke from a balcony. The subtitles throughout are shaped for the purpose of engendering patriotism in this country, those at the last of the reel being particularly inciting to enlistment. Among the remarkable things about this Universal animated special are the many excellent poses of Pershing, some of them taken quite close. It is said that before the advent of this film no movie camera had caught a full view close-up of the distinguished American soldier.

## New O. Henry Play

All the subtle humor of which O. Henry could boast is centered in the latest of his stories to be released through General Film in its series of 20 two-reel Broadway Star Features by this noted author. In "Strictly Business" the platonic relations of a pair of vaudeville artists, who travel together in a successful sketch, but who appear off stage on purely formal terms, is made the background for a great dramatic climax, followed by the inimitable comedy anti-climax which O. Henry uses with such galvanic effect in his short stories.

Alice Rodier, who plays the girl in "No Story," another recent O. Henry success, is seen as the vaudeville actress. J. Frank Clendon reappears in this Broadway Star Feature after his former good work in "The Marionettes, "Friends in San Rosario," etc.

## Magnates See Goldwyn Circus

T. L. Tally of the West and Marcus Loew of the East met at the Goldwyn studios in Fort Lee, New Jersey, last week and were photographed with Samuel Goldfish, president of the Goldwyn Pictures Corporation and Alfred Weiss, vice-president of the Goldwyn Distributing Corporation, out "on the lot" where a pretentious circus spectacle which is featuring Mae Marsh's third play was being photographed.

The two motion picture magnates were among the hundreds of notables of the stage, screen and society who have journeyed across the Hudson river during the past week to see the biggest picture of the current season in the making. Tally owns and conducts a palatial motion picture house in Los Angeles while Marcus Loew controls so many theaters in New York City that no one ever had enough spare time to count them.



*Omitting the great, great, great grandson of Julius Caesar and the two upholstered camels the first four figures, right to left, are: T. L. Tally of Los Angeles, Samuel Goldfish, Marcus Loew and Alfred Weiss. The occasion was the filming of a big Goldwyn scene at Fort Lee, N. J.*

# What Theater Men Are Doing

## AN OPEN FORUM FOR EXHIBITORS

*This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum,* MOTOGRAPHY, *Chicago.*

### *Royal Theater Fares Royally*

ALTHOUGH there are several other theaters in Bellevue, Ohio, Harry L. Moller, owner of the Royal Theater, declares that he really has no serious apposition there because the others don't believe in "live wire" advertising.

As a sample of what he means by live wire advertising Mr. Moller cited the campaign he recently put on in connection with the presentation of "Patria," the preparedness picture featuring Mrs. Vernon Castle.

Among other things in presenting this serial large newspaper displays advertised the fact that the owner of the Royal would present a silver loving cup to the Bellevue merchant who got up the best preparedness window featuring the word "Patria." Thirty-six local merchants went in for the cup and the hottest kind of rivalry resulted.

The newspapers ran the advertising and stories on the novel "stunt" and when the serial was finally thrown on the screen it was only after a parade in which two bands, the fire department and a host of boy scouts had participated. They donated their services free, and according to Mr. Moeller, the only expense he had to stand in connection with sending off "Patria" with a "bang" was the price of the silver loving cup and the newspaper advertising.

### *Some Very Unusual Lobby Work*

The accompanying photographs of the Woodley Theater, Los Angeles, is illustrative of what can be done to draw crowds and get business by cultivating the fine lobby hobby. Edward Holland, manager of the Woodley, is wide awake to the drawing power of the unusual, and realizes the value of good advertising. In regard to the "Teddy at the Throttle" display, he says:

"This engine pulled in so many people that it had to sand its tracks to keep from slipping. And the display itself was very simple. I took the interior of a real engine and surrounded it with a cab made of compo board. Behind this I had a boiler which kept twenty pounds of steam pressure all day. The steam which was allowed to leak through the injector valve created a very realistic effect. In the fire box there was a piece of red silk blown by an electric fan."

"The display for 'A Royal Rogue,' while simple, proved very effective. People like a change. They like to see something new and I believe in giving them what they want."

### *A Remarkable Record—and Example*

*(Editorial Note: The record of the exhibitor described in this account is so remarkable that we reprint the article, from* PARAMOUNT PROGRESS *with the permission of the author, Carl H. Pierce. The employes' conference idea could well be adopted by many houses with good results.)*

Eugene Perry, manager of Keith's Riverside Theater, in New York City, who was formerly general manager for Stanley Mastbaum in Philadelphia, has just received a write-up in the New York *Evening Sun* because of his phenomenal accomplishment in "selling out" the theater every night since the opening of the house on last Christmas.

Mr. Perry has always been noted for his exceptional service to his patrons as well as his facility and ability for running his theater in such a manner as to make his guests feel at home.

*During these six months that have elapsed since he opened the theater he has not had a single complaint.*




*Just lamp all the people waiting to see "Teddy at the Throttle." A crowd like that means that there is some one else at the throttle, too, at the Woodley Theater of Los Angeles. At the right is Manager Holland's splendid decoration for "A Royal Rogue," the Sennett-Keystone comedy.*

Those of the exhibitors who used to spend their time standing on the sidewalk discussing politics, or sitting in the office complaining of pictures, picture-service and decreasing business, kindly picture this condition of the Riverside: "Six months—sold out every night—not one complaint."

"The narrowest escape from a complaint was when a new usher directed a lady to the wrong seat. But I watched for the lady with the right coupon and persuaded her to accept two seats in a box, and the situation was saved," says Mr. Perry in the *Sun* article.

"Every week," continues Mr. Perry, "we have a meeting of all the employes, including the janitor and the scrubwomen, for the good of the theater. And I reward them for helpful suggestions. The result is I receive new ideas and hints that are often very valuable.

"I take great pains to keep up with the season—to make my patrons comfortable—in keeping with which the walls are covered with light flowered cretonne; the seats have on their white slips; the ushers their white suits; and the theater generally is in summer attire, including the stage, which has dainty summer scenery.

"This theater is situated in the heart of the high-priced apartment region," adds Mr. Perry, "and is patronized by people who are used to being shown all sorts of attention. But our employes are on the qui vive—on tiptoe all the time. The result is, *our patrons are satisfied.*"

### *Have You Had a Red Cross Day?*

The value of a Red Cross day at your theater need not be dwelt upon here—as both a patriotic duty and a publicity stimulant its results have been manifest, but a letter written to Edwin Thanhouser treats the exact method of operation from a fresh standpoint.

This for the reason that the communication isn't from an exchange or theater representative in charge of arrangements, but from one of the committee of ladies whom the former succeeded in getting together to make the "Day" a success. But Motography feels that had it been written by an expert picture man it could give no clearer exposition of working methods to be used by exhibitors planning Red Cross or other special patriotic performances.



*Red Cross day at the U. S. Theater, New York, was a big success. A little girl is here seen presenting roses to Frederick Warde, who spoke of the performance and who had appeared in "The Vicar of Wakefield," the film which was presented.*

2587 Bainbridge avenue, New York City, June 23, 1917.

Dear Mr. Thanhouser:

Regarding your request for more information on our very successful "Red Cross Day" at the U. S. Theater here in the Bronx, beg to say it was handled by a committee of the Bedford Park Branch, Bronx Chapter, American Red Cross, consisting of Mrs. W. W. Niles, Mrs. John Philips, Mrs. Charles Barton, and the writer, and Manager M. Z. Fleischman of the U. S. Theater, which is the newest and largest motion picture house in our neighborhood. A number of films were viewed and the committee chose "The Vicar of Wakefield" with Mr. Frederick Warde in the title role, as being a classic, a clean beautiful story, and suitable for young and old. Mr. North, of Pathe, was consulted, and promised that Mr. Warde would appear personally at the performance and speak during the evening.

The benefit was advertised through the territory drained by this theater in various ways. Placards were placed in shop windows, notices were read by the principals of the various schools, and from the pulpits of our churches, and on the Saturday before the benefit we collected all the available automobiles and had an automobile parade. This was headed by a young lady on horseback wearing the uniform of the Woman's Military Reserve, carrying a large Red Cross Flag.

The first car carried a young man in Scotch costume, playing the bag-pipes; next came a number of cars, decorated with banners and flags, filled with young ladies, wearing the official uniform of Red Cross Workers, who distributed literature advertising the performance. The parade traversed all the principal streets, and attracted much attention.

Tickets to half the seating capacity of the theater were sold before hand at an advance of ten cents over the price of the house, and these seats were reserved until 7:30, regular prices prevailing at the box office.

Mr. Warde occupied a box with the clergy, officials of the Red Cross, and others. He made a fine speech, giving an account of the way "The Vicar of Wakefield" was written, and also of the way it came to be filmed. He was heartily applauded at the conclusion of his speech, and was then presented with a sheaf of American Beauty roses, tied with the tricolor and the colors of the Red Cross. The presentation was made by little Constance Nash, daughter of an old friend and admirer of Mr. Warde, dressed as a Red Cross nurse. In accepting the flowers, Mr. Warde made a short but extremely appropriate reply eliciting more applause.

Flowers were sold in the lobby of the theater by young ladies dressed in the Red Cross uniforms, who also acted as ushers. A good sum was thus realized with comparatively little effort. The film was presented twice during the evening, the house being filled to capacity each time.

The audiences were highly pleased and very demonstrative.

## Increases Pay of Employes

Owing to the fact that the cost of living has increased to such a great extent, the Lasky studio voluntarily raised the salary of all employes receiving $25.00 a week and less. This raise will be followed automatically six months later by the increase of a similar amount to those who remain with the company. The good news was announced to an assemblage of studio employes recently by Mary Pickford, who, clad in her patriotic costume for "The Little American," urged those present to save their increases and invest them in Liberty Bonds.

## McAdoo Lauds Studio Employees

The exceptional showing made by the employes of the Lasky studio in subscribing $185,000 to the Liberty Loan was so noteworthy as to be recognized by Secretary William G. McAdoo himself in a telegram to Cecil B. De Mille, general manager of the studio, which read as follows:

Please accept my warm thanks for your patriotic and loyal support of the Liberty Loan of Nineteen Seventeen. Your assistance has been of the greatest aid in making the Liberty Loan a success.

# "Split Reel" Notes for Theater Men

## HOW OTHERS ARE STEERING THE SHIP

THIS has been the worst season for the exhibitor with an airdome theater since the birth of the film industry, according to reports from all over the middle west. The nights have been so cold that it has been impossible to use the open air houses.

* * *

The Studebaker Theater, Chicago, began showing "The Lone Wolf" July 1, the same day the big production opened an indefinite engagement at the Broadway Theater, New York. This play is Herbert Brenon's most recent endeavor under the Selznick banner.

* * *

A new Pantages Theater in Vancouver, B. C., costing something over $300,000, opened June 18. Manager Alexander Pantages, who was present at the opening, thinks his latest addition is one of the finest of his chain from Chicago to the Pacific Coast.

* * *

B. H. Lustig, in promoting the interests of the Dreamland Theater, Los Angeles, is trying out a scheme of printing on his program the name of one patron for each day. The person whose name is printed gets a pair of complimentary tickets for the asking.

* * *

The Alamo Theater, Kansas City, Missouri, recently opened its new open air playhouse immediately to the north of the theater, where it will continue its moving picture programs during the entire summer. Mary Pickford in "A Romance of the Redwoods," packed the open air theater on the opening night.

* * *

Frank G. Altman, owner of the New Center Theater of Kansas City, Missouri, died at his home, 2114 Benton Boulevard, June 21. Mr. Altman was also the owner of the Altman Building at Eleventh and Walnut streets. His opening of the New Center Theater a few months ago marked his first venture in the film business.

* * *

Theater men in places like Louisville, Kentucky, Indianapolis, Indiana, etc., near the great military camps of the country, are getting ready to do a big business this summer despite the hot weather. When the soldier boys go into town for the week end they always take in a picture show or two. This can't help but mean business for the theater men in the locality of the camps.

* * *

The New Apollo Theater, Jersey City, New Jersey, presented the "Bar Sinister" at its opening, June 16. The Robinson and Burns Amusement Corporation have laid themselves out in fitting up this addition to their circuit. The house is complete now except for a $10,000 organ which is expected to be in position before the month is over.

* * *

George K. Spoor, president of Essanay, donated a print of Bryant Washburn's latest feature, "The Man Who was Afraid," to the First Illinois regiment, to be used for recruiting purposes. The soldiers secured the use of one of the big Chicago theaters and exhibited the picture there amidst a military demonstration. The entire regiment paraded the loop district, headed by the regimental band. Banners were displayed advertising the showing of the picture, admission to the theater being free. Officials of the regiment addressed the crowds between each showing, urging them to join and fight for their country.

* * *

As an attraction extraordinary Manager Edel of the Strand Theater, New York, last week presented the new Mary Pickford picture, "The Little American," considered one of the greatest patriotic messages ever seen on the screen.

* * *

Dewitt Mott of New York City recently was appointed manager of the Empire Theater, Glens Falls, New York, succeeding Mr. Corr, who has been in charge of that theater since it was taken over by the Cohoes Amusement Company.

* * *

As soon as direct current wires can be run into the Mosier Opera House of Elkhart, Indiana, that hall will be opened as a moving picture house. The town officials have been invited to attend the first performance and give the venture their official sanction.

* * *

Pictures were recently shown in St. Paul's Methodist Episcopal Church, at South Bend, Indiana. The congregation joined in singing some of the great church hymns from the screen. Pastor James L. Gariner delivered a stirring sermon on the "Revelation of God Through Nature" and illustrated his address with a picture called "Opportunity and a Million Acres."

* * *

Arrangements have been completed for the presentation of "The Birth of a Nation" at the Brighton Beach, New Jersey, Music Hall for a limited summer engagement beginning June 29. A symphony orchestra of forty men will render the elaborate musical accompaniment. The Brighton Beach Music Hall has been completely redecorated in anticipation of the spectacle's engagement.

* * *

In advertising "The Garden of Allah," while playing at the Hippodrome, Cleveland, Ohio, last week, Leon D. Netter "put over" a stunt that added materially to his cash receipts. He arranged to have a caravan, bearing Arabs and Orientals, drawn through the streets of Cleveland. He also used a stage setting that transported the audience to far-off Egypt before the picture started.

* * *

Film patrons danced with picture stars and incidentally contributed to the Red Cross the night of June 25, when the annual convention of the Motion Picture Exhibitors' League of Pennsylvania opened in Philadelphia. There were several picture stars present and anyone who paid his half dollar was admitted to the dance floor in the Parkway Building Auditorium. Many came to see their favorites glide over the waxed floor.

* * *

Manager Fred W. Schaeffer of the Victoria Theater, Chicago, recently scored a victory over Major Funkhouser and his censor board when the Major was forced to allow Mr. Schaeffer to continue the showing of "The Birth of a Nation." The production had been running three days at the Victoria when inspectors from the office of the second deputy superintendent of police appeared during a performance and demanded to see the permit.

Mr. Schaeffer declares he was unable to find the paper at the time and the inspectors forced him to discontinue the show. Major Funkhouser declared he never saw the picture and had never issued a permit for it. The missing permit, however, was found finally and the second deputy had to call off his men.

* * *

The Strand Theater, New York, presented last week as its principal feature the drama entitled, "The Public Be Damned," with Charles Richman and Mary Fuller in the leading roles. This play, endorsed by food administrator Herbert C. Hoover, is an expose of the present food situation. "The Love Filter of Ikey Schoenstein," another of the O. Henry films, was presented by Manager Edel as an added attraction.

* * *

Phay Graffort, a theater manager of Buchanan, Michigan, was recently arrested and fined while going through nearby Niles in more of a hurry than the laws of that city permit. Mr. Graffort said he was only driving 25 miles an hour, but the court told him that was about 15 miles too fast. The Buchananite paid his fine and costs but declared he was going to erase Niles from his touring map.

* * *

Plans for a record-breaking exhibitors' convention for the state of Louisiana are still progressing. Every exhibitor in the state has received a summons to be at New Orleans July 4 for a regular time. Members of the league and their wives will be entertained by the New Orleans theater men during the day. At night there will be a supper and ball at the Grunewald Hotel.

* * *

An exhibition of "Joan the Woman" was given June 22 and 23 at the Blue Hills Golf Club, Kansas City, Missouri, for the benefit of the Red Cross. A large screen was erected on the terrace of the club and the picture was projected after darkness had fallen. A twenty-piece orchestra played while the film was being shown. Large crowds attended the exhibitions and paid an admission of a dollar each.

* * *

"The Garden of Allah" is playing an extended engagement at the Pitt Theater, Pittsburgh, where it drew full houses for the two weeks it was originally scheduled to run. A massive stage setting revealing a vast stretch of desert, with a herd of live camels imported from the New York Hippodrome, was a feature of the presentation. A mixed chorus of thirty voices and an orchestra of forty pieces was also utilized to make the production attractive.

* * *

Twenty or more veterans of the Civil War took part in a recent patriotic demonstration held at the Colonial Theater in Belfast, Maine. The boys of '61 shouldered their old Springfield rifles and marched in parade formation down to the picture house, where they went through drills with all the enthusiasm, if not the agility, of a half century ago. Many of the youths caught the fire in the old men's eyes and were found asking questions at the recruiting station later.

* * *

One large theater in New Orleans, Louisiana, with a seating capacity of 2,000, recently closed down because of a lack of business. The Lafayette Theater, which had been under the management of Josiah Pearce & Sons for only two short weeks, shut down because it was playing to empty seats. Under the management of the Saenger Amusement Company it proved a profitable business enterprise, but when Pearce & Sons bought it everything went wrong. The house was given poor films and its patronage quickly disappeared. And then nothing could bring the people back.

* * *

The picture men of Vancouver, B. C., have changed their minds about closing the theaters during the summer months up until 5 p. m. owing to the furor caused among operators, musicians and other employes who would have been thrown out of work or forced to accept reduced wages by the action. Exhibitors are still worried, however, over the stiff competition being furnished them by the Orpheum as manipulated by Con Jones.

* * *

The possibilities for the cent-a-foot tax on film which has been impending in the Pennsylvania legislature for some time is now a dead issue. It is at least disposed of as far as this session of the legislature is concerned. Another snake in the grass which was successfully combated by Pennsylvania exhibitors was the bill which proposed to bar children under 16 years of age from attending picture shows unaccompanied by adults. This bill was sent to the House Judiciary Special Committee, where it died.

* * *

Manager H. M. Thomas of the Strand, Omaha, Nebraska, is making use of the "legit" houses in his city during the summer. He will show pictures Saturday and Sunday evenings in the Brandeis Theater, the largest legitimate house in Omaha. In the Brandeis, Mr. Thomas contemplates only the presentation of pictures which have already registered big hits with his patrons. He has engaged the orchestra of the Orpheum, another large horizontal stage house, to play at his Strand during the summer months.

* * *

W. H. Clune of Los Angeles is at outs with the city electrician as a result of the latter's refusal to supply him with the necessary juice to illuminate a big American flag he had in front of his Auditorium theater. The big sign merely carried an exhortation beneath urging the purchase of Liberty Bonds. Los Angeles officials accused Mr. Clune of using the flag for advertising, a charge which he promptly denied, declaring that to the contrary it was merely his contribution to the current patriotic displays. Mr. Clune is so incensed over the matter that he is contemplating court action.

* * *

While other theater men are scratching their scalps and wondering if the solutions of their financial difficulties don't lie in raising their admission prices, P. G. Armbus of Gering, Nebraska, thinks that he has been charging too much. He recently took over, in addition to his Royal in Gering, the Lyric Theater at Bridgeport. Mr. Armbus had been charging fifteen cents at the Royal, but when he acquired the Lyric he lowered his prices to five and ten cents; prices which will apply to both houses.

* * *

The Victoria Theater of Buffalo, New York, runs the following slide advertising the quality of its pictures:

Victoria plays are the expression of a high ideal. They grip with their realism, with their human interest, with their graphic presentation. There are stories sweet with love and romance; stories of life and action, on land and sea; daring and death-defying adventures; sparkling comedies that make your sides ache with laughter.

The Victoria trade-mark stands for the best in motion picture production. It stands for wholesome, harmless amusement for all manner of people.

Victoria plays entertain without offense; they are instructive, satisfying, clean.

# The Man Inside the Booth

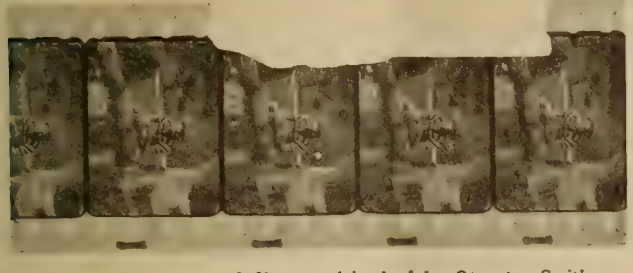
## PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THIS department is a permanent featurre of MOTOGRAPHY. Its editor, Mr. Scobey, is a former secretary and treasurer of the Motion Picture Machine Operators' Local No. 194, I. A. T. S. E., and was formerly associated with the Central Film Service Company of Indianapolis. He has been elected vice-president of the Central Labor Union of Indianapolis, the first operator to be so honored. The idea is to make this department just as helpful as possible to operators and exhibitors. Send your questions and problems to Mr. Scobey. He is sure to give you some valuable information. Address, MOTOGRAPHY, Chicago.

### *Thinks Inspectors Have Film Over Eyes*

**Enclosed you will find a sample of some film taken from "Pass the Prunes," a Victor one-reel comedy from the ——— Film Service. It is a shame that film exchanges send out such stuff and call it inspected. But they cannot get by with it. I have written the manager of the exchange, telling him of the condition of the reel and also about A No. 1 inspection tag.**

**I am not having much trouble with punch marked films, but I get my share of those that have had a sweet oil bath. It would be a wonderful thing if some one would invent a machine that would not need oil. I am a reader of the projection department of MOTOGRAPHY and it has been a great help to me. We are all working here under a great set of managers. They fire their help every Wednesday night. Our local union is only six months old and we are getting along fine.** —*Jimmie Smith, Bijou Theater, Corning, New York. Local No.* 480 *I. A. T. S. E. & M. P. M. O.*



*One of the samples of film complained of by Operator Smith.*

From the looks of the film that you sent I think you have all the room in the world to complain of the inspection (?). I do not know how much of the reel was in the condition of this particular piece, but I am satisfied that the part I have was never inspected. Some of the film exchanges keep a few boys or women to rewind the film when it comes into the house and pay them the lowest kind of wages. Exchanges in Indianapolis pay women from $6 to $8 per week, and then tell theater managers and operators when they object to the condition of the films, that they have first class inspection. I do not know how the exchange serving you handles its film, but I do know that they are not inspecting it when they send it out in the condition this is in.

There are times when an exchange has to send out a film without giving it the proper inspection because of getting it in late from the last customer. As a general rule, however, they enclose a notice with the film which explains the reason and asks the operator to inspect the film before using it. That is one thing that I think every operator should do anyway. I admit it is not a pleasant job, but the operators that refuse to do it would avoid a lot of trouble and stops if they would inspect the film first.

I had six years' experience in Indiana and Kentucky as an inspector for a film exchange. My duties were to hunt up the causes of film destruction. Every time I went into a booth on a complaint from the exchange and asked the operator about the trouble, he would declare that it couldn't have happened on his machines. Then I would ask him if he had inspected his film before he had run it and he would have to admit that he hadn't. If he had inspected his film and noticed the damage that had been done he would have saved himself and his manager the annoyance of answering correspondence from the exchange and at the same time he would be helping the exchange locate the trouble.

When a film comes back from a theater to the exchange and the exchange notices that it is damaged, the blame is naturally placed on the theater that used the film last. If an operator wants to play safe he should start in and inspect every reel that he uses. When he comes across a bad patch or damaged film, he should cut out the bad part and give it to the manager with a request that he take up the trouble at once with the exchange. This will protect the operator against stops, helping the next man who has to use the film, and at the same time wake up the film exchange.

I am very glad to hear that you operators of Corning are organized, and that you are getting along so fine, I hope that you will be able to convince the managers of the house you spoke of that they are on the wrong road and should get right.

### *Machine Keeps Knocking*

**I am having trouble with one of the two Power's 6A machines that I am using. Can you tell me what to do with it? For some time it has been knocking, and although I have adjusted it time and again I cannot stop the noise in the intermittent movement. It will stop for a day or two and then begin again. I should like to know what to do with it. Also will you please tell me what to use on the working parts of the lamps? I try to keep them clean and have been using oil on them, but they are so stiff after they get heated up.**—*Louisville, Kentucky.*

If I were you I would have the mechanism sent to the factory or to some good repair man and have new parts put in for the intermittent movement. The knocking that you speak of is caused by a worn cam and cross. It might also be caused by a worn bearing or from the set collar on the intermittent shaft working loose, allowing the shaft to slip back and forth through the bearing. I would not lose any time in sending the mechanism to some reliable man or to the factory. As to the working parts of the lamps, do not use oil or grease of any kind on them. Take the lamps apart except the insulated joints, and dip the screws and all the working part in oil, then wipe them

off clean and dip them in a box of powdered graphite. Do not wipe the parts off after dipping them in the graphite, for the more that sticks the better.

Lamps should be taken apart at least once every two weeks and given a thorough cleaning and it wouldn't hurt any if they were cleaned oftener than that.

The Exhibitors' Supply Company, 516 Peoples Gas Building, Chicago, Illinois, have opened a branch office at rooms 407 and 408 Stewart Building, Indianapolis, Indiana. R. E. Gumm is the manager of the branch office. Indianapolis and the adjoining territory has needed a supply house for some time and both exhibitors and operators will welcome the new company. Mr. Gumm has been the traveling representative for the Exhibitors' Supply Company in this district for several years and is very well acquainted with most of the exhibitors and operators. The firm expects to carry everything that pertains to the theater.

A letter from a brother in Michigan has been received, and inclosed in the letter were some samples of patches made with a film cement of his own invention. He claims that he has a cement that will make a perfect patch without scraping the emulsion from the film. I do not believe in condemning anything or anyone until I know that they are wrong. For that reason I am holding up his letter to the department until I can get some of the cement and give it a fair trial.

I have had experiences with this sort of thing before so I am just a little skeptical. The sample patches that were sent in are apparently first-class. I would, however, have to see patches made and the film in actual use for a reasonable lenth of time before recommending the cement. Almost any make of film will patch and hold for a day or two but I have never seen a cement yet that would patch a film without scraping the elmusion and still be satisfactory for any length of time.

## Elsie Ferguson Screen Vehicle

The matter of supplying a star with a vehicle that she personally feels is particularly adaptable to her capabilities is by no means the most simple procedure in the activities of the producer. At the Famous Players-Lasky studio in Fort Lee one day last week, Elsie Ferguson, the beautiful stage star who is about to make her film debut for Artcraft Pictures, expressed great delight over the subject which has been selected as her initial screen play, "Barbary Sheep."

" 'Barbary Sheep,' " said the popular stage star, "is, I feel, an ideal play for me. The part of Lady Wyverne, the English noblewoman fits me perfectly and in reading Robert Hichens description of the young lady I almost thought he was painting my own picture, even to the color of the hair. I feel confident that I will do the part full justice and that I shall be most happy in the characterization of this role which is the kind I have often hoped to portray, being somewhat similar and yet quite different, from some of my past characterizations.

"The wonderful romantic atmosphere of this mysterious and fascinating story is indeed a fine theme to bring out in a play and after reading the book from cover to cover several times I can readily understand why it has become one of Mr. Hichens' greatest sellers."

## NEW DEPARTMENT INSTALLED

### Spoor Creates Investigation Department to Find Out What Sales Organization, Theater Owners and Public Want

"Our pictures must be salable" is the order which has gone forth at the Essanay plant following an extensive investigation into the requirements of exhibitors in every part of the country. This does not apply so directly from the standpoint of selling to the exhibitor as to the public. Every subject will be selected and produced with the idea of ultimately suiting the audience before which it is shown.



*George K. Spoor, president Essanay.*

This policy is the outgrowth of the discovery that hundreds of subjects are being produced without the requirements of the distributing and exhibiting ends of the industry being taken into consideration. Accordingly, Mr. Spoor, president of the Essanay Company, installed an Investigation Department. The object of this department was to discover not only what the sales organizations and theater managers desired, but to keep a record of critic's reviews and secure all available information from the public direct.

As soon as this mass of material had been collected and condensed, a series of weekly conferences was started in which members of every department were asked to take part. Talks were delivered by exhibitors and members of the distributing companies handling Essanay products with the result that every member of the large force now employed at this plant knows just what is expected of the department in which he works in order to produce motion pictures which will have the strongest appeal.

The conferences are still being held weekly. Two hours is devoted every Saturday to the discussion of subjects in preparation and those to be selected for future use. In taking a new scenario under advisement it is looked at from every angle. Its possibilities from the standpoint of the plot, photography, cast, advertising and public appeal are thoroughly gone over.

One department is allowed a half hour each week to explain what co-operation from the other divisions is required in order to increase the efficiency and quality of the work it does. This has been a means of acquainting every one with relative importance of the different branches as well as bring out a spirit of good fellowship and co-operation that has already made itself noticeable in the subjects recently issued.

With two or three companies on the floor all of the time and the Western studio working at top speed, Essanay is as busy as at any time in its history and President Spoor reports great returns.



*A pair of scenes from "The Railroad Raiders." Helen Holmes in making the delicate little drop.*

# FOR YOUR BILL

**Mutual Offers, for July 9, Marjorie Rambeau in "Mary Moreland" and Other Unusual Screen Material**

"Mary Moreland," a picture dramatization of Marie Van Vorst's popular novel, with Marjorie Rambeau in the title role, leads Mutual's schedule for the week of July 9.

"Mary Moreland" is the sixth sense of Miss Rambeau's productions for Mutual. Miss Rambeau has repeated her success before the footlights during her brief career on the screen. "Mary Moreland" follows "The Dazzling Miss Davison," "The Mirror," "The Debt," "Motherhood," and "The Greater Woman," a series in which exhibitors have found high box office value.

"Mary Moreland" is the story of a very ordinary girl from a very ordinary suburban home who, in her career as a stenographer, became a most extraordinary young woman. She won the love of a rich married man. How she resisted the temptation of love and won is the story that the picture tells.

Marjorie Rambeau is admirably cast in "Mary Moreland." The character provides wide opportunity for the display of the emotional talent which she possesses. The supporting cast included Robert Elliott, who played opposite Miss Rambeau in her Powell-Mutual productions and who formally supported Margaret Illington, Gene LaMoth, Augusta Burmester, Fraser Tarbutt and Edna M. Holland. The picture was produced under the direction of Frank Powell at the studios of the Frank Powell Producing Corporation, College Point, L. I.

***Helen Leaps from Trains***

"The Trap," is the title of the fourteenth installment of "The Railroad Raiders," Mutual-Signal photonovel, released July 9. Helen Holmes, playing the leading role, makes a daring leap from a moving train, crossing a viaduct, into a river and rescues the hero. Miss Holmes' exploits in "The Railroad Raiders" have been the most sensational of her sensational screen career.

George Ovey's Horsley-Mutual one-reel comedy, "Jerry at the Waldorf," is scheduled for release July 12. Jerry beats his board bill, and gets into a fashionable hotel, where his experience in hunting a bathroom create wild commotion and eventually land Jerry in jail.

Hawaiian atmosphere has been introduced into the La Salle comedy, "When Lula Danced the Hula," on the Mutual schedule for July 10. Grass be girdled Hawaiian girls take a conspicuous part in the one-reel laugh provoker.

## Press Humorists Shot at Fort Lee

The American Press Humorists, with their wives and children, were the guests of Goldwyn last week at the company's studios in Fort Lee. More than 100 members of the organization, which is in convention in New York City, made the trip across the Hudson for an inspection of motion pictures in the making and to actively participate in a big circus scene which is being staged as a spectacular feature of Mae Marsh's third production.

The circus scene portrayed was supposedly made in a small city and the humorists, liberally supplied with straw hats of a rustic pattern, gathered on a section of bleacher seats and with a battery of cinema cameras trained upon them and with Charles Horan, assisted by Henry Edward Warner of the Baltimore *Sun,* as directors, they went through a number of scenes. If the humorists had been hired "extras" at the usual supernumerary rates, the tasks allotted them would have been no more difficult.

After the circus scenes Edgar Guest of the Detroit *Free Press,* Dan Marquis of the New York *Evening Sun,* and James Waldron of *Judge Weekly,* assisted in directing a little scenario that was enacted by some of the better known paragraphers which included Roy K. Moulton of the *Evening Mail,* Claire Briggs of the New York *Tribune,* Ted Robinson of the Cleveland *Plain Dealer,* Charles A. Leedy of the Youngstown *Telegram,* Douglas Malloch of the *American Lumberman,* E. W. Miller of the Chicago *Daily News,* R. D. McPhee of the Springfield *Union,* Dixon Merritt, president of the association, of the Nashville *Tennesseean,* and Julius Tannen, vaudeville entertainer.

Rupert Julian is producing a highly dramatic five-reel feature at Universal City entitled "The Face of Prentice Tiller," of which he is the star.

# Current Releases Reviewed

## "The Masked Heart"

**Five Reel American-Mutual Story Appearing July 2. Reviewed by A. E. Curtis**

SOMEONE, somewhere, sometime said that it isn't the most worthy thing in the world to do something which has never been done before, but to do best something which has been done oftenest.

There is nothing particularly striking in "The Masked Heart," although some of the scenes delight the eye with their elaboration, color and crowds. But the story is tense and handled by Director Sloman like a man who knows how to handle the various skeins of a story and keep them all knitted closely so there are no loose ends.

There is one strand of bizarre color in the skein. That is the theme of the hero being loved by both mother and daughter, the mother in this case being step and vamp. In other words, the vampire in the case is the second wife of the man who invites the hero to his home, and stepmother of the heroine. This role is very keenly done by Kathleen Kirkham and every audience will enjoy her work. She has been in pictures three years with various companies and you may remember her as Marion Dane in "The Devil's Assistant." And with Bill Russell and Francelia Billington the picture will pull in many places like a free picnic in a shady grove in summer.

Every audience likes to see something which might be something awful—either awful dangerous, awful bad, or awful something. The runaway with the pretty Francelia involved fulfills this function in "The Masked Heart," and probably does it in a manner that will satisfy your audiences.

*The Story*—At a masked ball Philip Greycourt, a wealthy society man who has tired of his easy conquests of women, becomes interested in a grey-gowned woman who will not remove her mask.

Later invited with his friend Frank Sturtevant to visit the country home of the Villiers, he finds in Helene Villiers the second wife of his host, his lady of the mask. Catherine, the stepdaughter, immediately falls in love with Philip, but he is so infatuated with the mother that he does not notice it.

Helene enjoys a flirtation with Philip and leads him on until finally she invites him into her sitting room, during the absence of her husband. Losing control of himself, Philip clasps Helene into his arms and the returning husband sees the shadow on the curtain. Warned by the maid, Philip runs into the hall and entering the first door, finds himself in Catherine's bedroom. Mr. Villiers finds him there and Philip says he and Catherine are to be married the next day.

After the wedding, Catherine is perfectly happy, not knowing of the attachment between her stepmother and Philip, but Helene tries to still carry on their flirtation and becoming jealous of Catherine, tells her all. Believing Philip still loves Helene, Catherine leaves a note for him and takes passage on a steamer. Philip, however, has grown to love her and throwing Helene aside forever, he boards the boat and sails away with Catherine.

## "Who's Your Neighbor?"

**Seven-Part Feature Presented by Master Drama Features, Inc. Reviewed by H. D. Fretz.**

THE initial showing of "Who's Your Neighbor," presented by Master Drama Features, Inc., took place at the Broadway theater on June 15. Written by Williard Mack, who is well known for his many Broadway successes, and adapted and produced by S. Rankin Drew, famed as a director, this offering will prove a strong box-office attraction for exhibitors. It is a propaganda picture with a purpose and also a moral. Dealing with the women who refuse to live clean, honest lives, the play shows that it would prove even worse to try to weed them out of the restricted district, as they would go on living the same way in fashionable hotels and apartment houses.

Christine Mayo makes a fascinating and charming Hattie Fenshaw, which part she plays in a most capable manner. Evelyn Brent as Betty Hamlin is sincere and unaffected in her role. The other efficient players in the supporting cast include Anders Randolf, Frank Morgan, Wm. Sherwood, Gladys Fairbanks and Franklyn Hanna. The settings, which are mostly indoor scenes, are splendid, and the photography is excellent. The offering will make a powerful impression in large cities, and with adults who appreciate the truth presented, but it is not a picture for children and therefore its adaptability to a family clientele is uncertain.

Hattie Fenshaw, of disreputable character, is driven out, by a body of reformers, from the restricted neighborhood where she has led a vile and false life. She goes to a prominent hotel, where she determines to show these people that women such as she had better be left alone. At the hotel she is soon recognized and asked to leave. But she has made the acquaintance of Richard Harding, who rents an apartment for her in a fashionable district.

Not satisfied with the money and attentions of Harding, Hattie renews her relations with Dudley Carson, who has broken his engagement with Betty Hamlin. The climax comes when Betty, who is really Harding's daughter, meets her father and brother in Hattie's rooms. Unaware of the character of the woman, Betty had accepted an invitation to her home. Harding shoots and almost kills his daughter. District Attorney Osborne and Mrs. Bowers, with a number of reformers, hear the noise and when they learn who their neighbor is, realize that they had better let these women continue in the error of their ways, as it has been shown from experience that they are naturally bad and always will be.

## "The Greater Law"

**Five-Reel Bluebird Photoplay, Released July 1. Reviewed by L. M. Albright**

THE mad rush for gold and the land of fur-coated mushers and deep snow form the picturesque setting for the action of "The Greater Law." The story is well told and convincing, and the acting of Myrtle Gonzalez as Barbara Henderson, the girl who goes to Yellow Gap to avenge her brother's death, is excellent throughout. Instead of filling the man who slew her brother full of lead, however, she fills a prospector's heart full of love and loses her own. She is very attractive to look upon.

There is only one scene in the story in which one feels that the scenario has been juggled. The scene in which the brother returns after every one believes him dead is impossible. It was put in to give an all-'round happy ending. Lawrence Peyton as Cort Dorian, the lucky prospector who gets the lady sharpshooter, and Jack Curtis as Laberge, the bewhiskered villain, both handle their parts creditably. The photography is good and the snow trails through the pines are exceedingly beautiful.



*Myrtle Gonzalez in "The Greater Law."*

*Story:* Barbara's brother falls under the spell of the Yukon and leaves her to make his fortunes in the Klondike. After some months she gets word that he has been killed in a brawl and sets out to avenge his death.

When she arrives at the mining town she meets Cort Dorian, a successful prospector. She refuses, however, to let herself go

until she has fulfilled the object of her mission—namely, to shoot the man who killed her brother. She tells Dorian to wait and trust her and goes on with her search. Finally, when she meets Laberge, the unprincipled fellow for whom she has been looking, he tells a story that places the blame upon her lover. She sets out for Yellow Gap, where Dorian is staking a claim and challenges him to a duel. Dorian refuses to shoot, but is not spared by her bullet, which nips him in the shoulder. At this point her brother comes upon the scene alive. Barbara throws down her gun and ministers to the man she has shot. She seeks forgiveness and gets it, and the ending is happy.

## "Whither Thou Goest"

### Five-Reel State Rights Subject Presented by Klotz & Streimer, Inc. Reviewed by George W. Graves

THIS is a plausible, well acted and capably directed film which may be considered very good entertainment. The story does not smack of any particular novelty, but it is told in a straight-forward manner without any strain on credulity and the interest never lags throughout because the dramatic incidents are always presented in an interesting way. The cast is well selected and the members act naturally. There are no violently emotional scenes and the actors are just so many every day men and women, which makes their work register as true to life indeed when we remember that the majority of American people in real life do not act, even though they may have every emotional reason. This doesn't mean, however, that drama can ever be accepted with characters who do not show their emotions. The players in this picture act just enough to be natural—as the majority rule defines the word—and they cannot be accused of wild overacting.

Orrin Johnson and Rhea Mitchell, the featured players, don't impress one as being "actor folk" at all. The effect of their work, and that of the cast to some extent, on the spectator is that he is watching people plucked from the walks of life and shown to him in their adventures as without theatric accompaniment. Both the leads give quality performances. In the supporting cast are Tom Chatterton, Ida Lewis, Henry Belmar and others. The majority of people who see "Whither Thou Goest" will feel that they have enjoyed a pretty good brand of entertainment. Photography is good and the Western desert locations are unusually effective.

Donald Van Wye, suffering with a disease deemed incurable by eminent authorities, determines to move to Arizona in the hope that the climate will be beneficial. However, he learns, both to his own, and his proud mother's displeasure, that Tom, his brother, is in love with Maizie, an actress. Neither the mother nor Don have the right conception of Maizie's character, and Don, to save his brother from an unfortunate match, decides to win the girl himself, believing that he has only a few months to live. Don's suit successful, he takes Maizie as his wife to Arizona and little by little he learns her true worth. Another doctor pronounces him a well man. At this juncture in the story, the vain mother, a slave to society, arrives in the West and pleads with Maizie to give Don up as an earnest of her love and allow him to return to his rightful place in society. Maizie, decided to make the sacrifice, wanders out on the desert. Don, returning home to find his mother and to learn of her activities, is not deceived by her. With the aid of an Indian runner he finds his wife on the desert, exhausted, but still alive.

## "A Son of the Hills"

### Vitagraph-Blue Ribbon Adaptation in Five Reels. Released June 25. Reviewed by H. D. Fretz

IN "A Son of the Hills," a play based on Harriet Comstock's widely read novel of the same name, Antonio Moreno is seen in a most suitable role for this popular star. As Sandy Morley, he portrays a poor but ambitious youth whose sole idea is to secure an education, then go back to Lost Hollow and resurrect the downtrodden people. While the play affords acceptable entertainment, it can only be classed as an average release. As the story advances, it becomes rather drawn out and much of the heart-interest is lost.

Antonio Moreno acts the part of Sandy Morley in a capable and pleasing way. Belle Bruce is charming and convincing in her portrayal of Cynthia Starr. Robert Gaillard has a sympathetic role as Martin Morley. The rest of the cast includes Julia Swayne Gordon, Florence Radinoff, Elaine Ivans and William Balfour. Harry Davenport directed the production.

Sandy Morley is ambitious and wants to do something for the poor inhabitants of Lost Hollow. With this in view, he secretly plans to go to college. Finally, unable to stand the abuse of a stepmother, he bids good-bye to his playmate, Cynthia Starr, and goes out into the world to make his fortune.

He meets John Markham, a Northern capitalist, who takes a great liking to the boy. When Lansing Hartford, Markham's nephew, declines a proposal that he work a year in Markham's



*"A Son of the Hills."*

factory preparatory to his entering college, Sandy eagerly accepts the opportunity. He graduates with high honors. Markham's faith in him grows steadily. He sends him back to Lost Hollow to superintend the building of a modern factory.

Lansing also returns to the South. Cynthia is greatly impressed with the polished ways of Lansing. One afternoon he takes Cynthia for a ride. A thunder shower comes up, and they are forced to seek shelter in a deserted cabin. Lansing convinces the girl that if she doesn't marry him she will be the victim of an unjust scandal. So they are married.

Some time later, Marion Spaulding, the woman with whom Lansing had an affair, appeals to Cynthia. Realizing that she doesn't love Lansing and that it is his duty to marry Marion, Cynthia succeeds in securing a divorce. She then returns to Sandy, who has never ceased to love her.

## "Light in Darkness"

### Strong Five-Reel Edison, Released by K. E. S. E. July 9. Report by A. E. Curtis

IF you want a play that will appeal to men, as well as to women, run "Light in Darkness."

This story gets hold of a fellow at the take-off and never lets go till the sign of censorship approval has flipped across the frame. There is one spot where the lovers enarm each other and walk away in a fade-out and the watcher might get the idea that that is a good place to put the period to the romance. But as the film flows on he finds the most interesting part of the story is still to be seen.

There's only one woman in the play—Shirley Mason—and she's sufficient. There are a couple of matrons who fill their niches well, but don't count in the story. That's one reason why "Light in Darkness" is a man's play. And there's no society stuff, no slinky vampire, no deadly rivals, no scattering of pink and puny picture petunias in the path of a story which is strong enough to walk without them.

The calibre of any artist is measured by what he omits. The press sheets do not give the name of the director of this play, but he was an artist—in the vital, rather than the pretty sense of the word. The hero and heroine are convicts, yet there are no trial scenes. A bank fails, yet no crowd of poor is seen storming the doors. When the young man goes to the "pen," there is no weeping family. There is scarcely a villain, except circumstance. The audience is guided through this story without delays or side tracks, and the spectator will enjoy every inch of the 5,000-foot trip.

Shirley Mason should gain steadily in the estimation of the fans, if she continues to play lifelike parts in a lifelike way. She has all the unconscious feminine punch that the majority of stories need. Frank Morgan heroes well, without being heroic,

and William Tooker as the deputy sheriff is a home run. The governor of California is made into a mighty interesting man by George Tremble. The sturdy baby may not be an actor as a man, but he's one as an infant that gets everybody's goat. He is cast as a baby and registers 100 per cent at the job.

The story is along a different track from the ordinary, and is solidly constructed. It has no lovey-dovey nor "pretty" stuff. That's why folks with lime in the spine will like it, even if fifteen-year-old stenographers don't.

Here's a periscope view of the plot:

Ramsey Latham, cashier of the Traders' Bank and Trust Company, discovers the insolvency of his organization, finding that the president has withdrawn huge sums. Pierce suicides and the hero, Latham, is convicted for the failure of the bank. Deputy Sheriff Brad Milligan takes Ramsey to the penitentiary. Just as they leave the county jail the door of the prison opens and Hilary Kenyon, a sweet, wistful maiden, steps out, accompanied by a matron. Ramsey looks at her with admiration and slowly she walks down toward him. Her glance drops from his face and falls upon his manacled hands; and once more she looks into his face with sympathy and understanding.

At the penitentiary Ramsey sees Hilary again and realizes that she, too, is to serve a sentence. Once more their eyes meet and then he sees her no more.

Five years pass and the prison directors parole Hilary, after she has served half her sentence. She becomes a maid.

Ramsey is paroled and goes to his ranch, as by the rules of the state, he will not be allowed to engage in any business until he shall have received a full discharge.

Trudging the highroad, Ramsey comes upon Hilary Kenyon, downcast and dejected. The taint of the prison is ineradicable and restraint and suspicion have made her position impossible.

Then each tells of the events which brought them into cells. She was sentenced because, in defending herself from attack, she killed a man, and he, because of the bank failure, has suffered for the crime of another. He leads her away; they marry and go to his ranch.

Two years elapse and over the lives of Ramsey and Hilary and their little baby falls a shadow of evil. The law of the state forbids marriage to those who are out of prison under parole.

Arthur Converse, Ramsey's former treacherous cell mate, makes his appearance at the sheriff's office to inform him that Ramsey Latham has married and broken his parole, and to demand that the law take its course.

Ramsey and Hilary, coddling the baby, who appears to be ill, look up in expectation of a visit from the doctor as the door of their ranch house opens. Sheriff Milligan enters the room and the young folks stand petrified; slowly the horrible truth comes over them; they have broken the law and he has come to make them pay the penalty for their happiness. But Milligan sees the terror in their eyes and his nerve fails him. With assumed lightness and a mighty effort to hide his feelings, he tells them that he has come to congratulate them and to see the baby. Hilary is convinced and in her happiness promises Milligan to name the baby "Brad" after him. Yet as he takes his leave, Ramsey walks to the gate with him. "You fooled Hilary, all right, Sheriff, but I know the parole officer is after me." But Milligan refuses to let Ramsey give up and confides his plan to him. "I may be able to fix it up with the governor. Be ready to start for the capitol in the morning." "No, he isn't a personal friend of mine, but I take it he's a human being."

The governor looks up while Milligan pauses in his story. "Sheriff Milligan, you took a lot for granted." Then it is that all the force of his wide human appeal comes into Milligan's eyes. "Mr. Governor, about how long will it take you to make it all right for the baby?" Ramsey and Hilary are ushered into the office from the outer room and a very appealing scene follows. "Bradley's goin' to be his middle name," says Milligan, addressing the executive and pointing to the baby. "His ma insists that his front name ought to be the same as yours." The governor's human side triumphs and the full pardons are granted.

## "New York"

### Pathe Gold Rooster in Five Parts, Featuring Florence Reed. Reviewed by L. M. Albright

THIS is a play with all the lurid highlights and deep shadows of a great city. There are riotous scenes in which chorus girls in tights clinch with men in "soul kisses" about a feasting board. Wine flows too freely for decorum. There is tragedy and not a few pistol shots.

The picture, besides presenting the "show life" of New York with all its risque, sordid and brutal qualities, goes the limit to drive the hollowness of the whole thing home. The play is a study of heredity and the "like mother, like daughter" element, pronounced by Oliver King when he finds the girl of the Follies that he married untrue to him, runs throughout.

The action is rapid and the punches many. While the sky clears at the end and the suffering of the main characters is ended, it doesn't clear so quickly nor so completely as to make you feel that the director had grown tired of the play and just wanted to finish it up any old way.

There are a few places where the acting seems a little strained, but there are many where it is tremendously effective. City and country, the good stock of one of New York's best families, and the "rotten" but beautiful stock of one of its worst, are the contrasts.

An audience that is the least bit squeamish, however, or afraid of "close ups" of scantily clad women dancing on tables will disapprove of "New York." A prude would not enjoy it a bit. But for all that, it's the same play that A. H. Woods put on the legitimate stage with great success. And the same people that enjoyed the noisy drama will like the silent version.

The work of Florence Reed and John Miltern, the leading man, is especially impressive. Fania Marinoff, Forrest Winant and Jessie Ralph are all keen in their parts.

*The story:* Oliver King, a patrician, becomes interested in a chorus girl, who leads him on merely for his money. Learning her true character, he gives her up, but not until after they are married and have a baby. The mother is accidentally killed at a "party." When the baby grows up it develops into a young man with all the inborn vices of the mother. King marries again, and his second wife visits her stepson while he is under the influence of drugs and narcotics. He attacks her and in the struggle she kills him. The case is decided to be a suicide by the coroner's jury, and King and his wife go to the country to get away from their past. The ending draws a curtain of happiness over the turmoil of the rest of the story.

## "Borrowed Plumage"

### Five-Reel Triangle Subject, Featuring Bessie Barriscale. Reviewed by George W. Graves

DISTINCTIVE, "classy" production was never more pronounced, at least in a regular program subject, than it is in this picture, which, although a costume story with a distinct romantic note, does not follow along in the commonplace rut of such stories. Some excellent comedy dealing with quaint, funny characters, put a great deal of indispensable "pep" into the offering and raises the standard of entertainment one hundred per cent. In fact, by the time the first reel has run off, the spectator is quite satisfied that the whole offering is going to be straight comedy. But later on the elements of excitement and suspense are introduced, leading to a climax that is quite melodramatic.

The serious side of the story is not the best side, since there is nothing particularly novel or effective about the plot outside of its presentation, which is altogether "different." The real attraction and interest inheres in the wonderfully artistic production, the excellent impersonation of the star, with her able support, and the various delectable pieces of comedy. A little village made to represent that of the story, on the Island of St. Mary, near the coast of Scotland, the handsome sets, elaborate costuming, the wonderful photography, lightings, tinting and



*Bessie Barriscale in "Borrowed Plumage."*

beauty of the shots taken—all of this testifies to the results of the director's (Raymond B. West's) intention of making his picture one pleasing to the artistic eye. One very beautiful shot was taken from the beach looking seaward towards the ship of Paul Jones looming up in the distance in what appeared to be the rosy light of a dawning day.

Bessie Barriscale makes the part of the vivacious little Irish girl one of continuous delight. She is a "tried and true" actress, and while the part is not as exacting or big as some she has before had, Miss Barriscale makes it a pleasure for the audience and shows that the heavier type of roles are not her only forte. Other players are Arthur Maude, Barney Sherry, Wallace Worsley and Tod Burns.

## "Cupid's Rival"

**Two-Reel King-Bee Comedy, Featuring Billy West. Reviewed by H. D. Fretz**

THE entire two reels of "Cupid's Rival" is devoted to fun-making. . It is full of action, entertaining, and contains any number of humorous situations. A certain amount of slapstick comedy has been introduced, without the objectional plays that are so often resorted to. Billy West, as the janitor of the De Luxe Studio Apartments, is the center of attraction.

The story concerns a poor artist, who believes that his sweetheart is untrue. She poses for his professional rival, in order to make enough money to defray the expenses of their coming wedding. Thrilling incidents take place, and through it all, Billy, the janitor, is a prominent figure.

Ethel Burton, as the poor artist's sweetheart, adds much to the fun making of the picture. Ethelyn Gibson as the model plays her part well. Billy West doesn't leave the spectator in doubt as to the fact that he is still a talented comedian. The cast also includes Leo White, Babe Hardy, Budd Rose and Florence McLaughlin.

Arvid E. Gillstrom is credited with the splendid direction of the picture. There are many laughable situations in this offering that make it worth while, and it is sure to be a good attraction. The comedy element has not been forced.

## "When Baby Forgot"

**Baby Marie Osborne in a New Lasalida-Pathe. Impression by A. E. Curtis**

THE little Mary who has been named for the sunshine is a very good little actress, but "When Baby Forgot" left but a series of impressions upon the writer—scattered impressions rather than a definite memory of a strong and well knit plot.

I can see little Miss Marie in a number of interesting and appealing scenelets. I can see her saying her prayer by her mother's side, and then vainly striving to recall it when divorce has taken her mother away. I can see her ill from mother-want, and see the fat and faithful servant save her by bringing the mother back. I can see a little nigger, as black as a new-polished stove, and he is sure to rouse a shower of laughs. I can see the young mother, sincerely played by Margaret Nichols and the young daddy who is handsome, negligent, wealthy and repentant. Then I see the happy-ever-after close.

But the women and children will take to this picture like a duck to a pond. They enjoy, I believe, paddling in such emotions, and they may not miss a plot nor regret the time consumed by the spinning of the picture.

Here is the story. Examine your own impressions.

The little family of three is very happy until the god of Money ordains that the father shall devote his life to the pursuit of gold. Bitterness rises up between the parents. Society flings open its doors to the wife while the husband is buried in his work and the baby is forgotten by both. The result is a separation and Baby Marie goes with her father. There follow days of sunshine and gloom for little Marie. For her mother, the loss of the child is torture.

The baby tries to remember a prayer her mother taught her. She calls upon the various pastors of the city with the plea that they give her a "start" on the prayer, but no one, not even the colored pastor whose church she invades can help. The child becomes ill. Then the faithful butler seeks out someone to give the baby the first lines of the prayer. No one can, till he finds Marie's mother. The mother dashes to the child, whispers the opening lines of the tender little prayer and a double miracle is wrought; the baby regains her health and husband and wife are reunited.


# MOTOGRAPHY

in

# Bound Volumes

¶ The following volumes of MOTOGRAPHY, bound in black cloth, leather corners and gold lettering may be had at $3.00 each. Only a limited number of any volume.

| | |
|---|---|
| Volumes 11—1914 | Volumes 14—1915 |
| 12—1914 | 15—1916 |
| 13—1915 | 16—1916 |

**Address Circulation Dep't**

**MOTOGRAPHY**
**Chicago**


## "Some Boy"

**William Fox Photoplay in Five Parts Released June 17. Reviewed by George W. Graves**

THIS picture was good for a large number of laughs with the audience where we saw it, and this counts for something, inasmuch as the people were laughing "with" the picture. The thing that brought out more laughs than anything else was the sight of George Walsh, the star, wearing women's clothes. This is a stunt that proceeds from his mind as an enterprising press-agent to capture space for the hotel employing him, in the newspapers. As the "mysterious widow" he makes a hit. The coy smiles, the dainty walk, the womanly gestures, etc., Mr. Walsh has portrayed in a way almost deceiving to the audience. It is hard to believe that the muscular actor could make up as an attractive woman, but facts are hard things. Except for the large mouth that gives him away his woman's smile is a winner—as a woman's smile. This press-agent episode naturally affords a number of ludicrous situations. We find the "widow" taking her puny suitor and throwing him over a wall and accomplishing other muscular feats, and once in a while we get a view of "her" sitting in a chair smoking, with dresses pulled up to the knees.

The press-agent part of the story includes stealing some jewelry for the sake of the publicity. Here Walsh does some climbing around on the outside of the hotel, proving again that he is somewhat of an acrobat. The girl whose jewelry is stolen, is driven away by the noxious limelight before Joyous, the press-agent, has time to restore her gems. He overtakes her on the boat however and returns them, promising to expiate his sin by making a journey to the West and attempting to save the girl's property from the hands of a business pirate. The last half of the story centers around this war of wits, with the pirate proving to be no other person than Joyous' own father, who had sent his son from home at the first of the story. Joyous "puts one over on father," wins the girl, and all ends merrily.

The photography all the way through the offering is of a crystal clearness, and the director, Otis Turner, has certainly provided some interesting comedy detail, handled the players with good effect and given the story the kind of atmosphere that makes it all the more wholesome. William Parker's scenario has given Mr. Walsh a part that enables him to register as a good comedian, and it unfolds a goodly number of sure-fire funny situations. Doris Pawn, as the girl in the case, is an arrestingly dainty and pretty figure on the screen, and this means everything in a part of the kind. She helps the comedy considerably. Other players are Herschel Mayall, Caroline Rankin, Hector Sarno and Velma Whitman, all giving good performances. "Some Boy" is a box-office attraction. It is the kind of picture people are clamoring for more insistently as time advances.

## In the African Jungle

**Kathleen Williams in a Selig Offering of Two Reels. Released July 2. Reviewed by Lapearl Waggoner**

AFTER the wealth of "adult only" pictures that we have finally gotten used to, this two-reeler is refreshing, with its jungle background of skyscraper ferns, palm trees and prairie grass. This is one of the first Selig jungle pictures Kathleen Williams made, with the California brand of sunshine to help make clear photography. Most of the interest will be centered on the tigers, lions, and the faithful elephant, which make of the jungle the living thing you read about.

The story is a simple, plausible one, with some romance and enough adventure. Robert Wayne, a Britisher, is the wild man of the jungle, brought to that state by a blow from a savage arm. Seventeen years later he is discovered by Captain Jones, one of the members of a hunting party. His photograph is incidentally secured and is later shown, by accident, to Robert Wayne's daughter in an English drawing room. She compares the picture with one of her father and believes them to be the same man. A search party is sent to Africa, which Edith and her mother join. Once arrived in the jungle, Edith is captured by a savage chief, who wants her for his harem. She is thrown into a pit of wild animals, and there she sees the wild man, her father, exercise some supernatural power over them, shutting them into a cage. The father's shock at seeing her there restores his memory and he recognizes her as the little girl he left at home, now grown. Father and daughter are rescued by Captain Jones and the horsemen; Captain Jones comes in for no small gratitude. For his reward he receives the hand of Edith, which you know is going to happen all the time.

The thrills of this picture are the kind we used to have when we read Indian tales and Treasure Island, and its wholesome character will recommend it to the small town exhibitor, who wants short ones with action and no problem.



*Edith rewards Captain Jones for finding her father in the African jungle.*

"The Ninth Day," a three-reel western drama, is being produced at Universal City. It features Neal Hart and Janet Eastman.

## "A Rag Baby"

**Two-Reel Hoyt Comedy, Released on K. E. S. E. Program July 9. Reviewed by Lapearl Waggoner**

THERE is lively action and considerable nonsense in this film, and some hard work by the cast. The story concerns the fortunes of Tony Gay, who receives the distress signal from his sister when she and her husband quarrel. By the time brother arrives



*The result of lively action in "A Rag Baby."*

hubby has taken the baby and moved. Brother sees him take the baby to a boarding school, and then retire to the hotel, where he sends for the doctor. Tony now buys the drug store in order to send his brother-in-law the kind of medicine he wants him to have. Other customers must be served, though, and Tony is about as far from being a druggist as he could be. He secures the services of the village would-be fighter, who knows no more than he. The fun continues for them both until a bomb left by a "black hand" explodes and sends them floating through the air into the boarding schoool. Sister and hubby have meantime made up their differences and just when the school is in the most confusion they call for the baby.

Each of these Hoyt comedies is better than the last, though "A Rag Baby" is not well named. The baby is the sweet and lovable kind, but has small part in the hilarity of the film.

## "The Plow Woman"

**Five-Reel Butterfly Drama, Released July 1. Reviewed by L. M. Albright**

THIS is an improbable picture in which a man curses his wife and kills her because she gives birth to a daughter instead of a son; in which he is struck by lightning when he raises his hand against one of his daughters; and in which Indians shooting Springfield rifles, and others still using bows and arrows, make an attack upon a fortified palisade. The story is rather confusing, and lots of inexplicable changes in character occur. The acting is only fair. Mary MacLaren is beautiful as the daughter of the cursing Andy MacTavish, but is handicapped by her part, and the same is true of the rest.

The story deals with the suffering of a girl who takes the responsibilities of a household upon herself and who suffers constant abuse from her father while making sacrifices for her younger sister. She loves an army officer, who in the end marries her sister. She has to content herself with plowing the fields and working on the farm. Action is engendered in the play by a number of Indian attacks inspired by a halfbreed. During the last of these attacks the halfbreed suddenly determines to defend the girl and is killed in the attempt. Mary, however, is rescued by a troop of soldiers from the fort and goes back to her father and drudgery.

**Pearl of the Army,** with Pearl White (Pathe serial)—"In answer to the inquiry of A. N. Miles, Eminence, Kentucky, we can report that this serial proved a particularly good drawing card."—L. H. O'Donnell-Eskridge Amusement Co., Washington, Indiana.

# *Newslets for Your Program*

## INTERESTING NOTES ABOUT THE PLAYERS—READY TO CLIP OUT AND PRINT

### MAYOR THANKS "OUR MARY"

THE mayor, as well as the Liberty Loan committee of San Francisco, recently announced that the $43,000,000 appropriation for the sale of Liberty Bonds had been reached and that Mary Pickford was largely instrumental in obtaining the $11,000,000 shortage which threatened them. At Frisco's big Auditorium this amount was subscribed when a final big mass meeting at which "Our Mary" acted as the guest of honor, took place.

In a letter to the Artcraft star, Mayor James Rolph, Jr., said:

"Your presence at the big Liberty Loan Mass Meeting at the Auditorium on Wednesday night and simple, sincere and convincing message that you there delivered to the people of San Francisco, were so deeply appreciated by all who had to do with the collection of San Francisco's quota of the Liberty Loan, that I, as Mayor, wish to thank you for what you did and to tell you that you will always receive the welcome of a true friend when you come to San Francisco.

"The thousands at the Auditorium knew that your heart was back of every word that you said, and your words were more far reaching than you may have realized. Members of the Liberty Loan Committees here join me in this expression of thanks to you for your participation in our patriotic demonstration."

Miss Pickford was appearing in "The Little American," her great patriotic picture, near San Francisco when she was approached by the Liberty Bonds committee to help them. She gladly consented and will within the next ten days appear at San Jose and several other cities at similar meetings.

---

Little Bobby Connelly, Greater Vitagraph's juvenile star, fell from the running board of an automobile recently and suffered a fracture of the left arm. This did not cause even a temporary let-up in his work for the Bobby Series in which he is soon to be featured, because his director immediately wrote a scenario in which the broken arm figures prominently, and work is going on as usual. Bobby's injury was a peculiar one and for four hours it was not realized that his arm was broken. When he fell, his mother, who was near, picked him up and examined his arm, but when she asked Bobby if it hurt, he said: "Only a little bit." The X-ray revealed a slight fracture.

Marine scenes are "Fatty's" latest hobby. Mr. Arbuckle of the generous dimensions has been in training as a merman for many weeks. Frequenters of the Long Island and Jersey coasts know him as an intrepid deep sea diver.

One of the veteran female attaches of the Vitagraph studio in Flatbush is dead. She was buried in a little plot near the studio grounds. A funeral attended by actors, stage hands and other workers at the studio was held and there was sincere mourning, because the deceased, while only thirteen years old, had been one of the most valuable workers at the Vitagraph plant and one of the most efficient. She not only had appeared in scores of pictures during her career, but also had been one of the guardians of the studio, protecting wardrobe and scenery from the inroads of rats, mice, etc.

The deceased was "Gasoline," the studio cat.

Eddie Polo, who has attained world-wide fame as a Universal actor and who appears in prominent roles in serial productions, has signed a two-year contract with President Carl Laemmle. He will be featured in productions suited to his physical prowess.

C. L. Johnson, chief of police at Universal City, who was a member of the



*If you would like to show your patrons how Jackie Saunders looks in her 1917 model bathing suit, just send for this cut and run it in your program. Address:* "MOTOGRAPHY, *Chicago.*"

police force at Los Angeles for many years, is busily engaged daily drilling his officers, at the picture institution, in the manual of arms adopted by the United States.

Carl Laemmle, president of the Universal Film Manufacturing Company, has induced Helen Gibson, made famous by film fans through the world for her fearlessness and daring in the serial, "The Hazards of Helen," to join the acting forces at Universal City and she will be featured in railroad stories.

Overalls, or rather the new "womanalls," threaten to banish all more elaborate costumes from the wardrobe of Norma Talmadge, at least until fall. Not being able to enlist in the army or navy she is going in for gardening with characteristic enthusiasm. Miss Talmadge has been working recently on "The Moth," said to be her most successful screen effort.

The first near-drowning of the season is reported from Santa Barbara. William Russell, the American Film star, and George Fisher, his support, were the principals. Russell was to rescue Fisher from a heavy sea for the camera. Fisher got beyond his depth; Russell was delayed in starting. When the rescue was finally effected, George had but a fighting chance to live. Pulmotors and first-aid exercises won the life-fight. After a while George sat up and remarked: "Gee! I'll bet that'll be the real stuff on the screen." You'll see it in a future feature, as yet untitled.

---

### PEARL WHITE TALKS TO GIRLS

Advice to the millions of girls who dream of fame on the screen from Pearl White, the Pathe star, is well worth listening to. Pearl White is the star in the new serial, "The Fatal Ring," and the following words of unusual simple and direct advice are worth while not only for those of her own sex, but for men as well, if they have any idea of obtaining fame as motion picture actors:

"I am not particularly keen on giving advice, but that's why I tell the girls who write me, 'Learn to be strong.' There are a few rules that I have adopted myself that may be of some help to any of the young persons aspiring to serial stardom and here they are:

"Learn to breathe deeply. I practice it in the open air, winter and summer, and usually in the unspoiled backwoods if I can get to them. If I didn't, I don't know how I could get out of some of the burning traps in which Pathe's unscrupulous bad men are continually leaving me bound and almost helpless. I have learned to hold my breath with smoke and fire all about me. It's a handy little trick to know.

"Next, do lots of walking. Moving picture work is not all joy riding and if you haven't a good pair of sturdy legs, you'll be carried out on a stretcher.

"Third, learn a few of the tricks that made John L. Sullivan as well known as the King of England. I don't mean you need become a prize-fighter, but accidents will happen. When your partner in adventure, a big husky man, lets a right arm go to put you to sleep as per scene 123 of some scenario, if you can catch it on your forearm instead of your eye, it would help a little, wouldn't it? Also, it's not a bad idea to learn how to do a fall safely, even if not gracefully.

"Fourth, try to eliminate fear. If you must get hurt, dreading it won't avoid it. Timidity—a polite name for lack of courage—is undoubtedly one of the greatest handicaps of the average girl.

"I could carry this on down to tenthly and further, like the old New England preachers, but this is enough for one time. The point is learn to be self-reliant and there is no self-reliance without strength.

"And, of course, there is such a thing as the art of acting. But that deserves a chapter for itself."

# *Stories of the New Film Releases*

## READY TO CLIP AND USE IN YOUR PROGRAM OR ADVERTISING

### Mutual Pictures

**Jerry's Star Bout** — (One Reel) — Horsley-Mutual—July 19.—Jerry takes his best girl out in his "flivver" and they have a blow-up, with nobody hurt. Jerry makes an attempt to repair the machine, but girlie is peeved at the delay, and when a prize fighter, "Big Noise Bill," out for exercise, stops and offers to take her home in his racer, she accepts his invitation. Arrived at the house, Big Noise Bill makes himself obnoxious to both the girl and her father, so that they are glad to see Jerry coming. Jerry has traded his "flivver" for the policeman's bicycle, much to that worthy's chagrin. He arrives at the home of his girl just as Big Noise Bill is about to leave, and suffers several indignities at his hands. Father has not approved of Jerry's suit for his daughter's hand before, but he tells Jerry that he will consent to the marriage if he will lick the bully. Jerry does it that night with the aid of a rubber bulb filled with ammonia and ends by putting the referee out of commission as well. He has a narrow escape from the hands of the mob, but finally succeeds in leaping from a telegraph pole into his sweetheart's fast-moving automobile.

**When Lula Danced the Hula**—(One Reel)—La Salle-Mutual—July 10.—Billie is in debt and hounded by collectors. He faces the alternative of marrying Matie, a dancing girl, and being disinherited by his uncle, or taking as his bride Lula, uncle's rich client. He consents to take Lula, and during the engagement they visit the show where Matie dances. Lula is jealous of the applause Matie receives and Billie's evident admiration. She secretly learns to dance, and it is arranged for her to take Matie's place for one evening. Matie has won uncle, too, with her dancing, and he seeks her out. He is fooled by the paint that covers Lula, and just as he embraces her he is confronted by Matie and Billie. Uncle is a good sport and consents to take Lula himself.

**Jerry at the Waldorf**—(One Reel)—Horsley—July 12.—Jerry ducks his room rent once too often. He is ordered from the house. In attempting to get away with his baggage he drops his trunk on a policeman's head and bumps into the landlady on his exit. He raises the price of a hotel room by exercising his wits in a barroom. He engages a room in a fashionable hotel. He starts for the bathroom, attired in pajamas, and invades a room occupied by a newly married couple. He rushes to cover in a bathroom where he meets an old man who falls into a faint. He administers illuminating gas while he gets into his clothes. Escaping via the fire-escape, he runs into an interesting adventure with a squad of poker-playing policemen, who catch him and take him to jail.

### Universal Program

**Kitchenella** — Joker — July 14. — With Gale Henry, Milton Sims and Charles Haefli. Kitchenella wants to go to the Street Sweepers' ball. Count Jassbo has left a note of vital importance in the toe of one of a pair of old slippers, for his confederate, Mike. The landlady throws them out of the window and Kitchenella finds them. She puts them on, and with a gown made out of a lace curtain and using the workbasket for a hat, goes to the ball. The count and Mike search the feet of every woman in the place, hunting for the slippers, but fail to find them. The next day the count puts an ad in the paper, saying that he will marry the girl who has the mate of the slipper which he found at the ball. Kitchenella had thrown it at her stepsister. She reads the ad and rushes to meet the count. His confederate drops a brick on her head and she collapses, while the count beats it with the slipper.

**Meet My Wife**—Victor—July 12.—With Neal Hart and Mignon Anderson. The boys of the Flying W and Circle C ranches are fighting. Violet arrives with a tale of woe and all the boys fall for it. She relieves them of their money. Neal thinks Violet his ideal, and is inspired by reading Lochinvar to try to steal her. The boys arrange a championship fight, the loser, who represents one side ,to stay away from Violet. The big fight is on, Neal grabs Violet and runs away with her. He ropes the minister and makes him marry them. When the boys appear he calmly tells them, "Meet my wife."

**The Paper Hanger's Revenge**—Victor—July 10.—Margaret Whistler, Eileen Sedgwick, Ralph McComas and Charles Haefli. Miss Prued refuses the boss of the paperhangers, so he refuses to finish his job. Newlywed, who has rented the house, determines to do the papering himself. In revenge the boss tells Mrs. Newlywed that her husband is spending all of his time with Miss Prued. She rushes to the place, but is pacified when she sees the receipt for the rent.

**Hatton of Headquarters**—Imp—July 15.—With Lee Hill and Agnes Vernon. Rose refuses to work as a tool for the gang of which Big Tim is the leader. She loves Hatton, a detective, but her father wants her to marry Tim. The boss goes to her room and tells her that his men are watching for Hatton and intend to kill him. Hatton, who has been hiding, pounces on him and there is a fight in which Tim is knocked senseless. Slim and the other crooks break down the door. In the midst of the fight the police arrive.

**Kicked Out**—(Two Reels)—Victor—July 13. —With Carter De Haven. Carter, in order to win the girl he loves, must prove himself worthy. He is sent to get an interview with John Dollar who has a hatred for all things connected with nwspapers. Somehow or other a snapshot is taken of Carter and the editor's wife. The film falls into the editor's hands and he orders it developed. In the meanwhile Carter is successful in rescuing John Dollar from some crooks. Out of gratitude Dollar offers Carter anything he wants, and he immediately asks for an interview. Then he hurries to the editor's house with his scoop. The editor is pleased, but the clerk arrives with the printed picture. This proves to be Carter's undoing, for before he can explain the editor grabs him and throws him out. Carter finds himself alone with the "Welcome" doormat under his arm.

**Bombs and Bandits** — (Two Reels) — L-Ko—July 4.—With Vin Moore, Bill Bevan, Sammy Burns and Dolly Dimples. The Mayor and the Chief of Police are both enamored of the Chief's pretty stenographer. But Dolly gives most of her attention to young Sammy, secretary to the Mayor. The two old chaps each wager $10,000 on the winner of fair Dolly's hand. They place their money with Sammy. The temptation is too great. He calls Dolly and asks her to beat it to Mexico with him. In Mexico they fall into the clutches of the bandit chief and his men. The Mayor receives a message that the two young people are being held for ransom. They immediately call out the police and the railroad cops and set out for Mexico. The advance guard arrives, the bride is saved from a fiery death, but Sammy is heartlessly left to be pushed over the edge, twenty thousand and all.

**The Warning**—Episode No. 3 of The Gray Ghost—July 9.—With Priscilla Dean and Harry Carter. At the theater, Hildreth sits in a box with two crooks, who are men working for the Gray Ghost. A boy hands Hildreth a message, which says to come to Morn Light's dressing-room. He goes. Morn Light writes on a paper that he is Ted Daly, not to ask any questions, but to meet her at 12 in the private dining-room at Bishop's. Two hours later the Gray Ghost learns that they have been foiled again. Hildreth calls up the Arabin home and finds that Mr. Arabin has not been in New York all day. Morn Light calls up Hildreth to warn him not to return to the hotel. The Gray Ghost enters and goes forward to take her in his arms, but she wards him off with a paper-knife.

**Hearts and Flour**—(Two Reels)—L-Ko—July 11.—With Eva Novak, Charles Ryckman, Tom Delmar and Bob McKenzie. The grocery boy loves the boss' daughter, and so does the butcher boy. Eva, however, favors the former. When she shows her preference so plainly, it starts a fight, in which the stock of the store suffers severely. Many thrilling incidents take place. Finally Ryck and Eva plan to elope. Ryck manages to exchange the buggy for a car, grabs the minister and makes him marry them, while the disappointed Tom beans the boss with a flower-pot.

**Universal Screen Magazine** — Issue No. 27—July 13.—A demonstration of the evils of bad sitting postures while working at a desk is the first subject. Exercises to counteract the bad effects of sedentary pursuits are shown. Then comes the manufacture of a baseball, from the winding of the heart of yarn to the stamping of the trade-mark. The Screen Magazine has started a question department, which furnishes a lot of humor. Science is represented by a demonstration of the unsuspected properties of well-known substances. At the end is a clay cartoon by Willie Hopkins entitled "The Vegetable Kingdom."

**The Punishment**—Big U—July 15.—Big Bill was down on his luck and his family was starving. He rushed into the saloon where a game was in progress and grabbed what money he could lay his hands on. He took the money to his wife and then tried to make his escape. The sheriff with the boys pursued him. When the boys saw the pitiful condition of the family they relented and decided to let him go. They even took up a subscription for his wife, sending her the money with a note saying that they had given Bill a chance to make good.

**Minding the Baby**—Nestor—July 9.—With Eddie Lyons, Edith Roberts and Lee Moran. Mrs. Youngwed leaves baby with hubby. When the baby cries Mr. Youngwed gets the janitor to make faces at it. They consult the doctor book. The nigger baby from next door crawls in and their baby crawls out. They think that the child has turned black and try all sorts of things. Mrs. Youngwed comes home and is in despair, when the colored woman rushes in with the white baby and the mystery is solved.

**In the Rocks of India**—(Split Reel)—Powers —July 15.—With Dr. Dorsey. Some of the wonderful rock carvings of India are shown in this educational. Temples cut from the solid rock and then adorned with sculptured elephants and lions are seen. The elephant has been a favorite subject with Indian sculptors for thousands of years. Some of the strange, many-armed gods are seen. Pilgrimages to famous shrines are caught by the camera. All Hindus love pilgrimages. On the same reel is "Monkey Love."

**Monkey Love**—(Split Reel).—The flirt, a comely young lady monkey, tries to make monkeys of all the other animals in the jungle. The elephant, the leopard and all of them fall for her, but she loves another monkey. They are broken-hearted when she marries him, but their revenge is complete when they see him out walking with a whole row of little monkeys, and the cost of living going up all the time. Released with "In the Rocks of India."

**A Limb of Satan**—(Three Reels)—Gold Seal —July 10.—With Ruth Stonehouse, Jack Dill and Chester Bennett. Naida is the terror of the orphan asylum. Giovanni, a strolling musician, comes each day to play for her. Finally Naida tells him her loathing for the place and begs him to take her away. One night she slips out to the patiently waiting Giovanni. Two years later Giovanni, who has been failing in health, dies. Naida is found by Hugh Converse, a sculptor, who became blind at the beginning of his career, and is taken home to his mother. Learning that if he had enough money to undergo an operation his sight would be restored, Naida determines to secure the much-needed money. She obtains a place in the home of Mr. Westlake and robs him of $500. However, the guilty one is discovered, but Mr. Westlake takes Hugh's promise that he will repay the money as soon as possible. A year later Hugh's operation has proven successful and he and Naida are happy in their love for each other.

**Three Women of France**—(Two Reels)—Rex —July 12.—Adelaide Woods, Irene Hunt, Virginia Lee, Richard Ryan and Jack Mulhall. Sister Genevieve, who knew not the sorrow of sin, helped care for wounded soldiers in the hospital. Fifi, on the other hand, had known sin in all its ugliness, but had given everything to the great war, even herself. Lieutenant Dubois was in love with Amiee Renfret, whost husband was in the trenches. She made arrangements to go to Paris with him during his furlough. Wounded, Raoul Renfret was brought to the hospital. When Sister Genevieve saw him, she recalled the days when he and she were sweethearts; they had quarreled and he had never returned. She then became a nun. Fifi sinks to her knees by the bed of Raoul and tells the Sister that he was the first man who ever treated her as a good woman and who made her want to be good in return. Fifi determines that Amiee shall stay there to save him. She goes to the lieutenant and suggests that he take her instead of Amiee. He finally agrees. Fifi had made her final sacrifice.

**Double Suspicion**—(Two Reels)—Bison—July 14.—With Neal Hart, George Berrell, Joe Rickson and Janet Eastman. Neal is the sheriff of Red Rock County. Joe, a thief, arives in the town with his wife and child. That night Joe breaks into the grocery store. Neal goes to the store to get a package that the storekeeper is to leave for him. Pop, his partner, follows him.

Neal gets the package, but Pop, hiding behind some of the buildings, does not see him leave. Going to the front of the store, Pop sees that some one is robbing the safe and believes that it is Neal. He then enters the place and puts some of his things near the safe, so that the blame of the robbery will be placed on him. He leaves the town. The robbery is discovered and Pop is thought to be the guilty one. Later, Joe is shot, and the money taken from the Red Rock store is found on his body. Pop returns to the town and learns that Neal was not guilty. Neal is given the reward for capturing Joe, and divides it with Joe's wife.

## Feature Programs

**The Reed Case**—(FIVE REELS)—BUTTERFLY—JULY 9.—With Allen Holubar and Louise Lovely. Jerry Brennon, a detective, is sent to the Adirondacks for his health. Helen Reed is courted by Schuyler Hastings, whom her mother favors, but of whom the father is doubtful. Helen tells Schuyler that he must do something worth while, for the man she marries must be one whom she can look up to and admire. When Jerry wakes in the morning, two bullets whiz past him and lodge in the bed. Then he finds a note on the door which warns him to get out. Jerry discovers a secret door, and upon forcing it finds a girl huddled on a bed, weeping bitterly. It is Helen, and she tells Jerry how she was kidnaped while shopping. Jerry makes his way to the village and soon returns with the sheriff and his men. When the gangsters arrive a terrific fight takes place, but they are soon overpowered by the sheriff and his men. "The Gent" speaks up and says that Schuyler hired him to kidnap the girl; they were to demand a ransom and he was to receive the glory of rescuing her. Then Jerry proudly introduces his future wife to them all.

### K. E. S. E.

**The Luck of Roaring Camp**—EDISON—K. E. S. E. PROGRAM—JULY 9.—Roaring Camp is a small mining town and has but little use for strangers. The leader of the camp is Old Man Tuttle, who keeps the general store. One afternoon a half-breed drifts into the camp leading a mule, but is invited to "get out." He leaves, hurling curses and vowing to get even. When the stage comes in that afternoon there is a passenger, a half-breed woman, with a baby in her arms. She is half dead from starvation and hardship and dies in the camp, leaving the little girl. The camp adopts her, calling her The Kid. One day she wanders from the camp and is stolen by the half-breed who cursed them. Oakhurst, the clever gambler, sees the half-breed and draws his gun. The half-breed threatens to kill the child if one move is made. Some of the miners, looking for the child, come upon them and a sure and straight shot puts the half-breed out of business. When they come to the child, playing with some bright stones, they find she has a stone streaked with virgin gold. The Kid has been the means of finding a gold mine and again bringing luck to Roaring Camp.

**Light in Darkness**—EDISON—(FIVE REELS)—K. E. S. E.—JULY 9.—With Shirley Mason and Frank Morgan. Ramsey Latham, cashier of the Traders' Bank and Trust Company, is convicted for violation of the banking laws, when he is perfectly innocent. In the county jail he awaits transportation to the penitentiary. As they are about to start out, prisoners break from the jail and the sheriff cannot go, so Sheriff Brad Milligan from another county takes Latham. The door of the prison opens and Latham sees a sweet, wistful maiden who gives him her sympathy. She is also a prisoner, but he does not know this until arrived at the prison. When they have each been paroled for some months they meet again by accident and soon they are married. Latham takes her to a ranch at Santa Paula which his attorneys have purchased for him. Two years elapse and a little child is born to them. Then the shadow of evil falls over them. It is unlawful for paroled prisoners to marry. Sheriff Milligan visits them, but the sight of their happiness is too much for him, and he leaves, telling Latham he is going to see the Governor. When he has finished his story the Governor gives the two their pardons and the child's second name is Bradley, for the sheriff, but the first is for the Governor.

**When Sorrow Weeps**—DO CHILDREN COUNT? SERIES—ESSANAY—(SCREEN TIME 25 MINS.)—JULY 18.—Featuring little Mary McAlister. Rags, a penniless orphan, flees from child welfare workers and an orphan asylum. Simultaneously, Caroline Busby, whose husband is a crook, regrets her past and starts for another city. The child and the woman meet and decide to begin life over again together. They are happy for a time, then the woman's husband locates her and demands protection from the police. Caroline wants to live straight and turns her husband over to detectives. He accuses her as his accomplice. The couple and the child are arrested. Busby is sent to prison and his wife discharged. The judge, at the protest of philanthropists, orders the child to an orphan asylum. Grief-stricken over this loss, Caroline hurls herself into a river.

**The Uneven Road**—DO CHILDREN COUNT? SERIES—ESSANAY—(SCREEN TIME 25 MINS.)—Featuring Little Mary McAllister. Ruin faces Dan Carlson. He has lost his all on "war brides." Worse still, his child, Agnes, is going blind for lack of an operation. Milton Douglass is infatuated with pretty Mrs. Carlson. He discovers Dan's plight and seeks to force his attentions on the latter's wife by offering her money to save her child's eyes. Mrs. Carlson is on the eve of selling herself to Douglass for little Agnes' sake. Carlson is planning suicide. He suddenly meets an old friend, however, who is looking for a factory site and selects a plot of land on which Carlson has an old option. With the money in his hand Carlson races home, arriving just in time to save his wife from her sacrifice.

**Captains of Tomorrow**—EDISON—K. E. S. E. PROGRAM OF JULY 9.—This picture, in 345 feet, depicts our future captains at the drills and maneuvers at West Point. Afoot and on horse they are shown in inspiring and heart-quickening action. The film is strengthened with appropriate and patriotic sub-titles—quotations from the ringing lines of our country's best poems. It is surcharged with American spirit; thrilling and inspirational.

**The Golden Idiot** — ESSANAY — (SCREEN TIME 65 MINS.).—Starring Bryant Washburn. Barry Owen and his cousin Walter Woolwich will receive the fortune of their uncle on his death in proportion to the amount they have saved. Walter Woolwich is a broker, a prosperous one. Barry is a reporter and penniless. With his three-legged dog, Pod Barry starts out to win fickle fortune. Faith Fanshawe's automobile has broken down and Barry fixes it. She gives him a fifty cent piece and he keeps it in remembrance of her. He next meets Jeffrey Jarvis, a writer who becomes interested in Pod and Barry and introduces Barry at the Country Club. Here he rescues Faith from drowning and soon they are in love with one another. Barry is too poor to offer Faith his heart, but Uncle Woolwich dies at the time when Walter is swamped by the market and deep in debt. Barry, thus enriched, marries the beautiful Faith.

**He Couldn't Get Up in the Morning**—EDISON—K. E. S. E. PROGRAM, JULY 9.—Jonah Morpheum liked his bed. He wanted to get to the office on time but he couldn't seem to wake up. Tying a string to his toe and having some one pull the string was tried, but to no avail. When Peggy, the maid, finally got him up he has wild adventures getting to the office, only to be abused by the boss for being late. At the end of the day he gets a big alarm clock and the tenants of the building are driven distracted next morning. In one last attempt to get up, Jonah has a strong rope tied to his feet and has his friend pull the rope when he is passing in the morning. His friend ties the rope to a wagon and Jonah is pulled out; a blast explodes and blows him into the office.

### Triangle

**Cupid's Rival** — (TWO REELS) — KING-BEE.—Featuring Billy West. This is an amusing comedy which shows the trials and troubles of a poor artist and his sweetheart. Billy, the janitor, is an important character. He goes through many exciting experiences. Reviewed in this issue.

### World

**The Brand of Satan**—(FIVE REELS)—WORLD—JULY 9.—Featuring Montagu Love. Jaques Cordet is a criminal prosecutor in France and lives with his mother, Christine. While under the spell of a strange malady Jaques becomes the leader of a band of Apaches, Lazard. As Lazard he meets Marie, daughter of Manuel, the strangler. As Jaques he loves Natalia, the daughter of his mother's old lover, Despard. While in the pesonality of Lazard he robs Despard's home, murdering the butler. Marie finds that he is both men, and tries to make him understand, but does not succeed until as Lazard he attacks Natalia. He is about to give himself up for the murder of the butler when Marie calls his attention to the bomb he has put under his desk, while in the character of Lazard. The premature explosion robs Marie of her life, but not until she swears he is not guilty of the crime. Despard consents to his marriage to Natalia after an operation has cured him of his malady.

## General Program

**In the African Jungle**—(TWO REELS)—SELIG—JULY 2.—Featuring Kathlyn Williams. Seventeen years before the story opens Robert Wayne was felled by a savage blow in the African jungle, lost his memory and became a wild man of the forest, lived as the savages do and learned to handle the fierce animals of the forest in a wonderful way. One day he is discovered by Captain Jones, a British sportsman, who secures his photograph. In an English home he shows the pictures of the jungle to a pretty girl whose father has been lost. She recognizes the picture of the wild man, and a search party is organized, leaving at once for Africa. The father and daughter are reunited in a den of wild beasts, thrown there by the savages, and his uncanny power over the forest animals saves them. Seeing his daughter restores his memory, and the ending is a happy one.

**Checkmate** — (ONE REEL) — SELIG—JULY 7. — John Strong and his adopted son, Hal, are both fond of chess and play an evenly matched game. Hal, en route to a summer resort, meets Vivian Carew, an unscrupulous woman, and when she finds that he is the adopted son of John Strong she tries to fascinate him by her wiles. Hal becomes very much in love with her, and when Strong appears on the scene refuses to give her up. William Clark, a friend of Strong's, tells him of the woman's past. Then he takes a hand in life's chess game. He visits Vivian Carew and peads with her to give the boy up. When his pleadings fail he tells her of his knowledge of her life. It is Checkmate for the woman, who leaves for Japan immediately, and Strong and the boy resume their chess games.

**Strictly Business** — (TWO REELS) — O. HENRY FEATURE—GENERAL.—Bob Hart, vaudeville actor, has written a sketch, "Mice Will Play," and he has looked in vain for the right girl to play it with him. One day he sees Cherry in a vaudeville turn and visits her at her boarding house to talk business. At the try-out it makes a big hit and the manager signs it up for a long circuit. That night Bob takes Cherry home and she invites him home and makes him a "strictly business" proposition. After two years successful run on circuit Cherry becomes very nervous one night and instead of shooting the picture's face she shoots Bob in the neck. He falls, she faints and the audience is delighted. Bob is only slightly hurt, but Cherry is heartbroken. When Bob's friend tells him that the girl is "crying her eyes out for him," Bob is incredulous. Cherry, he says, is strictly business. His friend tells him that it is the truth, and then Bob tells him that he and Cherry have been married for two years.

**A Candy Jag**—(ONE REEL).—Starring Johnny and Emma Ray. Mugsey buys a new suit. The pants are too long and he asks his wife to shorten them. She is too busy with "society," and so is daughter. Mugsey finally has the colored cook cut the trousers. About this time daughter and mother each decide to fix the trousers, and each cuts a generous slice off them. When Mugsey puts them on they are too short for anyone but a young boy. It is a day of happenings for Mugsey. While shopping with mother and daughter in a department store he amuses himself by getting into everything he shouldn't. Finally he sets off a fine firework display, and before they can get to him he cuts some toy balloons and sails away out of their reach.

ABC FILMS Producers of SCREENEWS Magazine ABC FILMS

**EXHIBITORS:**

Take my word for it as an old friend of yours, that ScreeNews not only means good news for you, but the best news on the screen.

J. E. WILLIS,
Pres. and General Manager.

"THE HOUSE OF FILM SPECIALTIES"
AMERICAN ABC FILMS BIOSCOPE
CORPORATION CHICAGO, U.S.A.

? SHOULD SHE OBEY ?

Produced by Arizona Film Co.

**A gripping drama of love that points out the perils of Easy Divorces and Poisoned Marriages.**

For State Rights Address

**RENOWNED PICTURES CORP.**
AKIBA WEINBERG, President
1600 Broadway, New York City

# Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

## General Program

### Broadway Star Feats

D The Third Ingredient (O. Henry Series) ..... 2,000
D Friends at San Rosario (O. Henry Series) ..... 2,000
D Past One at Rooney's (O. Henry Series) ..... 2,000
D The Marionettes (O. Henry Series).. 2,000
D The Green Door (O. Henry Series).. 2,000
D The Guilty Party (O. Henry Series) 2,000
D The Cop and the Anthem (O. Henry Series) ..... 2,000
D Vanity and Some Sables (O. Henry Series) ..... 2,000

### Black Cat Stories

C Much Obliged (Virginia Valli)..... 2,000
D Local Color (Webster Campbell)..... 2,000
C Be My Best Man (Edward Arnold).. 2,000
C Pass the Hash, Ann (Marguerite Clayton) ..... 2,000
D The Clock Struck One (Marguerite Clayton) ..... 2,000
D Sundaying at Fairview (Mark Ellison) 2,000
C The Quarantined Bridegroom (Mark Ellison) ..... 2,000

### American Girl Series (Kalem)

D The Tyrant at Chiruachua ..... 2,000
D The Man from Tia Juana..... 2,000
D The Secret of Lost Valley..... 2,000
D The Trapping of Two-Bit Tuttle..... 2,000
D The Vanishing Line Rider..... 2,000
D The Man Hunt at San Remo..... 2,000

### Ham and Bud Comedies (Kalem)

C Hard Times in Hardscrapple..... 1,000
C Bandits Beware ..... 1,000
C The Menagerie Mix-Up..... 1,000

### Geo. Bickel Comedies (Geo. Kleine)

C The King of Cooks..... 1,000
C Love, Luck and Loot..... 1,000
C A Mixed Color Scheme..... 1,000
C A Suit and a Suitor..... 1,000
C Nearly a Husband..... 1,000
C Some Statue ..... 1,000

### Selig

D Two Dollar Gloves (Bydine Zuber)... 2,000
D The Evil Day (Casson Ferguson).... 2,000
D A Social Climber (Casson Ferguson). 2,000
D The Prodigal's Return (Casson Ferguson) ..... 2,000
D The Last of Her Clan (Virginia Kirtley) ..... 2,000
D The Love of Princess Olga (Louizette Valentine) ..... 2,000
D Won in the Stretch ..... 1,000
D The Framed Miniature..... 1,000
D The Return of Soapweed Scotty (Robyn Adair) ..... 2,000
C Romance and Roses (John Lancaster) 1,000
C Baseball at Mudville (Lee Morris)... 1,000
C Rescuing Uncle (John Lancaster).... 1,000
C Movie Stunts (Tom Mix)..... 2,000
T Uncle Sam Afloat and Ashore..... 2,000

## Mutual Program

### Tuesday

C 7-10 When Lulu Danced the Hula .....La Salle 05655
T 7-10 Mutual Tours Around the World ..... 05656

### Wednesday

T 7-11 Mutual Weekly, No. 132... ..... Mutual 05657

### Thursday

C 7-12 Jerry at the Waldorf (Geo. Ovey) .....Cub 05658
T 7-12 Reel Life .....Gaumont 05659

### Friday

D 6-22 A Sheep Among Wolves (Jimmie Dale Series, No. 14) (E. K. Lincoln) ..... Monmouth 05616–17

### Tuesday

C 6-26 Discords in "A" Flat..... ..... La Salle 05627
T 6-26 Mutual Tours Around the World ..... 05628

### Wednesday

T 6-27 Mutual Weekly, No. 130... ..... Mutual 05629

### Thursday

C 6-28 Jerry's Hopeless Tangle (George Ovey) ....Cub 05630
T 6-28 Reel Life .....Gaumont 05631

### Friday

D 6-29 The Tapped Wires (Jimmy Dale Series, No. 15) (E. K. Lincoln) ..... ..... Monmouth 05632–33
C 6-29 The Immigrant (Charles Chaplin) SPECIAL ...

### Tuesday.

C 7-3 The Girl in the Frame.... .....La Salle 05641
T 7-3 Mutual Tours Around the World .....Gaumont 05642

### Wednesday

T 7-4 Mutual Weekly, No. 131.. .....Mutual 05643

### Thursday

C 7-5 Jerry's Gentle Nursing (Geo. Ovey).....Cub 05644
T 7-5 Reel Life .....Gaumont 05645

### Friday

D 7-6 The Victory (Last of Jimmie Dale Series, No. 16) (E. K. Linsoln)..... ..... Monmouth 05646–47

## Universal Program

### Special Releases

*Week of June 18*

C Jilted in Jail (Eddie Lyons, Lee Moran .....Nestor
D The Brand of Hate (Tina Marshall) .....Gold Seal
D Bartered Youth (William Mong, Gretchen Lederer).....Laemmle
C Where Is My Che-ild (Dan Russell, Gladys Varden) .....L-Ko
T Universal Animated Weekly, No. 77..
T Universal Screen Magazine, No. 24..
C A Burglar's Bride (Gale Henry)..... ..... Joker
C Young Nick Carter, Detectiff.Powers
T China's Wonderland .....Powers
D The Voice on the Wire, No. 15 SPECIAL .....Universal

### Regular Releases

*Week of June 18*

C A Pirate Bold (Pat Rooney)...Victor
C Puppy Love (Ruth Stonehouse).Victor
D Helen Grayson's Strategy (Irene Hunt) .....Rex
C She Married Her Husband (Jane Gail) .....Victor
D Lone Larry (Kingsley Benedict).... ..... Bison
D The Two-Gun Parson (W. C. Donlan) .....Big U

### Special Releases

*Week of June 25*

C The War Bridegroom (Eddie Lyons, Lee Moran) .....1, Nestor
D The Golden Bullet (Harry Carey).. .....3, Gold Seal
C Her Daring Tearing Days (Lucille Hutton) .....2, L-Ko
T Universal Animated Weekly, No. 78.. .....1, Universal
T Universal Screen Magazine, No. 25.. .....1, Universal
C His Fatal Beauty (Wm. Franey).... ..... Joker
D The Double Topped Trunk (Allen Holubar) .....Imp
C Duke Doolittle's Jungle Fizzle.Powers
T In the Land of Many Temples.Powers
D "The Gray Ghost" (The Bank Mystery, No. 1) (Priscilla Dean and Eddie Polo) SPECIAL..Universal

### Regular Releases

*Week of June 25*

C Damaged Goodness (Ernie Shields).. ..... Victor
C Her City Beau (Edith Roberts)..... ..... Victor
D The Pointed Finger (George Pearce, Gretchen Lederer).....2, Big U
C Swede-Hearts (Neal Hart)..2, Victor
D Money and Mystery (Eileen Sedgwick, Kingsley Benedict)..2, Bison
D Love's Turmoil (Edna Maison).Big U

### Special Releases

*Week of July 9*

C Minding the Baby (Eddie Lyons, Lee Moran) .....1, Nestor
C Hearts and Flour (Bob MacKenzie).. .....2, L-Ko
T Universal Animated Weekly, No. 30.. .....1, Universal
C Meet My Wife (Neal Hart)..1, Victor
D Three Women of France (Irene Hunt) .....2, Rex
T Universal Screen Magazine, No. 27.. ..... Universal
D Double Suspicion (Neal Hart)..... .....2, Bison
C Kitchenella (Gale Henry)....1, Joker
C Monkey Love .....Powers 500
T In the Rocks of India.....Powers 500
D The Warning (The Gray Ghost) (Priscilla Dean) SPECIAL..... .....2, Universal

### Regular Releases

*Week of July 9*

D A Limb of Satan (Ruth Stonehouse). .....3. Gold Seal
C The Paper Hanger's Revenge..... .....1. Victor
C Kicked Out (Carter De Haven)..... .....2. Victor
D Hatton of Headquarters (Lee Hill) ..... Imp
D The Punishment (Robert Leonard).. .....Big U

## State Rights Productions

The Deemster (Derwent Hall Caine) .....Arrow 9,000
The Barrier.....Rex Beach 9,000
Joan, the Woman (Geraldine Farrar) .....Cardinal 11,000
The Lincoln Cycle (Benjamin Chapin) .....Charter 2,000

The Curse of Eve (Enid Markey)... Corona Cinema 7,000
Enlighten Thy Daughter... Enlightenment Corporation 7,000
Birth ... Eugenics Film 6,000
A Mormon Maid (Mae Murray)... Friedman 5,000
The Woman and the Beast... Graphic 5,000
Intolerance ... D. W. Griffith 9,000
The Bar Sinister... Frank Hall 9,000
Her Fighting Chance (Jane Grey)... Frank Hall
Civilization ... Harper 9,000
The Honor System... Honor System Booking 10,000
The Whip... Paragon Films 8,000
Beware of Strangers... Selig Special 7,000
The Ne'er-Do-Well ... Selig Special 8,000
The Garden of Allah... Selig Special 10,000
Who Shall Take My Life. Selig Special
The Black Stork... Sherriott Pictures 5,000
The Crisis ... Sherman Elliot 10,000
The Submarine Eye.. Submarine Film
The Spirit of '76... Goldstein 12,000
Should She Obey?... Arizona
American War News (Serial Weekly)... Cinema
Are Passions Inherited?. Warner Bros. 7,000
Balloonatics ... Century Comedies
Below Zero ... Wharton 2,000
Birth Control. Moss B. S. M. P. Corp. 6,000
Bit o' Heaven... 5,000
Defense or Tribute (Defense or Tribute Film Co.)... 5,000
Eagle's Wing ... Bluebird 5,000
Even as You and I... Universal Film Co.
Eyes of the World... Clune Film Co. 10,000
Fairy and the Waif... Educational Film Co. 5,000
Five Nights... Jacques Kopfstein Co. 6,000
Flora Finch Comedies... H. Grossman Distributing Corp.
Garden of Knowledge.. Robt. T. Kane
Girl Who Didn't Think... Creative Film Corp. 6,000
Girl Who Doesn't Know... Moss B. S. M. P. Corp. 5,000
Glory... Unity Sales Corp. 7,000
God's Law... Universal Film Corp.
God's Man ... Frohman Amusement Corp. 9,000
Golden-Spoon Mary.. The A. Kay Co. 8,000
Great White Trail... Wharton, Inc. 8,000
Her Condoned Sin... Biograph Co. 6,000
The Honor Roll... Joseph F. Lee
How Uncle Sam Prepares... Hanover Film Co. 5,000
Humanity... Select Photoplay Co. 6,000
Humanizing Mr. Winsby... Unity Sales Corp. 5,000
Idle Wives... Universal Film Co.
Ignorance... Popular Pictures Corp.
In the Hands of the Law... Moss B. S. M. P. Corp. 5,000
In Treason's Grasp... Renowned Pictures Corp.
Is Any Girl Safe?. Anti-Vice Film Co. 5,000
King Bee Comedies... King Bee Films Corp.
Land Just Over Yonder... Unity Sales Corp. 6,000
Land of the Rising Sun... American Japan Pictures 10,000
Lottery Man... Unity Sales Corp. 5,000
The Manx Man... Henry J. Brock 9,000
The Masque of Life. Signet Film Corp. 6,000
Mothers of Men.. Robards Player Co. 7,000
Mo-Toy Comedies... Peter Pan Film
One Day... Moss B. S. M. P. Corp. 5,000
One Law for Both... Ivan Film Prod.
Parentage... Frank J. Seng 7,000
The Passion Flower... Ultra Pictures Corp. 5,000
Pokes and Jabs Comedies... Jaxon Film Corp.
Power of Evil... Moss B. S. M. P. Corp. 5,000

## Feature Program

### Artcraft

6-24 Wild and Woolly (Douglas Fairbanks) ... 5,000
7-2 The Little American (Mary Pickford) ... 5,000

### Art Dramas

6-7 Charity Castle... Erbograph 5,000
6-14 Golden Rod ... Apollo 5,000
6-21 The Road Between... Thorndike 5,000
7-2 The Peddler.. U. S. Amusement 5,000
7-9 Miss Deception... Van Dyke 5,000

### Bluebird Photoplays

6-18 The Little Orphan (Ella Holt) 5,000
6-25 A Kentucky Cinderella (Ruth Clifford, Zoe Ray)... 5,000
7-2 Fires of Rebellion (Dorothy Phillips) ... 5,000
7-9 The Car of Chance (Franklyn Farnum) ... 5,000

### Butterfly Productions

*Released Week of*

6-25 Man and Beast (Kingsley Benedict) ... 5,000
7-9 The Reed Case (Louise Lovely, Allen Holubar) ... 5,000

### Fox Film Corporation

*Released Week of*

6-11 Six-Cylinder Love (Tom Mix). 2,000
6-17 Some Boy (George Walsh).... 5,000
6-24 The Siren (Valeska Suratt).... 5,000
7-1 When a Man Sees Red (William Farnum) ... 5,000
7-1 The Siren (Valeska Suratt).... 5,000
7-1 Patsy (June Caprice) ... 5,000
7-8 The Innocent Sinner (Miriam Cooper) ... 5,000
7-8 Two Little Imps (Jane and Katherine Lee) ... 5,000

### Kleine Edison-Seig-Essanay

*Released Week of*

6-25 A Day and a Night... Selig 2,000
6-27 The Yellow Umbrella (Mary McAlister) ... Essanay 2,000
7-2 The Man Who Was Afraid (Bryant Washburn).. Essanay 5,000
7-4 A Place in the Sun (Mary McAlister) ... Essanay 2,000
7-9 Little Orphan Annie (Viola De Biccari) ... Selig 5,000
7-9 A Rag Baby... Selig 2,000
7-11 Where Is My Mother (Mary McAlister) ... 2,000

### McClure Pictures

*Released Week of*

5-12 Seven Deadly Sins, "The Seventh Sin" (George Le Guere and Shirley Mason)... 5,000

### Metro Pictures

*Released Week of*

6-18 Monomania (Max Figman)... Metro 1,000
6-25 The Hypochondriac (Mr. and Mrs. Sidney Drew)... Metro-Drew 2,000
6-25 Aladdin's Other Lamp (Viola Dana) ... Metro 5,000
7-2 The Will o' the Wisp (Mabel Taliaferro) ... Metro 5,000
7-9 The Trail of the Shadow (Emmy Wehlen) ... Metro 5,000

### Mutual Star Productions

*Released Week of*

6-11 Periwinkle (Mary Miles Minter) ... American 5,000
6-18 The Dazzling Miss Davison (Marjorie Rambeau)..Powell 5,000
6-18 A Bit of Kindling (Jackie Saunders) ... Horkheimer 5,000
6-25 The Upper Crust (Gail Kane).. American 5,000
7-2 The Masked Heart (William Russell) ... American 5,000
7-9 Mary Moreland (Marjorie Rambeau) ... 5,000

### Mutual Serials

*Released Week of*

6-25 A Fight for a Franchise (Railroad Raiders, No. 12) (Helen Holmes) ... Signal 2,000
7-2 The Road Wreckers (The Railroad Raiders, No. 13 (Helen Holmes) ... Signal 2,000
7-9 The Trap (The Railroad Raiders, No. 14) (Helen Holmes) ... Signal 2,000

### Paramount Features

*Released Week of*

6-18 On Duty with the Coast Guards 1,000
6-18 Scientific Stock Breeding... 1,000
6-18 Bobby Bumps, Submarine Chaser ... 1,000
6-18 Fruitful Florida. Burton Holmes 1,000
6-18 A Roadside Impresario (George Beban) ... Pallas 5,000
6-21 Heir of the Ages (House Peters) ... Pallas 5,000
6-25 Her Strange Wedding (Fannie Ward) ... Lasky 5,000
6-25 Palm Beach and Miami... Burton Holmes 1,000
6-28 The Little Boy Scout (Ann Pennington)..Famous Players 5,000
7-2 At First Sight (Mae Murray).. Famous Players 5,000
7-2 Oh, Pop!... Klever Komedies 1,000
7-2 Big Timber (Kathlyn Williams, Wallace Reid)... Morosco 5,000
7-2 How California Harvests Wheat ... Burton Holmes 1,000
7-9 The Love That Lives (Pauline Frederick)... Famous Players 5,000
7-9 In the High Sierras... Burton Holmes 1,000
7-12 Forbidden Paths (Sessue Hayakawa, Vivian Martin)..Lasky 5,000

### Pathe

*Released Week of*

6-24 Neglected Wife, No. 7..Balboa 2,000
6-24 Know America, No. 13... Combitone 1,000
6-27 Hearst-Pathe News, No. 52.... 1,000
6-30 Hearst-Pathe News, No. 53.... 1,000
7-1 The Woman in White (Florence La Badie)..Thanhouser 6,000
7-1 Neglected Wife, No. 8 (Ruth Roland) ... Balboa 2,000
7-1 Know America, No. 14... Combitone 1,000
7-1 Max, the Heart Breaker (Max Linder) ... Pathe 2,000
7-4 Hearst-Pathe News, No. 54.... 1,000
7-7 Hearst-Pathe News, No. 55.... 1,000
7-8 The Cigarette Girl (Gladys Hulette) ... Astra 5,000
7-8 Neglected Wife, No. 9 (Ruth Roland) ... Balboa 2,000
7-8 The Fatal Ring, No. 1 (Pearl White) ... Astra 3,000
7-8 Know America, No. 15... Combitone 1,000
7-11 Hearst-Pathe News, No. 56.... 1,000
7-14 Hearst-Pathe News, No. 57.... 1,000

### Triangle Distributing Corporation

*Released Week of*

6-17 Their Weak Moments... Triangle Komedy 1,000
6-17 Paws of the Bear (William Desmond) ... Kay Bee 5,000
6-17 His Speedy Finish... Triangle Komedy 1,000
6-24 Madcap Madge (Olive Thomas) ... Kay Bee 5,000
6-24 His Bitter Fate... Triangle Komedy 1,000
6-24 Her Excellency the Governor (Elda Millar) ... Kay Bee 5,000
6-24 Dad's Downfall ... Triangle Komedy 1,000
7-1 The Flame of the Yukon (Dorothy Dalton) ... Kay Bee 5,000
7-1 A Janitor's Vengeance... Triangle Komedy 1,000
7-1 Hater of Men (Bessie Barriscale) ... Kay Bee 5,000
7-1 Aired in Court... Triangle Komedy 1,000
7-1 Whose Baby? (Gloria Swanson, Bobby Vernon). Keystone 1,000
7-8 A Strange Transgression (Louise Glaum)... Triangle 5,000
7-8 His Thankless Job... Triangle Komedy 1,000
7-8 Time Locks and Diamonds (Wm. Desmond) ... Triangle 5,000
7-8 A Toy of Fate... Triangle Komedy 1,000
7-8 Dangers of a Bride... Keystone 1,000

### Vitagraph-V. L. S. E.

6-25 A Son of the Hills (Antonio Moreno) ... 5,000
7-2 Caste (Peggy Hyland, Sir John Hare) ... 5,000
7-9 The Message of the Mouse (Anita Stewart) ... 5,000

### World Features

*Released Week of*

6-18 The Stolen Paradise (Ethel Clayton) ... World 5,000
6-25 The Divorce Game (Alice Brady) ... World 5,000
5-28 Maternity (Alice Brady). World 5,000
6-11 The False Friend (Robert Warwick, Gail Kane)... 5,000
6-18 The Stolen Paradise (Ethel Clayton) ... World 5,000
6-25 The Divorce Game (Alice Brady) ... World 5,000
7-2 The Price of Pride (Carlyle Blackwell) ... World 5,000
7-9 The Brand of Satan (Montagu Love) ... World 5,000
7-9 The Brand of Satan (Montagu Love) ... World 5,000

## BRIEF THEATER NEWS

### Colorado

A deal was closed whereby George L. Walker of the Lyceum Theater at Grand Junction acquired a lease of the Palisades Theater of that place.

### District of Columbia

Washington New Theater Company let the contract to Samuel J. Prescott Co., Inc., 814 Thirteenth street, N. W., to erect four-story theater building, 609 Thirteenth street, Washington, which will cost $15,000.

### Georgia

Mitchell Investment Company let contract to J. L. Huggins, Thomasville, to erect an opera house.

### Illinois

E. E. Alger has purchased the Crystal Theater at Paxton from Mr. and Mrs. Cyphers and Dave Udell.

Work is going rapidly forward on the new motion picture house at 2532 Fifth avenue, Rock Island, formerly the Shields Grocery. J. T. Shields is the promotor of the enterprise.

John B. Morrow has sold his Royal Theater at White Hall to Sid Simpson, Tulsa, Oklahoma. Trimble Estate will erect a one-story theater to cost $70,000.

### Indiana

James Thompson has purchased the Palace Theater at Churubusco and taken possession.

Dwight Weaver has purchased the Star Theater at Bluffton from Charles F. Grey.

A moving picture theater has been opened in Newcastle in a building formerly occupied as a church. There is an opportunity for another debate on the old question of whether or not the world is growing better.

### Iowa

John Hale of Clarksville purchased the Crystal Theater at Greene from Lloyd Gates.

Westell & Richards of Pocahontas have rented the Palmer Opera House at Palmer for one year and will put in motoin pictures.

The Gem Theater at Lime Springs, formerly known as the Star, has been opened for business under the management of J. J. Williams.

The Opera House at Leon is being remodeled under the supervision of E. A. Mullinnix.

Sam Adler has leased the Opera House at Osceola and has opened same with moving pictures.

P. E. Wolf and G. B. Mirick have leased the Opera House at Olin.

Manager Venteicher has made several improvements in the Royal Theater at Carroll.

Joe Tate has disposed of his Gem Theater at Shelby, to Charlie Albertus.

Messrs. Graves and Lytle are erecting a new theater at Sidney. They will show both pictures and vaudeville.

John Keeking is the new manager of the Opera House at Marathon.

The Newton Theater Company of Des Moines, Iowa, have purchased the Star Theater at Milo.

A new modern opera house is being built at Shenandoah. The cost is estimated at about $10,000.

F. Floren has taken over the two theaters at Marengo.

Arthur O. Davis has purchased the Orpheum Theater at Williams from H. M. Wilson.

### Michigan

Colonel W. S. Butterfield of Battle Creek has closed all contracts for the remodeling of the Garden Theater at Flint. Plans have been made by Architect John Eberson of Chicago.

The Soo Opera House at Sault Ste. Marie is being remodeled.

Manager Andrew Bram of the Star Theater at Houghton has started extensive improvements on the Star Theater.

Louis G. Sesing and Delbert Laity have purchased the Family Theater at Calumet.

### Minnesota

The Rex Theater at Bemidji has been sold by E. M. Ney to A. G. Harris of Moline, Illinois.

An addition is being built to the Grand Theater at Crosby by the owner, George Thorpe.

At Henderson a moving picture show is being established at the community hall.

James Clark is to open a theater at Murdock.

Duane Pomeroy has purchased the Douglas moving picture outfit at Nassau.

J. R. Mace has made arrangements to open a theater at Round Prairie.

The Lawler Theater at Rochester has been opened to the public.

### Missouri

The Colonial Theater, 39th street and Woodland avenue, Kansas City, has been sold by W. G. Ferguson to L. B. Alpino.

Charles E. Hammond of Cambridge, Ohio, has purchased the Broadmour Theater at Kansas City from D. Donnici.

### Montana

The ground has been broken for a theater at Shelby to be known as the Liberty. Williamson & McClory are the owners.

Work will be started at once on the erection of the Marlow Theater at Helena.

E. W. Combs has become the owner of the Arcade Theater at Opheim, having purchased it from the Opheim Amusement Co.

A new theater is being planned for Opheim. B. A. Rouse is to be the owner and he has plans already made.

Ralph Burbridge has purchased the interest of his partner, Bill Johnson, in the Opera House at Forsyth.

The Grand Theater at Westby has been sold to John K. Borg and J. A. Sloen.

The new Palace Theater at Malta has been opened to the public.

### Nebraska

P. G. Armbus has acquired the Lyric Theater at Bridgeport which he will operate in connection with the Royal at Gering.

The motion picture theater at Cambridge was destroyed by fire. The estimated loss was $4,000. P. M. LeDon is the owner.

W. H. Peterson has purchased the Gilbert Theater at Beatrice.

S. I. Shafer, who recently purchased the Crystal Theater at Mitchell, has closed it for improvements.

At Nebraska City, the new Paramount Theater was opened this week.

Fred Ties has purchased the Palace Theater at Syracuse from Henry Bock.

E. B. Woods is erecting a $26,000 theater at York. The new house will have a seating capacity of 650.

Ray Crippen made a deal with A. D. Lord whereby he acquires the Opera House at Holbrook.

J. B. Reed sold his interest in the Gem Theater at Oxford to C. G. Gupton and will retire from the business.

L. J. Cooper has taken over the management of the Martha-Ellen auditorium at Central City and will conduct a moving picture show.

Charles Griffith has purchased the Pastime Theater at Palmer from Leffelbein & Beyer.

### New York

The Fleischman Construction Company has the general contract for the erection of a theater building at Fulton and Livingston streets, New York City, for the Putnam Theatrical Company.



*Here is a happy day for the kiddies in the neighborhood of the American studios in Los Angeles. The artist who is drawing the youngsters is Juliette Day, the new American-Mutual star.*



Author and Associate Producer of Half A Thousand Comedies

HAMPTON DEL RUTH

EDITOR AND PRODUCTION MANAGER

Keystone Studios Third Successful Term Will Expire in August



### New Jersey

Frank G. Hall purchased site at 907 to 915 Broad street, Newark, on which he plans to erect a theater to cost about $350,000.

### North Carolina

W. D. McAdoo will expend $5,000 for improvements to Isis Theater at Greensboro. Mr. Brewer is the architect.

Hal Kelley announced the sale of his lease and motion picture business at the Gilbert Theater at Beatrice to W. H. Peterson of Sibley, Iowa.

Byers Building and Farm Corporation, Kansas City, Missouri, will erect a modern theater and store building at Fifteenth and Douglas, Omaha. Estimated cost, $250,000. Architect has not been selected. A. H. Blank, care of Strand Theater, is the lessee.

E. S. Nesbitt purchased the World Theater at Falls City and will make improvements.

R. L. Ruby has purchased Ed. Meyer's theater at Orleans and will probably make improvements.

### Oklahoma

The Liberty Theater Company at Durant has been incorporated with a capital of $15,000 by A. J. Allison, C. H. Crook and others.

Central Market Street Company, Lawrence Beggs, president, northeast corner Juniper and Market streets, have plans by D. K. Boyd, 16th and Sansom streets, for making alterations to theater building at Philadelphia. The improvements will cost about $2,000.

### Ohio

County Treasurer Lloyd M. Bell disposed of his interest in the Lyric Theater at Mt. Vernon to C. E. Price, W. H. Harding and B. M. Critchfield.

Palace Amusement Company, which was recently incorporated for $350,000, has plans by W. H. McElfatrick, 701 Seventh avenue, New York, for a modern moving picture theater at Cincinnati.

George Troka has plans by R. M. Hullet Company, 507 Erie building, for a one-story moving picture theater at Cleveland, to cost $10,000.

It is announced that the Acme and Strand Theaters of Barnesville have been combined and will both henceforth be under the management of Ira M. Owen, W. A. Schafer and Clyde Erwin.

Work on the Palace Theater to be erected at 6th and Vine streets, Cincinnati, will be commenced this summer. Plans for the structure which will cost $1,000 and seat 3,000 are being completed by W. H. McElfatrick, the architect.

### Pennsylvania

The Hoffman Company, architects, Finance Building, Philadelphia, are preparing plans and will soon receive bids for the erection of a two-story theater at Harrisburg to cost $100,000 for P. Margaro, Regent Theater, Market street.

The theater at Passayunk avenue and Morris street, Philadelphia, has been conveyed by Abner D. Corter to the Alhambra Realty Company for a price not disclosed, subject to mortgages of $100,000.

### Texas

Plans are being prepared for the construction of a $250,000 building for the Majestic Theater at 1913-15 Elm street, Dallas. Plans for the proposed new theater building are being promoted by Karl Hoblizelle of the Interstate Amusement Company.

Cycle Park Theater, Summer amusement place opposite Fair Park on Second avenue, Dallas, has been leased by the Jefferson Theater Company.

A building permit was granted to Alexander Joske for the erection of a theater and office building showing a contemplated expenditure of $20,000 or more. It will be erected at West Commerce and Santa Rosa avenues, San Antonio.

The Rockland Amusement Company has acquired title from Clarence J. Shilcock to the theater on Broad street, Philadelphia.

The Stanley Realty Company will erect a one-story theater at Nineteenth and Market streets, Philadelphia.

### South Dakota

Charles Bailey is the new manager of the theater at Webster, the name of which has been changed to the Lyric.

C. C. Erie has sold the Fad Theater at Brookings to A. C. Workman.

C. M. Knolls has purchased the interests of L. A. Huber in the Idle Hour Theater at Tripp.

Clifford Hammer has purchased the interests of Lars Moen in the moving picture business at Volga, and he and Hugh Getty will conduct the business.

Work on the remodeling of the De Grand Opera House at Salem is progressing rapidly.

### Tennessee

Work of remodeling and enlarging the Alcazar Theater at Chattanooga will begin at once. It will cost $1,000.

The Bijou Theater of Nashville, located at 423-7 Fourth avenue, north, has been sold by the Chatt-Nash Co., a New York corporation, to Michael Starr for a consideration of $16,000.

## Chicago Notes

THOS. H. INCE passed through the city last Saturday after having signed up with Paramount in New York.

William Weinshenker has been added to the sales force of the Selznick force.

F. M. Brockell, manager of the Chicago Goldwyn office, was ready on Monday, July 2, to talk business.

Si Griever, in his exchange directly across the hall from Pathe, escaped all loss from the big Pathe fire. Charmed life, Si?

There was a good deal of consternation among big, first run exhibitors, when the news leaked out that Major Funkhouser had held up Mary Pickford's latest play, "The Little American."

The new Goldwyn offices on the third floor of the Orpheum Theater Building are rapidly assuming business like appearances.

S. J. Goldman of the Selznick's office has been spending the past week in Milwaukee amongst the exhibitors and has brought back some fine business.

Harry Weiss, manager of the Lewis J. Selznick Productions, Inc., of Chicago, expects to start out the last of July on a three weeks' automobile trip in the interests of his firm.

Arrangements have been made by the Commonwealth Pictures Corporation for the use of the Rothacker studio during several weeks in July which they will devote to the production of their first picture featuring Elsie MacKay.

The Rothacker Film Manufacturing Company has just finished a single reel novelty picture typical of a day at Riverview Park and another single reel novelty

MAYFAIR FILM CORPORATION

announces now the cutting and titling and preparation for the trade presentation of

Persuasive Peggy

Date of showing to be announced presently

MAYFAIR FILM CORPORATION

M. A. SCHLESINGER, *President*

10 WALL STREET NEW YORK

FOR SALE

Mailing Lists

MOVING PICTURE THEATRES

Every State—Total 25,000
Price, $3.50 per M.

1400 Film Exchanges ..... $4.00
206 Manufacturers and Studios ... 1.50
235 Picture Machine and Supply Dealers..... 1.50

Particulars.

A. F. WILLIAMS, 168 W. Adams St., Chicago

picture showing every detail of the life at the training camp at Fort Sheridan from the time the recruit reports there until training is complete.

Sid Abel claims that Vitagraph captured State street on June 21, when the Castle and the Orpheum both ran Vitagraph features. The former ran "The Maelstrom" and "The Soul Master" headed the Orpheum bill.

Samuel Smith, a recent guest at the Jackson Hotel, at Halsted and Jackson boulevard, reported to the police last week that a three-reel film owned by him and valued at $2,000, had been stolen from his room. The picture was "In the Hands of the Law."

At the present writing the local Selznick office is handling such new features as "Twenty Thousand Leagues Under the Sea," "The Barrier," "The Crisis," "On Trial," Redemption," "Parentage," etc.

Fred C. Aikin, one of the most popular men in the motion picture industry, has been elected a guiding spirit of the Edmund M. Allen Film Corp. Despite the fact that Mr. Aikin is busily engaged in the state rights field for the Selig Polyscope Company, he plans to spend a portion of every working day in Allen offices, 29 South LaSalle street, where, in association with Edmund M. Allen, Harry J. Ridings, Joseph Harris and other officers of the Allen Company, a pretentious campaign for "The Garden of Allah" will be formulated and launched.

William H. Maher is going into the theater business with both feet. He has taken over the Shakespeare Theater, 43rd and Ellis, and is said to be eyeing some other desirable showhouses. The Clifton on Wilson avenue, owned by him, must be one of the paying kind, or he wouldn't be expanding right now.

N. J. Baumer, vice-president of the Rothacker Film Manufacturing Company, just returned from a tour of observation throughout the East. E. H. Philippi, sales manager for Rothaker, has left for a business trip through Michigan.

A meeting of the executive council of the Advertising Film Producers Association will be held at the Rothacker studio, July 16, which is the opening day of the big convention. During the convention the Society of Motion Picture Engineers will also spend one day inspecting the Rothacker laboratory and studio.

H. E. Gramp of Rockford, Illinois, who fought Sunday closing of theaters in his city to the extent of getting himself arrested, was in Chicago last week. For just two weeks Rockford was filmless on Sundays and then the proposition was put before the people for a referendum vote and the theaters won. Gramp defied the law the first Sunday Rockford went film dry and ran the "Life of Our Savior" for which he was pinched.

When Ralph Proctor's inspection vault gave out a few spurts of fire and smoke last week the other film exchanges in the College building showed how fast they can move. Within fifteen seconds after the alarm, Alfred Hamburger's lieutenant was on the street with his arms full of records. Sid Abel had everything vaulted and his employees out and about the same things happened at the Klein office and the other exchanges. As the girls from the business college were marching to safety, one of them fainted from fright.

Rothacker has just received the first consignment of exposed negative from Charles Hugo, camera operator who is now in the extreme East securing moving pictures typical of life, industries and sceneries of Japan, China, Sumatra, Java, Borneo and India.

Mr. Aikin's years of experience in the film industry and his personal acquaintanceship with all those who are influential in the picture world, points to him as one man in a thousand to be chosen to assist in starting the Edmund H. Allen Company on a prosperous career. The company is planning an elaborate booking and publicity campaign in eight states for "The Garden of Allah."

On Friday night, June 29, the Reel Fellows held another good old fashioned meeting with a smoker and free luncheon, at their attractive club rooms at 207 S. Wabash avenue. Various interesting matters came up for discussion and the Reel Fellows have planned to do some real things at the time of the exposition. One event will be a big movie ball, to be given at the Hotel Morrison, Saturday evening, July 21, the grand march to be lead by several prominent stars.




# Are You Doing Your Bit?

## LITTLE MARY McALISTER

**who is a government recruting sergeant, is doing her bit for the U. S.**

**AND FOR YOU**

**in giving the public a remarkable series of 12 independent photoplays on**

## "Do Children Count"

**Six years old, she is an accomplished screen actress. These 25 minute features are delighting children and growh-ups alike.**

**Booked At Any K. E. S. E. Office**

Trademark Reg. U. S. Pat. Off.

ESSANAY
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., Chicago

K Klein Edison Selig Essanay

# MOTOGRAPHY

## The MOTION PICTURE TRADE JOURNAL



EDITH STOREY
*Metro Star*

LIBRARY OF CONGRESS

Vol. XVIII CHICAGO, JULY 21, 1917 No. 3



Photo Copyright 1917, Lumiere, New York

# E. K. LINCOLN

Now Starring in

## Jimmy Dale Serial
## "THE GREY SEAL"

---

*Next Release*

## "FOR LIBERTY"

---

Has Starred With

**Vitagraph**
**Lubin**
**World Film Corporation**

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVIII CHICAGO, JULY 21, 1917 No. 3

# National Convention Opens

## COMPLETE PRCGRAM OF BIG EXFOSITON AT CHICACO JULY 14 to 22

BY the time the majority of MOTOGRAPHY readers peruse this story, the Seventh Annual Motion Picture Exposition and Convention will have thrown open its doors in Chicago.

The exposition at the big Coliseum opens at 11 a. m., Saturday, July 14. The star performer scheduled for the opening is Governor Frank O. Lowden of Illinois. He will address the picture men and their guests and include in his talk a hearty welcome to Illinois and Chicago. At the launching of the 1916 convention, Governor Dunne performed the same function.

The convention opens at the Coliseum Annex, Monday, July 16, at 10 o'clock in the forenoon. President Lee A. Ochs will call the meeting to order, and from present indications there will be a record-breaking attendance of exhibitors. There will also be on the floor a number of the prominent producers and other film men. An unusually large number of very vital topics will be taken up at the sessions of the convention.

### *Exposition and Convention Program*

SATURDAY, JULY 14

Opening Day of Exposition

The Exposition will be opened by Governor Frank O. Lowden of Illinois promptly at 11 a. m. at the Chicago Coliseum. Closes 11 p. m.

Goldwyn Day—Mae Marsh will have the honor of opening the Exposition and the evening will be called "MAE MARSH NIGHT" in honor of this delightful little artist. Other Goldwyn stars will be present.

Visit the Red Cross Booth. See motion pictures being made in the Annex, south end of building.

Dancing—Cabaret—North end of Coliseum

Rose Tapley, Official Hostess

SUNDAY, JULY 15

Pathe Day at Coliseum

Doors open at 11:00 a. m.—Close at 11:00 p. m.

Mrs. Vernon Castle,
Pearl White,
Florence Reed will be the featured stars.

Visit the Red Cross Booth. See how pictures are made. Studio in the Annex.

Dancing—Cabaret—Special Entertainment—North end of Coliseum. Rose Tapley, Official Hostess

MONDAY, JULY 16.

Convention Opens

The delegates are requested to report at Convention Headquarters, Hotel Morrison, and receive their official badges.

Convention Convenes at 10:00 a. m. Convention Hall, Coliseum.

Exposition at Coliseum. Doors open 11:00 a. m. Close 11:00 p. m.

Selznick stars,
Lillian Walker,
Clara Kimball Young,
Anita King,
Constance Talmadge,
Norma Talmadge, and other stars will be present.

Visit the Red Cross Booth. See how pictures are made. Studio in Annex.

Dancing—Cabaret—Special Entertainment—North end of Coliseum. Rose Tapley, Official Hostess

TUESDAY, JULY 17

Convention Convenes at 10:00 a. m. Convention Hall, Coliseum.

Exposition at Coliseum. Doors open 11:00 a. m. Close 11:00 p. m.

Butterfly Day

Violet Mersereau and other Universal stars will be present.

Visit the Red Cross Booth. See motion pictures being made in the Annex, south end of building.

Dancing—Cabaret—Special Entertainment. North end of Coliseum.

Rose Tapley, Official Hostess

WEDNESDAY, JULY 18

BANQUET AT HOTEL MORRISON. Promptly 11:00 p. m.

Convention Convenes at 10:00 a. m. Convention Hall, Coliseum.

Exposition at Coliseum. Doors open 11:00 a. m. Close 11:00 p. m.

World Pictures, Brady-Made Day

Alice Brady,
Ethel Clayton,
June Elvidge,
Evelyn Greeley,
Madge Evans,
Carlyle Blackwell,
Montague Love, will be the featured stars.

Visit the Red Cross Booth. See how pictures are made. Studio in Annex.

Dancing—Cabaret—Special Entertainment, north end of building.

Rose Tapley, Official Hostess

THURSDAY, JULY 19

K-E-S-E Day at Exposition

Bryant Washburn,
Mary McAllister,
Lew Fields,
Hazel Daly,
Taylor Holmes,
Marguerite Clayton,
Shirley Mason,
Earnest Maupin,
Bob McKee,
Ellen Paule, are the stars that will be featured.

Special Exhibitors' night at Terrace Gardens from 9 to 12.

Visit the Red Cross Booth. See how pictures are made. Studio in Annex.

Dancing—Cabaret—Special Entertainment, north end of Studio in Annex.

Rose Tapley, Official Hostess

FRIDAY, JULY 20

Art Dramas Day

Alma Hanlon,
Jean Sothern, and other stars will be present.

Visit the Red Cross Booth. See motion pictures being made in the Annex, south end of building.

Dancing—Cabaret—north end of building.

Rose Tapley, Official Hostess

SATURDAY, JULY 21

**Exposition at Coliseum. Doors open 11:00 a. m. Close 11:00 p. m.**

**Mutual Day**

**Charlie Chaplin,**
**Mary Miles Minter,**
**Helen Holmes,**
**James P. McGowan, and other Mutual stars will be present.**

**Visit the Red Cross Booth. See how pictures are made. Studio in Annex.**

**Dancing—Cabaret—Special Entertainment, north end of building.**

**GRAND BALL, HOTEL MORRISON, GIVEN BY THE REEL FELLOWS CLUB OF CHICAGO, SATURDAY EVENING**

SUNDAY, JULY 22

**Exposition at Coliseum. Doors open 11:00 a. m. Close 11:00 p. m.**

**Metro Day**

**Francis X. Bushman,**
**Beverly Bayne,**
**Edith Storey,**
**Viola Dana,**
**Sidney Drew,**
**Mrs. Sidney Drew,**
**Emily Stevens, will be the featured stars.**

**Visit the Red Cross Booth. See how pictures are made. Studio in the Annex.**

**Dancing—Cabaret—Special Entertainment, north end of building.**

**Rose Tapley, Official Hostess**

### *100,000 at Exposition Last Year*

Last year at the close of the convention, it was conservatively estimated that more than 100,000 people visited the Chicago Coliseum. Owing to the fact that the picture industry is continually growing in importance and popular favor, and because of this year's growth over last year, this attendance will undoubtedly be exceeded this year.

Among the attractive and beautiful exhibits to be thrown open to the public gaze, are the following:

J. F. Seeburg, Art Dramas, Argus Ticket Co., Mid-West Theater Supply, Van Dyke Amusement Co., United Theater Equipment Corp., Mutual Film Corp., National Automatic Door Check Co., Precision Machine Co., Frohman Amst. Co., Nicholas Power Co., World Film Corp., Selznick Pictures Corp., Typhoon Fan Co., Pathe Co., Universal Film Mfg. Co., Goldwyn Pictures Corp., Cahill-Igoe Printing Co., Enterprise Optical Co., National Carbon Co., Westinghouse Electric Co., Marquette Piano Co., K. E. S. E., Fox Film Corporation, Hump Hairpin Co., Paramount Pictures Corporation, Metro Pictures Service, Sunshine Film Co., Hamburg Company, A. L. Randall & Co., Tom Phillips, *Motion Picture News, Moving Picture World,* Motography, *Morning Telegraph, Chicago Herald, Exhibitors' Trade Review, Chicago Daily News,* Illinois Publishing Co., Reel Fellows Club, American Theatrical Hospital, American Red Cross, *Chicago Journal,* Bartola.

### *Not Too Late to Go*

It is still not too late to plan to attend the convention and exposition. Chicago is reached very quickly and the importance and interest of the convention and exposition merit a generous expense of time and effort to be present. Hundreds of additional exhibitors will be present this year and not a single one will regret his visit to Chicago and his share in handling the big questions of the day.

Among the many organizations to hold conventions during the big convention, are the National Association of the Motion Picture Industry, the Society of Motion Picture Engineers, the F.I.L.M. Clubs, and others. The National Association will hold its first annual meeting of members on Wednesday, July 18, 11 a. m., at the Princess Theater, Chicago. This will be an important session and members present will represent every branch of the industry.

### *Stars Contribute to Red Cross*

A large number of articles have been sent to the exposition headquarters for the Red Cross booth, which is to be in charge of Chicago's society women. The articles are to be sold for the benefit of the Red Cross. Mary Pickford, Marguerite Clark, Mary Miles Minter, and others, have sent in their contributions. All other motion picture players are requested to follow suit. The articles should be sent to the exposition headquarters, 1416 Masonic Temple, Chicago, marked "For the Red Cross booth."

### *Selig Donates $500*

Col. William N. Selig on July 9 turned over the very generous donation of $500 for the exposition to Exposition Director Ludwig Schindler. The Selig Polyscope Company will have no booth of its own but will be represented in the K. E. S. E. booth.

### *Exposition Committees*

Exposition Director: Ludwig Schindler, Chicago.

Exposition Headquarters: 1416 Masonic Temple, Telephone Central 2304.

Finance Committee: Peter J. Schaefer, chairman, Jones, Linick & Schaefer Co.; Nathan Ascher, Ascher Bros. Theatrical Enterprises; Joseph Trinz, Lubliner & Trinz Enterprises.

Exposition Committee: Joseph Hopp, Wm. E. Heaney, Alfred Hamburger, Robt. R. Levy, Geo. D. Hopkinson, John H. Frundt, Max Schwartz, M. S. Johnson, M. S. Ludick, Schaefer Bros., Chas. Schaefer, Chicago Cinematograph Co., Kedzie Amusement Co., Boston Theater Co., Madison St. Theater Corp., John J. Hodgson, Automatic Amusement Co., I. E. Berkson, M. and S. Katz, H. C. Miller, John Haag, Balaban Bros., Paul Sittner, H. Schoenstadt, Verne R. Langdon, Andrew Karzas, John Bobeng, W. D. Burford, S. H. Selig, Samuel Levin, Louis Zahler, H. E. Newell, Thurn & Booth, F. H. Franke, Mrs. M. McFadden, Miss Anna Kesner, Chas. Stuart, Fred Hartmann, H. A. Hill, Theo. C. Eichenbaum, Jacob Cooper, Samuel Gold, Chas. Abrams.

Chicago Honorary Committee: George K. Spoor, president Essanay Film Mfg. Co.; William N. Selig, president Selig Polyscope Co.; John R. Freuler, president Mutual Film Corporation; George Kleine, president Kleine Optical Co.; Watterson Rothacker, president Rothacker Film Mfg. Co.

## Herrington Runs for Presidency

Fred J. Herrington has announced that he will be a candidate for the presidency of the Motion Picture Exhibitors' League of America.

Mr. Herrington has already served a term as president of the League, having been elected at San Francisco in July, 1915, and remaining in office until the election of Lee A. Ochs at the Chicago Convention of July, 1916. Mr. Harrington left the league free from debt and with a surplus in the treasury.

On retiring from the presidency, Mr. Herrington was appointed National Organizer and has succeeded in bringing into the national body many new states and all of the states which had seceded or become disorganized. Mr. Herrington says he presents himself as a candidate on his record and achievements, believing that actions speak louder than words.

Among the other candidates for the presidency of the League are Lee A. Ochs, present president, H. B. Varner, North Carolina, Rogers of Minneapolis, and Frank J. Rembusch of Indiana.

## Farrar Starts Picture Soon

Geraldine Farrar, who will soon make her debut as an Artcraft star under the direction of Cecil B. De Mille, is at present making a motor trip with her husband Lou Tellegen. The couple have been touring the northern part of California and are expected back at the Lasky studio very soon.

# "What the Picture Did for Me"

## ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

*(Editorial Note:—"The trade paper than can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews* Motography *publishes in each week's issue the actual, unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. The theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

**THE COMMON LAW,** with Clara Kimball Young (Selznick)—"A very good picture, but business poor on account of rain."—Carl A. Parker, Parker's New Theater, Denton, Maryland.

**The Price She Paid,** with Clara Kimball Young (Selznick)—"Picture fair, star great, business poor on account of rain."—Carl A. Parker, Parker's New Theater, Denton, Maryland.

**The Foolish Virgin,** with Clara Kimball Young (Selznick)—"A poor picture for its cost. Business poor."—Carl A. Parker, Parker's New Theater, Denton, Maryland.

**The Hater of Men,** with Bessie Barriscale (Triangle)—"A very entertaining picture."—M. Berling, Madlin Theater.—*In middle class neighborhood.*

**A Hater of Men,** with Bessie Barriscale (Triangle)—"A good picture to ordinary business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

**A Hater of Men,** with Bessie Barriscale (Triangle)—"A pretty fair picture; business just fair."—M. J. Weil, Castle Theater.—*Downtown house.*

**The Hater of Men,** with Bessie Barriscale (Triangle)—"A very nice picture, somewhat out of the ordinary. Our patrons were very well pleased with it."—Harry Tague, Ashland Theater.—*In middle class neighborhood.*

**Madcap Madge,** with Olive Thomas (Triangle)—"A fine picture with good photography and settings. Enjoyed by everyone. They liked the new star as well as any of the more famous ones."—M. Berling, Madlin Theater.—*In middle class neighborhood.*

**Madcap Madge,** with Olive Thomas (Triangle)—"This went over big. The audience was enthusiastic over it. It is something out of the ordinary. Brought big business."—Harry Tague, Ashland Theater.—*In middle class neighborhood.*

**Madcap Madge,** with Olive Thomas (Triangle)—"A fairly good picture. Business poor."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

**Madcap Madge,** with Olive Thomas (Triangle)—"The picture is a good one. Olive Thomas is a coming star. She is well liked by all those who have seen her."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

**Her Excellency, the Governor,** with Wilfred Lucas (Triangle)—"A good picture, to good business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

**Her Excellency, the Governor,** with Wilfred Lucas and Elda Miller (Triangle)—"A pretty fair picture with no drawing power."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

**American, That's All,** with Jack Devereaux (Triangle)—"The audience was pleased with this comedy-drama offering. A poor title for a picture. People thought it of military nature. Does not draw. Star is not popular yet."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

**The Girl Glory,** with Enid Bennett (Triangle)—"An excellent picture with a fast rising young star. Her work is done exceedingly well and I think when people get more familiar with her work, she will be as popular as some of our high-priced stars."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

**The Clodhopper,** with Charles Ray (Triangle)—"A pretty fair picture. Business pretty fair."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

**The Paws of the Bear,** with Clara Williams (Triangle)—"A fair picture. Business not very good."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

**American Aristocracy,** with Douglas Fairbanks (Triangle)—"A little old, but a great picture."—William Maguire, Gem Theater, Silverton, Colorado.

**The Americano,** with Douglas Fairbanks (Triangle)—"Excellent picture. Very good business."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

**Hell's Hinges,** with W. S. Hart (Triangle)—"An excellent picture; played to excellent business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

**The Aryan,** with W. S. Hart (Triangle)—"Some people claim that this is Hart's best picture. In fact, he does better work in this than in any previously shown. The weather was warm, but in spite of this we did a fair business."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

**Time Locks and Diamonds,** with William Des-

mond (Triangle)—"A good picture, to good business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

---

**The Apostle of Vengeance,** with William S. Hart (Triangle)—"Excellent picture. Business good."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

---

**Reckless Romeo,** with Roscoe Arbuckle (Paramount)—"A great comedy. Very clever. Charlie Chaplin can hear 'Fatty' coming."—Walton McNeel, Crystal Theater, Burlington, Wisconsin.

---

**The Crucible,** with Marguerite Clark (Paramount)—"Excellent picture, as are all of Miss Clark's. With six hours' notice, I can fill the Crystal with a Marguerite Clark production."—Walton McNeel, Crystal Theater, Burlington, Wisconsin.

---

**Still Waters,** with Marguerite Clark (Paramount)—"The popularity of the star, the excellence of the story, the perfection of the details, make this a sure 'pleas-er.'"—Walton McNeel Crystal Theater, Burlington, Wisconsin.

---

**Esmeralda,** with Mary Pickford (Paramount)—"A 'top-notcher.' Patrons insist on a repetition."—Walton McNeel, Crystal Theater, Burlington, Wisconsin.

---

**The Lonesome Chap,** with House Peters (Paramount)—"One of the good Paramount pictures of recent release."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

---

**The Price She Paid,** with Clara Kimball Young (Selznick)—"Brought very poor business, the worst of the year, with good weather and lots of advertising. The star is rapidly losing popularity. Not worth one-third of the rental paid."—George B. Guthrie, Oregon Theater, Salem, Oregon.

---

**The Price She Paid,** with Clara Kimball Young (Selznick)—"A great many thought this was the best one of her special features."—Eugene Saunders, Palace Theater, Harvard, Illinois.

---

**The Rough House,** with Roscoe Arbuckle (Paramount)—"Although Arbuckle is a good comedian, he is not so good as a box office attraction."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

---

**The Silent Partner,** with Blanche Sweet (Paramount)—"This picture is a very good one."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

---

**The Butcher Boy,** with Roscoe Arbuckle (Paramount)—"A great two-reel comedy that went over well."—Carl A. Parker, Parker's New Theater, Denton, Maryland.

---

**The Rough House,** with Roscoe Arbuckle (Paramount)—"The comedy will get over, but it does not bring the 'sheckles' into the box office. Patrons are not at-

## What Does the Box Office Show?

IS THE picture you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They may want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Which picture on your program do you consider superior box office attraction? (Write in pencil.)

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks..... Remarks.....

..... .....

..... .....

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks ..... Remarks .....

..... .....

..... .....

Address ..... City and State .....

Name of Theater ..... Sent in by .....

Help the industry produce better films. Fill out the blank every week. Mail it to Motography, Monadnock Bldg., Chicago.

tracted to the theater by 'Fatty's' comedy as they seem to consider them program fillers."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

**Public Opinion,** with Blanche Sweet (Lasky-Paramount)—"A good picture; played to fair business."—A. N. Miles, Eminence Theater, Eminence, Ky.

**Rolling Stones.** with Owen Moore (Paramount)—"A good picture. Don't be afraid to boost it."—A. N. Miles, Eminence Theater, Eminence, Ky.

**Freckles,** with Jack Pickford (Paramount)—"Very, very good. One of the best pictures this star ever played in. Audience was very well pleased. Business good."—Harry Tague, Ashland Theater.—*In middle class neighborhood.*

**The Primrose Ring,** with Mae Murray (Paramount)—"A good story. Pleased our patrons."—M. Berling, Madlin Theater.—*In middle class neighborhood.*

**The Primrose Ring,** with Mae Murray (Paramount)—"In this story there is an absorbing battle between cold hard science and imagination in the handling of crippled children. There is a powerful lesson in the outcome. It is a pleasing picture and was well liked by everyone."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

**The Valentine Girl,** with Marguerite Clark (Famous Players-Paramount)—"A splendid picture and a well pleased patronage. Very good attendance. Star popular."—George B. Guthrie, Oregon Theater, Salem, Oregon.

**Freckles,** with Jack Pickford (Paramount)—"This picture went over big. Had no complaints."—Walter B. Sadler, New Dearborn Theater.—*In high class neighborhood.*

**The Dummy,** with Jack Pickford and Louise Huff (Paramount)—"A very good offering showing to very good business in good weather. A worth-while offering. The stars are not popular with us as yet."—George B. Guthrie, Oregon Theater, Salem, Oregon.

**The Butcher Boy,** with Roscoe Arbuckle (Paramount)—"Good slapstick. Good business."—Hardwick Bros., Lyceum Theater, Clovis, New Mexico.

**The Crucible,** with Marguerite Clark (Paramount)—"Second showing. Good business. Good picture."—Hardwick Bros., Lyceum Theater, Clovis, New Mexico.

**The Years of the Locust,** with Fannie Ward (Paramount)—"Old-time stuff. A poor title. Fair business."—Hardwick Bros., Lyceum Theater, Clovis, New Mexico.

**Womanhood** (Vitagraph special)—"A wonderful production. Makes them cry and laugh and think. Brings 'em back. Book it, sure. Good business."—Hardwick Bros., Lyceum Theater, Clovis, New Mexico.

**The Magnificent Meddler,** with Antonio Moreno (Vitagraph)—"This is a fair picture with a few laughs and a little old-time horseback riding. Moreno has a part that is good, but he is capable of better things."—E. O. Weinberg, Elmwood Theater, Buffalo, N. Y.

**Captain of the Grey Horse Troop,** with Edith Storey (Vitagraph)—"An exciting picture with a drawing star and a poor title. Business average. Pictures Indian life and adventures with U. S. troopers. The picture was liked by the majority."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

**The Soul Master,** with Earle Williams (Vitagraph)—"A very nice picture which went over well."—M. Berling, Madlin Theater.—*In middle class neighborhood.*

**The Dawn of Freedom,** with Charles Richman (Vitagraph)—"A splendid picture."—A. N. Miles, Eminence Theater, Eminence, Ky.

**Money Magic,** with Edith Storey and William Duncan (Vitagraph)—"If Bill Duncan is as good in the new serial that's coming as he is in this picture, 'he's a dinger.' "—A. W. Barth, Amuzu Theater, Carbondale, Illinois.

**The Girl Philippa,** with Anita Stewart (Vitagraph)—"An excellent production. Good business. Pleased patrons."—Hardwick Bros., Lyceum Theater, Clovis, New Mexico.

**The Girl Philippa,** with Anita Stewart (Vitagraph)—"When a picture packs 'em in like this one did for me, I'll say it's good. Can't beat it for drawing power."—A. W. Barth, Amuzu Theater, Carbondale, Illinois.

**The Girl Philippa,** with Anita Stewart (Vitagraph)—"A pretty good picture, but it did not draw well. It was a repeat, and I think everyone had seen it the first time."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

**The Hawk,** with Earle Williams (Vitagraph)—"A very good picture. Excellent business."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

**Her Secret,** with Alice Joyce (Vitagraph)—"A very good picture. Pretty fair drawing power."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

**The Glory of Yolanda,** with Anita Stewart (Vitagraph)—"Some cast, some directing, some story, some photography, some business! Thanks to Vitagraph!"—A. W. Barth, Amuzu Theater, Carbondale, Illinois.

**My Fighting Gentleman,** with William Russell (American-Mutual)—"A wonderful picture. Business fair. The star is not yet well enough known."—J. W. Allendu, Lyric Theater, Spokane, Washington.

**Lonesome Town,** with Kolb and Dill (American-Mutual)—"Excellent as a comedy feature. Business good."—J. W. Allendu, Lyric Theater, Spokane, Washington.

**Youth's Endearing Charm,** with Mary Miles Minter (American-Mutual)—"Star, good; direction, fair; business, fair. The star is not well known here."—J. W. Allendu, Lyric Theater, Spokane, Washington.

**Periwinkle,** with Mary Miles Minter (American-Mutual)—"Mary Miles Minter is becoming a real box office attraction and this story is one that pleases. It is a nice, clean picture."—E. O. Weinberg, Elmwood Theater, Buffalo, New York.

---

**The Immigrant,** with Charlie Chaplin (Mutual)—"An excellent box office attraction. Everybody pleased. Besides, it is a clean comedy."—E. O. Weinberg, Elmwood Theater, Buffalo, New York.

---

**The Immigrant,** with Charlie Chaplin (Mutual)—"A very good picture. Chaplin always packs them in."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

---

**Annie for Spite,** with Mary Miles Minter (Mutual)—"The star is fast gaining in popularity, and the exhibitor can always be sure of a good, clean, wholesome picture."—Mrs. M. M. McFadden, Lincoln Theater.—*In middle class neighborhood.*

---

**The Serpent's Tooth,** with Gail Kane (Mutual)—"Splendid acting, excellent directing, a picture with a punch. Patrons more than pleased."—Mrs. M. M. McFadden, Lincoln Theater.—*In middle class neighborhood.*

---

**Faith,** with Mary Miles Minter (Mutual)—"A good picture to fair business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

---

**Wild and Woolly,** with Douglas Fairbanks (Artcraft)—"A very popular picture which went over well. I can recommend it to any exhibitor as a sure money-getter. Owing to popular demand and not being able to find a better picture to substitute for 'The Little American' (held up by censors), we are running this picture a second week, the first time a picture has ever been played for a second week at this theater."—M. J. Weil, Castle Theater.—*Downtown house.*

---

**The Little American,** with Mary Pickford (Artcraft)—"Never has a production played at the Strand Theater aroused such enthusiasm as was displayed during the showing of this picture. Without doubt it will rank as Mary Pickford's foremost achievement."—Harold Edel, Strand Theater, New York City.

---

**The Pride of the Clan,** with Mary Pickford (Artcraft)—"While not as pleasing as 'The Poor Little Rich Girl,' this subject gave excellent satisfaction."—Mrs. M. M. McFadden, Lincoln Theater.—*In middle class neighborhood.*

---

**A Poor Little Rich Girl,** with Mary Pickford (Artcraft)—"This is an excellent production which pleased our patrons very much. Mary Pickford at her best."—Harry Tague, Ashland Theater.—*In middle class neighborhood.*

---

**A Romance of the Redwoods,** with Mary Pickford (Artcraft)—"A very good story with beautiful settings but not the kind of a play for Mary Pickford. She did not prove a strong drawing card."—Harry Tague, Ashland Theater.—*In middle class neighborhood.*

---

**A Romance of the Redwoods,** with Mary Pickford (Artcraft)—"Not the type of picture for the star. Business only fair."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

---

**The Little American,** with Mary Pickford (Artcraft)—"One of the most beautiful of pictures. It is handled so masterfully by Cecil De Mille that it aroused enthusiasm in everybody who saw it. I have repeated the picture again for two days and expect a record crowd. Business was very good."—Edward Trinz, Oak Park Theater, Oak Park, Illinois.

---

**Joan the Woman,** with Geraldine Farrar (Cardinal)—"The story had a punch and thrilled all who saw it. It was marvelously beautiful and wonderfully portrayed."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

---

**Redemption,** with Evelyn Nesbit (Steger)—"This is drawing good business at the Colonial and seems to be entirely satisfactory to our patrons."—Norman E. Field, Colonial Theater.—*Downtown house.*

---

**Ramona,** with Adda Gleason (Clune)—"A very good picture with good drawing power, but the print was in bad shape for so beautiful a picture."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

---

**Joan the Woman,** with Geraldine Farrar (Cardinal)—"A wonderful production. Business excellent."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

---

**Musketeers of the Slums,** with Charlie Chaplin (Union Film Company)—"This picture is a conglomeration of a number of old Keystone subjects patched together and sold under the guise of a Chaplin subject. The name of Chaplin brought us good business and we were ashamed to face our patrons to refund their money."—F. P. Shirkey, Jacksonville Amusement Company, Pastime Theater, Jacksonville, Ohio.

---

**On Trial** (Essanay special)—"Excellent picture, well produced and with a good story."—Harry Tague, Ashland Theater.—*In middle class neighborhood.*

---

**On Trial** (Essanay special)—"Our patrons liked it better than the play, they said. A fine picture. Entire cast does well."—M. Berling, Madlin Theater.—*In middle class neighborhood.*

---

**The Deemster** (Arrow)—"An excellent picture to excellent business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

---

**Mothers of France,** with Sarah Bernhardt (World)—"While this is an excellent production, very few people liked the picture. It is too sad."—E. O. Weinberg, Elmwood Theater, Buffalo, New York.

---

**The Paige Mystery,** with Carlyle Blackwell (World)—"On account of the star we played this picture to capacity business. Picture is a very elaborate production."—Sam L. Marr, Kozy Theater, Waycross, Georgia.

---

**Camille,** with Clara Kimball Young (World)—"The World people are putting out a series of re-issues of Clara Kimball Young pictures which are proving to be

great drawing cards on account of the popularity of the star."—Sam L. Marr, Kozy Theater, Waycross, Georgia.

**The Price of Pride,** with Carlyle Blackwell (World)—"Every phrase I heard from people passing out complimented this picture. The star does not draw as well as some of the feminine stars on the Brady list."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

**The Divorce Game,** with Alice Brady (World)—"A pretty fair picture with pretty fair drawing power."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

**The Darling of Paris,** with Theda Bara (Fox)—"The picture itself is good, but my patrons do not care for this type of play and it did not go over very well."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

**The Slave,** with Valeska Suratt (Fox)—"A very elaborate production. Capacity business."—Sam L. Marr, Kozy Theater, Waycross, Georgia.

**Heart and Soul,** with Theda Bara (Fox)—"One of the best subjects this star has appeared in. Entirely away from the vampire style of acting and altogether pleasing."—Mrs. M. M. McFadden, Lincoln Theater.—*In middle class neighborhood.*

**The New York Peacock,** with Valeska Suratt (Fox)—"A fashion-plate picture made to fit the star's talents. The title is good, but it didn't draw well for us. The women liked it better than the men did."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

**The Millionaire's Double,** with Lionel Barrymore (Metro)—"A dandy attraction, full of comedy that people like."—E. O. Weinberg, Elmwood Theater, Buffalo, New York.

**The Haunted Pajamas,** with Harold Lockwood (Metro)—"A very good comedy-drama. Excellent business."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

**The Duchess of Doubt,** with Emmy Wehlen (Metro)—"Those who were pleased with this offering thought it very good, while others rated it poor. One of those films audiences either like or dislike, there being no half-way rating on it."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

**The Haunted Pajamas,** with Harold Lockwood (Metro)—"This went over big."—M. Berling, Madlin Theater.—*In middle class neighborhood.*

**Mary Lawson's Secret,** with Charlotte Walker (Pathe)—"A fair production. Photography poor."—E. O. Weinberg, Elmwood Theater, Buffalo, New York.

**Luke's Lively Life** (Pathe)—"A wonderful comedy. Audience well pleased."—William Maguire, Gem Theater, Silverton, Colorado.

**Her Beloved Enemy,** with Doris Grey (Pathe)—"A very good picture. Drawing power very good."—Sam L. Marr, Kozy Theater, Waycross, Georgia.

**The Hero of the Hour,** with Jack Mulhall (Red Feather-Universal)—"Though weak in plot, this picture filled my house."—J. E. Murray, Lyric Theater, Elizabeth, New Jersey.

**Shadows and Sunshine,** with Marie Osborne (Pathe)—"This little star certainly draws well for us."—A. N. Miles, Eminence Theater, Eminence, Kentucky.

**The Man Who Was Afraid,** with Bryant Washburn (Essanay-K. E. S. E.)—"A pretty good picture. Business fair."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

**The Danger Trail,** with H. B. Warner (Selig-K. E. S. E.)—"The ending of this picture is tame, otherwise it is very good."—E. O. Weinberg, Elmwood Theater, Buffalo, New York.

**The Danger Trail,** with H. B. Warner (Selig-K. E. S. E.)—"This star is a favorite with our patrons and the story was well accepted. A great fight and beautiful scenes of the north woods."—Mrs. M. M. McFadden, Lincoln Theater.—*In middle class neighborhood.*

**The Crippled Hand,** with Ella Hall (Bluebird)—"A beautiful production. Ella Hall always fills my house."—J. E. Murray, Lyric Theater, Elizabeth, New Jersey.

**The Little Orphan,** with Ella Hall (Bluebird)—"A very good picture, but business was very poor."—Walter B. Sadler, New Dearborn Theater.—*In high class neighborhood.*

**The Little Orphan,** with Ella Hall (Bluebird)—"Fair story, but pleasing to our patrons."—E. O. Weinberg, Elmwood Theater, Buffalo, New York.

**The Law That Failed,** with Alma Hanlon (Art Dramas)—"We ran this picture three days and it broke all house records for us."—E. E. Ennesfer, Columbia Theater, Kansas City, Missouri.

### *Serials*

**Passion,** with Shirley Mason (McClure "Seven Deadly Sins" series)—"Each patron was well pleased. Drew fair business."—J. E. Murray, Lyric Theater, Elizabeth, New Jersey.

**The Neglected Wife,** with Ruth Roland (Pathe serial)—"I have shown episodes one and two and am satisfied that this will be a drawing card. While there are plenty of thrills, all the 'dime novel' serial stuff is eliminated and it appears as a sensible, interesting, pleasing story."—Walton McNeel, Crystal Theater, Burlington, Wisconsin.

**The Neglected Wife,** with Ruth Roland (Pathe serial)—"This does not draw the children's trade, like some of the other serials did. Fair business. No punch to the pictures."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

**Patria,** with Mrs. Vernon Castle (Pathe)—"A fair attraction, well liked by some and disliked by others. Box-office was fairly satisfactory. Serials are not popular with us."—George B. Guthrie, Oregon Theater, Salem, Oregon.

## Pickford Film Held Up

"The Little American," the Artcraft patriotic picture starring Mary Pickford, has come under the censorship ban in Chicago, Major Funkhouser, head of the Censorship Board, declaring it "anti-German," and refusing it a permit. This decision has aroused a storm of protest and ridicule from the daily papers of the city, who had devoted many editorials and front-page stories to the affair, championing the Artcraft office in the fight against the ruling.

Even the other members of Funkhouser's board, it is understood, are in favor of passing the Pickford picture and despite a telegraphic endorsement from George Creel, Chairman of the Committee on Public Information in Washington, the Major refused to allow the picture to be shown, repudiating his agreement to do so if satisfactory to Mr. Creel.

When "The Little American" was first shown to Mr. Funkhouser and his associates early last week, the former refused to pass it on the grounds that it would offend German-Americans in this country.

The picture has been shown without objection in all the large cities of the United States and in exclusive suburbs.

The latest development in the situation is the instituting of injunction proceedings by Max Goldstine, representing Artcraft in Chicago, against the city to restrain it from interfering with the exhibition of the film.

## Exit the Bulky Tripod

By taking the oscillating movement incident to turning the crank away from the motion-picture camera, Arthur R. Selden of Rochester, New York, plans to do away with the usual tripod which is both cumbersome and heavy.

Mr. Selden makes use of a simple tripod of light weight on which the camera is freely mounted so that it can be swung vertically and horizontally to direct the lens on any object. This feature is especially suited to the filming of moving objects, where the conventional tilting and panorama head movement is too slow. The cranking is accomplished by making use of a driving member supported independently of the camera—on the operator's belt, for instance—and operating the camera mechanism through a flexible shaft.—*Scientific American.*

## Exhibitor Writes Clever Letter

An amazing condition of affairs in New Orleans is revealed in probably the most unusual "kick" letter ever received by a motion picture company from an exhibitor.

It was written by R. M. Chisholm, president of the American Amusement and Producing Company, Inc., operators of the big Diamond Theater, New Orleans, known as the finest picture house in the South, to Pathe Exchange, New York. Here it is.

It is not often we register a complaint or make any "kick" on any picture that we personally screen and play, but we feel we have certainly a "kick" coming and you can cancel any more pictures like "Blind Man's Luck," featuring Mollie King. The picture did business, in fact packed the house to the doors and this, too, in very hot weather, but when your intimate friends and busines relations talk about leaving the Crescent City, or more commonly New Orleans, it is time to call a halt.

One of our most prominent attorneys talked very seriously after seeing this picture of relinquishing his practice and moving to New York. Also the vice-president of one of our largest railroads in the South talks about mortgages—something he never did before, and the writer has practically neglected his duties watching the screen. Besides, there are a large number of soldiers stationed here in New Orleans since the war broke out and with Mollie King on the screen our house looks like an encampment.

However, if at any time this young lady has a vacation, we cordially extend an invitation to her to visit New Orleans, on which occasion we will have a private car and a yacht at her disposal.

"Blind Man's Luck" is a Pathe Gold Rooster play —an exciting picture of a crook playing for high stakes pitted against clever detectives with an interesting mystery.

Messrs. D. P. Davis and James W. Edmondson of All Star Features Company, Jacksonville, Florida, were visitors in New York last week. They went home with a contract for Edward Warren's production, "The Warfare of the Flesh," covering practically the entire South.

# Screenshine

By Mel

THE FAT OF THE LAND

YOU can use the fat boys in your town to good advantage, if you follow the example of Manager Fennevessy of the Family Theater of Rochester, New York.

As an added attraction on a recent Wednesday, he gave all the fat boys he could gather up a chance to show how Fatty Arbuckle gets laughs. The fat boys went through their paces on the stage and the audience picked the winner, as soon as they could stop laughing.

The fat boys in the neighborhood are now heroes, especially the guy that brought along a whole pie and wanted to sit on the stage till he had consumed all of it. As time was flying it became necessary to apply the hook.

An exhibitor in a small Illinois town wrote to the General Exchange at St. Louis and cancelled a serial because it had a girl in it the young gentlemen fans "went crazy over" and cheered so loudly that, with all the windows open, it "disturbed the neighborhood and the citizens kicked."

This should be a solemn warning to producers.

FOURTH OF JULY FIREWORKS

The other night I went into a picture house with a friend who had a low brow but a high celebration bump and the orchestra played "My Little Brown Jug," and he thought it was the national anthem and stood up.

And I did, too.

Darn him!

Irving Mack, the live-wire press agent that Universal copped from Jones, Linick & Schaffer, is soon to take unto himself a wife. He press-agented himself into the heart of Belle Harris, 2307 Cortez street, and if he isn't drafted into the army pretty soon as a special aid in making gas attacks, he will probably get married in February. We predict Mack will get along first rate even after he is married. His work has fitted him marvelously for telling whoppers and still keeping a straight face.

Screenshine is like the progeny of Belgium. It is always adopted.

A theater of Jackson, Michigan, is the last to see the light—and appropriate it for its program.

Shure, you're welcome. Go to it.

UNHOLY DRAMA

Douglas Fairbanks recently asked the operator at Clune's Los Angeles Theater, how he liked his new Artcraft film, "Wild and Woolly."

"Fine," replied the manipulator of the projection machine, "there isn't a hole in the entire film."

Remember the story of the early chicken. Get your reservations in Chicago early convention week. Hotel Morrison's the official place to sleep the morning hours away.

# President Calls Film Industry

## PICTURES MOBILIZED TO CO-OPERATE WITH GOVERNMENT

PRESIDENT WILSON has called the motion picture industry to the aid of the government during the war. He has asked President William A. Brady of the National Association of the Motion Picture Industry to organize the industry to co-operate with the government Committee on Public Information, of which George Creel is chairman.

This action of the President is official recognition of the picture industry as one of the important and vital factors in the life of the nation. It is another step in advance for films, due to their power, extensive development and their capacity for influence on the 15,000,000 people who attend picture theaters in the United States every day.

### *President Wilson's Letter*

Following is President Wilson's letter to William A. Brady:

It is in my mind not only to bring the motion picture industry into fullest and most effective contact with the nation's needs, but to give some measure of official recognition to an increasingly important factor in the development of our national life. The film has come to rank as the very high medium for the dissemination of public intelligence, and since it speaks a universal language it lends itself importantly to the presentation of America's plans and purposes.

May I ask you, as chairman by my appointment, to organize the motion picture industry in such manner as to establish direct and authoritative co-operation with the committee on public information, of which George Creel is chairman.

It is much to ask, but my knowledge of the patriotic service already rendered by you and your associates makes me count upon your generous acceptance.

Cordially and sincerely yours—*Woodrow Wilson.*

### *Industry's Reply*

To President Wilson's letter President William A. Brady of the National Association of the Motion Picture Industry, made the following reply on behalf of the trade:

Dear Mr. President:

I am in receipt of your highly esteemed favor of June 28 requesting me as chairman by your appointment to organize the motion picture industry in such manner as to establish direct and authoritative co-operation with the committee on public information of which Mr. George Creel is chairman.

In the full appreciation of all that is entailed in bringing about the desired conditions under which the motion picture industry will throw its weight to the last ounce into the task confronting the American people, I accept your commission with enthusiasm. The devoted men and women of the motion picture world have already shown their eager loyalty to the country's cause with a spontaneous fervor freely beyond words, and in speaking thus for them I but feebly reflect the noble sentiments which fill their hearts. I hereby assure you of the undivided, conscientious and patriotic support of the entire industry of America. I have the honor to be your obedient servant.—*William A. Brady.*

The plans for the methods of co-operation between the industry and the Committee on Public Information are not yet complete. However it is probable that the function of the films will be somewhat of the same nature as the great service rendered by exhibitors and other branches of the business in connection with promotion of the Liberty Loan, and with aiding the "Four Minute" speakers now appearing in many theaters.

It is certain that every person and every phase of the industry will get behind President Brady and stand ready to do its share in co-operation with the government in any manner in which the authorities shall direct.

### *National Association Meets*

Two meetings of the National Association have already been held in New York in connection with the industry's work with the government. At one of these meetings, George Creel, chairman of the government committee on public information, was present. At this meeting it was decided to hold a meeting of film representatives in Chicago on July 11. Plans of direct co-operation with the government will be worked out at that time. The committees are now working up a campaign through the picture industry, for the benefit of the Red Cross. The decisions reached at the Washington meeting will come before the association at its first annual meeting in Chicago, July 18, at the time of the National Film Exposition and Convention.

### *Film Men Go to Washington*

The committees appointed to visit Washington and represent the various branches of the industry include the following:

War co-operation committee, officers: William A. Brady, president; D. W. Griffith, chairman; William L. Sherrill, vice-chairman; Arthur James, secretary. Executive committee, representing producers' branch committee, Adolph Zukor, William L. Sherrill and Arthur S. Friend; representing distributors' branch committee, Richard A. Rowland, W. W. Irwin and P. A. Powers; representing exhibitors' branch committee, Lee A. Ochs, Louis F. Blumenthal and L. L. Levine; representing supply and equipment branch committee, J. E. Brulatour, Walter J. Moore and J. H. Hallberg; representing general division, William A. Johnston, John Wylie and Arthur James; new reel committee, P. A. Powers, J. A. Berst and John R. Freuler.

The general committee will consist of: Hiram Abrams, Harry E. Aitken, William A. Brady, Donald J. Bell, J. A. Berst, William Brandt, Louis F. Blumenthal, Harry Bauman, J. Stuart Blackton, J. E. Brulatour, Albert H. T. Banzhoff, James Beecroft, Paul Comelin, W. H. Clune, Joseph F. Coufal, Merritt Crawford, Lynde Denig, W. D. Donaldson, Joseph W. Engel, Arthur S. Friend, Samuel M. Fields, John R. Freuler, William Fox, Ricord Gradwell, Walter E. Greene, Samuel Goldfish, D. W. Griffith, J. H. Hallberg, Siegfried F. Hartman, Gabriel Hess, Thomas H. Ince, Walter W. Irwin, Arthur James, Aaron Jones, C. Francis Jenkins, William A. Johnston, A. H. Kessel, George Kleine, Geoffrey Konta, Jesse L. Lasky, Carl Laemmle, Marcus Loew, Louis L. Levine, S. A. Lynch, Tracey Lewis, E. J. Ludvigh, Mitchel H. Marks, Stanley Mastbaum, Walter J. Moore, Louis B. Mayer, James Cowden Meyers, Theodore Mitchell, Lee A. Ochs, P. A. Powers, Henry Pollock, Richard A. Rowland, Sam. L. Rothapfel, Gustavus A. Rogers, J. Robert Rubin, W. R. Rothaker, Joseph M. Schenck, Lewis J. Selznick, William Sievers, William I. Sherrill, George K. Spoor, Albert E. Smith, Walter N. Seligsburg, L. F. Talley, Samuel H. Trigger, Edwin Thanhouser, A. E. Tugwell, L. D. Wharton, William Wright, Paul H. Woodruff, John Wylie, Nathan Vidaver, Adolph Zukor.

The national committee, representing every State and every large city, has been selected as follows: A. W. B. Johnson, F. M. Rae, S. S. Harris, Frank A. Garbutt, Harry Nolan, L. Z. Poli, Theodore Jelenk, Harry Crandall, C. D. Cooley, William Oldnow, Herman J. Brown, George K. Spoor, Frank J. Rembusch, A. H. Blank, C. E. Glamman, Lee Goldberg, A. J. Gugoll, Alfred S. Black, F. A. Hornig, Lewis D. Mayer, John H. Kunsky, Thomas Furniss, Eugene M. Clark, A. D. Flinton, Philip Levy, H. M. Thomas, W. S. Ballard, C. H. Bean, Dr. H. C. Hespe, Lewis J. Selznick, H. E. Sherman, H. B. Varnor, H. L. Hartman, Benjamin J. Sawyer, A. D. Moman, G. W. Meighan, James B. Clark, Charles Williams, George C. Warner, H. R. Hurst, Newell Graham, William H. Swanson, E. R. Hulsey, E. R. Hutchinson, Jake Wells, Edward J. Fisher, Charles A. Feinler, Samuel M. Fields, M. H. Todd.

# SHERMAN ANNOUNCES PLANS

**New Company to Aid Producers Handicapped by Lack of Funds—Sliding Scale of Prices to Go**

With the coming of the Sherman Pictures Corporation the industry has the first big company organized for the purpose of opening up the state right market. This company comes into the field not only to purchase and sell state right productions, but to take any good picture which has not been completed owing to a lack of funds and advance the producer the money needed to finish it.

In the future a producer who has a good picture for sale need not worry about how to dispose of it. Provided it is up to the Sherman standard a ready market is assured—for it can be sold promptly and for spot cash.

Harry Sherman, president of the new corporation, has created this new standard for quick action. Following the news of his recent purchase of the distribution rights for "I Believe" comes the intimation that the precedent established will be maintained. This enterprising distributor, who has jumped right into the middle of New York activities, should prove a valuable acquisition to the interests of the state right market.

"Of course we are going to make money," said Mr. Sherman recently in speaking of the plans for the new company, "but we are going to make it along lines that will permit all those with whom we do business to make money, too. The producer who has a real good picture will find us ever ready to talk business with him, and, if the production is up to the standard we will be ready to purchase it at a figure that will allow him a good profit. Every picture distributed by us must have qualities which will make it just as popular in Europe, Australia, South Africa and South America as it is here. We don't want sex pictures. We don't want vampire pictures, or anything that has an unsavory flavor to it. What we want are good, clean pictures for those who have clean minds, and we are willing to assist the producer who is ready to give the public the best he has.

"Another thing which is of great importance is this: In the past the state right buyer has never known when to take the producer seriously. The producer has usually set a figure far above the price he hoped to receive so that the state right buyer could cut it way down. In the end the producer has succeeded in getting just what he anticipated he would get. The result has been that the state right buyer has been continually confused and never knows whether he was being treated fairly or not. There will be no more of this, as far as Sherman Pictures Corporation is concerned. The price we set for a certain territory will stand and we will never cut that price one penny. We have figured out just what a picture should bring in every territory and we are going to stick to that price. If we do not get what we ask in that section we will not sell. We prefer to have the picture go back to the shelf than to have a sliding scale."

---

Gertrude Selby and Neal Burns are now filming a new comedy for the Selburn Comedy Company at the David Horsley studios. The new story is replete with laugh winning situations woven together by an unusually interesting plot. The story deals with the complications met with in the attempt of a bride and groom to be quietly and respectably wed.

## Whartons Form New Company

With every convenience, both for the state rights buyer and the motion picture exhibitor, The Whartons, in the handling of their new production, "The Great White Trail," have formed The Wharton Releasing Corporation with offices in New York. Through this new organization they will book their new superfeature directly to the exhibitors of New York territory, selling the rest of the United States through state right buyers. The reservation of the New York territory is the only one which the Whartons intend making.

"We are doing this simply because we believe that in this way we can give our ideas and our service direct to the exhibitors of the state without too heavy an overhead expense," said one of the Whartons recently. "Naturally, without opening nation wide exchanges, this could not be done for the entire country, and so we are limiting our direct booking operations to New York state and the portion of New Jersey that comprises a part of the New York territory. In the rest of the country our products will be handled through the regular channels of the state right buyers—with us behind them.

"By that, we mean that we intend to follow our pictures through the country, not forgetting after a picture has been sold, that it still remains our duty to do our utmost to acquaint the public with the Wharton product and the Wharton standard of quality. However, it would be impossible for us to do this through a system of exchanges, so we will follow the state right plan and then follow the state right man in going to the public."

The offices of the new company are located at 130 West Forty-sixth street, suite 901.

Projection rooms, salesrooms and all other conveniences for the buyer and exhibitor are to be found in the new offices of the corporation. At the present time "The Great White Trail," written and directed by Leopold D. Wharton, is being sold. This will shortly be followed by a new Wharton super-feature, the work of Theodore Wharton.

---

The century mark of production of Cub Comedies featuring George Ovey for the Mutual program has been passed at the David Horsley studios. Director Milton H. Fahrney has commenced filming Cub Comedy number 101.



*Mae Marsh in one of her Goldwyn productions.*

PAUL H. WOODRUFF, Editor
ARTHUR E. CURTIS, Associate Editor

NEW YORK OFFICE: 1022 LONGACRE BUILDING, Forty-second Street and Broadway Telephone Bryant 7030
CHARLES R. CONDON, Eastern Representative

LOS ANGELES OFFICE: 6035 HOLLYWOOD BLVD.
MABEL CONDON, Western Representative

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy.

Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY
THE MOTION PICTURE TRADE JOURNAL
PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
E. R. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

SUBSCRIPTION PRICE
Per Year $3.00

| | |
|---|---|
| Canada - - | Per year $4.00 |
| Foreign - - | Per year 5.00 |
| Single copy - - - - | .15 |

NOTICE TO SUBSCRIBERS

REMITTANCES—Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVIII CHICAGO, JULY 21, 1917 Number 3

# Making the Convention-Exposition Useful

THE political aspects of this convention have already been sufficiently discussed in recent issues of MOTOGRAPHY. We have suggested how the visiting exhibitors can make themselves valuable to the development of the League. Now we want to show, if we can, how the convention and the exposition can help each visiting exhibitor.

We might lay a great deal of stress on the value of fraternizing, even for a few days, with fellow exhibitors; of the exchange of confidences about the tricks that "put it over," and the bits of showmanship wisdom gathered by hard experience and offered for the asking in these get-together sessions. But that peculiarly valuable feature of trade conventions needs little comment. It is familiar to all who have ever taken advantage of association meetings.

The great feature of a combination exposition and convention like this one is that it is practically a living, materialized, trade paper. The convention itself represents the reading pages. The exposition is the advertising section. The discussions of current topics, the opinions of experienced men on trade subjects, the technical bits of wisdom that are printed from week to week in trade journal pages are here delivered by word of mouth, direct from man to man. The producer policies, the players, the machines, all the ingenious accessories whose printed likenesses appear so often in the trade paper's advertising pages are seen here, for a few days, in actual embodiment.

These things need no new introduction. MOTOGRAPHY and the other trade papers have already presented them throughout the length and breadth of the country. They are old friends, long known by reputation and now greeted in the flesh. It is like reading for a year about a lot of attractive and interesting places, and then, by some miracle, being allowed to spend a week with all of them at once.

The exhibits of projection machines, electrical regulating devices, and all the miscellaneous technical equipment that goes to make a good show or improve a poor one, will doubtless be the objects of absorbed attention. There will be few visitors who already know all that they see, and most of them can learn a good deal. In a good many cases the mere knowledge they gain will make them better exhibitors, whether they buy anything or not. And when it comes to buying, they will see convincing opportunities to add a thousand dollars to their assets in the way of increased popular appeal, and consequently greater attendance, by investing a few dollars.

The attendance of some of the players whose faces, at least, are familiar to all exhibitors will give the visiting theater men a chance to observe degrees of popular favor. The exposition, it should be remembered, is a "fan" show, and the interest the fans display in the personal qualities of the stars may be something of a guide to comparative film values.

A little eavesdropping on the conversations of those same fans as they circulate through the aisles might be productive of a crop of brand new ideas. Since the exhibitors are entirely dependent on their success in pleasing the fans, their criticisms as well as their praises are not to be lightly regarded.

There are a hundred ways in which the live exhibitor who keeps his eyes and ears open

can cash in on his trip to Chicago this week. If each visitor does not go home with enough new ideas under his hat to "put it all over" the competitor who didn't attend, it is his own fault.

A liberal education in showmanship is here, and it is free to all who are interested enough to take it.

---

## Pennsylvania's "Rule 27"

SWELLHEADITIS is a disease extremely common throughout the Christian and heathen world. It is, however, extraordinarily—almost universally—prevalent among the members of motion picture censor boards. This (to "give the devil his due") is probably more the fault of the job than of the individuals who hold it. It gives them authority without responsibility, and offers them no rules of practice or definitions of duty except their own vague impressions. Therefore they become arbitrary in their decisions and more arbitrary in their jealous support of those decisions, once they are committed to them.

The Pennsylvania censor board recently approved a picture but found its titles objectionable. The subtitling was eliminated before a permit was issued, and the film was shown without its lettering. The censorial edict, therefore, was strictly obeyed.

But the enterprising exhibitor who first presented the picture saw that it needed the explanatory notes that the missing subtitles had given it. So he resorted to the ingenious device of hiring a professional actor to speak the subtitles, at their proper places, to the audience.

It is obvious that the censor board should have extended its admiration to this clever scheme, which gained its purpose without violating the order, and let it go at that. But censor boards are absolutely lacking in a sense of humor, because no person gifted with that saving sense would ever aspire to serve on such a board. So the Pennsylvania censors were offended. They gathered in indignant session and triumphantly brought forth Rule No. 27. Here it is:

> Rule No. 27.—When an approval seal is issued following the agreement of the applicant to make eliminations suggested by the Board, it shall be issued subject to the condition that no exhibitor of the film shall, in exhibiting the same, produce any eliminated portion thereof by act, publication, utterance, or other means of communication.

If censor boards had any sense of proportion, the Pennsylvania board would realize that its zeal to protect its dignity has led it into a snare. It has undertaken, without any authority or right in the world, to censor publication and utterance. This little group of insignificant political jobholders announces an end of free speech. It will let the exhibitor know what may and may not be said in his theater!

It must be apparent to all Keystone state exhibitors that they need not pay the slightest attention to Rule 27. It is none of the censor board's business what is spoken or published in a theater or out of it. The more "violations" of Rule 27 there are, indeed, the sooner will the board realize that it has made a joke, with itself as the funny part. We hope the theater men will find opportunity to disobey the order early and often.

It is too bad that Dr. Hugo Münsterberg died before he had time to prepare a book on "The Psychology of Censors." In all the broad study of mankind, there is no more interesting subject than an analysis of these queer birds. The holy spectacle that Chicago's Major Funkhouser is just now making of himself with his censorship of patriotism, and the Pennsylvania board's effort to stifle free speech, are mere incidents in a constant passing show of censorial idiocy.

Whether it is that the censor job attracts only mental defectives, or whether its intoxication of authority, like whisky, steals the wits of wise men, we do not know. We can only see that censors are not as other people. No doubt the time will come when even petty politicians will shun the censor job as a mental pestilence, that stupefies the reason and burlesques human intelligence.



*Scenes from "The Stolen Treaty," Vitagraph Blue Ribbon for July 16, with Earle Williams and Corinne Griffith.*

# VITAGRAPH EXPANDING

**Ten Companies at Work in East and Two in West—Two More Soon—Exhibitors Run "Vitagraph Weeks"**

In keeping with its recently announced plan for expansion, Greater Vitagraph now is engaged in the greatest period of production in its history.

Ten companies at the big Brooklyn plant and two at the company's western studio in Hollywood now are making pictures for release through V. L. S. E., the company's distributing organization, while the other companies are making O. Henry pictures for release through General Film. This makes twelve companies in actual operation at the Vitagraph plants and two others will be under way within a week.

It is the purpose of Greater Vitagraph and V. L. S. E. to offer to the exhibitors of the country a great variety or program features, including nine different star combinations, high class comedies and a special series featuring little Bobby Connelly, and a big outdoor serial, "The Fighting Trail." These new units will be in addition to the Favorite Film Features, the Paula Blackton Country Life Series and the big special features which the company is now running.

To make this possible, Vitagraph has engaged several new leading women, two star leading men and three new directors.

One of the contributing causes for the great increase in production on the part of Greater Vitagraph is said to be the growing number of theaters which have instituted "Vitagraph Week," during which they run nothing but Vitagraph pictures. With a serial, a Blue Ribbon feature, a comedy and a short reel "kid" feature these theaters find it very easy to make up an attractive program of high quality and the producers are helping them by speeding up production to the limit of studio capacity.

Under present arrangements, every star of the Vitagraph constellation is engaged in production of new features with the exception of Earle Williams and Anita Stewart, both of whom have been forced to lay off on account of illness, but who are expected to be back at work within two weeks.

### *Many Stars at Work*

Besides the Harry Morey-Griffith combination, the following stars are working at the Eastern Vitagraph plant:

Alice Joyce and Marc MacDermott, supported by Patsy De Forest, in "An Alabaster Box." This is a Blue Ribbon feature and the first Vitagraph picture directed by Chester Withey, formerly associated with David W. Griffith. It will be on the Fall program of V. L. S. E.

Mildred Manning and Wallace MacDonald, in "The Princess of Park Row," under direction of Ashley Miller.

Edward Earle and Betty Howe, in "For France," under direction of Wesley Ruggles. Although the title suggests a war play, this is a beautiful romance of present-day France, written by Dr. Cyrus Townsend Brady. There are a few brief references to war, but they are incidental and serve merely to add thrills to the picture.

Evart Overton and Miriam Fouche, in "Soldiers of Chance," under direction of Paul Scardon. This picture will mark the first appearance of Miss Fouche as a Vitagraph leading woman.

Little Bobby Connelly, in the "Bobby Series," ten one-reel pictures, each a distinct story. The first five of these pictures were directed by Wesley Ruggles and the last batch are nearing completion under the hand of Charles M. Seay. These pictures are declared to be the very best that little Bobby ever has done and they also serve to introduce a brand new baby actress, three-year-old Aida Horton.

Harry Tighe, famous vaudeville headliner, is making a series of comedies under the direction of Archer McMackin. These comedies were written by Mr. Tighe and Mr. McMackin, in his direction of them, brings to Vitagraph the experience gained in producing more than 300 photoplays for various companies. Adele De Garde is Mr. Tighe's leading woman.

Lawrence Semon, with Joe Simberg, Earle Montgomery, and Edward Dunn as his main supports, is rapidly winding up a new series of Big V comedies, which are scheduled for release the first week of August.

At the western plant of Vitagraph, William Duncan and Carol Halloway, his leading woman, are in the final episode of "The Fighting Trail," a big Vitagraph serial. In this picture, which is almost exclusively an outdoor production, there are dozens of thrills to the episode and each chapter serves to introduce one or more brand new "stunts." Mr. Duncan is directing and playing the lead of the picture.

Mary Anderson and Alfred Vosburgh, under the direction of William Wolbert, are establishing a record for quick work at the Hollywood plant. Since the latter part of May they have completed two five-reel subjects and are now engaged on a third.

The product of all these combinations will go on the regular program of Vitagraph-V. L. S. E., which announces that every production offered will be up to the Vitagraph standard of excellence in cast, production and story.

## Farrar's Leading Man

Wallace Reid, the popular Lasky star, has been selected to again appear opposite Geraldine Farrar in her forthcoming Artcraft picture on which work will be commenced shortly. Mr. Reid played the lead to Miss Farrar in "Joan the Woman" with notable result and is at present enjoying a short vacation before commencing activities on the new production.

Geraldine Farrar has just returned to the Lasky studio after a motoring trip to Lake Tahoe with her husband, Lou-Tellegen. The celebrated diva is now in the hands of a costumer preparing for her first photoplay for Artcraft under the direction of Cecil B. De Mille.

## Peggy Hyland Play

In an interview with Motography, Peggy Hyland, Mayfair's dainty star, spoke of the near release of her first production, "Persuasive Peggy," with much enthusiasm. Exhibitors will undoubtedly be highly pleased with the play.

She explained how the story had first appealed to her in book form and how the cast had been chosen because of their fitness to the roles they created. Every detail was given the greatest attention and her every request and suggestion was put into immediate execution.

Those who have been fortunate enough to see any part of the film proclaim it a great success, but the mere fact that is pleases Miss Hyland speaks for itself, for she is the most severe critic imaginable—particularly when viewing her own work.

## Elsie Ferguson Starts Work

Elsie Ferguson last week commenced activities on her initial photoplay for Artcraft, "Barbary Sheep," by Robert Hichens. One of the most attractive dressing rooms ever given a star was prepared for Miss Ferguson by Studio Manager Lowe at the Famous Players-Lasky plant at Fort Lee. The production is being staged under the direction of Maurice Tourneur, who reports rapid progress. Mr. Tourneur is highly enthusiastic over the manner in which the new star is adapting herself to the studio work.

## Fairbanks in "Down to Earth"

Douglas Fairbanks has departed for the Yosemite Valley, where he will direct himself in two scenes of his next Artcraft play, the title of which has just been changed to "Down to Earth." While he is securing these scenes, Director John Emerson will supervise the erection of some of the interior settings. These will be ready for Fairbanks upon his return to the West-coast Artcraft Studio and production will then be started on an episode that deals with society life.

He was accompanied to the Yosemite Valley by business manager John Fairbanks, Cameraman Victor Fleming, Glen McWilliams, Joseph Henaberry and James Hogan. The Fairbanks party motored about three hundred miles to the foot of the mountain that leads to Yosemite Valley. Packing the camera outfit, costumes and make-up boxes on six burros, they climbed to the top of this steep mountain and down the other side, until they arrived in the valley. It is expected that Fairbanks will return to the studio in about four days, which is quite a long time to devote for two scenes, but to quote the Artcraft star, "You can't make successful motion pictures with a time clock in mind."

## New "Skinner" Play

Following the tremendous success of "Skinner's Dress Suit" and "Skinner's Bubble," Essanay is shortly to release a third picture of this series, the title of which will be "Skinner's Baby."

The drawing power of the previous Skinner productions has not been based on thrills, slap-stick or a strong sex flavoring. They have been clean and wholesome comedy-dramas, hinging on the homely adventures of an "every-day" man and his little spouse. Announcement from Essanay is that "Skinner's Baby" will be a production along exactly similar lines. That this type of screen attraction meets with high public favor has been proven by the nation-wide patronage of the first two units of this series.

Bryant Washburn, creator of the screen version of Skinner, again appears in that role. The original cast, headed by Hazel Daly as Honey, forms his support. By special permission of Henry Irving Dodge, the author of the book, the scenario was written by Harry Beaumont, who has directed the former pictures. Mr. Beaumont is producing the forthcoming one, also.

## Tanks Vivid War Picture

One of the most interesting pictures which the war has developed is being shown under the title "The Tanks at the Battle of the Ancre." The film is owned by the British government, under the title of Government Pictures, Inc., of which W. K. Vanderbilt of New York, is president. Pathe is releasing the unusual picture at some special showings in large cities, under charge of Tom North, who is now in Chicago.

The picture has been shown for some weeks at Orchestra Hall in Chicago. Following its feature runs, Pathe will release the picture through its regular channels without charge to its owners, the proceeds going to the Red Cross.

Audiences throughout the country are intensely interested in seeing the tanks, the biggest fighting vehicles the world has ever created, in action on the European battle fronts. Besides the tanks, there are vividly interesting battle scenes and intimate views into life in the trenches.

# "BETTY BE GOOD"

**Captain Leslie Peacocke Supports Jackie Saunders in New Mutual Play, Released July 16— Production is Unusual**

Miss Jackie Saunders, one of the younger screen stars who have developed original lines in motion picture productions, is happily placed in her latest offering, "Betty Be Good," released by Mutual, July 16, a play that permits full display of Miss Saunders' fascinating frolics of the tomboy type. She is supported by Capt. Leslie T. Peacocke.

"Betty Be Good," is a Mutual-Horkheimer feature written by William M. Ritchey, one of the best known scenario writers in the United States, author of "Who Pays?," "The Unseen Hand" and many other screen dramas. The play was directed by Sherwood MacDonald, "The Man from Yale," who was a successful lawyer, before he entered the picture field and who wrote "Just in Time," "The Goal," "Straws in the Wind," "Rose Among Briars," and many other well known screen successes.

Miss Saunders portrays the character of Betty, madcap daughter of Jonathan Brownlee, a retired capitalist—a role that suits her admirably because it calls for full display of her prankish tricks and keeps the supporting company in fast action.

Miss Saunders took a personal hand in the construction of "Betty Be Good."

She put a couple of fast motor cars and a lot more people into the play before it went into rehearsal. In the completed production "Tomboy Jackie" is seldom still a second and she drives the somewhat sedate Captain Leslie T. Peacocke into bursts of activity that cause that distinguished Britisher to elevate his eyebrows in pained deprecation, despite which he toddles right along in the fiery trail of the star.

Sherwood MacDonald, director of "Betty Be Good," began work as a director after he had worked with some of the best known directors in the country in an advisory capacity.

Among well known productions Mr. MacDonald has directed are "Ill-Starred Bobbie," "Message From Reno," "Adventures of a Madcap," "Rose Among the Briars," "Web of Crime," "Straws in the Wind," "Maid of the Wild," and the Jackie Saunders feature productions, "A Bit of Kindling," "Betty Be Good," "The Wildcat," "The Checkmate," and "Sunny Jane."

Capt. Leslie T. Peacocke, formerly of the famous "Connaught Rangers," who served with his regiment in India and South Africa, and who is one of the best known writers of photodrama in the world, aids Miss Saunders in "Betty Be Good." Captain Peacocke is a splendid actor and his characterization of Jonathan Brownlee is real art.

Another distinguished member of the "Betty Be Good" caste, is the leading man, Arthur Shiely, the handsome Australian.

## Battle Scenes in "For France"

Every day for a week Andre Roosevelt, production manager for Vitagraph, and Wesley Ruggles, director, were busy at Huntington, Long Island, making battle pictures which will be incidental features of "For France," a Blue Ribbon production in which Edward Earle and Betty Howe are to be starred.

"For France" is a romantic drama and the war element will be only negligible in the picture, but Director Ruggles has spared no expense in getting his atmosphere perfect. Every uniform, accessory and gun is an accurate copy of those used by the armies in Europe and even the soldiers were chosen according to their nationalities. Through the influence of Captain Johnston, Mr. Ruggles obtained the services of a large number of regulars from Fort Totten and also the Third Battery of the Second Field Artillery of Brooklyn.

One of the big thrills of the picture will be a battle in the air between two aviators, one of whom is Edward Earle. The scene was made Independence Day at the Huntington aviation field and is said to be most realistic, the camera registering the machine gun hits on the defeated plane and showing the machine tumbling to the ground. In making these scenes, Wesley Ruggles rode with Edward Earle, and acting as his own cameraman, took close-ups of the battle while in the air.

## A Good Educational

"The Magic of Motive Power," was the title of the Selig feature film released in General Film service on July 9. This production is said to be intensely interesting, presenting as it does the evolution of transportation from the coming of Columbus to the epoch of the deadly submarine.

Willard Louis, who has contributed many delightful comedy bits to the William Fox dramatic subjects, in addition to the "straight" parts which he has had, has been added to the roster of players for the Foxfilm comedy program.

*"Betty Be Good" is the mighty good title of this new Horkheimer-Mutual play, featuring Jackie Saunders.*



# TRIANGLE RELEASES PARALTA

**Contract Makes Triangle Distributor for New Exhibitors' Producing Company—First Plays to Be Released in August**

S. A. Lynch, president of the Triangle Distributing Corporation, which has recently been reorganized, and Carl Anderson, president of Paralta Plays, Inc., which includes the producing interests represented by the Bessie Barriscale and J. Warren Kerrigan Features Corporations, signed a contract yesterday by which Triangle becomes the distributor of Paralta productions under the Paralta Plan.

This contract will have a marked influence on moving picture production and distribution. The Paralta interests represent the introduction of over $3,000,000 into the producing end of the moving picture industry by a syndicate headed by Herman Katz, the well-known New York merchant and capitalist, and several others of equal prominence.

This contract has no bearing whatever on Triangle's release of its regular program productions and does not mean that Paralta has been in any way amalgamated, absorbed or taken over by it. The continued separate entity and identity of the Paralta corporations is especially provided for in the contractural relations of the two interests.

The Triangle Distributing Corporation will release the Paralta Plays under the Paralta Plan, which primarily offers to the exhibitor additional days' runs, re-booking privileges and exclusive territory.

The waste in the earning power of great productions can be met, according to the Paralta Plan, by giving exhibitors sole control of a feature picture for one year in an exclusive exhibiting district.

Otherwise, instead of renting it by the day, which is now the rule, the exhibitor will buy control of the picture for one year at substantially no greater cost than he now pays in rentals for feature pictures for one, two or three days' showing.

He can run it as long as he pleases at the first showing, and later can repeat its exhibition as long as he pleases without additional charge. All he does in advertising the picture redounds to his own benefit, for no rival theater in his district can show it. He controls it solely.

This plan gives an exhibitor the opportunity to develop to the utmost the exhibiting possibilities of a star picture in his own exclusive exhibiting district, which means the realization of its full earning power to all concerned.

The actual value of a feature picture lies in the money it draws into the box offices of the theaters in which it is presented. Its potential value lies in its novelty of subject, dramatic interest and merit of photography. The Paralta Plan gives the exhibitor time to make its potential value known to his patrons and its actual value realized in the development of the greatest possible patronage.

The first Paralta plays to be distributed by Triangle will be Bessie Barriscale in Grace Miller White's popular love story, "Rose O'Paradise," and J. Warren Kerrigan in a screen version of Peter B. Kyne's stirring Central American romance, "A Man's Man."

It is said that these productions, which will be ready for release by Triangle in August, will be a very substantial evidence of Paralta's intention to at once claim a conspicuous place in the front rank of leading-producers.

## Leonhardt with Goldwyn

Harry Leonhardt, who since the formation of the Fox Film Corporation, has been one of the powerful and able executives of that company, has joined Goldwyn Distributing Corporation as general western manager and has assumed jurisdiction over all of the Goldwyn branches and business in the West, beginning with Denver and including the Seattle, San Francisco and Los Angeles offices.



*Harry Leonhardt, who has joined Goldwyn to manage the entire territory from Denver to Coast.*

In signing Mr. Leonhardt, Goldwyn brings into its organization one of the strongest personalities identified with motion picture salesmanship in the entire industry. He leaves the position of general western representative for William Fox. In the four years Harry Leonhardt has become one of the best known men in the sales side of motion pictures. For twenty-five years he has been identified with the most progressive phase of amusements and has covered the entire range of managerial effort from Shakespearean drama to tableaux vivants and modern vaudeville with both the Keith and Proctor interests. His only motion picture connection until now has been with the Fox organization.

## Chicagoan on War Committee

Aaron J. Jones, president of Jones, Linick & Schaefer, received a wire from William A. Brady yesterday reading as follows:

At the request of the president of the United States, I invite you to serve as a member of the war co-operation committee of the National Association of the motion picture industry. Signed, William A. Brady.

Mr. Jones accepted and will represent the state of Illinois. This is one of the greatest honors conferred upon members of the great motion picture industry and Mr. Jones will prove an energetic member of Mr. Brady's committee.

## Starlets Have Admirers

Every star in filmdom has a devoted circle of admirers, but it is to be doubted whether any screen player has stauncher adherents than Jane and Katherine Lee, the two popular starlets of the William Fox forces who come into their own in "Two Little Imps."

"Two Little Imps" is the first production in which the famous Fox "Baby Grands" have been starred, although both have appeared in thousands of feet of film. Probably the greater part of Jane and Katherine's success in appealing to motion picture fans the world over lies in their thorough lack of affectation.



*Some of the big Goldwyn stars: Maxine Elliott, Robert Harron, Jane Cowl, Madge Kennedy, Vernon Steele, Mary Garden and, in the circle, Mae Marsh.*

# First Goldwyns Announced

## TO FURNISH FILMS TO ARMY—BIG EXHIBITORS SIGN GOLDWYNS

THERE is no longer any mystery or concealment as to the productions to be released by Goldwyn Pictures Corporation, for that new company has announced by name, together with the dates of release, its first four productions, as follows:

1. Mae Marsh in "Polly of the Circus"
2. Madge Kennedy in "Baby Mine."
3. Maxine Elliott in "Fighting Odds."
4. Jane Cowl in "The Spreading Dawn."

Goldwyn will inaugurate its releases throughout the world on September 9 with its most widely explointed little star, Mae Marsh, in "Polly of the Circus," Margaret Mayo's celebrated play which made a fortune for its authors and its producers in the dramatic field.

The second Goldwyn picture will present Madge Kennedy, famous comedienne of the stage, in her first screen production, "Baby Mine," also by Margaret Mayo and one of her most successful stage farce-comedies. This production will be released on September 23.

Maxine Elliott, world-famed beauty and dramatic favorite on two continents, makes her first appearance on any screen in Goldwyn's third release, "Fighting Odds," by Roi Cooper Megrue and Irvin S. Cobb. This will be released October 7.

Jane Cowl, famous emotional star of the stage, is the heroine and star in "The Spreading Dawn," the fourth Goldwyn release, which will be seen throughout the world on October 21.

Already, in addition to these four productions, Goldwyn has completed four other pictures, and by September 1 will have twelve or more completed pictures ready in every detail. This will mean that Goldwyn will always be working six months in advance on its productions, giving its directors, stars and technical staffs ample time to make beautiful pictures slowly and carefully.

Incidentally, in announcing its first releases, an officer of Goldwyn comments upon the smoothness with which a new organization was formed and got under way in production. From the start Goldwyn has followed a fixed routine and system and has not been obliged to deviate from it in any respect. Only one or two minor delays occurred during the first six months of the company's history, and time lost on these was quickly made up under a system of efficient management.

It will be seen that Goldwyn has laid great emphasis upon its stories and that each of these first four productions carries tremendous name value as to authors, production and box office values as to the type of plays selected, and that the company is not following one of the fallacies of the industry in assuming that the star alone is the big element to be taken care of.

Both of Miss Mayo's plays, "Polly of the Circus" and "Baby Mine," have enjoyed tremendous successes not only in the American theater but in foreign lands. "Baby Mine," for example, has been played in France, Germany and Russia in the languages of these lands, and in addition it was translated into Chinese and enjoyed a run of 120 nights in Pekin, opening for the first time under the auspices of imperial patronage and indorsement. Both plays, also, have had the additional value of book publication, and editions of both exceeded 150,000.

"The Spreading Dawn," Jane Cowl's vehicle, appeared first as a serial in the *Saturday Evening Post,* with a circulation in excess of 2,000,000 copies weekly, and was then published in book form, with editions running in excess of 100,000.

"Fighting Odds," Maxine Elliott's vehicle, is based upon the play "Under Sentence," which had a metropolitan presentation as the joint work of Roi Cooper Megrue and Irvin S. Cobb, both famed in dramatic and periodical literature. In this play, incidentally, the prison element of the original story has been totally eliminated, and Miss Elliott has the role of the wife of a big Detroit captain of industry who comes into conflict with a leader in American finance. In this production the famous international beauty reveals new powers as an emotional actress, and her beauty will provide a topic of national conversation throughout the fall and winter months.

### *Goldwyn Pictures for U. S. Army*

Goldwyn's offer to supply without cost one copy of all Goldwyn productions for the exclusive use of the United States army in France has received the enthusiastic indorsement of Newton D. Baker, Secretary of War.

Goldwyn, in addition to offering one print of each Mae Marsh, Madge Kennedy, Jane Cowl, Maxine Elliott and Mary Garden production to our American soldiers, also offered to furnish a projection unit of equipment as a gift to the government.

Acknowledging the offer, Secretary Baker writes: "My dear Mr. Goldfish: Your letter of June 22 is received and I am placing it immediately in the hands of Mr. Raymond B. Fosdick, who is at the head of the commission having jurisdiction over the recreational activities of our troops in the various training camps. But before I transmit it to Mr. Fosdick I want to say this personal word of gratitude and appreciation for the offer which you make and for the spirit which animates it."

Mr. Goldfish at once arranged for meetings with Mr. Fosdick, who is a well-known attorney active in the municipal government of New York and one of the country's best informed recreational authorities.

Goldwyn expects to send the first of its productions to France within the next few weeks so that it may provide entertainment for our soldiers who are being whipped into shape close to the firing line on the western front.

The Goldwyn offer is to send one print of each of its pictures to our army abroad during the duration of the war and to provide a standard projection machine and equipment on which the pictures will be shown. Whether these camp showings will be under the direction of the Y. M. C. A., the Red Cross or directly under the auspices of the army staff is a matter for future determination.

### *Big Exhibitors Sign*

In rapid succession the big first-run motion picture theaters throughout America are being linked by contract with Goldwyn Pictures Corporation for the entire first year's output of the new organization.

Jones, Linick and Schaefer, owners of a Chicago chain of theaters, including the largest screen houses in the downtown "Loop" district, have signed for all of the Goldwyn productions, which will be exhibited first at the Colonial Theater, in the very heart of the city.

Besides the theaters under their ownership, Jones, Linick and Schaefer are affiliated with Ascher Brothers and other film magnates controlling half a hundred important houses.

Another important contract was concluded with John H. Kunsky for the first-run rights for Goldwyn productions in Detroit. Mr. Kunsky will play Goldwyn Pictures at the finest of his houses, the Madison Theater, and later at his nine other theaters.

W. J. & J. W. Dusenbury, owners of the Grand Theater, Columbus, Ohio, have signed for all 26 Goldwyn Pictures for the next year.

## New Paramount Features

Pauline Frederick's latest success, "The Love That Lives," and Vivian Martin and Sessue Hayakawa in "Forbidden Paths," are the two releases Paramount issued the week of July 9. The former is a Famous Players production, the latter comes from the Lasky studio. Surrounding these two features are three single-reel releases; the Paramount-Bray Pictographs, the magazine-on-the-screen; the 75th of the series of weekly trips around the world, personally conducted by Burton Holmes, in which he takes his fellow-travelers "In the High Sierras," and a Black Diamond single-reel comedy entitled "Wits and Fits."

## Agile Woman in Fun Films

Nimble and active Alice Howell has plunged deep into the comedy field. That man should have a corner on screen comedy was taken for granted until Century Comedies made Alice Howell a star and brought to an



*Alice Howell in "Alice of the Sawdust," new Century comedy.*

issue a point that will hereafter be open for discussion —whether a woman can be as funny as a man in acting for pictures.

Miss Howell has now made four subjects, under the personal direction of J. G. Blystone, an expert in comedy creations who has been her director, under another trade mark, for several seasons. Until "Alice of the Sawdust" was created Miss Howell had never tackled any out and out "circus stunts" in real circus surroundings, and it is believed that never before upon the screen has any woman so callously disregarded the laws of gravity and the heels of an ill-tempered horse. She has soared to the circus-peak on invisible wire, swung through space on swaying handle-bars and performed aerial "stunts" that woman has never before attempted. For this reason President Julius Stern, of Century Comedies, believes that State right buyers will find in "Alice of the Sawdust" a novelty that exhibitors will "coddle to" with alacrity, knowing that the public will find delight in the photographic hazards Miss Howell will bring to them surrounded with laughs.

## Proposed Curb on Chicago Censors

The power of Major Funkhouser, head of the Chicago board of motion picture censors, who lately prohibited the showing of "The Little American," Mary Pickford's patriotic picture, may be curbed decidedly if a proposed ordinance, which has been referred to the judiciary committee, is favorably received. The measure provides the chief of police shall refuse issuance of a permit if a picture is ruled "immoral or obscene" by a majority of a board of ten censors, none of whom shall be an official. This would let the major out.

The Metro-Yorke picturization of Clarence B. Kelland's powerful novel, "The Hidden Spring," is the next picture in which Harold Lockwood will be seen on the Metro program, the release date being July 16.

# PICKFORD FILM A TRIUMPH

**Proclaimed Greater Than "Joan the Woman"—Exhibitors, Critics and Public Unanimous in Praising Timely Masterpiece**

Never in the history of the Artcraft Pictures Corporation has a more sensational success been evidenced by one of its releases than was scored last week with the initial presentation of Mary Pickford's spectacular production, staged under the direction of Cecil B. De Mille, "The Little American," released at a most opportune time, this patriotic subject is proclaimed the greatest achievement of not only Mary Pickford, but Cecil B. De Mille as well, not even excluding "Joan the Woman."

At the Artcraft headquarters in New York, Walter E. Greene, president of the big distributing company, as well as other executives, has received many congratulatory letters and telegrams from exhibitors all over the country who have already presented the new Pickford offering.

The general consensus of opinion that "The Little American" is Mr. De Mille's greatest work, not even excluding "Joan the Woman," was printed in the New York *Sun* as follows:

"Cecil B. De Mille has never done a finer picture, not even excluding 'Joan the Woman,' and no producer has excelled his war scenes."

In a telegram to Mr. De Mille last week, Adolph Zukor, president of the Famous Players-Lasky organization controlling Artcraft, said: "Viewed Little American, wonderful work. Sorry I cannot grasp your hand and extend personally, congratulations and thanks for this beautiful and artistic production. Such artistic execution gives us just title to the claim of the best in motion pictures."

At the Strand Theater in New York and other first run houses throughout the country, the hot weather did not prevent record-breaking business. Readily conceded to be Mary Pickford's most sensational triumph, "The Little American" is expected to prove the most notable film offering of the season.

## Fairbanks in Lavish Production

A communication received at the Artcraft headquarters in New York from the Douglas Fairbanks organization now producing "The Optimist," for August release, announces that this film will be the most lavish offering in the way of sets, in which the popular star has ever appeared. The production also depicts many different locales of the world visited by the hero of the story.

One of the most notable features of Fairbanks' newest Artcraft film is his unusually capable supporting cast which includes such well known screen and stage players as Eileen Percy, Gustave Von Seyfertitz, Charles P. McHugh, Charles Corrard, William H. Keith, Ruth Allen, Herbert Standing, Fred Goodwine, Florence Mayon, David Porter and Bull Montana. The picture is being staged under the direction of John Emerson. Douglas Fairbanks is the author of the story which has been scenarioized by clever little Anita Loos.

Work has begun on the latest Universal railroad drama, "The Dynamite Special," featuring Helen Gibson.

## Puts White in Great White Way

Lewis J. Selznick is now the largest single contributor to the whiteness of the Great White Way.

The electric signs used to advertise Selznick-Pictures at Forty-sixth street and Broadway, at Forty-second and Broadway, and on the Broadway Theater itself total the largest number of square feet of illumination used by any one concern.

This apex of electrical display was reached with the completion of the big sign at Forty-second and Broadway, opposite the Rialto Theater, last week, for the advertising of the new Selznick star, Constance Talmadge. Other sections of the same sign are employed for the announcement of the coming Rita Jolivet feature.

At Forty-sixth and Broadway is another Constance Talmadge illumination, and one announcing "The Lone Wolf," while the Broadway Theater display at present is also devoted to the big Brenon production.

These signs cover a total of ten thousand square feet and fifty thousand incandescent bulbs are required to equip them. The power consumption reaches the imposing aggregate of 50,000 kilowatts monthly.



*Elsie Ferguson, the unusually talented stage star appearing in "Barberry Sheep," her first screen play, for Artcraft.*

## Injunction Against Mabel Normand

Goldwyn Pictures Corporation has gone to law to uphold the integrity of a contract entered into between a motion picture producing firm and one of its stars. Suit has been instituted by Goldwyn to obtain an injunction preventing Mabel Normand, screen comedienne, from working for any other concern or individual.



*Mabel Normand, whom Goldwyn is enjoining.*

Miss Normand entered into a contract on September 16, 1916, with Samuel Goldfish, whereby she was engaged to be starred in motion pictures under his management for a period of two years at a weekly salary of $1,000. Under this contract she was to act exclusively for Mr. Goldfish.

Upon the formation of Goldwyn Pictures Corporation by Mr. Goldfish, Edgar Selwyn, Archibald Selwyn, Arthur Hopkins and their associates, Miss Normand's contract was assigned to Goldwyn. Miss Normand was scheduled to begin working for Goldwyn in its studios on May 1 and arrived in New York soon after that date, manifesting an immediate intention of not entering upon her contract. Her response to notifications as to the date of beginning work proving to be evasive, Goldwyn came into possession of information that Miss Normand planned to work elsewhere and for other individuals.

Injunction is sought for two reasons; first, that she made a valid contract in good faith and should be made to live up to it, and the other that Goldwyn has determined in its own behalf and in behalf of all other producing organizations to test through the medium of the courts the so-called star contracts, which some of the celebrities of the screen ignore or violate whenever the whim or notion strikes them.

It is alleged in the Goldwyn complaint that Miss Normand in violating her contract in this or any other similar manner will inflict upon Goldwyn a monetary loss of half a million dollars and that investments already have been made by the company in costly literary materials fitted to the personality of this particular star, and not at all suited to the personality and capacities of any other star.

---

The week of July 15 is Greater Vitagraph week in Washington, D. C. During that week the Garden Theater will play a solid Vitagraph week. Also during the same period the two leading Ninth street houses, the Garden and the Strand, will play Vitagraph pictures.

The Cosmos Theater is booked solid throughout the summer on Vitagraph features, and will not show a picture made by any other producing company.

---

Gale Henry is playing in a lively comedy called "Sarah of the Circus" at Universal City.

## New Mary Miles Picture

To Mary Miles Minter, in the stellar role of "Melissa of the Hills," an American Film creation to be distributed to the theaters July 23 and thereafter, falls the lot of showering her youthful charms and attention upon her film father, a kindly itinerant minister of the gospel.

As Melissa she is beloved of all the rude backwoodsmen and a smart city legal fledgling to boot, but they all, with the exception of the young attorney, are ignored utterly that her time may be given to comforting her daddy.

Miss Minter's leading man is the likeable Alan Forrest; her celluloid daddy, that distinguished character man, Spottiswoode Aiken, who comes to the American studios fresh from a long series of screen triumphs elsewhere. Another featured player is George Periolat as a skinflint with a soft heart. His talents are too well known to need exploitation here.

Samuel S. Hutchinson, in presenting the picture, calls attention to the magnificent backgrounds obtained. These were taken in the big-timber regions of California.

---

## Dare Devil Made Director

Earle Montgomery, who has been dare-deviling with Joe Simberg in the Vitagraph Big V Comedies, has been made assistant director to Lawrence Semon in the production of these humorous thrillers; but this does not prevent him from continuing to risk his life each day in company with his partner.

The combination of Simberg and Montgomery, which is one of friendship as well as business, is a union of East and West. The one is a native of Pittsburgh, while the other is a product of Los Angeles. Simberg, who won a reputation as an athlete and physical culture expert before he entered motion pictures, is a New Yorker by adoption.

Montgomery went into the bone-risking, death-defying business as a recreation about three years ago. After watching the stunt artists work for a while, he figured it was a pretty easy life and broke in himself.

---

## "A Daughter of the Southland"

The Selig Polyscope Company announces its latest releases in General Film service. On Monday, July 16, "A Daughter of the Southland" is the title of a two-reel production which carries a romance of the southland during the days of the Civil War. It is said that the drama carries a number of spectacular scenes of battle, not the least of which is the battle between the Monitor and the Merrimac.

---

## New Pathe Serial

Four popular screen favorites have been engaged by Pathe for the production of a new serial which will be released under the title "The Hidden Hand." They are Doris Kenyon, who will be starred in the production, and Arline Pretty, Sheldon Lewis, and Mahlon Hamilton, who will be featured.

---

Edward Warren claims to have discovered an entirely new star on the picture firmament and he predicts a great future for her. Her name is Helen Hayes Brown and she will appear in Mr. Warren's next production now being rapidly completed at his elaborate studios in Grantwood.

# National Association in Chicago

## FIRST ANNUAL MEETING HELD—DIRECTORS TO BE ELECTED



*William A. Brady, president of the National Association of the Motion Picture Industry.*

THE first annual meeting of the members of the National Association of the Motion Picture Industry is to be held at the Princess Theater, in Chicago, on Wednesday, July 18, at 11 o'clock in the forenoon. This is during the national convention and exposition of the M. P. E. L. of America, held at the Chicago Coliseum. The meeting will be presided over by President William A. Brady, who will present his report and call for the reports of the executive secretary, treasurer and the special committees which have been created since the formation of the Association last August.

At this meeting the candidates which have been nominated by the various branches of the organization are to be elected as members of the Board of Directors, to serve for the ensuing year.

During the past week the producers, distributors, supply and equipment concerns and the general division, consisting of individuals and the trade publications, have held meetings and selected their candidates for directors. The producers have nominated the following:

William A. Brady, World Film Corporation; D. W. Griffith, Artcraft Pictures Corporation; William L. Sherrill, Frohman Amusement Corporation; Carl Laemmle, Universal Film Company, and Adolph Zukor, Famous Players-Lasky Corporation.

Distributors have nominated the following: J. A. Berst, Pathe Exchange, Inc.; Arthur S. Friend, Famous Players-Lasky Corporation; Walter W. Irwin, Vitagraph-V. L. S. E.; P. A. Powers, Universal Film Manufacturing Company, and Richard A. Rowland, Metro Pictures Corporation.

Supply and Equipment Branch: Donald J. Bell, Bell & Howell, Chicago; J. E. Brulatour, Eastman Films; J. H. Hallberg, United Theater Equipment Corporation; Walter J. Moore, H. C. Miner Lithographing Company, and J. F. Skerrett, Nicholas Power Company.

General Division: Paul Gulick, Universal Film Manufacturing Company; Arthur James, Metro Pictures Corporation; William A. Johnston, *Motion Picture News;* Joseph F. Lee, states rights buyer, and Thomas G. Wiley.

### *More Directors to Be Added*

There are 30 members on the Board of Directors of the National Association at the present time, one-third, or ten, of whom are nominated by the Motion Picture Exhibitors' League of America. Each of the other four branches, above named, nominates five directors, and President Brady has announced that it is his purpose to apply through the regular channel for an increase in the number of directors from the exhibitors from 10 to 14 and from the other branches from five to seven.

This action is taken in view of the growth in the membership of the National Association during the past eight months, and with a view to bringing to the directorate the new men representing important interests who have been helpful in upbuilding the organization and whose advice and counsel will be welcome by the active officials, who have given so much of their time and money during the past year to make the National Association a truly representative organization of the film interests. It is assumed that the various increases in the directorate will be approved at the annual meeting, in which event the producers have recommended that Samuel Goldfish of the Goldwyn Pictures Corporation and William Fox of the Fox Film Corporation should be nominated as the two additional producer directors.

The distributors have appointed a nominating committee to select their two additional representatives on the board. The supply and equipment division has recommended N. C. Cotabish, National Carbon Company, Cleveland, Ohio, and Joseph F. Coufal, Novelty Slide Company, as the two representatives from this division. Fred J. Beecroft of the Exhibitors' Trade Review and George Irving, motion picture director, have been recommended as the two additional representatives from the general division.

If these plans are made effective, the National Association will have, after July 18, a board of directors of 42 in number as against 30 during the past year.

### *Headquarters Congress Hotel, Chicago*

Many of the officers and directors of the organization are planning to leave for Chicago on Monday, July 16, and arrangements have been made for a special car to be attached to the Twentieth Century Limited.

The headquarters of the National Association in Chicago will be the Congress Hotel and in charge of Frederick H. Elliott, Executive Secretary, who is also making the arrangements for the special car and will accompany the asssociation's officials to Chicago.

## Scenario Writers! Attention!

D. C. Harris, treasurer of the Triangle Film Corporation, in a recent letter to MOTOGRAPHY said:

This is to advise you that all scenarios which are to be submitted to the Triangle Film Corporation should be sent to the Scenario Department, Culver City, California, and not to the New York office.

We will be glad to receive all scenarios and will act upon them within ten days. Each scenario will be given a key number.

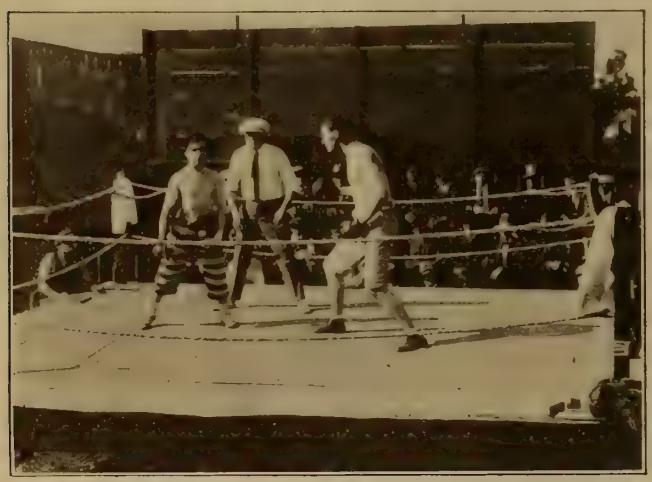
## New Fox Beauty

Winifred Westover is the latest addition to the large number of beautiful girls acting in Henry Lehrman's Sunshine comedies for William Fox. Miss Westover will have a prominent part in a forthcoming Sunshiner.

# COMING MUTUALS

### Jackie Saunders in "Betty Be Good" Leads Schedule for July 16—Last of "Railroad Raiders" Appears

Jackie Saunders, star in a series of successful productions for Mutual release, heads Mutual's schedule for the week of July 16 in "Betty Be Good," a five-reel comedy drama. "Betty Be Good" was produced



*"Jerry's Star Bout," with George Ovey, a striking one-reel Cub Mutual is releasing July 19.*

by E. D. Horkheimer. It marks the return to the screen of Captain Leslie T. Peacocke, veteran motion picture writer and actor. He plays one of the leading roles in the production.

"Betty Be Good" is a story of love and politics. It provides another "tomboy" role for Miss Saunders, a part in which she is supposed to be a dignified little miss and in which she is even more the harum-scarum girl which has created a demand for her plays from the picture public.

"The Mystery of the Counterfeit Tickets," the fifteenth and final chapter of "The Railroad Raiders," Mutual-Signal photonovel, is scheduled for release July 16. Helen Holmes, heroine of the serial, and the secret service force of the K. & W. railway, run down the raiders. Helen's father, convicted for the crimes of the gang, is freed from prison. The shack in which the gang has made its headquarters and secreted its printing equipment which has turned out counterfeit tick- etc, is burned and blown up, one of the spectacular scenes of the episode.

There are two comedies on the week's schedule, "Jerry's Star Bout," a one-reel Cub featuring George Ovey and "The Kissing Butterfly," a one-reel La Salle. "The Kissing Butterfly" is released Tuesday, July 14, and "Jerry's Star Bout" is on the schedule for Thursday, July 19.

"Mutual Tours Around the World," Gaumont's reel of travel, goes to Avignon, a beautiful and historic city in southeastern France, shows the ruined palace of Tiberius, takes the motion picture traveler to the mysterious Timbuktu and to a city of the Sudan.

Reel Life, the weekly film magazine, released July 19, initiates the spectator into the mysteries of construction of the incandescent lamp, shows a novel bicycle race, shows the raising of cocoanuts, pictures the boy scout signal corps and contains animated cartoons from Life.

Mutual Weekly No. 133 is released July 18 and will contain pictures of the latest news. The Weekly goes to press but two days prior to its release date and its contents are determined by incidents of news importance which occur in the few days preceding release. The Weekly contains a wide range of subjects. No. 131, released July 2, shows the arrival of the American Ambulance corps on the French front, the arrival of Italy's war envoys, the attack on suffragettes at Washington, the arrival of American army surgeons at Blackpool, Eng., and the bread line in Rome, Italy.

## Fairyland Scenes in Triangle Play

Those who have seen the studio projection room showings of "In Slumberland," the Triangle production featuring the kiddie stars, Thelma Salter and Georgie Stone, under the direction of Ivin Willatt, say that it is destined to become one of the most popular motion pictures for children ever put upon the American screen.

Hundreds of fantastic settings of marvelous beauty were constructed for the fairyland scenes of the play. Wood nymphs, elfs and mystical spirits of fable land dance through bowers and lovely gardens.

The photographic effects in this picture will puzzle experts, as some of the most complicated triple and quadruple exposure feats ever attempted at the Triangle studios have proved successful.

J. P. Lockney, Jack Livingston, Walter Perry and Laura Sears play the only important adult roles in the production, most of the action revolving about the adventures of the two children in their fairy wonderland.

## Ben Turpin in "Black Cat"

An innovation in the Black Cat series of 25-minute features released through General Film is the appearance of Ben Turpin, comedian, in an out-and-out comedy. All of the Black Cat pictures have been comedy-dramas, but Essanay, the producer, made room for the Turpin comedy in this series because of its splendid fun. Turpin has never appeared to better advantage, is the verdict of General Film, than in this release. It is called "Two Laughs" which is completely a misnomer by reason of the laughs numbering many, many times that.

## Star of "Cabiria" in "The Warrior"

"The Warrior" is a new and timely battle story of the Alps in which the famous "Cabiria" star, "Maciste," makes his re-appearance at the Criterion Theater, New York, Monday, July 16, for an engagement of four weeks.

The story of "The Warrior" was built around actual conditions on the Italian front in the Alps. Two years were spent in its making and hazards of border warfare in the mountains are shown.

The popularity of "Maciste," already established throughout the world by his appearance in "Cabiria," is greatly enhanced by the fact that in "The Warrior" he is more than an actor, as he is serving his colors at the front and was performing military duty when the production was being staged.

Hector Turnbull, former head of the Famous Players-Lasky scenario department, who recently resigned to take up free-lance work, has enlisted as a private in Battery F, First Field Artillery, New York National Guard.

# ON TRIANGLE PROGRAM

**Bessie Love in Circus Story, "The Sawdust Ring," and Enid Bennett in "The Mother Instinct," for July 15**

Triangle's long-heralded story of circus life, "The Sawdust Ring," starring Bessie Love, will be released July 15 on the same program with "The Mother Instinct," in which Enid Bennett is starred.

As the little barefooted girl who runs away and joins a circus, Bessie Love has given a portrayal that is said to have more accurately measured her ability than any role in which she has hitherto appeared.

The charm of this story by J. V. Jefferson lies in its faithful depiction of youngster life. When the circus comes to town Bessie regards with wide-eyed ecstasy the glittering wagons, the clown band and the daring equestriennes. Immediately she feels the lure of the sawdust, just as every other child has felt it. Her mother is dangerously ill and the little girl is threatened with the poor house. She determines that she shall make her own way without the aid of charity, so, with a boy playmate, she sets forth for the white-topped land of adventure. She is not beaten and persecuted, as many story heroines of her type have been, but in her own way makes a discovery and returns home with a message of happiness for her mother.

Enid Bennett, who last appeared in "The Girl, Glory," will further demonstrate her versatility in the part of a French peasant girl, the daughter of a Brittany fisherman, in "The Mother Instinct." She goes to Paris and finds romance in the Latin Quarter. Her sister Marie, played by Margery Wilson, joins her and the two enjoy the revelries of studio life. When their mother comes to the city in the spring she is shocked to learn that Eleanor has become a mother and is innocently proud of the fatherless babe. Later Marie is arraigned for the murder of Raoul Bergere, a worthless fellow of the Brittany village, and in the courtroom makes a revelation that clears herself and Eleanor of all scandal.

# "Sudden Jim" to Be Released July 22

Backing up the recent statement to exhibitors that its program features will from henceforth equal in quality of star, story and production any of the higher-priced independent attractions, Triangle announces the release on July 22d of a production of "Sudden Jim," the popular novel and *Saturday Evening Post* story, in which Charles Ray will appear as star.

It is understood that this feature was originally intended for one of the special releases which Triangle planned to make the first of each month, but since the re-organization of the company it has been determined to devote the producers' entire efforts toward making each program feature the equal of any special production on the open market.

"Sudden Jim," by Clarence Budington Kelland, was first published as a serial in the *Saturday Evening Post*. It is now out in novel form and is ranked among the five best-sellers of current fiction. Thus it is estimated without any exaggeration that millions have read the exciting narrative of the boy who took over a clothespin factory in northern Michigan and beat down the combine which was trying to force exorbitant prices on the market.

As a box office power Ray is said to rank among the four or five leading male players of the screen. His popularity is built upon the substantial foundation of histrionic ability. Although a likable, boyish personality has, no doubt, been an element in establishing him as a favorite, the larger part of his success must be attributed to his finished and sympathetic characterizations. Whether playing weaklings, country bumpkins or comedy types he has registered emphatically with both critics and playgoers.

In "Sudden Jim," the star is surrounded by an exceptional cast of players, all of whom have been selected because of particular qualifications for their roles. Sylvia Bremer, the Australian beauty who has appeared with Ray in other pictures, has the leading feminine part. Joseph J. Dowling has brought to life the whimsical character of the judge, who is the political tyrant of the mill town where Sudden Jim makes his fight for success. Georgie Stone, the Triangle Kiddie, is also of the cast. Among the other players are Lydia Knott, William Ellingford and Frank Whitsen.





*In the oval is Charlie Ray in "Sudden Jim," big new Triangle. At the left is one of the fantastic settings from "In Slumberland" with Triangle's kiddies. The other scene is from "A Successful Failure."*

# NEW VITAGRAPH STARS

**Six Young and Charming New Players Engaged—More to Follow—See Photographs on Opposite Page**

In its plans for expansion of program and speeding up production, recently adopted by Vitagraph, provision was made for the engagement of a large number of new players, men and women, all of whom are known to picture audiences.

Six of the players recently engaged by the company are young women who have won following among the "fans" and are rapidly approaching the pedestals of stardom. They are Corinne Griffith, who has been made leading woman for Earle Williams; Mildred Manning, who was featured in the first of the O. Henry pictures; Miariam Fouche, who will be seen opposite Evart Overton; Agnes Eyre, formerly an Essanay player; Betty Howe, who appeared last with Grace Darling in the Beatrice Fairfax series, and Carol Halloway, who is to be featured with William Duncan in a forthcoming Vitagraph serial, "The Fighting Trail."

These girls, all of whom are young and pretty, are splendid actresses and each was chosen as much for her stage talent as for her good looks. They are all around the twenty year mark and are of the clean, athletic type, lovers of outdoor life, and bubbling with ambition and enthusiasm. Two of them—Miss Griffith and Miss Fouche—are Southern girls and State neighbors. Miss Griffith was born in Texas, but spent most of her life in New Orleans, La., while Miss Fouche was born in Shreveport, Louisiana, and spent a good many years in Texas.

Miss Griffith has been in pictures about eighteen months and has appeared in a number of notable productions, among them "The Yellow Girl," "The Last Man" and "Through the Wall." Her work in all of these features stood out so conspicuously that she was brought East and put opposite to Mr. Williams, which means that she is practically "made" as a motion picture feature.

Although eight of her twenty years was spent in a convent in her native town, Miss Miriam Fouche, before she ever dreamed of being a screen star, spent several years in Texas and there learned to ride a horse and shoot a gun like a regular cowboy. She has been in pictures about a year, but did not make a real impression until she played the role of Ustane in "She," in which Valeska Suratt was starred. Her portrayal of the role was so extraordinary as a dramatic interpretation that she was immediately sought and signed by Vitagraph to appear in Blue Ribbon features.

Carol Halloway is a Massachusetts girl, and is playing opposite to William Duncan in a new Vitagraph serial, "The Fighting Trail," which is scheduled for early release through V. L. S. E., the Vitagraph distributing organization. She is a recruit from the legitimate stage, having played stock engagements in New England and the role of "Youth" in "Everywoman." Prior to joining Vitagraph she appeared in pictures produced by the Lasky, Fine Arts, American, Lubin, Pilot and NYMP organizations. Miss Halloway is a daring horsewoman, an all-round athlete, an expert shot and a sturdy swimmer.

Mildred Manning, who is featured with Marc MacDermott in "Mary Jane's Pa," a Blue Ribbon feature slated for early release, won recognition by her splendid work in the O. Henry series, produced by Vitagraph and released through General Film. She began her stage career in musical comedy and for several years was a member of the Winter Garden company. She started in picture work with the Biograph company, but after a brief time went to Vitagraph.

"For France," a story of present-day romance in France, will mark the return to Vitagraph of Betty Howe, who was with the company for a considerable period and left several months ago to play in the Beatrice Fairfax series with Grace Darling. Among the Vitagraph features she has been seen in are "The Alibi," "The Escapades of Mr. Jack" and "The Scarlet Runner," the big serial feature in which Earle Williams is the star.

Agnes Eyre, the sixth recruit to Vitagraph's beauty and talent class, is a little Chicago girl who won recognition in support of Edna Mayo in several of her Essanay productions. She is a graduate of the University of Chicago and received her stage training at the College and Marlowe Theaters in her native city. She appeared in "The White Sister" and "The Sting of Victory" while with Essanay and later was with the Selig company. Since joining Vitagraph she has been cast in Blue Ribbon features and O. Henry pictures and now is supporting Alice Joyce in a big picture. Miss Eyre will next be seen in "Richard the Brazen" with Alice Joyce and Harry Morey.

## Three-Year-Old Star Gets Contract

Vitagraph has added to its list of contract players one of the youngest actresses in the world—Miss Aida Horton, who is three years old.

About six weeks ago, Aida, who is a dainty miss with golden hair, walked into the office of Andre Roosevelt, production manager at the Vitagraph studio in Brooklyn, and said she had an ambition to be an actress. Rather, she lisped it. Asked where her mother was, she said she had left her outside "to wait for me." Mr. Roosevelt then asked if she ever had any stage experience and Miss Horton admitted that she had not.

"Then what makes you think you are an actress?" he queried, and Aida, not a bit abashed, replied:

"Cause I want to be."

She was engaged on that speech and her mother was called in to make the arrangements.

At the time, Vitagraph was getting ready to produce the "Bobby Connelly Series," so Miss Horton was put in as Bobby's leading lady and the production of the series was begun.

Little Aida proved a revelation as a natural born artist. She was found to be a perfect photographic subject and also to possess in large quantity that elusive something "screen personality." In addition, she is highly intelligent and never has to be told twice what she is to do. She also has a humorous streak in her and extraordinary powers of mimicry.

---

A new outdoors stage for World-Pictures Brady-Made has been erected alongside the Peerless studio in Fort Lee. This is said to be the largest al fresco stage in the East, with dimensions equaling 65 by 125 feet. In these summer days four directors are constantly producing within this area, and with the players, cameramen and other employees, hail as a godsend their liberation from temperatures under glass.

# A Page of Vitagraph Stars



*In the circumference here is Corinne Griffith, the blonde Southern beauty. You can learn more about all these bright ladies from the story on the opposite page.*



*Carol Halloway, the buxom cowboy girl who stars in "The Fighting Trail," the big new serial.*



*Mildred Manning.*



*Miriam Fouche.*



*Betty Howe is another of Vitagraph's new gleamers.*



*At the right, Agnes Eyre.*

## Freuler Re-elected President

John R. Freuler was re-elected president of the Mutual Film Corporation at the annual meeting of the board of directors held at the concern's offices at 220 South State Street in Chicago, June 26. This is Mr. Freuler's third term as president of the Mutual, which now ranks as perhaps the largest of the motion picture concerns, having a total releasing output of approximately a million feet of films a week.



*John R. Freuler, re-elected president of the Mutual Film Corporation.*

"The Mutual will be devoted to a policy which includes the release of two important feature productions a week, beginning in the early autumn," was Mr. Freuler's announcement. "It is also committed absolutely to its policy of 'big stars only.' The star is a permanent institution in the motion picture industry and will continue to be a dominant factor in production."

Other officers of the corporation elected yesterday are: Dr. George W. Hall of Chicago, first vice-president; Crawford Livingston of New York, second vice-president; Samuel S. Hutchinson of Chicago, treasurer; and Samuel M. Field of Wilmette, secretary.

Incidentally, a report that the Mutual Film Corporation was to remove its home offices from Chicago, returning to New York, was officially denied.

## Harry Tighe with Vitagraph

After headlining in vaudeville for years, Harry Tighe has plunged headfirst into pictures. Armed with a neatly rolled bundle of comedies, the product of his own agile mentality, he confessed last week to Andre Roosevelt, production manager for Vitagraph, that he had an ambition to pose for the screen. They got together quickly and inside of an hour a deal had been made for Mr. Tighe to appear in a series of his own comedies.

Archer McMackin, formerly director of the Bushman-Bayne pictures and the producer of more than 300 photoplays, was selected to direct Tighe and the picture chosen for his first effort is "The Fixer." Tighe began work immediately and the first day's take, when run off the next morning, showed the big comedian to be a splendid screen subject. It has not been decided how many pictures Tighe will make for Vitagraph, but from indications already at hand, it is said, he probably will appear in an extensive series.

Adele DeGarde, who scored a great personal triumph as Aggie Lynch in "Within the Law," is playing the leading feminine role with Mr. Tighe. She is one of the cleverest little stars of the Vitagraph collection and, because of her toy size, is a splendid foil for the massive Tighe.

Thrilling battle scenes have been secured for the Universal eight-reel special feature, "John Ermine of Yellowstone."

## Juanita Hansen Supports Wilbur

David Horsley has just announced that the leading woman for Crane Wilbur, whose features are to be released on Art Dramas program, will be Juanita Hansen, one of the most beautiful and charming stars on the screen. Shirley Huxley, the well known Australian actress, has also been added to the cast.

These two stars will make their first Art Dramas appearance in a western drama in which Mr. Wilbur will be starred.

Miss Hansen has long been an acknowledged favorite of picture audiences. Her career began in comedies, and she soon joined the Bosworth company, where she appeared in "Betty in Search of a Thrill." With Famous Players she appeared in several plays as Jack Pickford's leading woman, and she was starred in the American production, "The Secret of the Submarine." Later she joined Fox, and starred in several successes, notably "The Mediator." Definite release dates for the first Wilbur pictures have not yet been decided upon.

## Brady Talks on Program System

By William A. Brady.

"I derive considerable amusement from reading a statement that finds its way into print at rather regular intervals to the effect that the program system is slowly but surely dying off and that there is no hope for the future excepting through the specials. But for these, we are assured every month or so, the whole motion picture industry would be cast up on the rocks and dashed to splinters in no time at all.

"As the manufacturing and distributing corporation with which I am connected is the only concern in this country adhering absolutely to the program in principle and action, I suppose its members are in a better position than other persons to know just how the situation stands. I am therefore able to say positively that the program, so far as the business of World-Pictures may be regarded as an indication, is vastly better off than at any time since the first animated photograph was taken.

"Instead of being in a forward state of decomposition, as the disciples of the specials would have us believe, the program is gaining strength and momentum every minute. It is in no spirit of boastfulness whatsoever, but merely as a matter of actual record that I say the demand for the World-Pictures program is enormously greater at this time than ever before.

"This is important not only in the personal sense but as justifying our stand for the program in the face of constantly arising opportunities to wildcat for large immediate profits. I have said before now that our principle is not a matter of philanthropy or benevolence, but a plan to build up a structure which will stand the test of time.

"We are out for business that will be here next year and ten years hence, instead of trying to grab everything at once and let the future take care of itself.

"The recurring publications of the impending dissolution of the program really mean nothing. There will always be a healthy, solid demand for dependable pictures, which are an insurance beforehand to the exhibitor that he will make a profit, and to the public that it will not be disappointed."

## Showing of "Lone Wolf"

The instantaneous success achieved by Herbert Brenon's latest production for Selznick Pictures, "The Lone Wolf," now playing to big business despite the hot weather, at both the Broadway Theater, New York, and the Studebaker Theater, Chicago, has resulted in the formation of plans to open this sensational feature in ten cities early in August as a pre-release showing.

Following the opening in New York and Chicago the Selznick office received many telegrams and letters asking for the picture before the regular release date, about September 1. The dearth of good features in summer and the triumph of the picture in New York and Chicago combined to induce the larger exhibitors to show "The Lone Wolf" in August and it will open on the same day in Philadelphia, Cleveland, Pittsburgh, Boston, St. Louis, Denver, San Francisco, Los Angeles, New Orleans and Detroit.

The New York dailies, without a single dissenting vote, declared "The Lone Wolf" to be a Brenon Triumph and even a better feature than "War Brides." The *American* said "'The Lone Wolf' at the Broadway is dominated by its director. Like a Belasco-made play, a Brenon-made photo-play bears its own stamp. Mr. Brenon supervises with a painstaking as well as an inspired hand and in this latest presentation of his there are many master strokes."

The *Tribune* said "There is never a dull moment from start to finish. Things happen in such rapid succession that it leaves one breathless. Nothing quite so exciting has appeared on the screen as the chase by the 'Pack' after 'The Lone Wolf' and 'Lucy Shannon.'" The *Sun* said "As General Joffre might have said of 'The Lone Wolf' at the Broadway, 'Ca Marche.' In other words it travels some."

All the other New York dailies were equally enthusiastic over the feature. With three distinct punches in the burning of the Hotel Troyon, the automobile falling from the raised jacknife bridge, and the battle between aeroplanes in mid air, this picture will undoubtedly prove to be one of the biggest money getters of the year.

A feature of the Broadway opening was the showing of important scenes in "The Fall of the Romanoffs," the Russian picture Mr. Brenon is directing now with Iliodor the "Mad Monk" of Russia, himself, playing the leading role.



*Just a few of the powerful scenes from Herbert Brenon's "The Lone Wolf," featuring Hazel Dawn.*





## See Japan

Dwight MacDonald, general manager of the American-Japan Pictures Co., reports great interest in their serial "Film Trip," showing Japan and the Japanese, released under the name "The Land of the Rising Sun." Entirely unlike any other travel series, this one combines the scenic with the strictly dramatic—three reels out of the ten having been actually played in Japan by well-known theatrical stars. These three dramatic features are made simply to show the oddity of Japanese customs in an unusual and often amusing way. "A Night in a Japanese Inn" is as funny a comedy as can be imagined, built around the adventures of an American traveler's first night in a Jap-style hotel in an inland town. The discomforts of a chairless room and a wooden pillow are compensated for in an unusual manner by the dainty geisha girls who wait on him.

Although the film is meant for release in ten weekly episodes of one reel each, the editing has been done in such a manner that any combination of reels is possible. It can be played as at the Rialto Theater, New York, where Mr. Rothapfel ran it as an "added feature attraction," in two-reel episodes, or even as two features of five reels each, or as a complete evening's entertainment, in eight or ten reels. The adaptability of the film makes it specially valuable.

The film is now ready for showing to state-rights buyers, together with all the special publicity for its exploitation.

Jacques Jaccard has started on the fourth episode this week of "The Quest of Virginia."

# SENNETT WITH PARAMOUNT

**Keystone Comedy King to Make Two-Reel Comedies for Release on Paramount Program— Will Work Independently**

Mack Sennett, producer of Keystone comedies, has completed arrangements with Paramount Pictures Corporation for the release of all his future productions through Paramount. Sennett is to produce independently, and will issue a two-reel comedy through Paramount every other week.

For several days Mr. Sennett and Charles O. Bauman, business associate with Mr. Sennett in his new enterprises, and formerly vice-president of the New York Motion Pictures Corporation, had been in conference in New York with Adolph Zukor, president of the Famous Players-Lasky Corporation and Hiram Abrams, president of Paramount Pictures Corporation.

Mr. Sennett has gone to the Pacific Coast and will produce his pictures in Edendale, California.

Thomas Ince, who last week announced that he had decided to release productions through Artcraft and Paramount, lost no time in getting busy. Less than twenty-four hours after the deal had been consummated, Ince was headed for the balmy climes of California. Several California towns have offered to build a studio for Ince, without cost to him. It is certain that Ince's studio will be built near Los Angeles, the film-producing center of the United States.



*Mack Sennett will probably take this whole splashing harem with him into Paramount pictures, and that being the case, it is nuggets to nickels your fans will follow right along behind.*









*Away over to the left is Juanita Hansen and Mary Thurman; mounting the water wagon is Marie Prevost; in the canoe, Juanita Hansen; right below here we have Juanita again and Mary Thurman; in the shield are Marie Prevost and Maud Wayne at the left, and the buxom, bashful Mary Thurman again.*

# "Mary Jane's Pa" Full of Appeal

"Mary Jane's Pa" is just a little human interest story woven around a man who deserted his wife and returned after many years to find that she had worked hard and supported herself and their two children.

Overcome with remorse, the deserter "comes back," redeems himself, and eventually regains the respect of his wife and the community. The very touch of human nature is what makes it so appealing. It is without intricacies, runs along smoothly, portraying the emotions of a loving mother. Its very cleanliness is its appeal.

In "Mary Jane's Pa," Eulalie Jensen, as the deserted wife, does such good work that she immediately stands out as a star of the first water. Marc MacDermott, as the husband, is the hard-faced cynic who immediately gains the enmity of his audience until his reformation in the last reel of the picture. Mildred Manning as the "Mary Jane" makes a tremendous hit in the "kid" part.

# Louise Glaum, a Sagebrush Siren

Louis Glaum, star of "A Strange Transgressor," released July 8, on the Triangle program, has commenced work on a new play in which she is a siren of the sagebrush during the lariat period of the West.

Miss Glaum always contrives to present characters of striking individuality, carrying out her scheme even to the slightest detail of dress. As "Golden Rule Kate," the part she assumes in the new Triangle picture, she forsakes the vampire haunts of luxury for the rough dance halls of the frontier, eager to conquer the inhabitants of new fields.

The production is being directed by Reginald Barker. Jack Gilbert, one of Triangle's most promising juveniles, has a prominent role in the cast, which includes William Conklin and Mildred Harris.

Norman S. Rose, formerly publicity director for Historic Features, Inc., of New York, which concern exploited "Christus," the popular biblical film, has severed his connection with that company.

# PICTURES IN CHINA

**American Pictures of no Interest to Chinese—Take Lunches and Stay All Day, Though, to See Own People Act.**

By Charles Fang

*(Note: Charles Fang is recognized as the cleverest of Chinese motion picture actors. Before entering the field of screen drama he had one of the most pretentious of modern vaudeville acts. For nearly two years he has been acting in Metro pictures with the most pronounced success. His most popular and exacting role was that of the Chinese servant, Wee See, in "The Great Secret." He also played in "Cyclone Higgins, D. D.")*

It is not generally known that the Chinese have been making their own pictures for five years past and that the motion picture business in the Celestial Empire is now flourishing and highly organized.

To accomplish this was no easy task, for the Chinese public did not know that it wanted pictures. The public could not formulate a want. It was listless; but the foreign manufacturer determined to show it something it had never thought of and then make it want it. The first pictures shown in China met with no success.

### *Pay People to Attend Theater*

Nobody came at all to the first theaters opened. Finally the manager was obliged to adopt the novel method of paying prominent and leading people to attend for the first time, and in this manner the first motion picture theater came to make money.

Then it was found that the ordinary Chinaman took little or no interest in the stories that passed current elsewhere. He cared naught for plots or imported humor. The dangers through which the hero or heroine passed aroused no interest in the phlegmatic oriental. A picture containing such an all-star cast as Bushman, Bayne, Chaplin, Fairbanks and W. S. Hart would not have awakened a particle of animation on their stolid countenances.

Then it was found that the Chinaman wanted to see pictures of his own people doing things that would seem logical and proper from the Chinese point of view. The hint was taken, and the foreign manufacturer decided to make his photoplays in China. And while this decision was the beginning of the success of motion pictures in China, the difficulty was only half bridges, for up bobbed the problem of Chinese actors.

### *"No Smilee Less Eatee"*

It was a tremendous task to recruit them. Their great defect was, and is yet, a total lack of imagination. Before an actor could be made to exhibit signs of distress or grief, the director had to actually give him a painful thrashing. If the scene called for a dinner table, actual tempting food had to be provided. And in order to make him laugh, it was necessary to make him have a really good time, with lots to eat and drink, and then march him straight in front of the camera.

All these things had to be overcome. "Fatty" Arbuckle throwing a large custard pie squarely into the face of a man dressed in evening clothes and silk hat would never arouse a smile from he Chinese audience. But the sight of some one falling into a deep hole or from a high ladder or a chair being pulled from under some unsuspecting person would arouse much mirth.

Then again, superstition, which plays a large part in Chinese life, causes some actors to absolutely refuse to perform some action necessary for the development of the plot, and the scene halts until a conference is held or a new actor obtained who is not possessed of that particular superstition. The director's lot was not a happy one. The actors cared nothing for scenery and less for "props." The manufacturer of pictures almost had to begin all over again.

In one stock company at Shanghai—the largest in China—there are 300 actors, while another at Hong Kong has almost as many. The writing of scenarios for these studios was a long and laborious task. Of course there was no temperamental star to fit nor any dangerous "stunts" to be performed. Likewise, there was no censor to chop out some of the most cherished scenes. But finally success crowned the efforts of the pioneers and a Chinese actor is now recognized as a prominent person and one to be much respected.

### *Juggling Parrot Gets Chinaman's Goat*

Metro Pictures are popular in China. The Chinese like plays that shows scenes in American cities. One of the most attractive and bewildering stunts for them is the "Animated Cartoon" of the Metro Parrot juggling letters. In many of the Chinese theaters the patrons remain all day. Meals are brought to the theaters and only hunger and the tired feeling from standing can drive the people out. They believe that they have a right to remain in the theater so long as it is kept open, regardless of the fact that they must see the same show several times.

In fact, the complaint is general that the pictures —even seven reelers—are far too short. And so for serials they never keep track of the number of episodes. It is well nigh impossible to exhaust the patience of a Chinese audience.

But the men who put China on the map, in so far as concerns motion pictures, are deserving of every credit, for besides being a new industry there, it has had a tendency to broaden the mind of the population, and now that a Chinese republic has been brought into existence, I look forward to a great development in the quality and quantity of Chinese motion pictures.

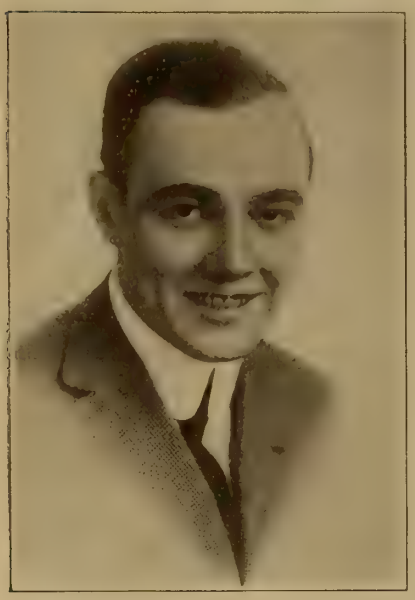
---

Jack Gardner, Essanay's newest star, will be seen next in "The Range Boss," scheduled for release through Kleine-Edison-Selig-Essanay, July 16.



*"Giving Becky a Chance" is an attractive Morosco-Paramount offering, which is pleasing the persnickety public in the picture palaces in all the provinces.*

## Charlie Ray at a New One



Charles Ray, who has been enjoying a two weeks' rest since enacting the strenuous scenes for "Sudden Jim," has commenced work on a new Triangle production under the direction of Victor L. Schertzinger. It is announced that he will have a part in the new play similar to that in the *Saturday Evening Post* story, which will mark his transition from diffident "clod-hopper" to a more virile and heroic character.

## More Paramounts for Open Market

Paramount Pictures Corporation, through its executive office, announced to all exhibitors throughout the country this week that it had placed its third set of pictures upon the open market, available now to all exhibitors irrespective of the franchise clause in their program contracts. This makes a total of 156 Paramount pictures that have been offered to all exhibitors, and the list contains some of the greatest productions that have ever been made by the Famous Players, Lasky, Morosco and Pallas producing companies.

The first 104 Paramount pictures were placed on the open market by Paramount about two months ago and so successful was this move that the executives of this corporation decided upon their present step. These additional fifty-two pictures now offered on the open booking plan contain some of the best known and most successful productions that were ever issued by Paramount. They include such successes as "The Cheat," which proved to be one of the greatest money getters exhibitors have ever had; "Esmeralda," "Madam Butterfly," "The Girl of Yesterday," "The Foundling," "Still Waters," "The Prince and the Pauper," "Mice and Men," "Out of the Drifts," "Zaza," "Bella Donna," "Lydia Gilmore" and "The Spider."

In this set of fifty-two pictures will also be found the first productions in which Geraldine Farrar appeared, "Carmen," and "Temptation," which have been among the biggest box office attractions ever offered exhibitors.

## Bluebird at Convention

Tuesday of convention week will be "Bluebird Day" at the Coliseum with pretty Violet Mersereau holding personal court with exhibitors and the public. This favorite ingenue of the Bluebird flock is the only star at present in the East and it will devolve upon her to represent the other Bluebirders in passing out souvenirs and the well known "glad hand" to the surging crowds.

The Red Cross Booth has been made the object of special solicitude by the stars of Bluebird who are compelled to remain on the west coast and create features for autumn distribution. Dorothy Phillips, Ruth Clifford, Ella Hall, Ida May Park, Claire Du Brey, Gretchen Lederer and other pretty members of the flock have contributed dolls, fancy work and embroidered pieces for sale at the Red Cross headquarters and it is hoped that their donations will have an appreciable effect upon the cash totals in the final count.

## Serials Pay—New Signal-Mutual

The box office value of the serial—a subject of dispute among exhibitors—has been so affirmatively answered by the fifteen chapter photonovel, "The Railroad Raiders," just completed for Mutual by the Signal Film Corporation, that work will be started at once at the Signal studios on a new serial featuring Helen Holmes.

Among exhibitors the subject of serials often comes up for discussion. It is a question which perhaps has been more thoroughly debated by exhibitors than any other booking problem.

"Money talks" so plainly that exhibitors most skeptical of the serial have been convinced by the last two Helen Holmes photonovels, "A Lass of the Lumberlands" and "The Railroad Raiders." There are standing orders by the score in Mutual exchanges for the next Holmes serial despite the fact that exhibitors who have scheduled it do not yet know the title of the production—nothing except that it will be produced for Mutual by Signal and will star Helen Holmes. That's enough.

F. O. Webber, owner and manager of the Comet Theater, Roanoke, Virginia, broke nine years' record in box office receipts with "A Lass of the Lumberlands," the Helen Holmes Mutual-Signal photonovel.

Mr. Webber's correspondence with the Washington office of the Mutual Film Corporation, covering the period from the date he booked "A Lass" until the projection of the last chapter, is highly interesting in that it shows how his enthusiasm mounted like the thermometer on an August day.

After the first chapter had run, Mr. Webber wrote:

Helen Holmes in "A Lass of the Lumberlands" stood them out all day Saturday. Everything you have said about this thrilling serial is correct and we came near breaking all records with the opening chapter. Weather was only fair, so we expect to break box office records yet with it. We are more than pleased and thank you for the booking.

Three weeks later Mr. Webber sent this letter:

We broke all records in history of theater for nine years standing by biggest box office receipts. Over two thousand paid admissions and hundreds turned away. You certainly made good on this fourth chapter.

Two weeks later he wrote again:

Helen Holmes in "A Lass of the Lumberlands" packing 'em in each Saturday. When will you have another Helen Holmes serial?

His rising enthusiasm is revealed in a letter which came three weeks afterward:

We certainly regret that next Saturday gives us the last of the Helen Holmes serial, "A Lass of the Lumberlands." Incidentally it has broken every house record. No other serial we have ever seen can compare with it. Let us hope there are more like it.

When "The Railroad Raiders" was announced, this letter came from Mr. Webber:

I notice in *Reel Life* that there is to be another Helen Holmes serial. Please let us know immediately if we can get it and when it will be released.

Lena Baskette, Universal's clever child actress, is working in "The Heart of Mariana," a two-reel photoplay.

# GENERAL GROWING

**Addition of Four Reels a Week Soon, Called "Sunset Features," to Be Followed by More Until Volume Is Attained**

With the promise of a four-reel feature release each week to top off its present regular supply of shorter length features, General Film is well on its way to its recently predicted increase of product. The new product is being put on gradually, since the greatest of discrimination is being employed, but a product double what it was a week ago is already in sight.

General Film will in a very short time have ready for release a group of not less than ten four-reel dramatic subjects with popular stars in them, upon which the finishing touches are being placed in the laboratory. These will be marketed probably under the name of Sunset Features, to distinguish them from the many shorter length features with which the exhibitor and public are already familiar. General Manager Harold Bolster predicts that these will be hardly launched before there will be other additions of subjects different from the General Film product already being distributed.

Including the new product now on the way, General Film has a list rather formidable for bulk and noteworthy for consistent character. It includes in current releases:

Dramas: A 4-reel series; the Selig 2-reelers and 1-reelers; the O. Henry 2-reel Broadway Star Features.

Comedy Dramas: The "Black Cat" Features from Essanay in 25-minute lengths; 2-reel O. Henry Broadway Star Feature comedy-drama subjects which alternate with O .Henry drama releases.

Series: "The Further Adventures of Stingaree," with True Boardman, in 15 episodes (Kalem). The "Sparkle Comedies," 1 reel; "Pokes and Jabs," 1 reel; Johnny and Emma Ray, 1 reel; Ham and Bud, 1 reel; Bicket comedies, 1 reel; Selig 1 and 2 reel comedies.

Educational: Selig World Library, 1 reel, weekly.

The augmenting of product has taken place spontaneously and in a period devoted by General Film mainly to reinforcing and aligning the organization toward a bigger and more efficient sales service, and in the midst of the introduction of concentrated merchandizing methods. This part of the task has been so nearly completed that the attention of the management is now given more freely to the increase of subjects to be handled by its improved machinery.

## Art Dramas Releases Wilbur Plays

After careful consideration David Horsley has selected the Art Dramas Program as the best medium for releasing his Crane Wilbur special features.

The Crane Wilbur Features, several of which are already completed, will be placed on the Art Dramas Program in the near future. The initial pictures of the series are entitled "Eye of Evil," "Third Generation," and "Unto the End."

The exact date on which this star will make his debut on the Art Dramas Program will be announced shortly.

It is also announced that a series of Western dramas starring this popular player is in preparation. These will of a new sort and will satisfy a genuine demand, for western productions have been so scarce of late as to be something of a novelty. There is little doubt but that Crane Wilbur's forthcoming westerns will go far toward re-establishing that particular style of picture once more in high favor.

Mr. Wilbur has been with David Horsley for several years, during which time his pictures were released through Mutual. Among his latest successes are: "The Morals of Men," "The Painted Lie," "The King of Make-Believe," "The Love Liar," "A Law Unto Himself," "Wasted Years," "The Conscience of John David," etc.

Before joining Horsley Mr. Wilbur was with Lubin, where he starred in "The Road of Strife" and other important productions. With Pathe he was leading man in "The Perils of Pauline" and other serials.

Previous to entering photoplay work, he had considerable stage experience. For seven years he toured with Mrs. Fiske as her leading man. His first stage appearance was at the age of fifteen, and he has been busy ever since. He is now twenty-eight years old.

## "The Deemster" Shown in Tents

Warren & Clarke, the out-door showmen who bought the state rights to Hall Caine's massive photoplay, "The Deemster," with Derwent Hall Caine in the stellar role, for Illinois, Indiana and Wisconsin, purpose sending out the big spectacle under a black-top tent and exploiting it just as if it were a circus. It is their intention to feature "The Deemster" as the principal attraction, but to surround it with side-shows, and the regulation concessions that accompany a circus.

Decorated circus wagons, floats and flats, together with equestrians, clowns and all the other peoples and paraphernalia that go to make up a circus outfit will be part and parcel of the equipment.

A special car for projecting machines and motion picture equipment will be a distinct part of the caravan. Half a dozen expert operators and several first class electricians will be engaged to look after the projection department. A film printing outfit will be carried and newspaper criticisms and other complimentary notices of the attraction will be flashed upon metallic screens.

The novelty of the enterprise is depended upon to attract the natives from far and near, just as they are lured out when the old fashioned circus comes to town.

Circus billposting will be resorted to in a manner never before dreamed of in conjunction with a motion picture.

"The Deemster" is now running at the La Salle Theater, Chicago, under the management of Warren & Clarke and under the direction of W. J. Dunn.

Marcus Loew is exhibiting this big feature in all his New York Theaters simultaneously.

## Theater Extends Run

An indication of the unusual appeal and box office value of the latest Frohman Amusement Corporation super-production "God's Man," is the exceptional success which that production has enjoyed through the past week's run at the Goodwin Theater, Newark, N. J. Although the original booking was for but four days, the management of the house extended the engagement for another four days, and at the termination of this second period were prevented from a further extension only because of the inability of the Mammoth Film Corporation, distributors of the production for the northern New Jersey territory, to withhold a print from other bookings.



*Margery Wilson, who has been elevated to stardom by Triangle. She has recently appeared as leading woman for Charles Ray and William S. Hart.*

## New Triangle Leading Woman

Margery Wilson, who as a leading woman has won a tremendous following among the motion picture fans throughout the country, has signed a three years extension of her present contract and in the future will be featured as a star.

"She has been elected to stardom by the public, not by the producers" is the statement issued by Triangle. "The interest which fans have taken in her as a personality and the desire of exhibitors to feature her name in advertising productions in which she appeared led us to give her stellar honors. We do not believe in the "divine right" star system, but we do believe in the star system of popular vote. Whenever a player earns the following and the critical esteem that Miss Wilson has, that player will be advanced to a higher position, just as an efficient person in another line of business is promoted.

Miss Wilson's latest appearance was in "The Clodhopper," in which she had the leading feminine role opposite Charles Ray. She will also appear in support of Enid Bennett in "The Mother Instinct," to be released July 15. Among other Triangle successes that have presented her in leading parts are "Wolf Lowry," "The Desert Man," "The Last of the Ingrams," "The Gun-Fighter," and "The Bride of Hate."

Miss Wilson is a Kentuckian and is true to the southern type of beauty, possessing large black eyes, dark, wavy hair and a dashing, spirited manner.

## Russian Film in Washington

Russian films made their debut in America on June 27, when the Russian Art Film Corporation showed "The Queen of Spades" to the Russian Commission in Washington. The exhibition was given at the New Willard Hotel as a part of the reception tendered the Commission by the National Press Club.

"The Queen of Spades," by the great Russian poet, Pushkin, is the first of a group of Russian-made pictures brought over here by Nathan S. Kaplan. The Russian Art Film Corporation, of which Mr. Kaplan is president, has studios in Petrograd and Moscow, and has in their productions some of the most prominent dramatic actors and actresses abroad. This picture has been staged with the care for detail and the extravagance in settings and costumes for which foreign productions are noted. It is about five reels in length, and will be released soon. "The Queen of Spades" will be reviewed at length in MOTOGRAPHY at that time.

Representatives of the trade press were the guests of the Russian Art Film Corporation at the premier presentation in Washington. The party left New York in a special car attached to the Congressional limited, arriving in Washington just enough before the showing to allow the married men to post card their wives, and thus prove that they really were away and not at a poker party.

After the show the executives of the film company and the press men hurried back to the station and caught the midnight train for New York. This part of the entertainment was under the charge of H. H. Van Loan, of Shepard and Van Loan, who is known as a perfect host and deserves the title.

## Seven Reeler on Triangle Program

An innovation in program features is the seven-reel production, "The Flame of the Yukon," starring Dorothy Dalton, which Triangle released on July 1 with "Her Excellency, the Governor."

The spectacular effects and dramatic power of this picture will doubtlessly place it among the greatest of Triangle achievements. The fact that it is two reels longer than the regular program plays might indicate that it was designed as a "special." This is not the case, however. The story by Monte M. Katterjohn demanded seven acts in order to realize its full power and coherent development. For that reason it was decided to deviate from the standard. The same policy will be followed with other Triangle plays that merit greater length than five reels.

Miss Dalton as "The Flame," presents a picturesque figure as the Carmen of Alaska, queen triumphant of the Midas dance hall, during the stampede of gold-crazed prospectors to the banks of the Yukon, in '95. Kenneth Harlan as "the stranger," gives a performance that will establish him in the first ranks of popular male players. Melbourne MacDowell, veteran stage actor and husband of the late Fanny Davenport, makes his screen debut as the grim, crooked proprietor of the dance hall where "The Flame" holds sway. Margaret Thompson, Carl Ullman and May Palmer are among the other principals. Over five hundred extras were used in some of the scenes, as well as a company of Eskimos with their sledges and dog teams.

## Essanay's Child Series

"When Sorrow Weeps" and "The Uneven Road," are the two units of Essanay's series, "Do Children Count?" which are due for current release. This series features little Mary McAllister, the six-year-old star who recently was appointed a sergeant in the regular army in recognition by the war department of her work for the Red Cross and in recruiting men for the army. Charles Mortimer Peck, author, designed the series as a cycle of problems arising out of the rearing of children, and gleaned many of his plots from records of the divorce and juvenile courts.

The first of these two units, who presents the case of an orphaned child, was released July 18. It strikes a blow at so-called child-welfare workers who break up the little heroine's comfortable home because they believe it is not a fit place for her to live. The second, to be released July 25, portrays the haps and mishaps of a child who has been "spoiled" by her parents.

These productions, twelve in number, are being released each week, by General Film. All reference to birth control and sex propaganda has been carefully avoided in them. Each has a screen time, approximately, of twenty-five minutes, and is a picture complete in itself.

A story of the west, entitled "Joan of the Cattle Land," is being filmed at Universal City.

## New Series of Single Reelers

The first two releases of a comedy series to be known as "Girls You Know" by James Montgomery Flagg, produced by Town & Country Films, Inc., are completed. Pretty girls, humorous situations and titles in satire, make these comedies something very different from anything else that has been produced.

The first is the story of "The Screen Fan," the typical small town girl who is camera struck. Her experiences as an extra and her dream as a film star make a story of honest fun. The second, the story of "The Vacation Girl" is a humorous character study of the business girl who eats, sleeps and talks vacation from April until her week is over. The next in line will be "The Romantic Girl," "The Blasé Miss," "The Patriotic Girl," etc. Each production is a humorous story of a different type of American girl. A different pretty girl is starred in each picture, a type for each story. This series will create a new appeal and give the exhibitor something unique for his program.

Mr. Flagg's national reputation as an illustrator and humorous writer prompted him to write this series of comedies. He is personally writing the scenarios, the titles, and, making an exceptionally attractive water-color poster of the girl in each story, which is to be used for the exhibitor's advertising, one sheets, etc.

The producers of this series will announce their distributing arrangements in the next week or so. They are busy with Mr. Flagg completing scenarios and production plans to cover a series of not less than twenty-five comedies.

## Speakers See Pickford Film

At the request of Edward Harding, chairman of the executive board of the National Committee of Patriotic and Defense Societies, the new Mary Pickford-Artcraft spectacle, "The Little American," was shown at the Speakers' Training Camp last week at Chautauqua, New York. At this camp well known speakers from all over the country gathered to receive instructions and training to help them in their tour of the nation to inspire patriotism and acquaint the public with the needs of the war. Many college professors and other notables at the training camp viewed Miss Pickford's new film showing conditions across the ocean on the French front.



*Triangle did a good thing when it made "American, That's All." It is now drawing all over the country.*

## Foursquare Feature Started

George Backer, president of the George Backer Film Corporation, is starting on his first Foursquare super-state-rights picture, which will be released through M. H. Hoffman, Inc.

Mr. Backer first secured a big story. It has an absorbing theme, it has suspense, drama, contrast, and several situations that grip. Finally, this story has a climax that comes from splendid cumulative development. The outcome is in doubt almost up to the climax itself.

Mr. Backer has secured for the cast of this Foursquare photoplay an array of talent that, in its entirety, is one of the strongest which any state-rights picture has had in years. Ruth Roland and Milton Sills are the featured stars. Other nationally famous stage and screen stars in the cast are Leah Baird, J. Herbert Frank, Ollie Kirby and George Larkin.

The settings and furnishings will reflect the Backer ideal—simplicity in art. The direction is to be made by Robert Ellis, who, while one of the youngest in the profession, was trained in the school that developed Marshall Neilan who was a director colleague of Mr. Ellis until recently.

The new Backer super-feature is being made in the studios at 318 West Forty-eighth street, and will be ready for release in September.

## Where Were the Camera Men?

A band of 150 Mexicans, who were engaged by Director Paul Powell for "The Kid Is Clever," almost kidnapped Doris Pawn the leading lady of that picture last week.

In true bandit style a detachment of these Mexicans held up Miss Pawn's machine one night as it was returning to the studios. They threw the chauffeur our of the car, turned around and headed for San Diego and the Mexican border.

George Walsh had left the "location" shortly after Doris. His machine met hers on the road. He stopped, turned around and lit out after the Mexicans. When those dusky chaps heard the roar of George's racer they knew the jig was up. They stopped Miss Pawn's car and scrambled out just as George dashed up, grinding his machine to a halt.

## Essanay Stars at Convention

Besides appearing on the special nights set aside for them the Essanay stars will be on hand to meet their friends every day of the convention at Chicago, July 14 to 21. A night has already been given over to K. E. S. E., Inc., and the stars and stock company as well will be in attendance on this night, as they will also on the night set aside for Essanay.

Bryant Washburn has been honored by the *Chicago Daily News* and will meet his friends at that booth. One of the assistants at the Red Cross booth will be Little Mary McAlister, who has done such extraordinary work in the campaign carried on by that organization in Chicago. She will spend part of her time in this booth and part in the K. E. S. E. booth.

Those who will be on hand on Essanay and K. E. S. E. nights are: Bryant Washburn, Taylor Holmes, Mary McAlister, Marguerite Clayton, Hazel Daly, Virginia Valli, Helen Ferguson and John Cossar.

## Marion Davies in Picture Debut

Another stage beauty has been lured into pictures, Miss Marion Davies of "Oh Boy" at the Princess Theater, New York, having left that success to begin active work on the final scenes of her own story, "Runaway Romany." Miss Davies was obtained by George W. Lederer for his Ardsley Art Film Corporation. It is expected that "Runaway Romany" will be kept within seven reels and be ready for production in the fall.



*Marion Davies, taking a screen vacation from musical comedy.*

Miss Davies wrote the story of "Runaway Romany" when not playing eight performances a week at the Princess. She carried the rough scenario to Mr. Lederer, who accepted it. Then he asked Miss Davies to create for the screen the heroine she had conceived in her mind.

The story of "Runaway Romany," as outlined by Miss Davies, is as the title signifies, a gypsy story. The young actress will be seen as Firefly, favorite of a gypsy camp, in which she has lived since she was stolen from her father, a wealthy mine owner, when she was only two years old. As she grows into womanhood her father takes into his house an impostor, who seeks his money and pretends to be his own child. In the development of this theme of restoration and restitution no element of successful and unexpected screen production has been overlooked. An unusual cast, including Joseph Kilgour, Pedro de Cordoba, Matt Moore, Ormi Hawley and Gladden James will be seen in support of Miss Davies.

## "For Liberty" Being Filmed

Rapid progress is being made in the production of "For Liberty," Edwin Bower Hesser's story of the "American Legion" of the Canadian army, which is being directed by Romaine Fielding for the S-M Films Corporation of Philadelphia.

Mr. Fielding has been in Canada for two weeks with the company, and has been accorded every aid by the Canadian military authorities in making the big war scenes. First going to Montreal, then to Camp Valcartier, taking some scenes in Quebec City, and then proceeding to Toronto, the very spirit of the military situation has been caught.

The company is now working at Camp Borden, Ontario, the finest of Canadian training camps. The training of soldiers in modern trench warfare, as it will be practised in the United States army, is shown, and actual "front line" conditions are being duplicated in the battle scenes, which are being made with the assistance of officers returned from the front.

E. K. Lincoln plays the stellar role, that of a young American who enlisted in the Canadian army. Romaine Fielding himself interprets the "heavy," and Barbara Castleton is the heroine. The studio scenes are to be taken in Philadelphia, where Ira M. Lowyr, general manager of S-M, is arranging the sets at the Lubin studios.

## Selznick Buys "Parentage"

Lewis J. Selznick has secured the rights to "Parentage" for the territory covered by his New York and Chicago exchanges.

S. L. Rothapfel of New York's Rialto booked the picture for the first public showing, held at the Rialto, July 8. Aaron Jones, of Jones, Linick & Schafer, the Chicago associates of Lewis J. Selznick, booked the film for the Colonial, Chicago, for the week of the National Convention.

All the reviews were phrased in terms of highest praise, and state rights buyers besieged Frank J. Seng with offers for the picture for their territories. For the present, however, Mr. Seng has refused to consider any offers whatever, except to release the rights mentioned to Lewis J. Selznick. He says no more territory will be apportioned until exhibitors have an opportunity to see the picture under normal exhibiting conditions.

"Parentage" is a unique picture, in that it hammers home a distinct lesson without permitting the audience to suspect that this is being done, so cleverly has the entertaining element of the production been kept dominant.

## Vitagraph Hit by Enlistments

The laboratories, print department, scenario department and other sections of the big Vitagraph plant have given their quota to Uncle Sam during the last few weeks and nearly a score of husky young men now are training in one branch or another in the Federal service. To be exact, eighteen men, many of them beyond the draft age, have enlisted from the Flatbush studio.

Victor Smith, a brother of Albert E. Smith, president of the Vitagraph Company, left his position as production manager and now is in training for an officer's commission at Plattsburg. Henry Bergman, of the scenario department, also is in camp at Plattsburg.

From the laboratory department, four men have enlisted in the Fourteenth Infantry.

Edward Dunn, one of the Big V comedians, has enlisted in the Thirteenth Regiment and expects to leave for duty about July 15. The Quartermaster Officers, Reserve Corps has claimed four men. William Courtney, of the scenario department, has a captain's commission, as has Percy Pulver. Donald Weiss is a sergeant and P. J. Gallagher, of the purchasing department, has an application in the same branch.

Leigh Levering, one of the dare-devil stunt men, has been made a master engineer in the First New York Reserves and Louis Eklund has also nominated the engineer corps. George Plympton, of the scenario department, is a member of the First Regiment, New York National Guard.

Eugene Mullen, editor of the scenario department, expects any day to receive an assignment to special duty in the army. He has been in personal communication with the Secretary of War, following an offer of his services, and is eagerly awaiting orders.

"Sirens of the Sea," featuring Louise Lovely and Jack Mulhall, is being staged at Santa Cruz Island.

# GREAT SEND-OFF FOR SERIAL

**V. L. S. E. to Spend $100,000 on Bill Posting Alone in Advertising New Serial, "The Fighting Trail."**

V. L. S. E., the distributing organization for Greater Vitagraph, is mapping out one of the greatest billboard campaigns in the history of pictures in connection with the marketing of "The Fighting Trail," a new serial which the Vitagraph company has been making at its plant in Hollywood. It is planned to divide the paper display into three sections—advance, release and continuing. At least $100,000 will be spent for bill-posting, in addition to the cost of the paper, and the campaign, consisting of 24-sheets, 6-sheets, and 3-sheets, will cover the entire period of the picture's run. The billboarding will be national in extent and will embrace every city and town in the country.

In making "The Fighting Trail," the Vitagraph company has endeavored to produce something entirely different from anything else that ever has been done in serial making, and, judging from the first few episodes, which are ready for marketing, has succeeded. The serial is said to set an absolutely new standard in that 95 per cent of the scenes are exteriors, the interior situations being few and far between.

The appeal of the great outdoors runs all through the picture, which is to be in fifteen episodes. The situations develop naturally and there are no forced climaxes. Another interesting feature is that there is nothing "stagey" about the situations, particular care having been taken to guard against this. "The Fighting Trail" is replete with thrills and the "stunts" have the virtue of originality.

The star of "The Fighting Trail" is William Duncan, who also directed the picture, and Carol Halloway appears in the leading feminine role. Both Duncan and Miss Halloway perform some remarkable feats of riding and mountain climbing, their roles calling at times for extraordinary courage.

"The Fighting Trail" will be released early in the fall, but the advertising campaign will precede it by several weeks, and V. L. S. E. is making preparations to give the exhibitors the greatest possible amount of co-operation in making the picture a winner.

## Five New Art Drama Releases

Five productions of unusual merit are promised for release by Art Dramas during the month of July.

The productions are: "The Peddler," "Miss Deception," "When You and I Were Young," "The Millstone," and an untitled feature from the U. S. Amusement Corporation.

"The Peddler" was originally intended to be a special, but the demand from exchanges persuaded the producers to make it a regular program release.

This picture will mark Joe Welch's first important screen appearance. This actor, who has been in vaudeville and on the legitimate stage for over thirty years. has done practically no photoplay work. Some years ago, when motion pictures were in the earlier experimental stage, he starred in a small release, but on account of the crudity of production methods he did not continue in the studios, but returned to the stage.

"The Peddler," will be the first release of the month. Frederic Chapin, who made the adaptation of Hal Reid's masterpiece, followed his original so closely that the screen play will be an exact reproduction of the stage success.

An all-star cast has been selected for its enaction. Catherine Calvert is chief in support of the star, this being her second picture appearance.

In the role of the peddler's son is Sidney Mason, who has appeared in many Paramount and Universal plays, in support of Valentine Grast, Marguerite Courtot and others. He was most recently with Bluebird, where he was Violet Mersereau's leading man. In other roles are Kittens Reichert and Cally Crute. Herbert Blanche directed the production.

The second picture of the month is entitled "Miss Deception," and is from the pen of Joseph Franklin Poland. This latest script of his gives Jean Sothern an opportunity to portray a role different from anything she has hitherto attempted. She is a society girl who pretends to be an uncultured westerner in order to enjoy the sensation of fooling her acquaintances.

Eugene Nowland directed "Miss Deception," and Edwin Stanley is the leading man. Others in the cast are Mary Moore and Jack Newton.

Following "Miss Deception," which is a Van Dyke production, comes "When You and I Were Young," from the Apollo studios. Alma Hanlon is starred in this, and Harry Benham is the leading man. Robert B. Mantell, Jr., son of the famous tragedian, has an important role.

"When You and I Were Young" tells an appealing story of youth and romance, and has for its settings the contrasting locales of a small country town and New York's Bohemian quarter. The story deals with the struggles of two young people who come to the city to succeed as artists. A unique method of screening this was adopted, whereby the scenes of the play are visualized as a magazine story, which the heroine has written of her own experiences.

The Erbograph drama, "The Millstone," follows this. It is a picturization of Albert Payson Terhune's remarkable story of the same name in the June number of the Red Book, and is a narrative of strength and intensity.

A star of international reputation will enact the principal female role in this picture. As contracts are still pending her name has not yet been announced. The role is one which requires much.

The fifth production of the month will come from the U. S. Amusement Corporation studios. It is as yet untitled.

## Conquest Pictures Draw

George Kleine, distributor of Conquest Pictures produced by the Edison Studio, announces that his branch offices throughout the K. E. S. E. organization report unusual interest in these pictures, especially the program feature of seven reels which Mr. Kleine is offering with the privilege allowed exhibitors of selecting any one from it.

The first program scheduled for publication, July 14th, embraces a four-reel feature, "Chris and the Wonderful Lamp," written by Albert Stearns; "The Luck of Roaring Camp," and "Skylarking on Skiis," two reels; "He Coldn't Get Up in the Morning," and "Captains of Tomorrow," one reel.

There is a strong appeal to the whole family in Conquest Programs as arranged by Mr. Kleine—pictures appealing with the same force to adults and juveniles. Mr. Kleine is releasing a seven-reel Conquest Program each week.

## Violet Mersereau Feted in South

The most unique trip ever taken by a photo play star was completed last week by Violet Mersereau, Bluebird star, who went to Atlanta and Birmingham as guest of Marcus Loew and proved a veritable sensation. Intended only to appear in the evening three days in each city, the crowds were so enormous that she appeared in the afternoon also. She broke all records for attendance at the theaters during her stay. From her arrival in each city until her departure she was feted and showered with honors. Hundreds of invitations for luncheons, dinners, and private affairs were showered on her from the finest people of the South.



*Violet Mersereau, who has been touring the South in Loew Theaters.*

A band of ten pieces and a crowd of young girl admirers were at the station in Atlanta when she arrived there Thursday evening. It was intended that she should appear on the stage at Loew's Grand at 9 o'clock, but at seven the crowd was so insistent that she appeared at 7:30, and again at 10 o'clock. A visit to the East Lake Country Club, as guest of Atlanta society, was next on the program. A committee of officers of the Sixth Division, Officers Training Corps, stationed at Fort McPherson, then asked her to say a few words to the regiment at its last farewell dinner, before splitting into various army units. She did so, and was elected sponsor of the regiment, soon to leave for France.

The following afternoon the officers called on Miss Mersereau at the hotel and carried her away to their cantonments, where a special drill was held in her honor, and she was presented with a military decoration. Saturday night seventeen of the officers appeared with her on the stage of the Grand Theater, and several hundred more were in the audience.

In Birmingham Miss Mersereau was guest of Mayor Ward and Mr. Hanson, owner of the *Birmingham News,* on her first day in the city. Dinners, at country clubs, motor drives in and about the city, shopping tours and ovations twice a day on the stage of Loew's Bijou Theater followed for the next three days, winding up with a big dance in her honor held on the night of her departure. Everywhere she went she was followed by big crowds, and the big hearted, hospitable people of the South opened their arms to her.

---

C. Eddy Eckels, editing director of the *ScreeNews Magazine,* is having a merry time leading a 24-hour-a-day simple life. "Big success," shouted C. Eddy, as he dashed off for another ScreeNews location. The American Bioscope Corporation were forced to issue thirty-two prints of the first number of this diversified reel of variety and ten half reels of the ScreeNews Supplement.

## New Fox Policy

William Fox has just issued an announcement that Fox Film Corporation will adopt a new policy for release of its photoplays. What this policy will be, Mr. Fox says, will be determined by letters from motion picture exhibitors expressing their desires. Declaration of the new methods will be made on July 15, and the policy will become effective on September 2.

"In inviting the exhibitors' views," said Mr. Fox. "I have foremost in mind the question of what policy of release and contract will be most acceptable to them. Whether we will adopt a booking system by stars or a program policy depends upon the answers we receive.

"Fox Film Corporation will release a number of special de luxe pictures, from seven to ten reels, after September 2. It is our belief that these special pictures are of exceptional merit. Under what policy should they be released?"

---

## Harry Sherman Buys Serial

Announcement is made by Dwight Macdonald, general manager of the America-Japan Pictures Company, New York, that the rights to the serial film-trip, "The Land of the Rising Sun," have been sold for the United States and Canada to Harry Sherman. The rights for the rest of the world are retained under Mr. Macdonald's control, and will be disposed of by him to foreign buyers.

"The Land of the Rising Sun" made a great success at the Rialto, where it was shown serially. There are now ten distinct titles in the series, each of which has lithographs, and all sorts of publicity matter to make it independently bookable, if necessary.

As re-edited, the picture can be booked either as a ten week serial, of one reel weekly, as a five week serial, in two reel episodes, or as a complete production. The advertising campaign has been prepared by the Hesser Publicity Bureau, and will be taken over by Harry Sherman, who will offer the serial to state rights buyers.

---

## Hoffman Acquires "Silent Witness"

The world rights of "The Silent Witness," the picturized version of the play of that name by Otto Hauerbach which made so strong an impression on the New York theater going public in its extended run, has been acquired by M. H. Hoffman, Inc., for Sanger and Jordan.

This is the third super-feature secured for Foursquare release by this progressive organization—the other two being "The Sin Woman" and "Madame Sherry." The cast of the "The Silent Witness," headed by Gertrude McCoy, is said to be of splendid balance and strong in dramatic quality.

---

The Carlyle Blackwell-June Elvidge picture play, "The Waster," will go to the public the first week in August as "Youth." The hero of this World-Picture Brady-Made is a rah-rah boy who tries to sop up all the champagne in New York and is sent away by his father to work on a dam in Tennessee. Here he falls in love with a girl doctor, perceives the error of his ways and bids a long farewell to the red-eyed monster, alcohol.

# What Theater Men Are Doing

## AN OPEN FORUM FOR EXHIBITORS

*This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum,* MOTOGRAPHY, *Chicago.*

### *Mastbaum Fights Censors*

CENSORS of motion pictures are in bad more or less all over the country. During the past few weeks, through the determination and fearlessness of one man—Stanley V. Mastbaum—the members of the Pennsylvania State Board of Censors find themselves in particularly bad with thousands of motion picture fans who reside in Philadelphia and its vicinity.



*Stanley V. Mastbaum, big exhibitor of Philadelphia.*

Week after week producers and exhibitors have suffered delay and the loss of large sums of money because of the prejudice and bigotry of the two persons who comprise this Board. Costly films were made useless. Stories were so cut and slashed that the authors were unable to recognize them. Useless expense, irritating delays, and in many instances, great public disappointment occurred, and still do, but beyond a protest the film men as a general rule seemed to consider themselves helpless. Not so with Mr. Mastbaum. He decided that his patrons, and they number many thousands every day at the Stanley Theater alone, were entitled to see the pictures in their entirety. With him, to feel that the public would be defrauded otherwise, was to act decisively. In the case of "The Easiest Way" the astute censors ordered the title eliminated on the absurd ground that it "meant prostitution." Mr. Mastbaum promptly took the case to court and a fair judge decided that the title should stand. Whether this decision rankled in the minds of the censors is not known, but the fact is that when "On Trial" booked for the Stanley came before them they promtly eliminated five sub-titles and thus made the picture difficult to follow. Mr. Mastbaum, with his characteristic energy again took the case to court. This time he did not evoke the majesty of the legal court, but he went straight to that great tribunal of public opinion as represented by the people and the press. He screened "On Trial," and when it was necessary for the eliminated sub-titles to appear he had a well-known actor read them.

The actor appeared in the garb of ye old town crier, with lantern and parchment proclamation which contained a sizzling roast and this departure scored a tremendous hit and the theater was packed to the doors at every performance.

Following the bold innovation, Mr. Mastbaum was deluged with letters censuring the censors and commending his course. Not only that, the public press, in declaring that they could see nothing objectionable in the sub-titles, also made pertinent comment on the manner in which the censorship is conducted in this state by two narrow-minded persons. Both press and public were unanimous in the opinion that the censors had gone too far and had succeeded in making themselves even more ridiculous that ever. The *Public Ledger* a few days ago came out in its conservative and influential editorial columns, and voiced the sentiments of the movie fans in a strong article which was headed "Making a Censorship Ridiculous," and said:

"The curious spectacle was presented in one of the larger moving-picture theaters in this city during the past week of what was in effect an open defiance of the Pennsylvania State Board of Censors of Motion Pictures. In the exercise of its functions the board had ordered the omission of certain titles in a film play, "On Trial," a production already familiar to theatergoers as one of the strongest and best dramatic entertainments seen in Philadelphia within recent years. These particular titles were regarded by the owners of the theater and of the film as absolutely essential to the proper understanding of the story as it was developed



*Picture houses are omnipresent in Japan, according to Motor Travel. The Nipponese seem to be of just the right temperament to appreciate the graces of the silent craft. Above is a through-the-crowd glimpse of the picture house at Toyahashi, somewhere in the land of the w. k. cherry blooms.*




*This photograph shows one of the reasons for the big success of Commodore Blackton's "Womanhood, the Glory of the Nation," at the Eckel Theater, Syracuse, N. Y. The young lady mounted upon the white steed bore a striking resemblance to Miss Naomi Childers as she appears in the picture as a modern Joan of Arc. Young ladies in white were attired as Red Cross nurses and acted as ushers.*

on the screen, and they further contended that as neither play nor titles were "sacrilegious, obscene, indecent, or immoral, or such as to tend to debase or corrupt morals," they decided to appeal from the judgment of the censors, not to the courts, but to their patrons. They therefore presented the play, and when the forbidden titles were reached in the story the words were read from the platform by an actor clad in the costume of a street crier of the eighteenth century.

"By this simple device the prohibition of the censors was nullified, and in this instance righly so, for here was nothing in the titles to which any reasonable objection could have been taken. On the contrary, their omission from the film would have made the story unintelligible to many of the spectators, and the only effect of what would seem to have been a senseless and arbitrary exercise of power has been to make the censors ridiculous, and to weaken whatever respect the public may have in the soundness of their decisions in other cases. In appealing to the public in this way the management of the Stanley Theater has revealed the absurdity of a censorship that is applied without judgment or discretion. It is too late at this session of the Legislature to secure any modification of the law under which the board is operating, but it is within the power of the Governor to select censors possessing some breadth of vision and who will exercise their powers with greater judgment and catholicity of judgment and with more tact than was shown in the case of the play 'On Trial.'

"Unless something shall be done to bring the censorship within the realms of sound reason and common sense, public opinion will demand its abolition altogether. If it be granted that censorship of this sort is ever necessary it is of the first importance that it be guided with intelligence. Otherwise it will defeat its own purpose, and much of the good work which has been done in preventing the exhibition of lewd and demoralizing pictures will be discredited and nullified."

### *A Big Stage Set*

Elaborate stage sets are gradually making their appearance in connection with the showing of special pictures and offer theaters an excellent opportunity to give their patrons something new from time to time in the line of pleasing decoration as a change for the eye. Frank Hall took advantage of scenic effects when he presented "The Bar Sinister" at the Broadway Theater, New York, and also during its run at the Pitt Theater, Pittsburgh. He plunged his audiences into the atmosphere of the drama even before the first scene of the picture was thrown on the screen.

"The Bar Sinister" stage set is an exact copy of scenes from the picture. A large Southern home is in the foreground with a cabin down stage left, while up stage right is seen the turpentine "still" which plays such an important part in the story. Turpentine forests form the background which is a beautifully painted panorama drop. Colored singers occupy about five minutes between the finishing of the overture and the starting of the picture, and as the strains of "My Old Kentucky Home" die out, the main title is thrown upon the front of the house. The two center pillars of the house are then drawn up into the flies and the screen lowered until it centers in the handsome frame formed by the other two pillars, the porch and the roof of the mansion.



*The two middle pillars of this splendid set disappear into the flies and the screen is lowered to take their place. The arrangement is used in presenting "The Bar Sinister," which has a Southern theme.*

# "Split Reel" Notes for Theater Men

## HOW OTHERS ARE STEERING THE SHIP

THE exhibitors of Kansas are having an interesting time getting their censor board to pass pictures they have already bought and paid for. J. C. Fox, proprietor of the Holland Theater, Wichita, made a trip last week to Kansas City to see if there was any way to get pictures back before the board after they had once been rejected.

* * *

The Metropolitan Theater at Oklahoma City has been remodeled throughout. It has been renamed the Palace. E. C. Mills is the manager of this temple dedicated to the gentle business of affording real pleasure.

* * *

P. H. Sexton, proprietor of the Sexton Theater, Great Falls, Montana, has installed a house sign, said to be one of the most elaborate electric theater signs in the northwest. It is at least the most brilliant "set piece" of Great Falls.

* * *

The John H. Kunsky Company of Detroit, Michigan, announces the removal of its executive offices from the twenty-second floor of the Dime Bank building to more commodious quarters on the fifth floor of the new Madison Theater building.

* * *

Exhibitors in the Kansas City territory were recently surprised to learn that L. B. Flinton, son of A. D. Flinton, district manager of the Kansas City Feature Film Company, had been made a full fledged second lieutenant in the Marine Corps.

* * *

The Tacoma Theater of Indianapolis, Indiana, has started to put out a monthly bulletin of its programs. The big attractions for each day are listed so that a patron has but to glance through the bill to see if there is any particular feature that must be "taken in."

* * *

To encourage its patrons in singing the words of the national airs when played in the Rialto Theater, New York, the management distributed souvenir song books last week containing the words and music to thirty of our patriotic airs. In honor of Independence Day the books were handsomely bound in the national colors.

* * *

A suit in replevin has been instituted by the Italian Film Importing Company of Philadelphia against Gayle Burlingame of Columbia, Pennsylvania, manager of the Columbia Opera House. The war pictures, "Fighting With the Allies," and the "Italian Austrian War," valued at $400 and held by Burlingame, are the basis of the suit.

* * *

It is reported that 700 cinema theaters have been closed in England because of the burden of the war tax. A resolution was recently passed by the Cinematograph Association of Great Britain urging the House of Commons not to make any further increases in the tax on admissions.

* * *

The Milo Theater, Cleveland, recently was the scene of a gas attack. Someone exploded a sniff bomb that had the most odoriferous of the German bombs smelling like attar of roses. The Milo has been having trouble with the unions for some time. Albert Dolan, an operator, was arrested, charged with assault and battery. He pleaded not guilty and was released.

* * *

Congress has been asked by Secretary of the Navy Daniels to appropriate $250,000 for recreational purposes for enlisted men. It is not known yet what the money will be used for, but it is a safe bet that no small part of it will be spent to provide moving picture entertainment for the jackies at training stations and camps.

* * *

N. P. Hyiatt of the Orpheum Theater, Webster City, Iowa, has been called East on military duty. Mr. Hyiatt enjoys the distinction of being a colonel in the Iowa National Guard. This just goes to show that besides being of invaluable service to the government through their screen service that some exhibitors are even able to actively command whole regiments on the battlefront.

* * *

E. H. Hulsey has commenced improvements on the Hippodrome Theater at Waco, Texas. There will be a marine garden, new electrical effects, a complete set of stage scenery to fit different kinds of pictures. The ushers will wear uniforms, patrons will be supplied with ice water while remaining in their seats, and the house force will have fire drills.

* * *

A new theater with a seating capacity of 1,400 will soon be in course of construction at Junction City, Kansas. Fort Riley, the government training camp, is but a short distance away, so that the Junction City theater will have the army encampment to draw from. The new project which is being undertaken by a group of men from Salina, Kansas, will cost $30,000.

* * *

One of the best known picture men in Maine met death June 26, when P. J. Powers of Caribou was killed in an auto accident at Presque Isle Bridge. Friends of Mr. Power were plunged in gloom when the tragic news of his fate was conveyed to them. He was the proprietor of the Gem Theater and had always been one of the leaders in the picture industry of his state.

* * *

In a snappy, sixteen-page program published weekly in the interests of the Mutual Theater Company of Marion, Indiana, Dolly Spurr, the editor, has found MOTOGRAPHY'S editorials of great help in giving the patrons of the Royal Grand Theater some real mental pabulum to take away with them. A number of these editorials have been used and she says the people like them very much.

* * *

Frank W. Noble, owner of a picture theater at Sheldon street and Roosevelt avenue, Indianapolis, made complaint last week of two colored patrolmen who annoyed patrons of his theater and who tried to scare him into contributing to the Bell charity fund. According to Noble the patrolmen stood in front of his theater and asked those who entered for their names and addresses. Mr. Noble says he has been informed that he was in arrears in his payments to the Bell fund which is main-

tained by contributions from Indianapolis theater owners who operate their places on Sundays. He says that for a long time he contributed to the fund but that recently he took up personal charity work in his own vicinity and helped people whom he knew were in urgent need of assistance.

* * *

The Lyceum Theater, Spring City, Utah, is caring for the comfort of its patrons during the hot weather by distributing with tickets neat but inexpensive fans. American flags are conspicuous in the design of the fan and the center is occupied by a veteran telling the story of the flag to his grandchildren. J. R. Baxter, Jr., is manager of the Lyceum.

* * *

Declaring that parents with children affected with whooping cough are failing to report their cases and are even taking their children to picture theaters, Dr. John B. Anderson, health officer of Spokane, Washington, announced last week that the picture houses of that city would have to be closed down unless children with the disease were excluded. Whooping cough, it is said, has spread into an epidemic.

* * *

A. C. Zaring, proprietor of the North Star Theater, Indianapolis, Indiana, recently co-operated with the Indianapolis Traction and Terminal Company in giving a couple hundred little orphans a good time. The kiddies were brought to the theater in special cars furnished by the transportation company, and Mr. Zaring entertained the children with a program of pictures he had selected purposely for them.

* * *

Exhibitors of Des Moines, Iowa, are anticipating a very noticeable increase in their patronage as soon as the divisions of the new draft army are alloted to their respective cantonments. With the 35,000 men from the states of Iowa, Nebraska, North and South Dakota and Minnesota, all looking for a cheap form of amusement, the picture houses are bound to get their share of the boys in khaki.

* * *

The Madison Theater, Broadway and Grand Circus Park, Detroit, was host July 5 and 6 to Rose Tapley, the Vitagraph star. Miss Tapley told the patrons of the Madison, one of the John H. Kunsky string of theaters, how motion pictures are made. While she made her address, views of the Vitagraph studios were shown and intimate studies of many of the company's stars at work and in their dressing rooms were presented. The audience was delighted with the words from the little screen twinkler and was anything but backward about showing it.

* * *

Stanley V. Mastbaum, first exhibitor of the state of Pennsylvania, and one of the leading theatrical figures of the country left June 30 for the Canadian wilds to be gone during the month of July. Mr. Mastbaum has been so busy with his manifold interests in the amusement industry, and in the booking of the one hundred and six theaters he controls, that he has been unable to enjoy a vacation for a number of years. He hopes, however, to try out the philosophy of Isaac Walton, and lie around in the sun for awhile this time.

* * *

Roy and L. M. Crawford, owners of the Grand Theater, Topeka, Kansas, were arrested June 16 for showing the "Birth of a Nation." Both, however, gave bond and proceeded to prepare for a court battle. The charge was that they were advertising and exhibiting a film that had not the approval of the state board of censors. The Kansas board passed the picture once and then recalled it again. The recall was issued May 9 and the review was supposed to have been held within the next thirty days. The film, however, has not been turned in yet; and as the case progresses it gets more interesting.

* * *

P. C. Havill, the alert manager of the Prairie theater, 5748 Prairie avenue, Chicago, knows how to co-operate with his community. He meets with the Parent-Teachers' Association of his vicinity and they co-operate with him in advertising his children's matinees announcing the coming bills through the schools. He is soon to give a matinee performance for the benefit of the Red Cross, 50 per cent of the proceeds of which will go to that organization. Such things as this tend to put a house in solid with its community.

* * *

A new quarter of a million dollar theater is to be built on North Main street, Dayton, Ohio, on the site formerly occupied by the Baptist church. Contrary to plans usually adopted in motion picture houses, the Dayton will be equipped with a regular stage so that theatrical productions can be presented if the management desires. The new playhouse will accommodate 2,500 persons and is under the management of a company headed by Charles W. Dale, president; Harry J. Williams, vice-president, and Frank B. Wright, secretary.

* * *

A new theater with a seating capacity of 10,000 is the venture recently started by a company headed by Felix Isman of New York. This mammoth of the theatrical world will be built on the Eighth avenue block now occupied by the New York Railways car barns at a cost estimated close to a million. Such theaters as this, twice the size of any now in existence, are possibly only because acoustics, which for years limited the seating capacity of the legitimate house, can play no part in the picture theater where sight is the only thing that counts.

* * *

The Hippodrome Theater at Youngstown, Ohio, during the run of "Womanhood, the Glory of the Nation," packed the house at every performance through the use of novel advertising stunts. One of the best of the pullers was worked through the engagement of Captain Stanley Huntley Lewis, widely known as a preparedness advocate, to tour the city in an automobile decorated with American flags, and upon which a machine gun was mounted. He was accompanied by a young woman attired as Joan of Arc, who sang patriotic songs. The captain made preparedness speeches.

* * *

That W. S. McLaren, manager of the Majestic and Colonial Theaters, Jackson, Michigan, believes in unique and catchy ways of advertising is shown by a card sent out with four or five inches of film attached, under the caption, "Our little lesson in boosting." "Bunk," the card says, "is a boomerang. If the Majestic boosted a picture to the skies and you paid your money to see something worth while, and in return spent a wretched hour or so viewing a second rate film, you'd become vexed. The Majestic would suffer. You'd shun us. Thus bunk would be a boomerang. That's why the Majestic has always been a one hundred per cent house. It is not merely a standard Jackson institution. It is a leader by right and a guide to others."

# The Man Inside the Booth

## PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THIS department is a permanent feature of MOTOGRAPHY. Its editor, Mr. Scobey, is a former secretary and treasurer of the Motion Picture Machine Operators' Local No. 194, I. A. T. S. E., and was formerly associated with the Central Film Service Company of Indianapolis. He has been elected vice-president of the Central Labor Union of Indianapolis, the first operator to be so honored. The idea is to make this department just as helpful as possible to operators and exhibitors. Send your questions and problems to Mr. Scobey. He is sure to give you some valuable information. Address, MOTOGRAPHY, Chicago.

### *Picture Jumps*

**I am a reader of the projection department of MOTOGRAPHY and have received some very good information through your columns.**

**Keep up the good work. You know that none of us are too good to ask for help, so here I go to tell you my troubles.**

**I am running two 6A Power's machines and they are about three years old, I should judge. When I run a picture under fifteen minutes to the reel my picture jumps all over the screen, but when I run at fifteen minutes or more to the reel the picture looks like it was nailed to the screen and you cannot see a quiver in it.**

**I tore the machines down and found that some of the parts were worn. I put on a new cross and spindle, a new intermittent sprocket and a new cam on each machine. The tension springs and aperture plates seemed to be in good condition so I did not change them. I thought that after doing this that I would have my troubles settled, but I soon found out that I was not through with them yet.**

**The picture is just about the same at is was—fine at fifteen minutes or more but jumps at less than that. If you can tell me what to do I will be more than thankful to you for the information.**

**Not very long ago I had a little experience that taught me a lesson in the care of the machines and I mention it because it may happen to some of the other readers if they do not look over their machines carefully each day.**

**I had been running about two hours when all of a sudden the top loop of the film on one of the machines jumped out. I stopped the machine and threaded up again and I no more than started when it jumped again. I thought that there was something wrong with the film but on examination I found the film in good condition. Then I commenced to hunt the trouble on the machine and the first thing I found was a loose top sprocket. The set screw had in some way worked loose. How it happened to do that I can't tell, but right there I made a resolve to go over all parts of the machines at least once a day and be sure that every part was in its place and had the proper adjustment.**—*Ben. Burton, Hamilton, Ohio.*

### *He Runs 'Em Too Fast*

The trouble that you are having with your pictures when you run them in less than fifteen minutes to the thousand feet is caused by the fact that you are running at that speed. It is the best proof in the world that that is the cause when you say that you get a perfect picture when you run fifteen minutes or more to the reel.

I do not know whose fault it is that you have occasion to run under fifteen minutes to the reel. Some managers insist that the operator speed up the machines when the house gets a little crowded and then complain if the operator does not get as good results when the machine is running at the rate of one thousand feet in twelve or thirteen minutes as he gets when running at fifteen to seventeen minutes.

Then on the other hand an operator will towards the last of a day's work speed up the machines so that he can get through work a few minutes earlier.

So in your case of trouble, I do not know who is to blame but I really think that you and the manager are both to blame. If the manager is the cause of the speeding of the machine, you are to blame also for doing it. If you have any pride in your work you will inform him that to speed your machine causes bad results on the screen and that you are the party that gets the credit for those results and that your reputation as an operator is at stake and that you cannot afford to jeopardize your reputation by speeding the machines and showing poor projection on the screen.

On the other hand, if you yourself are the cause of the speeding, then he is just as guilty as you are for allowing you to do it. If you or anyone else that is interested will take the trouble to inquire among the managers of any town or city as to how business is you will find that the managers that have a complaint are the very ones who allow their operators to speed the machines.

They are so narrow between the eyes that they can only see the few dimes that are standing out in front of the house on a busy night and they have the machines speeded up so that they can get in those few dimes. They do not stop to think that they have a house full of people who have already spent their dimes and expect to see a first class show in return, but instead of seeing a first class show they see a good subject murdered.

Titles and subtitles appear and disappear before they can be read and just as you say in your letter, the picture is all over the screen and when these people leave the house they go out with a complaint instead of going out with a feeling that they have seen something that was worth their money. When these same people get ready to see another picture, they will go to a show where they can see the picture projected right, and eventually the manager who has been so anxious to get the few extra dimes will be found complaining about poor business and wonder why it is.

In the younger days of the picture business the public would come and look at anything that was put on the screen and it did not make much difference how it was put on. I have worked in a booth many a Saturday night and run one thousand feet of film that was composed of two subjects and the minute the house was crowded have the manager tell me to cut off one subject and run five hundred feet, and the patrons stood for it because they did not know any better.

Those days are a thing of the past and the prosperous manager of today insists that the projection of

the film shall be as near perfect as possible and good box office receipts are the result. You say that you learned a lesson when you discovered your trouble with the loose top sprocket; now learn one more,—do not speed your machines.

### *Be Ready for Emergencies*

**I am a reader of MOTOGRAPHY and have had three years' experience as an operator. I was sent to put on a special show at a small town near here the other day and got up against a proposition that I had never met before.**

**The outfit that was sent out for me to use consisted of a Power's 6A machine with a 110 rheostat and fifty feet of cable. On arriving at the hall where I was to work I discovered that the only current that I could get was 220 volt. I did not have any extra resistance and did not have time to send back for any more, so that for a few minutes I was up a tree as to what to do.**

**I finally decided to experiment and here is what I did. I connected one side of the 220 volt circuit through the rheostat and into the lamp and to the top carbon. Then I ran a piece of asbestos wire from the bottom carbon to a water pipe in the corner of the hall. I tested out and found that I had a very good light. I know that this way of connecting up a machine is not right, but it sure helped me out of some trouble and I thought that I would send it in so that if any of the other operators ever got up against it like I did that they would know what to do.**—*Arthur Lyday, Indianapolis, Ind.*

Your system as far as getting a light is concerned is all right, but I would not advise you or anyone else to let the light company or the fire underwriters catch you doing it. When going out on a special show you should carry either a 220-volt rheostat or two 110-volt ones and then you are pretty well prepared for cases like you just mention.

### *About a Fan*

**I have a theater that seats one hundred and seventy people and the house is sixty-five feet long and twenty-two feet wide with a fourteen-foot ceiling. I want to put in some kind of a fan for ventilation. I have my own electric light plant and use 60 volts of current from the generator. Can I get a fan for that voltage? An early answer will be appreciated.**—*J. B. McCarty, Kempton, Ind.*

For your size house it would require a 24-inch exhaust fan to change the air for proper ventilation. I do not know whether the manufacturers of these fans carry 60-volt fans in stock or not but if they do not they can wind one for that voltage for you.

## Screen Club's "First Reel" July 29

Screen Club members are making extensive preparations for the "First Reel" which is the name given to the first annual Screen Club entertainment to be held at the Casino Theater, New York, on Sunday night, July 29.

Edward C. White, the well known theatrical manager, is in full charge of the arrangements, working in conjunction with the board of governors and the entertainment committee.

An elaborate program, which includes the personal appearance of the most celebrated stars in the screen world is rapidly nearing completion and promises to be the most unique and interesting performance of its kind ever seen upon the stage. The club is fully alive to the wonderful possibilities the motion picture art offers for an entertainment of unusual qualities and is preparing to make their annual "Reel" an affair that will attract wide attention each season.

The Casino Theater was selected for the "First Reel" because of the large number of well arranged boxes it contains and its large seating capacity. The price of the boxes are $50 each, and the rapidity with which they are being spoken for by the heads of large motion picture corporations promises a representative audience of men prominent in the industry. All reserved seats will sell at $2.50.

Special committees in charge of talent, music, programs, etc., have been appointed and are hard at work. An elaborate program edited and managed by Harold Z. Levine will contain a complete history of motion pictures from their inception to the present day and promises to set a new pace for souvenir programs.

The entertainment will be followed by a reception, cabaret and dance tendered by the club to the large number of artists, patrons and patronesses at the club house.

## Corinne Griffith in New Play

On July 16, Greater Vitagraph will present a new star in the person of Miss Corinne Griffith, a former southern society belle. Miss Griffith's rise started with her part in "The Last Man," and after making a name for herself in short reel subjects in the west, she was transferred to the Vitagraph eastern studio to play with Earle Williams. The play which marks her debut in a stellar role is a secret service drama of pulsating interest called "The Stolen Treaty."

The new Williams-Griffith play is of timely interest, its main theme dealing with a clique of foreign blackmailers who secure possession of a treaty between the United States and a foreign kingdom.

Earle Williams is again seen in a mystery role, the kind with which he has had a marked success in some of his most recent offerings. He plays the part of Geoffrey Wynne, ostensibly a hair-brained society fop, but in reality a renowned secret service man, who regains possession of the treaty and brings about the apprehension of the blackmailers.

Miss Griffith interprets the part of Mr. Williams' betrothed, whose quest for adventure leads her to assist him in frustrating the plot to force a payment of $15,000,000 from the government for the return of the treaty.

## Lesser Enterprise Completed

Since his recent announcement of his plans for the launching of a national organization of state right buyers, which aroused considerable conjecture in the trade, Sol L. Lesser has been continually occupied with the development of his project and it is now authentically announced that the organization will convene in New York on August 7.

The organization, which is the result of a careful and prolonged study of general conditions, is in a position to purchase the rights to feature productions outright for the entire United States and Canada, and propositions will be considered at the time of the convention.

Practically all of the United States and Canada are already covered, and the men identified with the enterprise are men whose keen judgment and financial success in the film industry determine unquestionably their desirability as members of the organization.

A tentative meeting of the organization has been held in San Francisco, attended by those actively affiliated.

## Enid Bennett in New Play

One of the most notable casts ever assembled for a Triangle play will be seen in "The Mother Instinct,"



*Enid Bennett in "The Mother Instinct."*

picturized by Lambert Hillyer from the story by Maude Pettus, and starring Enid Bennett.

Besides the star, who is now one of the most popular girls on the screen, there is a long list of players each of whom might claim an individual following.

In the most important role next to that of the star is Margery Wilson, who has appeared opposite William S. Hart in numerous productions and who had the leading feminine role with Charles Ray in "The Clodhopper." So great an interest has been manifested in Miss Wilson by both exhibitors and fans that she has literally been forced to stardom, and will soon start work on a play in which she enjoys all the glory of stellar honors.

Gertrude Claire, the sweet-faced mother in numerous features starring Charles Ray and Frank Keenan, and who more recently created the delightful comedy character of governess to Olive Thomas in "Madcap Madge," appears as Mother Coutierre, a charming old French woman.

## Active Foreign Market Soon

The rapidity with which Frank Hall is disposing of the foreign rights to "The Bar Sinister" and "Her Fighting Chance" is causing interesting speculation as to the immediate future of the foreign market. Miss Edna Williams, whose activities in disposing of film outside of the United States have made her a prominent figure in the industry for several years and through whose efforts much of the foreign territory for Frank Hall's productions has been disposed of, considers New York the legitimate center for all film markets of the world. According to Miss Williams, the close of the war will see New York in the position formerly held by London as the central distributing point. Many buyers are now doing business through New York who bought only in London before the war and it is natural that, their connections once made, they will continue to do so. Scandanavian buyers, for instance, now deal direct and have been among the most active purchasers of film for several weeks.

The limited amount of producing now done outside of America has made our pictures more popular than ever and it is doubtful whether other countries will be able to compete with us for a long time to come. The only possible exception in this regard is Italy where the public have been educated to accept the artistic and the beautiful in pictures irrespective of the story value and still prefer extra footage with long drawn out scenes showing attractive backgrounds in place of our closely cut scenes full of action.

Miss Williams sees a great future for American films in Russia which she expects to see develop rapidly into a picture loving country as soon as its millions are given an opportunity to become acquainted with the facination of the photodrama. Russia alone has enough prospective picture fans to keep all the American producers busy making productions for that country.

## New Dustin Farnum Plays

One of the most welcome announcements which William Fox has made in the series of important notices he has issued recently is that concerning Dustin Farnum, a favorite of both the silent and the spoken drama for years.

"Dustin Farnum, who has been absent from the screen as well as the speaking stage for the last ten months," Mr. Fox has said, will be seen in 'The Scarlet Pimpernel,' by Baroness D'Orcy; 'Durand of the Bad Lands,' by Maibelle Heikes Justice; 'North of Fifty-Three,' by Bertrand Sinclair, and 'The Spy,' by George Bronson Howard."

## Opera Star with Paramount

Another important addition has been made to the long list of stars in Paramount Pictures by the engagement of Lina Cavalieri, the internationally celebrated Italian operatic star and noted beauty, who has contracted to appear in productions of the Famous Players-Lasky Corporation exclusively for a period of one year. According to the agreement just entered into, Mme. Cavalieri will star in two Paramount Pictures, one to be staged in September and the other in the spring. This arrangement is made in order that the diva will not have to interrupt her triumphal operatic career as the star of the Chicago Opera Company, where she has been enjoying a tremendous personal success.



*Lina Cavalieri, grand opera star, to silently sing in Paramount pictures.*

The acquisition of Mme. Cavalieri is an extremely important one both for Paramount and its exhibitors because of the fact that she is one of the best known women of the professional world, her reputation being international and her beauty having been the source of almost endless newspaper and magazine comment for the past several years.

# Current Releases Reviewed

## "The Little Boy Scout"

### Five-Part Famous Players-Paramount Play Released June 28. Reviewed by George W. Graves

OF special interest at this time, "The Little Boy Scout" has a great deal of camp life detail, including scenes of the soldiers at the border and many interesting angles on the life of a present-day American boy scout. In fact, the time-



*Ann Pennington in "The Little Boy Scout."*

liness of the offering seems to have been the first consideration, since the story with its ordinary characters and slight suspenseless plot only has the effect of being an excuse for the introduction of all this army and boy scout detail, which, inasmuch as it contains much that is human and even humorous, may satisfy audiences who are willing to overlook the undeniable flimsiness of the story. The picture should certainly have an appeal to boy scouts and those interested in the organization.

As it is with the star, so it is with the whole cast—nobody has anything to do, that is, of course, in the way of real emotional portrayal. Ann Pennington is a rather attractive little figure on the screen and she has a few mannerisms that are quite captivating, but as far as dramatic portrayal is concerned we have nothing to judge by, since her role is kept in the smiles-and-daintiness class with no attempt made at the exposition of the deeper qualities and emotions. Tom Moore was a very fortunate choice for the part of the scout master, playing well a number of bits of boyish diffidence and making a very likable sort of personality. The cast includes Fraunie Fraunholtz, Marcia Harris, George Burton and Harry Lee. Director Francis J. Grandon maintained a very fine atmosphere throughout the picture and succeeded in making the army and scout settings quite interesting with drills, signaling, etc.

The story runs through the first reels as a perfectly serious drama, but toward the end we have a very weak treatment when the author or producers begin to "kid" the action by means of subtitles, coinciding with the spectator's already formed view as to the play's ineffective attempt to be real or serious. The spectator is pretty sure to take the Mexican uncle from whom the girl runs away to escape an obnoxious marriage, as a sort of musical comedy character, but when, toward the end of the story, we find such subtitles as "and the villain still pursued her," and "the flivver wouldn't fliv," the impression is formed that the producer realizes the dramatic elements of his story are becoming so unreal that they are straying farther and farther toward the domain of the satirical comedy and he no longer tries to be serious. This letting a story get away from the author's original intent and wander whither it will, is ineffective, to say the least. It is our opinion that as a straight comedy, "The Little Boy Scout" would have registered more effectively.

The story proceeds to relate how the girl, Justine, runs away from her uncle, living in Mexico, and is able to reach the home of her aunt, living in Lowell, Mass., with the help of the contributions given her by an American regiment at the border. The uncle, intending to marry the girl to his son in order to gain possession of her mine holdings, pursues her to America, but is defeated at every turn. Finally he is on the verge of success, but his plans receive a final blow—the girl has married the "soldier man" she met down on the border, now scout master in the city of Lowell, and the uncle now has no claim over her.

"The Little Boy Scout" is a picture of only fair entertainment value.

## "The Lone Wolf"

### Powerful Herbert Brenon Picture Showing in Big Cities. Reviewed by C. R. Condon

"THE LONE WOLF" is an event in Herbert Brenon's brilliant career. Likewise, it elbows its way into the ranks of pictures extraordinary.

The picture deals with a big idea, and treats it in a big way. All through the series of incidents, sufficiently interesting in themselves, one feels that an important question or theory is being worked out. In other words, there is a reason for the picture. Some haven't even an excuse, but here is a photoplay that justifies itself in its story and the way that it is put on.

Herbert Brenon's forceful personality scintillates right through the picture. Although it is his first modern melodrama, it lacks none of the necessary elements of exciting situations, surprising developments, quick action and strong denouement. Combined with these merits are the artistic touches seen in his masterful presentation of "The Daughter of the Gods" and the air of finesse with which he handled "War Brides."

For general circulation "The Lone Wolf" is a better production than "War Brides." Its story, by Louis Joseph Vance, is of a type very popular in the present day—whenever it is found. Themes like this are not an everyday occurrence. From Mr. Brenon, however, we expect well-made pictures with stories that will stand up. He exerts great care in testing his ingredients before starting upon a picture, aiming always towards superiority. In this way and by his past productions, he has established for his brand a standard which is none too easy to reach. To say, then, that this is a fine Brenon picture is recommending it unreservedly to exhibitors as a picture that they will want to book.

"The Lone Wolf" is a big subject in its film form. In a large theater that hasn't got the prohibitive overhead of a Broadway house, it should run from three days to several weeks with great results. At the Broadway Theater, New York, it was a two or two and a quarter hour performance. This length could be cut a little without impairing the story. In fact, it would improve it in one or two instances where the action doubles back on itself. One instance of this is where "The Wolf," after much danger, secures the Ombre jewels, risks much to keep them, and finally returns them, later going back and obtaining the string again. Bert Lytell plays the name role, with Hazel Dawn as Lucy Shannon, the only important woman character. Others in the cast are Cornish Beck, Stephen Grattan, Alfred Hickman, Ben Graham, Robert Fisher, William Riley Hatch, Joseph Chailles, William E. Shay, Edward Abeles, Florence Ashbrooke and Juliet Brenon.

*The Story*: Marcel, an orphan waif and drudge at a Paris hotel and later known as "The Lone Wolf," receives his first instructions in crime at the hands of Burke, an international criminal. One of Burke's gang informs the police that a job is to be pulled off, and in trying to escape, Burke is shot and the boy captured and sent to a reform school. Many years pass and "The Lone Wolf" is operating as a thief against the wishes of a gang of criminals known as "The Pack." Lucy Shannon is a trained nurse caring for De Moriban, the leader of the pack. When "The Lone Wolf" is asked to join the pack he refuses and defies them. They set out to either make him join them or kill him, and during one of his encounters with them he meets and falls in love with Lucy. He determines to go straight, and returns some jewels he has stolen, after having secured the plans of a submarine invention from one of the members of the pack.

He bargains with the French minister of war to get safe conduct to England, offering the plans as payment, and after many thrilling adventures and escapes he reaches England with Lucy after an aeroplane trip and a battle in the sky.

## "The Road Between"

### Marian Swayne in Five-Part Art Dramas Offering. Reviewed by H. D. Fretz.

THE charming little Marian Swayne has the title role in this comedy-drama, an Erbograph production for release on the Art Dramas program. The delightful work of the star rather than the quality of the story is what makes this picture so pleasing and interesting. It contains numerous complications which are, for the most part, solved by the cleverness of the girl and her lover, Davey.

The elaborate interior settings are splendid and the photography is excellent. Bradley Barker as Davey is earnest and sincere in his portrayal. Marian Swayne as Polly is the one bright figure in the picture. Her pleasant ways and graceful manner will win the hearts of all. Frank Andrews as Abbott, the father, is convincing. Others in the cast are, Armand Cortes, Gladys Fairbanks, and Kirke Brown. Joseph Levering directed the play.

Polly is the daughter of a scientist, who has made a fortune through an important discovery. Now that they are rich, Sarah, the wife, is anxious to go to the city and enter society. But Polly and her father are perfectly happy and contented on the farm.

Upon their arrival in the city they are beset by a number of social gangsters, who pass themselves off as members of nobility. The mother soon ascends the social ladder and determines that Polly shall marry a title. The butterfly life does not satisfy Polly, who wants to do something worth while. The opportunity comes when the father is almost ruined by a clique of gangsters. It is through the capable Polly that their plans are discovered. Then she induces her parents to return to the farm where she is once more happy with Davey, who has waited patiently for her.

## "Mary Moreland"

### Marjorie Rambeau in Powell-Mutual Feature of July 9. Reviewed by Genevieve Harris

MARIE VAN VORST'S novel, which was published serially in *Harper's Bazaar,* has been transferrd to the screen, under the direction of Frank Powell, with Marjorie Rambeau as the secretary-heroine. Lavish settings have been provided, most of them interiors, with a few exterior scenes of unusual beauty. The theme is the "eternal triangle," with a few unexepccted twists, and its appeal is chiefly to those



*Mrs. Maughm calls upon Mary.*

who like society drama, without much action. The progress of the play is draggy throughout. The acting of the individual players is good, but since there are no lighter scenes and the same mood of sadness prevails in all situations, the result is monotony. The effect of the play is depressing, in spite of a happy ending.

In the supporting cast are Robert Elliott, Gene LaMoth, Augusta Burmester, Fraser Parbutt and Edna M. Holland.

*The Story:* Thomas Maughm and his wife have drifted apart, for Mrs. Maughm is extravagant and frivolous. Maughm and his secretary, Mary Moreland, are in love with each other. Her sympathy for Maughm leads Mary to consent to elope with him, but before their plans are carried out, Mary meets Mrs. Maughm and realizes that the woman still loves her husband. She tries to bring about a reconciliation but in vain.

Later Maughm is persuaded not to divorce his wife for he learns that she is to have a child. Mrs. Maughm, who discovers that her husband loves Mary Moreland, goes to the girl and offers her money if she will go away. Mary refuses the money but goes away, resolved not to be a factor in the case any longer.

Then, in another position, she learns a business secret which Maughm must know to protect his fortune, and she goes to Maughm's hunting camp in the mountains. After telling him the facts, Mary leaves and does not see Maughm for nearly a year. Then, returning home to visit her mother, she again meets Maughm, who tells her that Mrs. Maughm died when the baby was born, and asks her to be his wife.

## "The Range Boss"

### Jack Gardner in Essanay-K. E. S. E. Western Play of July 16. Reviewed by Genevieve Harris

WITH excellent western atmosphere, fine photography and well selected comedy touches, this second of the Essanay series of plays starring Jack Gardner should be well received in any theater. The star is more at home before the camera in this picture and has lost any self-consciousness which might have been noticed in the earlier plays, while his leading lady, Ruth King, has a much more attractive role in this than in "The Land of Long Shadows." Carl Stockdale, in the role of the easterner who is to marry the girl, is miscast. He is not convincing in the part he is called on to play.

Charles Allen Seltzer directed the story and has made it entertaining and real. Its progress is unforced and natural. There isn't much to the story, but there is much action and suspense toward the close, humor throughout, and beautifully photographed outdoor scenes. An exhibitor can offer the picture with confidence.

*The Story:* Ruth Harkness, an eastern girl, inherits a western cattle ranch. Accompanied by her uncle and aunt and by William Masten, whom she is engaged to marry, she arrives at the ranch. The party has been helped out of difficulty along the way by Rex Randerson, a carefree cowboy, and when Ruth learns that he is the man recommended for a position as boss of the ranch, she gladly employs him.

Rex falls in love with Ruth and wins the hatred of Masten. When Rex learns of Masten's affair with the innocent daughter of a neighbor, Masten plots to have Rex killed. To add to Rex's troubles, the girl's father believes him the guilty man and tries to kill him. After much excitement and rapid riding, Rex escapes, and later proves his innocence and marries Ruth.

## "Come Through"

### Universal Seven-Reel Special a Fine "Crook" Play. Reviewed by Genevieve Harris

THE value of a good story in a picture is proved by this praiseworthy offering written by George Bronson Howard, made by Universal studios. While acting, directing and camera work are all first class, it is the story itself which holds one's fascinated attention. Another remarkable feature of this play is that, instead of beginning well and then becoming obvious and trite, as many stories do, this one begins in a rather ordinary fashion and the end seems obvious until, in the third reel, there is a new twist and from that point until the close one's attention never wanders.

To Herbert Rawlinson, as Joseph Court, "The Possum," first acting honors go. He makes the chivalrous "crook," who proves more of a man than the others in the heroine's life, a most fascinating character. The supporting cast is a capable, well balanced one. Alice Lake plays the heroine. George Webb, Roy Stewart, Charles Mailes, Margaret Whistler, William Dyer and Jean Hathaway are all well cast and do good work.

The exhibitor can safely book and "boost" this picture. It will go in any theater. It is especially well fitted for the

summer season, when an exciting, entertaining and wholesome picture proves refreshing. It is an especially clean play with no objectionable "underworld" phases.

The picture has been booked for an indefinite run at "The Playhouse," a Michigan avenue theater in Chicago, and has won very favorable press notices in the daily papers.

*The Story:* Velma Gay and Archie Craig are in love with each other, neither is wealthy and each is ambitious to marry money. So Velma becomes engaged to Buck Lindsay, a western miner, and Archie is to be the third husband of a wealthy woman. However, the lovers carry on a secret correspondence which Buck discovers. Angry, he plans to force the two to marry. But he chances upon "The Possum," who has entered the house to steal Velma's pearl necklace; he mistakes him for Velma's lover and at the point of a gun, the robber finds himself being married to a girl he never saw before.

Archie Craig fails Velma at this critical time, and "The Possum" befriends the girl. The crook's determination to "go straight," his winning of Velma's love, their career on the stage and final, victorious battle against their enemies forms the best part of the story.

## "Paws of the Bear"

### Triangle War and Mystery Drama in Five Reels Released June 17. Reviewed by George W. Graves

THIS is a rather attractive mixture of mystery and melodrama with some good "war stuff" at the beginning. The story largely concerns itself with a hunt for papers which are supposed to be hostile to the Russian government. In fact, we hear from the lips of a Russian official that they are. After the "war stuff" has sufficed to show the first meeting of the hero, an American traveler, and the heroine, a Russian patriot, and their sensational escape from the hands of the Germans in Belgium, the story shifts to the high seas. Here the lovers meet again on a boat bound for America. A German, a college friend of the hero, entrusts "the papers" to the latter, and there is a good deal of mystery and suspense worked up over the prolonged and vain search made by a Russian secret service man and the heroine for the packet which they must intercept before its arrival in Washington. In spite of Olga, the Russian girl, and the other spy, the American keeps the papers safe and succeeds in delivering them to their destination. The hero finally wins the hand of his Russian sweetheart by informing her that the papers were not really inimical to Russia. This is not at all convincing, since the Russian official who had commissioned Olga in the beginning of the story had said that the delivery of the papers would result seriously for Russia.

The director, Reginald Barker, has provided the film with at least one thrill—so much of a thrill, in fact, that it is likely to provoke laughter in the sudden and clean manner of its working the desired end. This occurs when the hero and heroine are stood up before a German firing squad in Belgium. It's pretty nearly all over when—Zowie!—a bomb is dropped from an airplane above scattering the firing squad to the four winds. This was a well handled thrill. The scenes on the ocean have every appearance of being taken there; realistic settings and clear photography are big assets of the pictures. With capable direction and a story that certainly must be called entertaining in spite of weak spots, the offering has pretty nearly all the qualities demanded by the average spectator. It is not a war drama, and it might be well to inform patrons of this since the public is being served with war in so many forms that it is getting just a little tired of the subject for amusement purposes. The picture is essentially a mystery or detective drama, although the first few scenes would indicate otherwise.



*"An attractive mixture of mystery, melodrama and war stuff."*

William Desmond and Clara Williams, in the leading parts, acquit themselves creditably in every scene. No one would think of wishing an improvemest in their work. Robert McKim, as the villain, also pleases thoroughly. The story was written by J. G. Hawks.

## "When True Love Dawns"

### Brady-International Service-World Photoplay in Five Parts. Reviewed by George W. Graves

THE second foreign-produced picture featuring Susan Grandaise does not depart a hair's breadth from the superlative quality of the first in acting and direction and it has a story that is better than that of the first, one that deals with human, normal and refined people, keeping the actions of its characters always well within the bounds of common sense. It is a delight to watch people on the screen who act as you and I and persons of our acquaintance would under the same circumstances. The audience never loses sight of the fact that each character is good at heart and magnanimous and although temptations harass many of the participants of the play each person at the final show down is ready to sacrifice for the other. And this is the way in actual life among people who are really "white," and it is gratifying to note that here is a picture that deals with real humans. Because of this condition the principal characters all have sympathetic roles.

The exquisite grace of the star's acting lends charm to every scene; it is a delight to watch her every movement. Amid beautiful scenic settings this true artist, aided by an unusually talented cast, brings out all the beauty, refinement and grace of a wonderful character, who, although not immune from the deceitful wiles of a subtle temptation, convinces the spectator as a character drawn straight from the ranks of life. The story has a simple construction; it is clearly told through masterly direction and the spectator is certainly kept interested in all the characters. Crystal clear photography reveals beauteous bits of scenery that vie with those of the first Susan Grandaise picture. These sunny out-of-door scenes are enough to make anyone feel the call of nature. Director Louis Mercanton treated his picture with the hand of a dramatic craftsman and the eye of a trained artist.

The story is about the sacrifice of a girl who consents to marry a wealthy man much her senior and give up her youthful lover for the sake of saving her grandmother's estates and therefore her grandmother's life. After her marriage the temptation comes to the woman to give up her false life and elope with her former lover. At this point her husband proves his love for her by quietly stepping out of the way after he has learned the secret. Not willing to live without his wife the husband tries to do away with himself, but he is miraculously saved, and simultaneous with the realization of the deep love hidden beneath the impassive surface of her husband she experiences the dawn of true love and her other affair dissolves as a thing of small moment.

The exhibitor can feel assured that this picture is as big and satisfying production as the first Susan Grandaise subject, and then he can make even an additional allowance for the more real story and better treatment. "When True Love Dawns" will be appreciated wherever true lovers of dramatic and pictorial art are to be found.

## "A Runaway Colt"

### Selig-Hoyt Two-Reel Comedy Released Through K. E. S. E. Reviewed by Genevieve Harris

GOOD trick photography, a large amount of "rough stuff," much of it coarse and none of it very original, little humor in story of acting,—of such elements is this latest Hoyt farce manufactured. It is scarcely an offering for a high class audience, but it will find an appreciative audience among a less fastidious clientele. The swift action and the trick photography, the camera manipulation being really

clever, will win laughs among the devotees of slap-stick farces.

The players are those which have appeared in previous Hoyt comedies and play their parts with speed and vigor. The story is a rural farce, dealing with the troubles encountered by suitor of a country girl, whose father does not approve of the affair. Everything from barnyard animals to airplanes are used as comedy properties.



*Kitty Gordon in "The Beloved Adventuress."*

## "The Beloved Adventuress"

### Kitty Gordon in Peerless-World Offering Released July 16. Reviewed by H. D. Fretz.

IN this picture Kitty Gordon, as Juliette La Monde, plays the vampire in a most successful manner without sacrificing her mother instinct towards her sister, as is shown in the varied characteristics of her emotional role. For years she lives with another woman's husband, but gives it all up in order that her little sister should have a proper start in life.

The entire cast does creditable work. Lillian Cook is sweet and charming as the innocent little sister. Jack Drumier plays the part of Robert Nicholson, a stern and unforgiving Englishman, while Robert Forsyth portrays Doctor Stewart, an old-fashioned family physician. The rest of the cast is composed of Inez Shannon, Madge Evans, Edward Elkas, Frederick Truesdell, William Sherwood, Pinns Nesbit, R. Payton Gibbs and Katherine Johnston. William A. Brady directed the play. The photography and settings are fine.

Morgan Grant is in love with Juliette La Monde, a musical comedy star. He has grown weary of married life and wishes to be free. Martha's religion prevents her giving Morgan his freedom, but she promises to go away and never see him again. Considering Juliette a disgrace to the family, her step-father, Robert Nicholson, denies her the privilege of seeing her dying mother.

Ten years pass. Francine, on the death of her father, returns to America and her sister Juliette. Whereupon Juliette makes some radical changes in her mode of living. She sends Morgan from her home, determined that the little girl should have a fair start. But Amy Baker introduces Francine to the younger smart set, and also tells her of her sister's past.

Morgan becomes infatuated with Francine and tries to lure her to his home. Juliette learns his motive. Locking the girl in her room, she goes in her sister's stead to Morgan's home. When he refuses to do as she asks, she shoots him. He then realizes the depth of his love for her, and not wanting her to suffer for his death, he writes a confession saying that he was ending his life. After Francine's marriage to Philip, Juliette becomes a Red Cross nurse. At the sacrifice of her own life she saves Martha Grant from the fire of the enemy. She is forgiven by Martha before her death.

## "Betty Be Good"

### Jackie Saunders in Horkheimer-Mutual Release of July 16. Reviewed by Genevieve Harris

THIS is another Jackie Saunders comedy drama, similar in style to the preceding ones, with a food riot in the opening reel to give it timeliness. Miss Saunders plays a madcap heiress in her usual vivacious style. There are many comedy scenes, much action, good photography, a rather exaggerated but interesting story, and good acting. An exhibitor may advertise as strongly as the popularity of Miss Saunders will permit for it will satisfy her admirers.

The supporting cast of players includes Arthur Shirley, Captain Leslie T. Peacocke, Mollie McConnell, Albert B. Ellis and others.

*The Story:* Betty Brownlee is the willful daughter of a capitalist. Her pranks cause her father constantly to beg her, "Betty, be good." Her father is especially angry when Betty dabbles in philanthropy, and after trying in vain to bake bread for the poor, leads a "bread riot" against her own father's company.

Peter Madison, mayor of the city, is at enmity with Millionaire Brownlee over political matters. He has a son, Jimmy Madison, who is masquerading as a uniformed policeman in order to detect grafters on the force.

Brownlee secures what he believes to be evidence of political crookedness on the part of the mayor. It is in documentary form. The documents are lost when Betty, in one of her escapades, drives off with the car in which her father has left them.

Jimmy Madison arrests Betty for stealing the car and papers, being unaware of her identity. Betty and young Madison fall in love, and the denounement does not come until Millionaire Brownlee's suspicions against Mayor Madison are proved unfounded and the two men shake hands. Jimmy Madison reveals himself to Betty in his true character and the drama ends happily.

## "The Message of the Mouse"

### Five-Part Vitagraph-Blue Ribbon Feature Released July 9. Reviewed by H. D. Fretz

A TIMELY picture of interest is "The Message of the Mouse," a Greater Vitagraph production, which features the popular star, Anita Stewart. In this story of unusual diplomatic intrigue, Miss Stewart is seen in an advantageous role, that of Wynn Winthrop, who does unusual things in proving her stanch loyalty to her native land. It also illustrates how Fate sometimes intervenes in the affairs of men, as shown by the activities of a tiny mouse. The offering has a clap-trap twang in its trick scenery, but pictures of this type have gotten over before, and this one probably will.

The picture is splendidly cast. The direction by Commodore J. Stuart Blackton is good, although the story doesn't offer much in opportunity. With Anita Stewart's name, the offering will be a fair attraction for the exhibitor. The story is by George Randolph and Lillian Chester. Included in the supporting cast are, Julia Swayne Gordon, L. Rogers Lytton, Franklyn Hanna, Robert Gaillard, and Bernard Seigel. Rudolph Cameron has the lead opposite Miss Stewart.

Five foreign ambassadors formulate a plan to gain possession of an immense sum of American money for use in rehabilitating their own bankrupt countries. Through Hallam Varrie they seek to learn the plans of the American syndicate. While a guest at the Winthrop house party, Varrie secures the plans. That same night a nest-building mouse carries to



*Anita Stewart in her latest Vitagraph, "The Message of the Mouse."*

Wynn's room part of a message Varrie has written to his accomplice.

The ambassadors then proceed to win over Winthrop and his associates. Feeling sure that this venture will benefit the nation, the Americans quietly withdraw their capital from the banks. Labor riots and bank runs then take place. Wynn pleads with her father to stop the disaster, but he refuses, believing that in creating a great merchant marine he is performing a patriotic duty.

Wynn takes the mysterious message carried by the mouse to the chief of the Secret Service and confides her suspicions to him. He suggests her having another house party at which the guests shall be watched. She does so, and learns that Varrie is the chief conspirator. In order to obtain further proof, she secretes herself in his home and discovers the spring to his hidden desk. With the evidence she secures, she is just in time to prevent Winthrop and his associates from signing over the money to the foreign syndicate. They then learn of the great service one patriotic girl has rendered to her country.

## "The Public Be Damned"

**Five-Part Drama Released State Rights by Public Rights Film Corp. Reviewed by George W. Graves.**

COMING at a time when everybody is thinking and talking about the critical food situation throughout this country as well as in other countries, this picture's appeal is as sensational as its title.

If the spectator is convinced that the public is being duped by such combines of men as those depicted in this story he is apt to feel pretty hot under the collar at his own helpless condition as Mr. Consumer. Whether "The Public Be Damned" does anything else or not it stirs its audience to the gravity and importance of the question now under government scrutiny. The fact that the picture was endorsed by Mr. Hoover ought to lend more weight to that which it already has in luring the curious into theaters. Everyone is interested in the subject treated by the picture, and in so far as the film is a clear expose of the fundamental errors in food distribution in this country it is to be lauded. But as a real artistic drama it only pushes the mercury up to lukewarm.

One fault of the story is that its characters are not made consistent; another is, the construction is poor; and still another, the melodramatic ending does not convince seriously and the story does not bring the issue in hand to a satisfying and pointed conclusion. The picture, however, brings in a very interesting and true-to-life exposition of the subtle workings of hypocrisy—how every one is deceived by the "charity that covereth a multitude of sins." Charles Richman and Mary Fuller, the leads, do well, but make no remarkable impressions, since the story rather overlooked real character building. In the cast are Chester Barnett and other well known screen personalities.

There is no denying that "The Public Be Damned" will be a money-getter at this time. Although the picture might have been made more convincing by less "movie melodrama" and a more impressive story and characters, the results of its showing may be counted upon with confidence by the exhibitor who makes good use of effective advance advertising.

## Hoover Endorses "Public Be Damned"

The first person to see "The Public Be Damned" after its completion was Herbert Hoover, former head of the Belgian Relief Commission and newly appointed Food Administrator of the United States, for whom a special presentation of the picture was arranged. Mr. Hoover heartily endorsed the production and declared that it was especially timely and that it would arouse the public to a realization that something must, and can, be done to stop the depredations of the food barons who are robbing the public of millions of dollars worth every month.

The next person to see "The Public Be Damned" was Harold Edel, manager of the Strand Theater in New York, who booked it last week for his theater.

The production is now being booked with great rapidity all over the country on the state rights basis.

Briefly, the outline of the story is as follows:

Two men are rivals for the hand of Marion Fernley in a small country town. One of them is John Black, a produce merchant, and the other is Robert Merritt, a student in an agricultural college. Marion realizes that Black is destined to be the more successful financially of her two suitors, but big-hearted Bob Merritt wins her love.

After a lapse of a few years we find Marion and Bob on a little farm and Black, the head of a powerful food trust which holds in its two greedy fists the destinies of the consumer and the producer. Through its absolute control of all food channels, the trust is able to strangle the little farmer whose products are in his barn without a market and to obtain from the public ruinously high prices.

Hearing that a charitable mission in the city is unable to obtain food because of the high prices, Marion writes to the head of the mission offering the unsold produce of their farm providing the expense of transportation be paid. The hypocritical Black is the man behind this charity, and when he hears of the scheme stops it at once on the plea that it will unsettle market conditions.

Matters finally become so bad that Marion and Bob succeed in interesting the neighboring farmers in banding together to fight the trust. Hearing of this Black sends one of his emissaries to Bob who gives him a ten thousand dollar check to cover the entire output of his farm for the next three years. Bob is immediately denounced by the other farmers as a traitor, and Marion, whose whole heart and soul is in the work of fighting the trust, is so deeply shocked by her husband's conduct that she refuses to have anything further to do with him.

Bill Garvin, a politician of the most objectionable sort, sees an opportunity for personal aggrandizement in the battle between the farmers and the food trust and suggests to Marion that a bill be passed giving the control of all produce to the state. Fired with the belief that this is the one solution of her problem, Marion starts a tremendous campaign throughout the state in behalf of the bill, and Garvin to his utter chagrin finds that the bill is really in danger of being passed because of the tremendous pressure of public sentiment. He therefore inserts a joker into the bill which will nullify its effect.

Black, meanwhile, has been thoroughly chastened in spirit by the realization that he is the direct cause of the death of many underfed children by his unscrupulous methods and is sincerely working for the bill in conjunction with the penitent Bob. They discover Garvin's trick, and when the fake food bill is actually in the process of becoming a law and is about to be signed, they succeed in getting the bona fide bill despite an attack upon them by gangsters under control of Garvin.

As a result, the true bill is passed and becomes a law and Bob is reinstated in the good graces of Marion while Black regards their new found happiness with paternal delight.

## Cameraman in Aviation Corps

Goldwyn Pictures sends the first motion picture man into the United States aviation corps. George Hill, Mae Marsh's cameraman, has presented his resignation to the Goldwyn company and will depart shortly for the Mineola Aviation Field on Long Island. He will become an air photographer for the signal corps.

# *Newslets for Your Program*

## INTERESTING NOTES ABOUT THE PLAYERS—READY TO CLIP OUT AND PRINT

CHARLES PARROTT, director of Foxfilm comedies, has added a new comedienne to his list. Her first name will be June and her last name is Parrott. She was born June 8, and is doing nicely, thank you.

Douglas Fairbanks received a letter from a woman in Indiana that reads: "My boy was seriously injured, trying to imitate your screen stunts in a recent Artcraft play. Won't you help me pay the doctor bills?"

At the tender age of three weeks "Fatty" Arbuckle was attracting the serious attention of the public and press. He gurgled his way to the first prize at a rural baby show out in Smith's Center, Kansas, due entirely to the fact that the judges found him a perfect infant Adonis.

A special train recently brought Mary Pickford and her company from Los Angeles to the northern part of the state to film exterior scenes for her new Artcraft picture, "Rebecca of Sunnybrook Farm." Miss Pickford was accompanied by her mother and nearly 100 children to appear in the film. At the station where the youngsters were gathered the report was given out that they were a delegation of French orphans going to a northern California town. In less than five minutes Mrs. Pickford was besieged by reporters who addressed her in French with many inquiries as to her trip with the collection of children. The reporters worked fast and while a half dozen were trying to interview Mrs. Pickford another batch were arranging and snapping cute poses of the kiddies who had less idea of what it was all about than Ma Pickford. It was only after many pictures were taken and excitement evidenced that the sad truth was fully appreciated by the energetic journalists.

Valeska Suratt has "come across"—and that nobly—in aid of the Red Cross War Fund. She has given an entire week's salary to the cause and only the famous star, William Fox, and the Red Cross authorities know what that sum is.

"Fatty" Arbuckle astonished the military census authorities this week by announcing that he could run anything that boasted a motor, not discriminating against moving trucks, Ford cars, or washing machines. He added the information that he would be equally gifted as an air-pilot or the commander of a submarine. The talented Mr. Arbuckle is soon to be featured in a new comedy, "The Rough House," on the Paramount Program.

Hank Mann, minus his mustache, will appear in the Gladys Brockwell photoplay now being made at the William Fox studio in Hollywood, Cal. A "jazz" band attracted Hank and he begged Director Turner to allow him to work in the set while the band was playing. He was probably the highest paid "extra" in the world.

Nell Shipman has returned to Los Angeles for the summer. During her recent several months in New York and the West Indies, she completed a multiple-reel feature for the Williamson Brothers Submarine Corporation and put the picture into book form for her New York publishers. She will return east in the fall. Meanwhile, she is engaged



*Here's the handsome man that has brought many a laugh from your audiences in Vogue-Mutual comedies. You can borrow this cut by just asking "MOTOGRAPHY, Chicago." No charge.*

in the unfeminine occupation of stripping her car and has the engine all to pieces in the back yard of her mother's home in South Pasadena.

Intermissions at the Roscoe Arbuckle studio are not unlike rehearsals of the Metropolitan Opera Company in midseason. The similarity is based on the faultless manner in which "Fatty" himself warbles the sextette from "Lucia" and other operatic favorites. The obliging Mr. Arbuckle conveys the information that Verdi, Gounod, Puccini and their confederates are the best antidotes he knows of for too much custard pie.

Plans are now on foot to start a Douglas Fairbanks chapter of the Red Cross, with an appeal direct from the Artcraft star to his myriad of screen admirers, to help support the splendid work of this society.

Bessie Barriscale's suite of dressing rooms at her studio in Hollywood, Cal., covers a floor space of 120 square feet and consists of three apartments and a bath. The reception room is furnished in white and ivory. The costume room contains mainly closets and sets of drawers. The walls of her dressing room are entirely covered with mirrors so arranged as to enable her to study gestures, postures and gowns from every conceivable angle. Quite a difference from the dressing rooms in the average theater. "Movie" stars enjoy many advantages the dramatic stars never experience.

The report that J. Warren Kerrigan is to be leading man for Bessie Barriscale is not true. Both Mr. Kerrigan and Miss Barriscale head entirely separate and distinct organizations as independent stars. They have no connection whatever except that their releases will be made under the Paralta plan of co-operative distribution through Paralta Plays, Inc., of New York, a corporation organized by Herman Fichtenberg, the New Orleans exhibitor, to remedy some of the inequitable conditions of which exhibitors complain.

If dear old Greenwich thought that it was in for a thrill at the mere prospect of Marguerite Clark driving a taxi cab down its main thoroughfare, that distinguished community was sadly mistaken, for the taxi cab was merely a preliminary to the main event in which the Paramount star calmly collided with a milk wagon, spilling many gallons of the precious fluid over the scenery. The episode occurs in the first of the adaptations of Mary Roberts Rinehart's "Sub-Deb" stories—"Bab's Burglar."

While presumably resting at her country place at Mountain Lakes, New Jersey, Pauline Frederick is vigorously hoeing up large portions of landscape and is causing her gardener intense dismay by insisting upon digging up the potatoes to see how they are getting on. The Paramount star was particularly wroth with the careless gardener when she discovered that he failed to plant cocoanuts, as they are her favorite fruit.

George Periolat, the well known character actor with the American company, is essaying a "heavy" role. A lady visitor at the studio recently told George that he had mistaken his vocation and that he could have made a fortune by frightening bad children into being good "with that face!" The lady ought to see what a good looking fellow George is after a liberal use of soap and water.

Essanay's series "Do Children Count?" has been adopted in many cities and towns as an official aid in obtaining recruits for the army. Presenting strong appeals for the welfare of children, these photoplays are being offered as one of the many big reasons why men should answer their country's call, and they are proving most effective as recruiting propaganda. Little Mary McAlister, the six-year-old star in the series, was recently created a sergeant in the regular army in recognition by the government of her aid in getting fighting men.

Essanay's employes are "bloated bondholders." All together, they purchased more than $100,000 worth of Liberty bonds.

Lois Wilson, who has done excellent work in special feature productions, plays "Dolores Ruey," the opposite to Warren Kerrigan's character of "John Stuart Webster," a mining engineer in the Peter B. Kyne story, "A Man's Man." Other leading principals are Eugene Pallette, Harry Von Meter, Edward Coxen, Ida Lewis, John Stepping, Ernest Pasque and Kenneth Howland

# *Stories of the New Film Releases*

## READY TO CLIP AND USE IN YOUR PROGRAM OR ADVERTISING

### Mutual Pictures

**The Mystery of the Counterfeit Tickets**—(Two Reels) — July 16. — Featuring Helen Holmes. "The Railroad Raiders," who have terrorized the "K. & W." System for years, are run to earth and the gang is captured red-handed through clever detective work on the part of Helen Holmes, star sleuth of the secret service department, in chapter 15, final installment of the great Mutual-Signal chapter photonovel, "The Railroad Raiders." Helen's father, who has been serving a sentence in the penitentiary through false conviction due to the machinations of Wallace Burke, the discredited K. & W. official who heads the gang of raiders, is released after the confession of "Buck Masters," wounded in the big fight between railway detectives and the gang, in which the print shop in which counterfeit tickets of the system have been printed is blown up by dynamite and the fleeing bandits, after one of the most desperate combats ever seen on the screen, are brought to book.

**The Kissing Butterfly**—La Salle—(One Reel) —July 17.—Otto, as the professor of bugology in a co-educational institution of the middle west, finds himself confronted with the necessity for catching a Upa Diadi Coedius, or "Kissing Butterfly"—a very rare specimen, in order to complete the collection of the college. While chasing the Upa Diadi over the hills, Prof. Otto is stalked by a bevy of Coeds, who make a bet that all he knows of kissing is the "Kissing Butterfly," one particularly bold young person offering to bet that she will make the professor kiss her before 10 p. m. While at first indifferent to the lure spread for him, the bug chaser eventually becomes interested, is smuggled by the coeds into their dormitory, discovered there by the president and involved in all sorts of trouble before matters are satisfactorily explained and the "Kissing Butterfly" captured.

**The Great Stanley Secret**—Chapter 1—(Four Reels)—July 23.—Starring William Russell and Charlotte Burton. Arthur Stanley and his wife, Esther, are killed in a railroad wreck and their little son, Arthur, around whose neck is tied the Stanley jewel, survives, injured. De Vaux, friend and accomplice of Stanley's renegade cousin, Blair Stanley, who covets the jewel and the Stanley earldom, is on the wrecked train and discovers the boy. Nearby with his camp of gypsies is Quabba, fast friend of Arthur Stanley. He discovers that De Vaux has substituted a dead boy beside the Stanleys and has carried Arthur Stanley to the hospital as an unidentified survivor. De Vaux cables Blair Stanley about the wreck and he starts from London for America to gain possession of the jewel which De Vaux has stolen from the injured boy. De Vaux, fearing identification of the boy, steals him from the hospital. He is shadowed by Quabba. When De Vaux lays down the lad, wrapped in blankets, to dodge the watchman, Quabba substitutes a log and takes the child to his camp. De Vaux hurls the log into the ocean. Quabba takes the boy to Stanley Hall, Virginia, the Stanley home. De Vaux sees the child. Blair Stanley arrives and the jewel passes into his possession as Quabba watches the transfer. The gypsy steals into the room and there ensues a fight in which Quabba, in temporary possession of the prized gem, hurls it out the window. Quabba, ignorant that De Vaux knows that the boy is alive, turns him over to Louise Grafton, old friend of the Arthur Blairs.

ABC FILMS Producers of ScreeNews Magazine ABC FILMS

**EXHIBITORS:**

Take my word for it as an old friend of yours, that ScreeNews not only means good news for you, but the best news on the screen.

J. E. WILLIS,
Pres. and General Manager.

"THE HOUSE OF AMERICAN CORPORATION ABC FILMS FILM SPECIALTIES" BIOSCOPE CHICAGO, U.S.A.

**Red, White and Blew**—(One Reel)—Horsley —July 26.—Featuring George Ovey. The old professor returns home with his daughter, the young professor and a full-blooded Indian upon whom he intends to make educational experiments. Jerry meets them at the station and gets a chilly reception from the old man. Jerry and the girl work various schemes to meet. Jerry gets an old Indian suit and makes himself a duplicate of the real red man. They put the Indian in the wine cellar, but after he gets into the fire water things go crosswise with calculations and things begin to happen. The girl takes Jerry for the real Indian and the Indian for Jerry and there is such a mixup ensuing that Jerry doesn't know himself whether he's Jerry or the Indian. The law is summoned to straighten things out, but gets mixed up itself.

### Universal Program

**The Flight**—Episode Four of the Gray Ghost —July 16.—With Harry Carter and Priscilla Dean. At the cafe, Jacques tells Hildreth about the Gray Ghost. Meanwhile the Ghost learns that Morn Light called up Bishop's cafe and that Hildreth is there. Jacques hears several men approach and ask for Hildreth. He warns the Englishman and shows him a secret door. Hildreth escapes and the men are unable to follow him. Then Hildreth rushes to Morn Light's apartment. He demands that she tell him the name and purpose of the Gray Ghost. She is about to answer when the Ghost appears. Three men cover Hildreth with drawn revolvers. Marco, Hildreth's secretary, tells Jerry, a detective, that Hildreth has not been home all night. They are both worried. Arabin returns from his trip and goes to the store. The Gray Ghost appears at the store and walks about inspecting the jewels displayed.

**Six-Shooter Justice** — (Three Reels) — Gold Seal—July 17.—With Harry Carter and Claire du Brey. This is a Western drama with numerous complications. Mary judges solely by appearances and takes a liking to Miguel Hernandez, a good-looking bad man, and a dislike to "Cheyenne" Harry, a bad-looking good man. After many exciting incidents, Mary realizes that appearances are deceptive.

**A Dark Deed**—Nestor—July 17.—With Eddie Lyons, Lee Moran, Edith Roberts and Fred Gamble. Ashur loves Vera, but she is busy studying the works of an East Indian Swami. He plans to put one over on her and tells her that he will bring a real Swami to her house. His roommate dresses up like a Swami and goes to Vera's house. Vera has invited a number of girl chums and they are awed by his crystal gazing. Ashur does not like it when Freddie makes love to Vera, but he has to put up with it. Finally the police, who have been on the trail of fake fortune-tellers, raid the house. The two young men escape. They feel sure that Vera has been cured of her desire to probe into Eastern mysticism.

**Surf Scandal**—(Two Reels)—L-Ko—July 18. —With Dan Russell and Eunice Murdock. Mr. and Mrs. Sand Dow keep a gymnasium. But Dan would flirt with the women and Mrs. with the men, and they both grew peeved at each other. They all go to the beach, and soon there is a regular mix-up. After many thrilling incidents, the picture ends in a pie fight.

**Some Nurse** — Joker—July 19. — With Gale Henry and Milton Sims. After a year of married life, Lizzie Cake finds that her husband does not love her any more. Hubby gets a letter saying that his rich uncle, expecting to die any minute, is coming to live with him. As uncle supposes that he is single, he tries to get Wifey to go away. On the day that uncle arrives, Lizzie goes shopping and is attracted by a beauty shop advertisement. She looks like a regular peach when the beauty doctor gets through with her. She returns and Hubby tells Uncle that she is the nurse whom he hired to take care of him. Uncle immediately falls in love with her, much to the dislike of Hubby. Returning home, Hubby sees a shadow on the curtain that looks like Wife kissing Uncle. He is ready to shoot, but explanations follow.

**The Web**—Star Featurette—July 19.—With Cleo Madison, George Pearce, Jack Nelson and Gretchen Lederer. Cleo is in league with "Gentleman Joe." Mrs. Van Wert has in possession some jewels that Cleo so much wants to have. She is invited by Jack Norman to go with him and spend the week-end at the home of Mrs. Van Wert. In the dead of the night Joe robs the safe. He is struck down and the loot is removed from his pocket. Norman proves to be the guilty one. He goes to Cleo, tells her he has an admiration for her cleverness, and that they had better join forces. But Cleo asks Norman to go straight, saying that she loves Joe.

**Universal Screen Magazine**—Issue No. 28.— July 20.—On the trail of the duck is the first subject and shows how hunters go after the bird. A new invention shown this week is the payroll machine, which pays out millions every year in salaries, with unerring accuracy and speed. The manufacture of cocoanut macaroons is a fascinating study. The concern turns out 10,000 a day. The reel ends with a clay cartoon by Willie Hopkins.

**One Bride Too Many**—(Two Reels)—Victor —July 20.—With Matt Moore. Tom sublets his apartment to Jean Dupree and his daughter, Jeannette. That night Tom goes to a farewell bachelor dinner given in his honor. At the apartment, Jeannette admits her lover, Alfonse, a poor artist, whose suit is not approved by the old Frenchman. On discovering the presence of the artist, Dupree promptly ejects him. Tom feasts too well at the dinner. Instead of going to the hotel he automatically goes to his apartment, enters his bedroom and begins to undress. It is the room occupied by Jeannette. Papa on hearing voices comes in and demands that Tom marry his daughter the next day. In spite of his apologies and explanations Tom is dragged to the church. There he finds Grace, her father and the entire bridal party, who have been anxiously waiting for him. Dupree finally permits Jeannette to marry the man of her choice.

**Box Car Bill Falls in Luck**—(Split Reel).— Bill arrives by the side-door Pullman route, and is thrown off the train. He finds some money and goes into the bar to spend it. He asks for another bottle of prune juice, but a purple goofus comes out of the neck of it, and this puts him off. He rambles out of the bar and sees all sorts of curious creatures, until, exclaiming "I'm through!" he climbs onto the wagon for good. On the reel with "In the Heart of India."

**In the Heart of India**—(Split Reel)—Powers —July 21.—The national drink of India is "toddy," a wine made from the palm tree. The palm flower is cut and the sap collected by the "toddy drawers," who form a caste of their own. On the farms every farmer grinds his own castor beans, the oil of which is used for all sorts of things. Fuel is scarce in India, and everything that will burn is saved. We see some of the old people of a native village. One old woman is 105 and has great-great-great-great-grandchildren. Then we see a high caste woman dressing her daughter in the "sari," or national dress of India. Road-making is well understood, and the roads last for centuries, as they are so well constructed. Then we see the broadest banyan tree in all India, the main system being 70 feet in circumference. Its shade diameter in every direction is 180 feet. On the same reel with "Box Car Bill Falls in Luck."

**He Had 'Em Buffaloed** — Joker — July 31. — With William Franey and Zasu Pitts. Richard Manslot, a stranded actor, drifts into Satan's Gulch. He is the object of ridicule as well as wonderment. Election is at hand, and as a farce the cowboys elect Richard as sheriff. Hepsibah, slavey in the kitchen of the dance hall, becomes interested in the stranger. Richard hides in the stage that is going to carry money to pay off the miners. Dan and Pete start out to rob the stage. Richard is successful in capturing the thieves, returns to the Gulch and throws Dan and Pete into jail. Then he drives away with the stage.

### Feature Programs

#### K. E. S. E.

Program No. 2 of Conquest Pictures—Released July 21.

**Knights of the Square Table**—(Four Reels)— July 21.—Pug Haddon, son of a thief, holds as his dearest possession "The High History of King Arthur and His Knights," a book left him by his mother when she died. Engrossed in its pages he is lifted from the sordidness of his disreputable home and carried into the realm of the knights of old. He organizes a gang, membership in which required that the applicant be motherless. Not



Author and Associate Producer of Half A Thousand Comedies

HAMPTON DEL RUTH

EDITOR AND PRODUCTION MANAGER

Keystone Studios Third Successful Term Will Expire in August




far away the Pinetree patrol of the Boy Scouts went into camp and the W. M. K. E. S. T.—Wharfrats, Motherless Knights Erring of the Square Table—began to tease and harrass the scouts. Later in the evening Pug sees Billy, his chum, forced to enter a jewelry store through the window by thugs who are looting the place. He offers to take his pal's place if they will let him go. In the jewelry store he touches a silver cup, which to his imagination becomes the holy grail. The captain of the boy scouts and Scud, senior scout, lend first aid to Pug, who is wounded in the jewelry store robbery. They show Pug the contrast between his organization and theirs and his better self, remembering his mother's love, comes to the fore. His gang becomes a division of the boy scouts.

**Farmer Alfalfa and His Wayward Pup**—(SPLIT REEL)—JULY 21.—Farmer Alfalfa has a wayward pup that causes life on the farm to be far from dull. Enjoying a quiet smoke one day, the farmer lays down his pipe. The pup steals it, and taking it under the stoop, smokes to his heart's content, then retreats to the barn. The farmer takes a mallet and runs to the barn in search of his pipe. There he finds the pup chasing the ducks. In turn he chases the pup. He cannot catch him and returns to the barn. There he buys a wonderful game rooster from a neighbor. The rooster gets into a terrific fight with the pup, who, taking refuge in a pail, escapes the rooster's attacks for the moment. The rooster springs into the pail the moment the pup springs out. Thinking that the pup is in the pail, the farmer makes a mighty drive and kills the rooster.

**Your Flag and My Flag**—ON THE SAME REEL WITH FARMER ALFALFA AND HIS WAYWARD PUP—JULY 21.—A patriotic poem embellished with animated illustrations. As the stirring verses of this poem are shown on the screen they are followed by the pictures of the waving flag—now the stars, now the stripes, each illustrating the intent of the text; the ending verses heading views of marching troops with the flag in the foreground. In closing, the scene depicts the soldiers raising the flag to the top of its staff, where it is shown unfurling its folds to the breeze in the final close-up.

**The Making of Hundred-Ton Guns**—ON THE SAME REEL WITH ABOVE—JULY 21.—This educational and patriotic 513-foot picture was token by special permission at the United States Arsenal, Watervliet, New York. It pictures the work of the men in overalls—the men who forge the guns that can smash an enemy's fleet at 20 miles—the grimy, unknown men, who work with gigantic hammers that can knead steel like dough, and with delicate calipers that can measure fractions of a hair's breadth, hold in their hands the defense of the nation and the lives of its defenders. From the first rough-turning of the plain tube of steel to the final completion of the finished 14-inch gun, the various processes which are included in its manufacture are shown step by step in an interesting and comprehensive manner. As a finale this modern 130-ton Hammer of Thor is shown in action.

## Art Dramas

**The Road Between**—(FIVE REELS)—ART DRAMAS.—Featuring Marian Swayne. Polly is the daughter of a scientist who becomes rich through an important discovery. Abbott and his daughter are perfectly happy and contented on the farm, but the wife is anxious to go to the city and enter society. Once in the city they are beset by a party of social gangsters, who pass as members of nobility. They almost succeed in ruining the father, but through the cleverness of Davey, who loves Polly, and incidentally by the wit of the girl, their plans are defeated. Polly and her parents then return to the farm. The girl is again happy in the company of her lover, Davey. Reviewed in this issue.

## State Rights Features

**The Public Be Damned**—(FIVE PARTS)—PUBLIC RIGHTS FILM CORPORATION—RELEASED STATE RIGHTS.—Marion Fernley's young farmer husband, unable to get a reasonable price for his produce from the big organization that controls farm products, makes an attempt to organize the farmers and ship foodstuffs direct to the consumer in the city. However, for the consideration of money the youth plays traitor to his cause and his wife demands an instant separation. Later on Marion comes to the city, works her way up to an influential position and finally convinces one of the chief food price manipulators of his low-down, criminal tactics. This individual, an old lover of the girl, steps aside and allows her reformatory bill to pass in the state legislature without interference, although it means ruin to him. The girl's husband redeems himself by preventing a corrupt political manipulator from putting a crimp in things at the last moment. Reviewed in this issue.

## Butterfly

**High Speed**—(FIVE REELS)—BUTTERFLY—JULY 16.—With Fritzi Ridgeway. Father had about abandoned Susan to her slow-moving fate, when he came into contact with "Speed" Cannon. He tries an experiment in the hope that Susan might be speeded up by it. At first it is a great failure, but Speed will not give in. Susan finally wakes up, saves Speed from killing himself and agrees to marry him right away.

## Fox

**Honor and Obey**—FOX—(FIVE REELS)—JULY 14.—Starring Gladys Brockwell. Richard Hallam and Marc Patton both love Lorrie Hollis, a little cabaret girl. Richard wins her and for a time they are happy, but when Hallam loses his money in the stock market the home also goes to smash. Part of the money lost Hallam has embezzled, and he sends his wife to induce Patton to manipulate the market so that he will be reimbursed. Patton does this, but the hate of Hallam grows, believing that Lorrie paid a price for Patton's kindness. With riches Hallam loses his love for his bride and falls in love with Rose Delvane. Hallam becomes so calloused that he drives Lorrie from the house. At last, affairs in Great Western, the chief stock in which both men are interested, narrow down to a man-to-man fight between Hallam and Patton, and Patton wins. Rose says good-night to Hallam when his money is gone, and the miserable wretch commits suicide. Patton now finds Lorrie and their happiness is assured.

## Christie Comedies

**Down by the Sea**—(ONE REEL)—CHRISTIE—JULY 16.—Flirtatious Harry and his sweetheart Betty are in a soda parlor when he sees Ethel's sparkling eyes at an adjoining table and returns her smiles. Betty leads him from the place, but her temper is soothed and they become engaged. Next day they take a trip to the beach, and from the window of the bath house Betty spies Harry arm in arm with a bevy of mermaids. Harry explains that the girls forcibly took possession of him and Betty agrees that he could not beat them off. She leaves him with the information that she has an engagement. When she returns she soon is joined by three lovers she has hired at an employment agency. While she thrums the ukelele the lovers sit entranced. Harry can stand it no longer and soon tackles all three of them. He is getting the worst of it when Betty sends a blow from her ukelele to the head of the strongest of his antagonists and Harry resolves never to skid again.

## Paramount

**The Little Boy Scout**—(FIVE REELS)—FAMOUS PLAYERS-PARAMOUNT—JUNE 28.—With Ann Pennington and Tom Moore. The heroine of this play, an unsophisticated little girl with a slender knowledge of the world, is relentlessly pursued by an uncle who wishes to force her into a repulsive marriage that he may profit thereby. When the uncle is about to play, in triumphant exultation, his last card, his plans fall utterly to the ground, for in the short interim of his absence the girl has married and the ordering of her life is quite in another's hands. Reviewed in this issue.

## Pathe

**The Last of the Carnabys** — ASTRA — (FIVE REELS)—JULY 23.—Starring Gladys Hulette. At the death of her mother, Lucy Carnaby becomes the guardian of her spendthrift brother and the entire household. Financial difficulties force her to sell some of the antique furniture, but unknown to her it is purchased by Rand, a millionaire who secretly loves her. Her brother becomes entangled with a woman of questionable character and in order to free him Gladys borrows money from Etheridge. He forces his attentions upon Gladys but is discovered by the brother and shot. Lucy takes the blame and is tried. While she is in court the brother is conscience-stricken and hurries to confess, but the machine is wrecked and he dies. Lucy is freed. She intends to commit suicide, but is prevented by Rand.

## Vitagraph-V. L. S. E.

**The Message of the Mouse**—(FIVE REELS)—VITAGRAPH—JULY 9.—Featuring Anita Stewart. The story tells of foreign conspirators in their endeavor to divert billions of capital from America for use in the rebuilding of their own bankrupt countries. It shows the working of a wonderful spy system and how it is fathomed out by a clever American girl. The plot is discovered in time to prevent the signing over of the money to the agent of the foreign syndicate. Then Winthrop and his associates learn of the great service the patriotic girl has rendered to her country. Reviewed in this issue.

## World

**The Beloved Adventuress** — (FIVE REELS) — WORLD.—Featuring Kitty Gordon. Juliette La Monde, a musical comedy star, is admired by all men. Her step-father, Robert Nicholson, considers her a disgrace to the family and refuses her the privilege of seeing her dying mother. Morgan Grant, because of his love for Juliette, desires a divorce, but his wife refuses to give him his freedom. She promises to go away and never see him again. Years later, her father having died, Francine returns to her sister, Juliette. Then Juliette makes some radical changes in her mode of living. She sends Morgan away from her home. Francine is introduced to "real life" by Amy Barker, who also tells her of Juliette's past. Morgan becomes infatuated with Francine and tries to induce her to come to his apartment. Juliette, however, learns the truth and locks Francine in her room, while she goes to Morgan. When he refuses to do as she asks, she shoots him. He then realizes the strength of her love, and not wanting her to suffer for his death, he writes a confession that he is ending his life. Francine accepts Philip's renewed proposal and they are married. Juliette goes to France

**When True Love Dawns** — (FIVE REELS) — BRADY-INTERNATIONAL SERVICE-WORLD—JULY 16.—Featuring Susan Grandaise. A delightfully interpreted story of a girl who sacrifices her youthful lover to marry a wealthy man many years her senior for the purpose of keeping her grandmother's estates from dissolution. The girl is finally convinced of her husband's love, and through a sacrifice of his there is a dawn of true love within her own consciousness and the marriage turns out to be a most happy one. Reviewed in this issue.

FOR SALE

Mailing Lists

MOVING PICTURE THEATRES

Every State—Total 25,000
Price, $3.50 per M.

1400 Film Exchanges .....$4.00
206 Manufacturers and Studios ... 1.50
235 Picture Machine and Supply Dealers..... 1.50

Particulars.

A. F. WILLIAMS, 168 W. Adams St., Chicago

SHOULD SHE OBEY

Produced by Arizona Film Co.

A gripping drama of love that points out the perils of Easy Divorces and Poisoned Marriages.

For State Rights Address

RENOWNED PICTURES CORP.
AKIBA WEINBERG, President
1600 Broadway, New York City

## Chicago Notes

J. A. BERST, general manager and vice-president of Pathe, came on from New York for a few days following the fire to personally look things over.

Joe Brandt, of Universal, was in the city on business last week.

Jack O'Toole, the genial manager of Fox Film in Chicago, came back to work last Monday. He has been attending the convention of Fox managers who have been holding forth at that cheap place, the Biltmore, New York, during the last week.

The exposition will be the place for exhibitors sponsoring pretty motion picture aspirants to place them in pictures. Bryant Washburn will choose at the exposition at least three young ladies to work with him in a forthcoming feature.

Carl Laemmle, gubernator of the good ship Universal, spent Monday in Chicago. Mr. Laemmle and I. von Ronkel consumed the greater part of the day taking the snarls out of some fishing tackle. Aaron Jones and Nathan Ascher went with them on a Wisconsin angling trip.

The Universal booth may be very popular with the male attendance at the Coliseum. It is understood that a studio scene will be the attraction. Of course that's just the setting. The real cynosure of masculine optics will be ten pretty girls in lingerie who are going to pretend to be "making up."

Colburn Huey, booker for Pathe, worked forty-eight hours without a wink of sleep after the conflagration which recently sent the Pathe offices up in smoke. Even at that he outdistanced the other employes of the exchange only a little. They all tumbled out of bed before six o'clock, piled into taxis, and most of them spent all day and night working in the wreckage in an effort to get things back in shape.

Major Bunkhouser, who has condemned Mary Pickford's latest triumph because it takes a slap at the Germans, is beginning to wonder if folks were right when they said Chicago was the sixth largest German city in the world. He knows he is getting an awful panning, anyhow. For a German city, he begins to feel that Chicago is deucedly pro-American.

As a result of the fire on the Pathe exchange in the Consumers' Building last week, an ordinance has been proposed by John C. McDonnell, chief of the Chicago bureau of fire prevention, providing for the exclusion of film exchanges and firms handling motion picture films from the downtown district. This proposed ordinance has been referred to the committee on buildings.

Lillian Walker, the dimpled star of the Ogden Pictures Corporation, stopped off at Chicago, July 6, on her way through to New York. She made a flying trip up to the fourteenth floor of the Masonic Temple, where she held a brief toote-a-toote with Ludwig Schindler and the forces that are piloting the National Convention into harbor. July 16 is to be her day at the convention, and there were a few matters to be arranged. Lillian, however, was in such a hurry that if she had had a whole week at the convention she couldn't have stayed more than an hour.

The Chicago Pathe Exchange, which suffered so seriously in the fire of last week, is supplying exhibitors with films almost as effectively as if no blaze had occurred. Very few "stick-ups" are reported, and those that occur are due to calls for single reelers and old serial stories.

As soon as the seriousness of the damage was known, Manager C. W. Bunn sent out an S. O. S. to all the nearby branch exchanges which netted him a veritable avalanche of the celluloid streamers. Manager Schrader of the Indianapolis branch got two truckloads of films to the Chicago exchange the same day that the distress call was sent out. Cleveland, Milwaukee and Minneapolis all responded promptly.

Greiver & Herz are allowing Pathe to use their shipping roms, and the Anti-Trust Company has turned over its inspection department. All the exchanges in the building are co-operating with their unfortunate competitor in every possible way. Each one feels that it was just luck that caused the bomb to be placed on the fourth floor instead of the fifth, the sixth, or the n'th. The mystery concerning the identity of the person who started the fire remains as impenetrable as ever.

Edward Trinz, of Lubliner & Trinz, states that Oak Park will now be "on the map," since this company have taken over the management of the Oak Park Theater. "The Little American" was the first picture shown under the new management and drew a record business


# The Great White Trail

U.S.A. WHARTON T.W. L.D.

AN EPIC OF THE ARCTIC

*BY*

LEOPOLD D. WHARTON

MADE BY THE MAKERS OF "PATRIA"

RELEASED FOR STATE RIGHTS THROUGH THE

MEMBER OF THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY

UNITY of ACTION SPELLS SUCCESS

# WHARTON RELEASING CORPORATION

(Edward Small and Charles S. Goetz)

130 W. 46th ST. Suite 901 NEW YORK CITY

*Sole Representatives for Wharton, Inc., Ithaca, N. Y.*

# MOTOGRAPHY

## The MOTION PICTURE TRADE JOURNAL



MADGE KENNEDY
*Goldwyn Star*

VOL. XVIII CHICAGO, JULY 28, 1917 No. 4

# THIS ANNOUNCEMENT WILL INTEREST YOU

AFTER years of exhaustive research and experimental work by some of the biggest men in the industry, we announce the perfection of some inventions that will revolutionize the method of projecting motion pictures.

¶ Mr. Oscar Sheck, one of the General Organizers in the United States for the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators, and one of the most practical men on motion picture projection, is the inventor.

¶ With his many years in the industry, and closely co-operating with the engineers in the MAZDA Lamp research and development laboratories, he has perfected the Oscar Sheck Universal Projector Lamp Appliances, with which MAZDA Lamps are used to project motion pictures on the screen in place of the carbon arc-lamps now used. Present arc-lamp equipment may be changed quickly and economically to use the MAZDA lamp. We are the manufacturers and general distributers.

¶ These inventions have many advantages—the elimination of "flicker" on the screen, better illumination, the elimination of eye strain, make the operator's work easier, and the cost to operate with MAZDA Lamps is very much less than with arc-lamps.

¶ These inventions will revolutionize the method of motion picture projection, and save exhibitors many thousands of dollars annually in operating cost.

¶ Mr. H. H. Cudmore, for many years identified with the MAZDA Lamp Industries, is General Manager of the company. We are well organized, with thoroughly experienced and capable men, and we will soon be ready to make deliveries of the new equipment.

¶ We suggest that you write now for descriptive literature, prices, etc., so you may be one of the first exhibitors to install this modern improvement.

## THE ARGUS LAMP AND APPLIANCE CO.

322 EUCLID AVENUE, CLEVELAND, O.



MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVIII CHICAGO, JULY 28, 1917 No. 4

# National Show in Full Swing

## CHICAGO IS INDUSTRY'S FOCUS WITH EXPOSITION AND CONVENTION

THIRTEEN thousand people attended the opening day and evening of the Chicago exposition, according to early estimates. That means that the seventh National Show of the Motion Picture Exhibitors' League of America is bound to be bigger than any other the industry has seen.

The rapid and constant growth and development of the picture industry is naturally reflected in the 1917 convention and exposition. Under Director Ludwig Schindler the vast show is better arranged than ever before. The capacious Coliseum of Chicago is one big field of attractive exhibits and daily in the afternoon and evening stars of country-wide note are appearing in the flesh before the exhibitors who advertise them and before the public who idolizes them.

### *Thirty-five States at Convention*

The convention has drawn together more exhibitors than have ever met before. The standards of thirty-five states were raised on the convention floor, each represented by its official delegation of bona fide theater men. There are probably more candidates for the office of president of the Motion Picture Exhibitors' League than ever before. If that is any criterion of the success of a convention, this one is a winner, even if it is an open secret that one or more of the candidates are decoys for the purpose of corralling votes to be turned over to other politicians.

It cannot be said that the convention was better ordered than ever before, for the opening sessions were extremely stormy. Within five minutes after President Lee A. Ochs of New York had completed his opening remarks the convention voted him out of the chair in an appeal from his ruling that no state delegation should be recognized which had not paid its dues on or before thirty days before the opening of the convention. A recess was called to allow time to settle the matter of credentials, and to put the lid on the boisterous delegates who fought for the floor and a chance to speak.

There are many extremely vital questions to come up at the convention — questions which really and directly affect the business of every theater man in the country. Among these topics are the deposit system, which will probably be given its final anesthetic, the eternal question of censorship, the various booking problems, and many others, to say nothing of the official problems of running the national exhibitors' organization, the M. P. E. L. of America.

The exhibitors' convention is held at the Coliseum Annex, which adjoins the Coliseum, where the exposition is held. The various legislative sessions are taken up below as they took place day by day. The happenings of the exposition are treated in the same manner.



*Ludwig Schindler, director of the big national exposition in Chicago, and Mae Marsh, the star given the honor of the opening day.*



### *Program for Remaining Days*

**WEDNESDAY, JULY 18**

**Convention Convenes at 10:00 a. m. Convention Hall, Coliseum.**

**Exposition at Coliseum. Doors open 11:00 a. m. Close 11:00 p. m.**

**World Pictures, Brady-Made Day**

**Alice Brady,**
**Ethel Clayton,**
**June Elvidge,**
**Evelyn Greeley,**
**Madge Evans,**
**Carlyle Blackwell,**

**Montague Love, will be the featured stars.**

**Visit the Red Cross Booth. See how pictures are made. Studio in Annex.**

**Dancing — Cabaret — Special Entertainment, north end of building.**

**Rose Tapley, Official Hostess**

**THURSDAY, JULY 19**

**BANQUET AT HOTEL MORRISON. Promptly 11:00 p. m.**

**K-E-S-E Day at Exposition**

**Bryant Washburn,**
**Mary McAlister** **Marguerite Clayton,**
**Lew Fields,** **Shirley Mason,**
**Hazel Daly,** **Earnest Maupin,**
**Taylor Holmes,** **Bob McKee,**
**Ellen Paule, are the stars that will be featured.**

**Pictures being made in Annex.**

**Dancing—Cabaret—Special entertainment, north end of studio in Annex.**

**Rose Tapley, Official Hostess**

Address in evening by State's Attorney Maclay Hoyne of Chicago.

FRIDAY, JULY 20

Special Exhibitors' Night at Terrace Gardens from 9 to 12.

Art Dramas Day

Alma Hanlon,
Jean Sothern, and other stars will be present.
Visit the Red Cross booth. See motion pictures being made in the Annex, south end of building.
Dancing—Cabaret—north end of building.
Rose Tapley, Official Hostess

SATURDAY, JULY 21

GRAND BALL, HOTEL MORRISON, GIVEN BY THE REEL FELLOWS CLUB OF CHICAGO, SATURDAY EVENING.

Exposition at Coliseum. Doors open 11.00 a. m. Close 11:00 p. m.

Mutual Day

Charlie Chaplin,
Mary Miles Minter,
Helen Holmes,
James P. McGowan, and other Mutual stars will be present.
Pictures being made in Annex.
Dancing—Cabaret—Special entertainment, north end of building.

SUNDAY, JULY 22

Exposition at Coliseum. Doors open 11:00 a. m. Close 11:00 p. m.
Entire company of "Show of Wonders" from Palace Theater, 3 p. m.

Metro Day

Francis X. Bushman,
Beverly Bayne,
Edith Storey,
Viola Dana,
Sidney Drew,
Mrs. Sidney Drew,
Emily Stevens, will be the featured stars.
Visit the Red Cross booth. See how pictures are made. Studio in the Annex.
Dancing—Cabaret—Special entertainment, north end of building.
Rose Tapley, Official Hostess

## *Exposition Committees*

Exposition Director: Ludwig Schindler, Chicago.

Exposition Headquarters: 1416 Masonic Temple, Telephone Central 2304.

Finance Committee: Peter J. Schaefer, chairman, Jones, Linick & Schaefer Co.; Nathan Ascher, Ascher Bros. Theatrical Enterprises; Joseph Trinz, Lubliner & Trinz Enterprises.

Exposition Committee: Joseph Hopp, Wm. E. Heaney, Alfred Hamburger, Robt. R. Levy, Geo. D. Hopkinson, John H. Frundt, Max Schwartz, M. S. Johnson, M. S. Ludick, Schaefer Bros., Chas. Schaefer, Chicago Cinematograph Co., Kedzie Amusement Co., Boston Theater Co., Madison St. Theater Corp., John J. Hodgson, Automatic Amusement Co., I. E. Berkson, M. and S. Katz, H. C. Miller, John Haag, Balaban Bros., Paul Sittner, H. Schoenstadt, Verne R. Langdon, Andrew Karzas, John Bobeng, W. D. Burford, S. H. Selig, Samuel Levin, Louis Zahler, H. E. Newell, Thurn & Booth, F. H. Franke, Mrs. M. McFadden, Miss Anna Kesner, Chas. Stuart, Fred Hartmann, H. A. Hill, Theo. C. Eichenbaum, Jacob Cooper, Samuel Gold, Chas. Abrams.

Chicago Honorary Committee: George K. Spoor, president Essanay Film Mfg. Co.; William N. Selig, president Selig Polyscope Co.; John R. Freuler, president Mutual Film Corporation; George Kleine, president Kleine Optical Co.; Watterson Rothacker, president Rothacker Film Mfg. Co.

## *The Exposition by Days*

Again the Motion Picture Exposition has pushed into the background all rival entertainments so far as Chicago's populace is concerned. Again the Coliseum, this year gaily patriotic in its flag bedecked splendor, welcomes eager crowds who come to do homage to their screen idols, to hear them speak and to carry away armsful of souvenirs and the proud privilege of remarking casually, "I've met her and she's much prettier off the screen than on," or "My dear, personally he's the nicest sort of a chap, not a villain at all."

SATURDAY, JULY 14

Some 13,000 people attended the exposition the first day. This, as announced, was Goldwyn Day, and Mae Marsh was there, true to promise. Accompanied by her mother and a delegate of Goldwyn officials, she arrived at the Coliseum during the afternoon and was introduced to her many friends. In the evening, she appeared again, and gave out photographs from the Goldwyn booth.

The opening night saw many players present to help entertain. Essanay studios were represented by that "big" little star, Mary McAlister, by Bryant Washburn, Hazel "Honey" Daly, and a host of other players. Taylor Holmes, Essanay's newest acquisition, appeared with the other film players, and directors and officials were among the throng. "The little Irish girl,—her name is Dennis," as Manager Schindler announces Amy Dennis of the Selig Hoyt comedies, greeted her friends.

Violet Mersereau, Bluebird star, was enthusiastically greeted at the Bluebird *Chicago Herald* booths.

SUNDAY, JULY 15

This was Pathe Day, with Pearl White, Doris Kenyon and Sheldon Lewis there to prove it. Graciously they held court in afternoon and evening. All the stars of the preceding day, except Mae Marsh, who had gone back to New York, were present at the Sunday session. Also Nell Craig, always a favorite with Chicagoans, appeared to wave greetings to her admirers. Lillian "Dimples" Walker, of the Ogden Film Corporation, was another welcome surprise. Eddie Lyons and Lee Moran added merriment to the sessions and interest to the Universal booth, and the Chicago Sunshine comedians were among those present.

MONDAY

The brightest gleamer on the first day of the week was "Dimples" Lillian Walker, former Vitagraph star who is now the leading light with the Ogden Pictures Corporation. She was led down the balcony runway in the afternoon by Committeeman George Laing, who also introduced to the crowd Anita King, the Paramount girl who motored alone across the continent a year ago, Nell Craig, the buxom Essanay beauty, and Rose Tapley, of Vitagraph, who acts as official hostess for the whole show. The same stars appeared to the throngs on Monday evening, and the movies in the making and the cabaret and dancing continued popular.

MONDAY EVENING

Mae Murray and Rosemary Theby made their first appearance at the Exposition on Monday evening. Robert Leonard, Miss Murray's director, was also present. The other visiting players all held receptions from various booths during the evening, and no star won more enthusiastic applause than Carl Laemmle, who bowed his thanks from the platform. Violet Mersereau is still looking for the best "screen" type among the men and promises to pick a new picture hero from the crowds who greet her in Chicago. Lillian Walker stopped in MOTOGRAPHY's booth a few minutes and greeted her friends from there. Her worshippers broke down the fence in their effort to shake hands with her.

## *Opening of the Convention*

The convention of the Motion Picture Exhibitors' League of America was officially opened at the Coliseum

(Continued on page 192)

ONE OF THESE WILL BE THE NEXT PRESIDENT OF THE M. P. E. L. OF AMERICA



*Frank J. Rembusch, president Indiana State League.*



*Lee A. Ochs, of New York.*



*David G. Rodgers, Minneapolis.*



*Fred J. Herrington, an ex-president, from Pittsburgh.*

# Many M. P. E. L. Candidates

## PRESIDENTIAL ASPIRANTS ALL SET FOR STORMY BALLOT FEST

WITH all factions going into and coming out of secret sessions, with henchmen buttonholing delegates and drawing them aside for a few hasty moments, with a flutter of ribbons, badges and emblems and a general air of bee-hive activity, the different political groups at the official exposition headquarters, the Hotel Morrison, are entering the last phase of the struggle preceding the annual election of president for the Motion Picture Exhibitors' League of America.

The stage is all set, the connections all made, the guns all cocked, and still the element of doubt persists. Each man claims that he not only is the only logical candidate for the office, but that he is sure of a majority of the votes of the delegates attending the convention.

At the time of going to press there is not a candidate who does not think his chances of being the next league president are excellent, and yet there seems to be a general doubt among candidates as to just where their support lies.

Fred J. Herrington, an ex-president and now candidate for the presidency from Pennsylvania, declared that the delegates from his state were uninstructed. He made the following statement to a representative of MOTOGRAPHY:

I am running on my past record. I feel that actions are louder than words. I have served in the capacity of president once, and my record speaks for itself.

The exhibitors know what I will do if elected and how actively I will work in their interests. My prospects, I think, are particularly rosy right at this minute.

### *Varner Out for Best Interests of League*

H. B. Varner, the "fighting tar heel" from North Carolina, could not suppress his optimism when speaking on the subject of the next league president. He said:

I am positive I shall win. The delegates are bound to recognize the services I have rendered during the past year when I effectively combated the proposed ten per cent theater tax in Washington. I had to step in and save the League from itself. When I got to Washington I found officials of the organization on the opposite side advocating that the theater men be subjected to a ten per cent tax. Can anything be more ridiculous?

I set to work and pounded away with hammer and tongs and was instrumental in finally sending the bill to the discard. I feel, however, that on that one piece of work alone I earned the good will and support of every thinking exhibitor in the country. The only platform on which I am running is one that has nailed down to every plank the best interests of the exhibitors. I think there is little doubt but that I shall be elected.

### *Rembusch on Last Ballot*

At the Hoosier camp the cry was, "Rembusch on the last ballot." There, too, optimism was rampant and any suggestion that some one else might "cop the bacon" was hooted.

Charles Pettijohn, attorney for the Indiana League, said:

While we are for Frank J. Rembusch first, last and all the time, still let me say that Indiana is too big and broad a state not to have the interests of the entire league closer to heart than her local interests. We want to see Rembusch win and we are sure that he will. No man has done more for the exhibitor. And yet if the nineteen delegates from Indiana find that it is the will of the convention to choose somebody else to lead the League through the coming year there will be no sour grape action on our part. We will get behind and boost to the limit of our ability. Local ambitions will be downed in the interests of the entire organization.

Indiana feels that the biggest thing before the exhibitor at the present time is active co-operation with the government to help win the war. I have just recently returned from Washington and I know the government feels that it needs the assistance of every theater owner in the country. Never before was the screen such a recognized power.

### *Volunteer or Be Conscripted*

We think that any platform the League may select for the coming year should take this matter up for serious consideration. The government is going to do one or two things. It will either conscript theater owners and make them run propaganda slides and films, or theater owners will have to volunteer. We think they ought to volunteer.

And let me say right here, just to show how closely the government is watching this convention, that I personally know of men being present representing cabinet officials who may say something during the convention if any lack of co-operation with the government becomes apparent. The United States needs us

and we've got to volunteer or be conscripted. Indiana wants to volunteer.

Claims of unexpected strength kept emanating from the camp of Lee A. Ochs of New York, despite the active opposition of Samuel H. Trigger, president of the Manhattan local, who is out strongly against him. Rumors were persistent among certain circles that there was a sub-rosa combination between Ochs and David Rogers of Minneapolis, whereby the latter would switch the Northwest vote after the first ballot or two.

### *Rumors of Other Combinations*

In the same breeze other rumors were blown about that after there had been a testing of strength in the initial ballot, there might be a Varner-Rembusch-Herrington armistice and an agreement reached to support one man.

However, the chances for combinations are multiple and more or less speculative. The Rogers-Ochs union was given color when the former was asked what he thought his chances of election were. He shrugged his shoulders and laughed and immediately launched into a eulogy of the record of the present incumbent of the presidential chair.

"As a matter of fact," he said, "if we desired to rely on technicalities, we could rule three of the presidential candidates out because their states failed to pay the per capita tax required by the league thirty days prior to the convention. But we are not going to do that. We want to win so fairly that there can be no cry of legerdemain. We want the exhibitors to feel that the man who is elected is the choice of the assembly and not the political puppet of clever wire pulling."

The states of Minnesota, Wisconsin, Michigan, North and South Dakota, Illinois, Oklahoma, Washington, Mississippi, Vermont, Maine and Ohio were the ones cited by Mr. Rogers, which, by virtue of having met the requirements in regard to the per capita tax, were entitled to vote. North and South Carolina, Indiana and Pennsylvania, he said, were among those that had not lived up to the rules and regulations of the thirty-day law.

The political activity at the Hotel Morrison will culminate on the floor of the convention when it is announced that "the election of new officers is next in order." Who will land on top still remains to be seen. There is little doubt, however, that the favorite son who finally does win out will realize that even some of the skin came off his teeth.

## Standard Film Opens Omaha Office

C. W. Taylor, who has been the manager of the General Film Company's office at Omaha, resigned that position about ten days ago to take the managership of the branch office which is being opened at Omaha by the Standard Film Corporation. The Standard announces that the Des Moines office is being closed as it was found by experience that its location prevented efficient service. Mr. Taylor, of the newly opened Omaha office, expects to do a great business with the Art Dramas Program. In announcing his change, Mr. Taylor said in part: "The addition of the David Horsley-Crane Wilbur productions to the Art Dramas Program makes me all the more confident of the success Art Dramas are going to have in distributing through the Omaha office. Wilbur is very popular in this part of the country and his productions to be released on the Art Dramas Program are well calculated to increase that popularity."

Mary Miles Minter, the American star, is at work with her new director, Lloyd Ingraham, on "Charity Castle."

# Screenshine

By Mel

PICTURE theaters are doing great things for patriotism. Witness the following news story from Oklahoma where a doughty sheriff made another enthusiastic convert to the colors. We'd like to see this incident illustrated, as it would be very touching:

"Last week Sheriff John Woofter heard that George Kanuwitz, manager of the theater at Sapulpa, Oklahoma, would not allow American flags in his theater, nor would he allow members of visiting companies to sing patriotic songs. On a recent Saturday night, while a picture was being shown, the stage was suddenly lighted by a spotlight which revealed Sheriff Woofter, an American flag in his hand. A crowd of one thousand persons saw the sheriff beckon Kanuwitz to the stage, where he compelled the theater owner to kiss the flag, amidst great applause from the audience."

PRESENTING STATES TO UNCLE SAM

The national convention started out in a blaze of oratory from President Lee A. Ochs of New York, the climax of which were these immortal phrases:

"I will support the next president of the Motion Picture Exhibitors' League of America as I wouldn't support myself!"

"And next year may there be *fifty-two* states enrolled in the National League of America!"

Guess he'd just got up from a poker hand.

Complications developed during the opening session of the convention which resulted in the declaration that the New York league was not in good standing, not having paid its dues before the specified time.

National President Ochs is from New York.

Therefore the convention found its president disqualified from attending the convention.

Do you realize the joys of artistic creation? Do you know the ecstasies of photoplay directing? Let us give you a sample.

A Vitagraph director had everything worked up to the vital serious scene, and it was almost finished, when the studio cat walked into the set, sat down in the center, and began to chew its hind leg. The whole nervous scene was done over. The next time, when the dad stamped his foot in rage, the grandfather's clock which was nicely propped up in the corner slipped its moorings and fell over on its face and hands.

Then one of the children around the studio stuck a hair pin into something in the engine room and short-circuited the whole plant. The trouble was repaired by the next morning and the director started the scene again. Everything went in great shape and the director began to get deliriously happy. But he was saved.

After the serious scene had at last been finished, the cameraman came up in fear and trembling and confessed that the shutter on the camera had been closed during the entire take.

Moral: Don't run away from home, Mr. Exhibitor, to become a motion picture director. There are bugs that gnaw at everybody's bean.

NEED A CHANGE? SEE CHICAGO

When you think of the changes that were made in the exposition program and the changes that were made in the changes, it makes you think of the old classic phrase, "Off again, on again, gone again, Finnegan."

Some of the exhibitors who came to Chicago to the convention took rooms at the official hotel, the Morrison, and expected to sleep there. That was found to be an error on their part as rooms are so much more valuable for crap games than for sleeping.



*Samuel Goldfish, president Goldwyn.* *John R. Freuler, president Mutual Film Corp.* *Walter W. Irwin, general manager, Vitagraph.* *William A. Brady, president World Film Corp.* *Adolph Zukor, president Famous Players-Lasky.* *Carl Laemmle, president Universal.* *George Kleine, president K. E. S. E.* *Richard A. Rowland, president Metro.*

**SOME OF THE BIG EXECUTIVES AT THE NATIONAL CONVENTION AND EXPOSITION AT CHICAGO**

# Feeling the Convention's Pulse

## RED BLOODED NEWSICLES FROM THE HEART OF THE NATIONAL SHOW

THE only exhibitor to have a display at the exposition is the Alfred Hamburger Theaters of Chicago. And it's a blaze of glory, too—right opposite the main entrance in a classy stage setting. And Mr. Hamburger booked a snappy sepia-colored band from an "Uncle Tom" show to dispense music.

They are introducing Bryant Washburn to Chicago fans as "the man who doesn't need an introduction."

Thirty rooms at the Hotel Morrison was the amount of hostelry space taken by the Metro party during its stay in the Windy City.

Butterfly beauty-patches are right in style at the exposition. Irving Mack presents a bevy of them to the ladies, both for adornment and to remind them to see "Butterfly" plays.

Little Mary McAlister had the time of her very young life in the K. E. S. E. booth. Staying up until ten o'clock at night is as much a novelty for "Billie" as bowing to crowds is.

Among the important publicity purveyors present at the big show were Nat Stronge of Vitagraph, F. B. Warren of Goldwyn, and Arthur James of Metro. They secluded themselves at the Hotel La Salle.

The earliest bird at the convention this year was Anita King, the Paramount bird of Paradise. She arrived by motor from California five days before the exposition opened.

Missouri was represented at the exposition by Henry Sanders, of Cape Girardeau, a town of 10,000, where he is building his new Orpheum Theater. This house will cost about $18,000, and while in Chicago Mr. Sanders is looking up the best kind of equipment for it. This possibility of combining business with pleasure is another reason for attending the convention.

Not only do the stars announced for this exposition materialize, but they come a day ahead of time. And there are new announcements every day as a continual surprise. Fanny Ward and her husband, Jack Dean, were Tuesday night surprises.

Among the film men from Cleveland at the convention were the following: Max Schachtel, manager of the Universal office; Mr. Diener, manager of Bluebird pictures for Ohio; David Adler, of the Strand Theater, and Emery Downs, manager of the Knickerbocker Theater and president of the screen club.

"The cinema industry is a polished cog in the wheel of modern civilization. Its convolutions afford thousands of people an elegant method of earning money for clothes and calories, and furnish a million others with amusement and ambition," says Magda West in the *Chicago Journal*, commenting on the exposition.

W. S. McClaren, vice-president of the Michigan National State League, and manager of the Majestic and Colonial Theaters of Jackson, and his competitor, Steven Springett, of the Family Theater of Jackson, locked arms and came to the convention together, as two of the delegates from the Wolverine state.

Pearl White demonstrated a bit of honest-to-goodness heroine-ism right in the Pathe booth Sunday, when she accomplished the difficult "stunt" of greeting her admirers and being sweet and smiling while suffering from a stiff neck due to an injury she received on her trip to Chicago.

Detroit sent a special car of thirty-five exhibitors to Chicago, arriving on Monday, the opening day of the convention, and this select crowd included S. A. Moran, of Ann Arbor, president of the state league; Claude Cady, secretary, from Lansing; Paul Slossman, of Muskegon, state treasurer; Peter Jeup, treasurer of the National M. P. E. L. of America; and Louis Schneider, president of the Detroit Local League.

Did you ever see a star descend from the heavens and then ascend again? Well, that's what they are doing at the exposition. The management has constructed a classy exhibition platform in the center of the big building and connected it with the balcony by

means of a run-way, down which the stars move on their path to glory and to the stand, where they blush and greet the more or less admiring multitude. For this convenient and efficient arrangement the management deserves a vote of thanks from both the public and from the stars, who last year were all but squeezed to death in the mobs. And some of the stars object to being squeezed.

Among the early arrivals at the exposition was the Pathe party, consisting of Pearl White, Doris Kenyon, Sheldon Lewis, and officials J. A. Berst and C. R. Seelye. They arrived in Chicago at 9:40 Sunday morning, the second day of the big show.

The University of Chicago has on exhibition its ambulance, which will soon be shipped to France. It has a full medical equipment and will be manned by some of the young men who are ready to show it to anyone interested. It looks very comfortable, but no one has expressed a wish to ride in it except up in front with the driver.

Motography's booth at the exposition proved to have been landed right in the center of things, and many times was swarmed full of people who took that vantage point to get a peep at some of the notables roaming at large around the Coliseum or greeting the gaping multitudes from some nearby booth. Many exhibitors made the booth their headquarters and a large number secured their weekly copy of the real motion picture trade journal there.

Dora Roderiguez, who is traveling from New York to San Francisco in an attempt to get 7,000 men for the army and navy, was in Chicago in time for the opening of the exposition. "Universal Dora," as she is known, has succeeded in getting 1,150 men to list in the army and navy, and expects to get no less than 500 men from Chicago during the Exposition week.

Eddie Lyons and Lee Moran, the two well known Universal comedians, brought to the convention a director, a photographer, and a bunch of assistants. They came on with the intention of proceeding right along with the comedy game, expecting to pull one stunt at the exposition itself. They are said also to have taken time off for a swim with some of the bathing beauties of Chicago's north shore beaches.

The evening before the opening day of the exposition, which was Mae Marsh day, there was distributed at the leading Chicago picture houses pink cards stating to the patrons that Miss Marsh was to be present at the Coliseum the next day and explaining how to secure a little framed portrait of the star from her own hand. It was effective advertising in the right field.

Souvenirs which attracted as much attention from the public as any given out at the exposition were those passed out by Little Mary McAlister, Essanay's winsome child star. An attractive folder has been issued by this company on the "Do Children Count?" series, which shows views of this tiny star in several poses, including one in which she wears her uniform of sergeant of the United States recruiting army. Additional pages were added to this folder and the names of all the theaters where this series can be seen in Chicago were listed.

One of the real features of the exposition was the work of the Sunshine Film Corporation of Chicago in making pictures before the eyes of the public. Lloyd Williams, the 300-pound comedian, Virginia Lee and Otto Davidson were among the Sunshine players who appeared, directed by William N. Buckley. Needless to say, the Sunshine exhibitions were the most popular single feature of the big show.

According to the newspapers, the German reichstag has been indulging in some stormy sessions, but it is safe to say that it has nothing on the national league for excitement and glorious confusion. Fifteen men had the floor, more or less officially, at the opening session, which lasted but a short time, and few of them could edge in what they wanted to say. "Points of order" and "objections" were thick as bayonets on the Belgian front.

## New Mutt and Jeff Films

The new Mutt and Jeff series which Bud Fisher is turning out is meeting with big success.

Starting with the first of the series, "The Submarine Chaser," these pictures will be shown at the Strand Theater in New York, every day during the coming year, and it is very probable that before the end of another week the Rialto Theater will also be showing them. If so, it will be the first time that a picture has been shown in both of the leading theaters in the country at the same time.

These are the first pictures to be released under the direct supervision of Bud Fisher, and territories are selling fast.

The advertising and publicity for the new series is being handled by Shepard and Van Loan, who have planned a very unique campaign for these comics.

## Mary Miles in Child Role

Mary Miles Minter's role in her latest photoplay, "Melissa of the Hills," released by Mutual July 23, fits her like a French kid glove. It's a typical Minter part—the role of a lovable child.

Mary has proved in several of her recent productions that she simply cannot hide her beauty and charm. They tried to do it by making her a dirty faced little salesgirl in "Annie for Spite." They dressed her in oilskins and boots and drenched her in a rainstorm in "Periwinkle" and in "Melissa of the Hills" they dress her in the shabbiest and plainest of cheap clothes, and the charm of her personality shines right through.

"Melissa of the Hills" is laid in the feud belt of Tennessee. Mary's dad is the circuit rider and circuit riders are as famous for their poverty as the printer was before the days of the union scale.

The story was written by Mabelle Heikes Justice and scenarioized by Julian LaMothe. LaMothe is the author of "The Red Virgin," "As the Twig Is Bent," "By the Flip of the Coin," and other well known screen successes. It was directed by James Kirkwood.

Spottiswood Aitken plays the part of the circuit rider. His career before the camera covers a dozen well known productions. Alan Forrest, who plays opposite Miss Minter for the first time in "Melissa of the Hills," has a long career both on the stage and on the screen.

# "What the Picture Did for Me"

## ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

*(Editorial Note:—"The trade paper than can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews* Motography *publishes in each week's issue the actual, unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. The theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

**THE COMBAT,** with Anita Stewart (Vitagraph)—"Picture, good; star and direction, excellent; business, fine."—J. W. Allendu, Lyric Theater, Spokane, Wash.

**The Sixteenth Wife,** with Peggy Hyland (Vitagraph)—"I did not see this picture, but as a drawing card I consider star and title good, from the box office report."—Charles H. Ryan, Garfield Theater, Chicago. —*In middle class neighborhood.*

**Womanhood, the Glory of the Nation** (Vitagraph special)—"We played this picture on July 4 and 5, which was very timely, and the patrons liked it as a whole; but we were disappointed because it had no originality."—Elmwood Theater, Buffalo, N. Y.

**Clover's Rebellion,** with Anita Stewart (Vitagraph)—"Excellent production. Capacity business as usual with this star."—H. A. Gundling, Bryn Mawr Theater.—*In high class neighborhood.*

**The Magnificent Meddler,** with Antonio Moreno (Vitagraph)—"This picture was well liked by the audience. Good direction. Fair drawing power."—H. A. Gundling, Bryn Mawr Theater, Chicago.—*In high class neighborhood.*

**Clover's Rebellion,** with Anita Stewart (Vitagraph)—"Up to the usual Vitagraph standard. A good comedy drama."—Harry Festus, Idle Hour Theater, Festus, Mo.

**The Girl Philippa,** with Anita Stewart (Vitagraph)—"An excellent picture that brought capacity business at advanced prices."—Harry Miller, Idle Hour Theater, Festus, Mo.

**The Daring of Diana,** with Anita Stewart (Vitagraph)—"A very good picture. Star good; drawing power fair, owing to picture's age."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Captain of the Gray Horse Troop,** with Antonio Moreno (Vitagraph)—"A very good picture played to very good business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Message of the Mouse,** with Anita Stewart (Vitagraph)—"An excellent production, well directed; an all-star cast. We played to a capacity business and it satisfied our audiences."—M. J. Weil, Castle Theater, Chicago.—*Downtown house.*

**The Girl Philippa,** with Anita Stewart (Vitagraph)—"Played four days to big business during Red Cross week. Donated 40 per cent of gross receipts to the Red Cross."—J. Boyce Dellinger, Grand Theater, Shelby, N. C.

**Paula Blackton's Country Life Stories** (Vitagraph)—"Clear pictures that will help any house. All were well liked."—J. Boyce Dellinger, Grand Theater, Shelby, N. C.

**The Hawk,** with Earle Williams (Vitagraph)—"This was very interesting and the women seemed to like this sort of play, and its trend toward politics pleased the men. Business was good."—Edward Trinz, West End Theater, Chicago.—*In middle class neighborhood.*

**The Clodhopper,** with Charles Ray (Triangle)—"None better than this star. The production is splendid. We did 50 per cent more business than on any other picture this year. Ray is the house favorite by all odds."—A. K. Pay, Colonial Theater, Sioux Falls, S. D.

**The Question,** with Alice Joyce and Harry Morey (Vitagraph)—"A very good picture that should register very satisfactorily anywhere."—H. A. Schwahn, Eau Claire Theater Company, Eau Claire, Wis.

**Womanhood, the Glory of the Nation** (Vitagraph special)—"Played four days to S. R. O. Fifty per cent of the population saw it at increased admission. The number of admissions exceeded 'The Birth of a Nation' in the author's home town."—J. Boyce Dellinger, Grand Theater, Shelby, N. C.

**The Paws of the Bear,** with Clara Williams (Triangle)—"The star is fair; production fair. Rather a tangled affair that doesn't get anywhere. Business dull."—A. K. Pay, Colonial Theater, Sioux Falls, S. D.

**Love or Justice,** with Louise Glaum (Triangle)—"The star is superb. She is our strongest drawing card among women stars. She is a siren who can really act."—A. K. Pay, Colonial Theater, Sioux Falls, S. D.

**The Girl, Glory,** with Enid Bennett (Triangle)—"The star is fair; the production good. Miss Bennett as yet has not gained a large following. Business fair."—A. K. Pay, Colonial Theater, Sioux Falls, S. D.

**Womanhood, the Glory of the Nation** (Vitagraph special)—"A timely offering which drew good business, but the picture has a rather misleading title. While it is

a patriotic picture for preparedness, some people believed it to be the 'birth control' kind."—H. A. Schwahn, Eau Claire Theater Company, Eau Claire, Wis.

**Love or Justice,** with Louise Glaum (Triangle)—"The kind of picture most picture fans like, one that holds your attention from start to tailpiece. A good box-office attraction, due to the star and title, coupled with a good story."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Apostle of Vengeance,** with W. S. Hart (Triangle)—"My patrons liked this picture so well that they said it was the best picture Hart has ever appeared in. Business was good."—Edward Trinz, West End Theater, Chicago.—*In middle class neighborhood.*

**Her Excellency, the Governor,** with Wilfred Lucas (Triangle)—"Mr. Lucas takes a strong, heavy role in this picture, which is one of the good Triangle pictures of late release. Business was fair, but the weather was hot."—Edward Trinz, West End Theater, Chicago.—*In middle class neighborhood.*

**Happiness,** with Enid Bennett (Triangle)—"A very good picture that should please everywhere. Photography excellent. The star is a comer and ranks among the best."—H. A. Schwahn, Eau Claire Theater Company, Eau Claire, Wis.

**Peggy,** with Billie Burke (Triangle re-issue)—"A very good picture. Played to good business with very little advertising."—A. O. Landry, Victor Theater, Abbeyville, La.

**"Whose Wife?"** with Gail Kane (American-Mutual)—"A very good picture."—Elmwood Theater, Buffalo, N. Y.

**Wolf Lowry,** with William S. Hart (Triangle)—"Big business with this Hart picture, although I have liked some of his other plays better. Boost it, as the people want to see this star."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Pinch Hitter,** with Charles Ray (Triangle)—"This is a picture that patrons go out and talk about. It's a 'knockout' from every angle."—Elmwood Theater, Buffalo, N. Y.

**Time Locks and Diamonds,** with William Desmond (Triangle)—"Just a fair production with not much drawing power."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Strange Transgressor,** with Louise Glaum (Triangle)—"A fairly good picture with not much drawing power, owing to the name."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Immigrant,** with Charlie Chaplin (Mutual)—"Slow action in this comedy, but it was liked. When the two reels are over, you think it was only one, for the funny situations take many feet to develop the comedy

## What Does the Box Office Show?

IS THE picture you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They may want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Which picture on your program do you consider superior box office attraction? (Write in pencil.)

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks..... Remarks.....

..... .....

..... .....

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks ..... Remarks .....

..... .....

..... .....

Address ..... City and State .....

Name of Theater ..... Sent in by .....

Help the industry produce better films. Fill out the blank every week. Mail it to Motography, Monadnock Bldg., Chicago.

point."—Charles H. Ryan, Garfield Theater, Chicago. *In middle class neighborhood.*

**The Painted Lie,** with Crane Wilbur (Horsley-Mutual)—"A very good picture played to pretty good business."—M. J. Weil, Lake Shore Theater, Chicago.

**The Devil's Assistant,** with Margarita Fischer (Pollard-Mutual)—"Well liked. Miss Fischer's work in very good. Subject good."—H. L. Gambate, Rex Theater, St. Petersburg, Fla.

**The Love Hermit,** with William Russell (American-Mutual)—"Very good. Business fair in this hot weather."—Peter Grills, Majestic Theater, Haverhill, Mass.

**The Devil's Assistant,** with Margarita Fischer (Pollard)—"A very good picture, liked by all. Played to fair business."—A. O. Landry, Victor Theater, Abbeyville, La.

**The Painted Lie,** with Crane Wilbur (Horsley-Mutual)—"Picture poor; star good; business fair, but not on account of the picture."—J. W. Allendu, Lyric Theater, Spokane, Wash.

**The Price of Pride,** with Carlyle Blackwell (World)—"A pretty good picture and played to very good business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Crimson Dove,** with Carlyle Blackwell and June Elvidge (World)—"A fair picture."—H. A. Schwahn, Eau Claire Theater Company, Eau Claire, Wis.

**Mothers of France,** with Sarah Bernhardt (World)—"A wonderful picture. Pleased all patrons. Banner day for the summer."—H. L. Gambate, Rex Theater, St. Petersburg, Fla.

**Mothers of France,** with Sarah Bernhardt (World)—"A poor production and the star has no box office value here."—H. A. Schwahn, Eau Claire Theater Company, Eau Claire, Wisconsin.

**Mothers of France,** with Sarah Bernhardt (World)—"An excellent production. Played to very good business and could stand a repeat."—A. O. Landry, Victor Theater, Abbeville, La.

**The Beloved Adventuress,** with Kitty Gordon (World)—"This did not draw as well as we expected it to. The picture is good and our patrons were pleased with it. The story of an actress who was loved by many men."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Marcellini Millions,** with George Beban (Paramount)—"The story is rich in pathos. The acting of Mr. Beban is very cleverly done and was well liked by everyone."—Edward Trinz, West End Theater, Chicago.—*In middle class neighborhood.*

**The Girl at Home,** with Jack Pickford and Louise Huff (Paramount)—"This story has been put out before by other companies but the stars and detail were not as good as they are in this one. The picture is very good and was well liked."—Edward Trinz, West End Theater, Chicago.—*In middle class neighborhood.*

**A Woman's Way,** with Ethel Clayton (World)—"Very amusing situations. Good business."—H. L. Gambate, Rex Theater, St. Petersburg, Fla.

**A Roadside Impresario,** with George Beban (Paramount)—" A very good picture to very good business."—E. Trinz, Covent Garden Theater, Chicago.—*In high class neighborhood.*

**A Roadside Impresario,** with George Beban (Paramount)—"A good picture. The star is one of the most entertaining artists on the screen."—H. A. Schwahn, Eau Claire Theater Company, Eau Claire, Wisconsin.

**The Cost of Hatred,** with Kathlyn Williams (Paramount)—"Drew poorly and did not please those that did come."—T. L. Little, Majestic Theater, Camden, S. C.

**The Tides of Barnegat,** with Blanche Sweet (Paramount)—"This star is fairly popular here. The picture is fair."—T. L. Little, Majestic Theater, Camden, S. C.

**The Silent Partner,** with Blanche Sweet (Paramount)—"The star is not the drawing card she used to be on account of her absence from the screen during the last few months. The story is O. K. and we had no complaints on the picture from our patrons. Business, average."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Snow White,** with Marguerite Clark (Paramount)—"Excellent production. Patrons well pleased. Big house."—H. B. Tull, Strand Theater, Monon, Indiana.

**Redeeming Love,** with Kathlyn Williams (Paramount)—"A good attraction. Star very popular. Good business."—H. B. Tull, Monon, Indiana.

**The Undying Flame,** with Mme. Petrova (Paramount)—"This star does not draw. Picture good."—H. A. Gundling, Bryn Mawr Theater, Chicago.—*In high class neighborhood.*

**The Inner Shrine,** with Margaret Illington (Paramount)—"A good production, good story. Star very poor. Business poor."—H. A. Gundling, Bryn Mawr Theater, Chicago.—*In high class neighborhood.*

**Lost and Won,** with Marie Doro (Paramount)—"A fair picture but it did not draw in spite of good weather."—Harry Miller, Idle Hour Theater, Festus, Mo.

**Blind Man's Luck,** with Mollie King (Pathe)—"Excellent picture. Poor title. Poor business, but those present enjoyed it."—Bert Goldman, New Princess Theater.

**The Haunted Pajamas,** with Harold Lockwood (Metro)—"A popular star in a comedy that registered very satisfactorily. Photography excellent."—H. A. Schwahn, Eau Claire Theater Company, Eau Claire, Wis.

**The Millionaire's Double,** with Lionel Barrymore (Metro)—"Fair, with no drawing power. Metro is los-

ing out with my audience and fails to draw any more."—T. L. Little, Majestic Theater, Camden, S. C.

**Lady Barnacle,** with Viola Dana (Metro)—"A magazine story. Picture just ordinary but people who had read the story were anxious to see the picture. The star is liked exceedingly well. The title means nothing to the ordinary movie fan."—Charlies H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Sowers and Reapers,** with Emmy Wehlen (Metro)—"A fairly pleasing picture."—Elmwood Theater, Buffalo, N. Y.

**The Greatest Power,** with Ethel Barrymore (Metro)—"A very good picture, well liked by our patrons and business was satisfactory."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Saint's Adventure,** with Henry B. Walthall (Essanay-K. E. S. E.)—"A dandy picture and the star does some good acting. Patrons well pleased."—H. A. Schwahn, Eau Claire Theater Company, Eau Claire, Wis.

**Filling His Own Shoes,** with Bryant Washburn (Essanay-K. E. S. E.)—"Story very poor and impossible but patrons liked this picture."—Elmwood Theater, Buffalo, N. Y.

**Poppy,** with Norma Talmadge (Selznick)—"A very clever star in a poor production. Photography poor."—H. A. Schwahn, Eau Claire Theater Company, Eau Claire, Wisconsin.

**Poppy,** with Norma Talmadge (Selznick)—"Story not pleasing, but patrons seem to like it. Personally I think Miss Talmadge is poorly cast in such stories as this."—Elmwood Theater, Buffalo, N. Y.

**The Foolish Virgin,** with Clara Kimball Young (Selznick)—"Production only fair. Poor attendance."—H. B. Tull, Strand Theater, Monon, Indiana.

**A Poor Little Rich Girl,** with Mary Pickford (Artcraft)—"Excellent. Good business. The star is very popular."—H. B. Tull, Strand Theater, Monon, Indiana.

**A Kentucky Cinderella,** with Ruth Clifford (Bluebird)—"An unusually good picture. Capacity business. Everybody pleased."—Harry Miller, Idle Hour Theater, Festus, Mo.

**The Adventures of Shorty Hamilton** (Monogram)—"We were agreeably surprised at Mr. Hamilton's excellent work, far above anything previous."—J. W. Allendu, Lyric Theater, Spokane, Wash.

**The Fire of Youth,** with Jack Mulhall (Butterfly)—"An excellent picture. Business good."—J. L. Goral, Variety Theater, Buffalo, N. Y.

**In the African Jungle** (Selig)—"Pleased our patrons. Business good."—J. L. Goral, Variety Theater, Buffalo, N. Y.

**Filling His Own Shoes,** with Bryant Washburn (Essanay-K. E. S. E.)—"The star is popular here and the story is fair. Not so good as the two 'Skinner' stories. Has touches of comedy. Business, average."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

***Serials***

**The Great Secret,** with Francis X. Bushman (Metro)—"Just a fair serial. Business excellent on account of the star."—J. W. Allendu, Lyric Theater, Spokane, Wash.

**The Mystery of the Double Cross,** with Mollie King (Pathe)—"We think this serial is very good and we draw big crowds with it."—Peter Grills, Majestic Theater, Haverhill, Mass.

**The American Girl,** with Marin Sais (Kalem series)—"Good pictures but with too much similarity. The star is not big enough to draw."—J. W. Allendu, Lyric Theater, Spokane, Wash.

**The Gray Ghost** (Universal serial)—"A wonderful production. Eddie is a proficient actor."—J. L. Goral, Variety Theater, Buffalo, N. Y.

**The Gray Ghost** (Universal serial)—"Very elaborate settings. Good story. Eddie Polo has drawing power."—H. L. Gambate, Rex Theater, St. Petersburg, Fla.

**The War Bride's Secret,** with Virginia Pearson (Fox)—"Virginia Pearson's work in this picture is great. Picture was liked by the audience."—William E. Maguire, Gem Theater, Silverton, Colo.

**The Price of Silence,** with William Farnum (Fox)—"A good, strong picture all around."—William E. Maguire, Gem Theater, Silverton, Colo.

**She,** with Valeska Suratt (Fox)—"Splendid offering. Played to good business and pleased."—A. O. Landry, Victor Theater, Abbeville, La.

**The Darling of Paris,** with Theda Bara (Fox)—"Fair. A poor attraction for two days in a small town."—J. Boyce Dellinger, Grand Theater, Shelby, N. C.

## Continues Independent Buying

Sol L. Lesser has a twofold purpose in making his next trip East, which will bring him there about the first of August: Firstly, to attend the convention of the National Organization of State Right Buyers, now being promoted by him, which will take place on August 7; secondly, to purchase feature productions independently for his All-Star Features Distributors, Inc., of San Francisco, California.

This develops the fact that Mr. Lesser's connection with the new enterprise in no way interferes with his intention to continue purchasing independently, as well as under the National Organization.

## Lynn Reynolds With Triangle

Lynn Reynolds, a director with a string of successes to his credit, is now with Triangle, at the Culver City plant. Reynolds brings with him to Triangle his entire technical staff and several character men with whom he has worked in the past. For his first production he has been assigned Olive Thomas as star.

PAUL H. WOODRUFF, Editor
ARTHUR E. CURTIS, Associate Editor

NEW YORK OFFICE: 1022 LONGACRE BUILDING, Forty-second Street and Broadway
Telephone Bryant 7030
CHARLES R. CONDON, Eastern Representative

LOS ANGELES OFFICE: 6035 HOLLYWOOD BLVD.
MABEL CONDON, Western Representative

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy.

Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY
THE MOTION PICTURE TRADE JOURNAL
PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
E. R. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS
Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

SUBSCRIPTION PRICE
Per Year $3.00

| | |
|---|---|
| Canada - - | Per year $4.00 |
| Foreign - - | Per year 5.00 |
| Single copy - - - - | .15 |

NOTICE TO SUBSCRIBERS
REMITTANCES—Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.
CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.
If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVIII CHICAGO, JULY 28, 1917 Number 4

# The Ability to Get Together and Stay Together

A TRADE paper issue that goes to press in the midst of a convention is handicapped in the way of revealing new situations to the impatient reader. This number is on the press and off again and the political complexion of the convention is unchanged. Yet before another number is out, and while this is still being read, the entire executive personnel of the League may be made over. A venturesome prediction that looks plausible today may be ridiculous in the light of Saturday morning.

There are a lot of real candidates for the presidency of the League this year. Whether they all have confidence in their ability to gain the chair—or whether some of them have entered the lists for the familiar old political purpose of splitting the opposition and then concentrating on the favorite—we are not in a position to announce. We doubt if we will go very far wrong, however, in predicting little (if any) change in the organization of the League. Its conduct from now until July, 1918, will probably resemble closely its history since 1916.

Past performances have not made us very optimistic regarding the prospective progress of the League under present conditions. It takes a lot more than officers and directors to make a successful association—and that seems to be the extent of the League's current organization. Not only are the bulk of the country's motion picture men not to be found on the membership rolls, but it is reported than a surprising number of those who are on are delinquent in their dues to such an extent that they could be disqualified by a strict interpretation of the constitution and by-laws.

We regard the present officers of the League [July 16, 1917] as very able men, and association organizers of the first class. We have no reason to think our next issue (which will report the election of new officers) will find occasion for different comment. But we do maintain that something still is needed that the League apparently lacks.

If a certain trade paper publisher—or any trade paper publisher, for that matter—was no more successful in getting subscribers for his paper than the League has been in getting members, the aforesaid trade paper would have a mighty poor circulation, and its advertisers would get nothing for their money.

Knowing other trades and their associations pretty thoroughly, we cannot avoid the conclusion that the same organization effort would bring larger returns in most industries. Evidently the picture theater men need more dynamite to start them than other men, and so far the League has not supplied it.

It must not be inferred that the membership list has made no progress in the year, for undoubtedly it has. Possibly it has made more than in any previous year. But it is not enough.

What the League needs is a few Billy Sunday evangelists who can emotionalize the country exhibitors and take their dues away from them before they cool off. It would be justifiable confiscation; for the victim would get infinitely more than he gave up, and the

industry of which he was a part would be so strengthened and solidified that no enemy would dare attack it.

We have talked a lot about the power of the screen—its ability to mould public opinion, sway politics, and decide momentous problems. And so it can—but not until its own problem is solved, and it becomes a co-operative unit. The power of the screen—the question whether it shall be a mover of nations or merely a casual amusement—depends upon the ability of the exhibitors to get together, and stay together.

## Working Day and Night

FEW industries have ever commanded the services of so many enthusiastic, long-hour workers as have graced the motion picture business. Not a little of the credit for this industry's wonderful growth must go to the men who think a twenty-four hour day too short for all that there is to do.

Generally, as men grow older and their business prospers, they begin to balance off the long hours of their youth by taking time for golf and motoring and the club. What is true of individuals is largely true of industries. The executives in the older lines of business spend less time at their desks than those of the newer lines.

Sixteen hours a day of steady grind accomplishes wonders during the constructive period. But in an industry that directly serves the public, and that depends upon public approval for success, such close application has its disadvantages. It results in saturating the worker with a trade atmosphere and trade ideas, to the exclusion of the broader and more worldly viewpoint of the people. The man who has no time for anything but his work, associates with nobody but his fellow workers. He does not, of his own knowledge, know how the public regards him or his work. He produces from his inner consciousness alone. His associates may praise or condemn his product; but their criticism is of little value to him because they, too, are buried in their business and express only their own theories—not the opinions of the people.

The motion picture business has reached the point in its career where it can afford to give its executives more time for association with the public. Not only the industry, but the private fortunes of the individuals who compose it, will be gainers by such association. For the motion picture business is peculiarly a public service institution. It lives by the favor of all the people; and often it succeeds by forcing the people to like its product when the line of less resistance would be to make a product that they were already prepared to like.

When we say that motion picture executives should spend more time with the people (and therefore less time with their office duties) we mean not only producers but exchange managers and exhibitors—particularly exhibitors. There is no longer any need for guessing at public taste.

In all circles of society, masculine and feminine, the motion picture has become a common topic of conversation. Hardly ever does a gathering of any kind pass an hour without mentioning the pictures. Criticism, favorable and adverse, is as common as talk about the weather.

The only class of human being to whom all this conversation is unfamiliar is the motion picture man himself. He misses it all because he stays apart from it. He has no time for society dallying; he is too busy to hang around club lounging rooms; and when he does take a few hours off for recreation, he mixes with his own kind. They may talk shop, and probably do; but they can contribute nothing new to the situation as far as the viewpoint of the common people is concerned.

We do not like to see the motion picture men make the same mistake that the speaking stage people have made. The executive of "the legitimate" have committed some surprisingly bad misjudgments of popular taste because they habitually live apart from the rest of the world, in a special circle of their own. It would be easy for the film folk to fall into the same error; but they need not if they recognize its dangers.

Motion picture men in all branches will lose nothing by getting away from the old idea of working day and night. Recreation and leisure that brings a more intimate contact with the ultimate consumer (who is also the absolute arbiter of our fortunes) is worth more than the extra hours of desk work that deprive the film man of all outside social intercourse and of those exchanges of comment that lead to a rational understanding of public temperament.



*The beautiful Goldwyn booth is upper left; Metro, upper right, and Universal's attractive Butterfly and Bluebird cages below.*

# Close-ups of the Exposition

## BOOTHS OF BEAUTY FOR SHOW WINDOWS OF THE TRADE

EVERYTHING for the picture theater, from pictures to programs, from films to fans, yes, and "fans," too, they're all there, displayed invitingly before the exhibitor, who, after toiling over convention problems, attends the "big show," the national exposition.

He can meet personally some of the stars who earn him money, and he can talk shop with the man who makes his advertising slides or arranges his programs. And he can enjoy the holiday spirit of the crowd and the beauty of the gaily decorated booths.

As he enters the Coliseum, the flashing Paramount-Artcraft sign first greets him, directly opposite the main entrance, high up before the gallery seats on the east side of the hall. It is a huge and elaborate electric sign. Enframed in colored lights, the pictured faces of the popular Paramounters and Artcrafters smile at him, while the lights play games about the Paramount trademark. Al Lichtman and Benjamin Schulberg will be there to tell him more about Paramount popularity.

Over the entrance and extending well into the center of the hall is a garlanded stand from which Manager Schindler, announced by a blare of trumpets, introduces those stars who are personally present to their enraptured admirers. The players are escorted to the stand down a runway from the balcony. This plan is a great improvement over previous arrangements and gives everyone a chance to see and hear the guests of honor. Later the stars hold receptions in the booths of their respective companies.

At the left of the entrance is the Bluebird booth, which is also a naval recruiting station, in charge of J. Svee of the Navy League. With its back to Bluebird is the Butterfly booth. A practical demonstration of the art of screen "make-up" is given by several pretty girls in this booth, and a group of eager would-be screen stars surround the place, seven deep. E. H. Hibbens and G. L. Levine arranged and have charge of this booth. Carl Laemmle, Joe Brandt, E. and I. Van Ronkle and Irving Mack all may be found somewhere in this vicinity.

This block of booths contains also the Bartola exhibit, a Selig booth devoted to "The Garden of Allah," state rights picture, and the *Chicago Daily News*.

Next is Celebrated Players (Frohman) with framed pictures from the photoplay, "God's Man." A. W. Frohman and J. L. Friedman have charge of this. Then comes Central Film which handles Selznick features. Harry Weiss holds forth here.

### *Beautiful Goldwyn Booth*

The Goldwyn booth, which enshrined Mae Marsh on the opening night, is presided over by F. M. Brockell, manager of the Chicago Goldwyn exchange, assisted by M. S. Kusell, Alfred Weiss, F. Bradford of the Minneapolis exchange, and Lloyd Lewis of the St. Louis exchange. Samuel Goldfish, F. W. Warren and Lee Arms were members of the Goldwyn party from New York. The Goldwyn, with its lattice enclosure and cool-looking wicker furniture, is an especially attractive booth. Framed photographs of the Goldwyn stars and the Goldwyn "Art for Art's Sake" motto decorate the booth.

Metro, one of the most beautiful booths on the floor, gathered admirers, both for its artistic daintiness and its "Jazz" band. When the band rested, the canaries were the musical entertainers. Patriotic buttons were presented to the passersby, with a card urging them to see "The Slacker," Emmy Wehlen's patriotic Metro feature. Cresson E. Smith is in charge of the booth, assisted by J. H. Skirboll, T. W. George, H. R. Skirboll and M. Levy. Metro stars are promised, among them Francis X. Bushman and Beverly Bayne, Mr. and Mrs. Sidney Drew, Edith Storey, Viola Dana and Emmy Wehlen.

### *Exhibitor Has Classy Display*

Directly opposite the entrance, under the Paramount-Artcraft wing, is the classy niche of the Alfred Hamburger Theatrical Enterprises, the single exhibitor exhibit at the show.

Three double rows of booths stretch the length of the south half of the Coliseum, while the rows of single booths are arranged along the walls. Among the displays attracting much attention is Pathe's large, well furnished booth, managed by Tom North. Pathe stars, Pearl White, Doris Kenyon and Sheldon Lewis, "drew" so well with the crowd that their admirers threatened to overwhelm MOTOGRAPHY's booth, adjoining. Complimentary tickets were distributed to a performance of "Les Miserables," the Pathe picture being shown at Orchestra Hall.

K. E. S. E.'s booth was continually surrounded by the admirers of Bryant Washburn, Baby Mary McAlister, Hazel Daly, Marguerite Clayton, Virginia Valli, other Essanay players, and Amy Dennis of the Hoyt-Selig companies. Ben Beadell arranged this booth. W. H. Jenner is in charge, assisted by Chris Whalen.

Mutual's booth is surmounted by a large star sign, and the Mutual "Big Stars Only" slogan. Postcard pictures of the stars and of the American studios at Santa Barbara, given as souvenirs, as well as autographed photographs of Mutual favorites made this booth a popular one. R. R. Nehls, Benjamin Judell, Terry Ramseye, Eugene Duffy and C. W. Stoddard are in charge.

The Fox booth was managed by J. E. O'Toole of the Chicago exchange, assisted by J. W. Lyons, G. Mitchell, E. C. Grohe, and O. L. Winslow, and G. L. Turner of Milwaukee.

World has an attractive booth and expects to present a bevy of stars. L. A. Roselle and C. W. Phillips of the Chicago office and A. C. Thompson of Milwaukee are in charge of arrangements.

The Standard Film Company, which distributes Art Dramas, is represented by a booth, R. O. Proctor in charge. William Buckley is managing the Sunshine Film Company's booth, and members of the Sunshine Comedies cast are present.

But the picture companies have no monopoly on attractive and carefully arranged booths. The business and technical experts of the picture world are well represented.

### *Supply Companies Represented*

The Simplex booth is especially fine. A gleaming, nickel-plated projection machine, mounted on a revolving pedestal, dominates the display, with the Simplex sign over it, and back of the booth the electric lighted slogan, "Pleases from booth to screen, and the audience between," were two of the attention attracting devices. Other Simplex machines are arranged in the booth. E. M. Porter and L. W. Atwater have charge of the display.

Then there is the Motiograph booth, and the Motiograph machines, with O. F. Spahr, S. P. Blakely, C. A. Hahn, E. J. Ferney, and J. E. McCauley greeting exhibitor friends and explaining the value of their projection devices.

The Midwest Supply Company has a booth, with J. A. Williams in charge. The Nicholas Power Company's large booth is managed by Will C. Smith, assistant general manager of the company, and W. W. Lewis and Joseph Abrams. H. M. Wible and H. H. Rhorbaugh have charge of the Westinghouse Electric Company's elaborate display. W. C. Kunzmann, of Cleveland, is in charge of the National Carbon Company's booth, assisted by L. W. Fisher, the Chicago representative.

The Cahill-Igoe Company has an attractive display of their latest theater program arrangements and novelty souvenirs. Medallion portraits, rings containing screen stars' portraits, etc., find ready purchasers among the visitors. Patrick J. Garvey, manager, did a lively business among the youthful "fans." Paul J. Smith and Florence J. Higley of the publicity department aided him.

Eugene "Billy" Hamburg has a large display of his advertising slides and theater decorations. B. B. Bonheim and C. W. Wiedbusch also were in charge of the exhibit. H. E. Riege and Robert Perry represent the Flexlume Sign Company. Tom Phillips, assisted by W. M. Klipinger, has an exhibit. The Midwest Supply Company, J. A. Williams in charge, displayed their wares. The United Theaters Corporation are represented by G. Hollins, J. H. Hallberg and R. Fulton. The Al Randall Company has a booth. The National Automatic Door Company occupies a space, Fernando J. Le Beau in charge. The Typhoon fan display is set forth in a cool-looking booth.

The music of the theater was not neglected.

The Marquette Piano Company has a Cremona display, J. C. Cox in charge. The Seeburg-Smith Combination piano is represented, and also the Bartola and Kimball instruments.

### *Picture Studio in Action*

The Reel Fellows' Club booth is conducting a popularity contest. The trade and daily papers are represented by booths, and there are Red Cross and recruiting stations in every nook. The Red Cross is to have an auction of gifts donated by film stars.

Part of the floor space at the north end of the building has become a very popular dance hall, and in the annex to the south is a temporary motion picture studio, where "fans" crowd around to see how pictures are made.



*Just a few advance glimpses of a forthcoming Harry Morey-Alice Joyce play, "Richard the Brazen." It will be available to first run exhibitors on July 23.*

# "RICHARD THE BRAZEN"

**Blue Ribbon Picture Featuring Alice Joyce and Harry Morey Ready for Release July 23— Good Cast in Support.**

In "Richard the Brazen," a Vitagraph Blue Ribbon feature for release July 23, there is staged one of the most spectacular automobile wrecks ever transmitted to the screen.

This new Blue Ribbon feature stars Alice Joyce and Harry Morey.

Besides giving a sterling performance in the role of Richard Williams, a whimsical western ranchman, whom cupid transforms to a pseudo English nobleman, Morey also performs some remarkable feats of horsemanship. It is through this latter accomplishment that his deception is penetrated, which leads to a series of humorous and near-tragic incidents, culminating in the apprehension of a blackmailer, the reconciliation of two staunch friends, and another Morey-Joyce screen betrothal.

Surrounding the stars is a cast of well known players, including Franklyn Hanna, Patsy De Forrest, Charles Wellesley and Robert Kelly.

The story opens in London, where Richard Williams, Harry Morey, an American, is the guest of Lord Croyland, Charles Wellesley, an important agent of the British War Department. While they are dining in a London chop house, Richard's eyes fall on Harriet Renwyk, Alice Joyce, and her cousin, Imogene, Patsy De Forrest, American girls. He is instantly infatuated with Harriet.

Soon after this incident, Croyland receives orders to go to New York to buy munitions and about the same time Richard receives a summons from his father, Bill Williams, William Frederic, a Texas cattleman and financier. The elder Williams, although the son is unaware of it, has been involved in business with Jacob Renwyk, Franklyn Hanna, father of Harriet. The two partners fall out over the very contract that Croyland is to place in America, and they each determine to get it for themselves.

Arrived in New York, Croyland and Richard are in an automobile accident, his lordship being badly injured, while Richard escapes. Croyland is put in a hospital. He gives Richard's name as his own. He asks Richard to go to Renwyk, to whom he has sent letters of introduction, and explain his inability to call on him. Renwyk mistakes Richard for the real lord, and he, meeting Harriet, brazenly accepts the role of the titled agent. He immediately starts in to woo Harriet and her father starts to woo that contract. Richard learns that Renwyk's plan is to beat the elder Williams and he contrives to evade the issue.

Two others, by keen observation, penetrate Richard's disguise. One is Harriet, the other Corrigan, Robert Kelly, a canny relative of her father. Neither, however, reveals the secret to Richard or anyone else.

After a series of humorous incidents, tragedy enters the Renwyk house in the shape of a former admirer of Imogene, who threatens her if she does not buy back letters she had written him. he confides in Harriet and at an appointed time, the blackmailer comes to collect his toll. While he is holding up Imogene, his confederate robs the Renwyk safe, taking a collection of diamonds. The burglar gets out of the house, but as he starts away, Corrigan, who had seen him climbing out of the window, attacks and overpowers him.

Meantime, Richard hears a heated argument between the two women and the blackmailer. A struggle ensues and Imogene, in terror, hides in a corner. Richard does not see her as he enters the room and grapples with FitzGeorge. He imagines that Harriet is guilty of a clandestine affair, which impression is increased when Harriet begs him to let FitzGeorge escape. This he does and leaves the room.

Aroused by the noise downstairs, Renwyk comes onto the scene, meets Richard and sees that his safe has been robbed. He immediately suspects him of the crime and has the police summoned.

At this juncture the elder Williams arrives from Texas and resents Renwyk's branding Richard a thief. Corrigan, fresh from his encounter with the burglar, arrives. Richard explains to his father how he happened to be in the Renwyk house and Imogene confesses that it was she who had written the letters to FitzGeorge. Corrigan hands Renwyk the jewels he nas recovered from the burglar and when the police arrive they find the prisoner tied to a bush, and also capture FitzGeorge.

Corrigan then informs Renwyk and Williams that he has been to the hospital and obtained the munitions contract from Croyland, and that he intends to give it to Richard and Harriet as a wedding present.

## New Signal Mutual Serial

The entire first episode of the new Signal Film Corporation serial, "The Lost Express," to be released through Mutual Exchanges, has been completed. The cast surrounding Helen Holmes in this new and bigger serial undertaking is superior to any that has appeared with her in the past. J. P. McGowan numbers among his players Leo Maloney, Thomas Lingham, William Brunton, Will Chapman, W. A. Behrens, and Andrew Waldron, all of whom appeared with Miss Holmes in the past, and in addition has Al. Smith, who is famous for his character delineations, and Edward Hearn, who has played leads in Universal productions for the past two years.

The first episode of the story gets under way with a rush and lays before the public the baffling mystery of the disappearance of the entire express train while passing from one station to the next on a single track line, with no switches or cut-offs en route. The express train, loaded with a collection of astounding inventions, pulls out of one station and fails to arrive at the next but eight miles distant. The most careful kind of search fails to disclose any trace of the lost express. Exhibitors may be sure that any patron who beholds this first chapter of the new serial will fairly burn with curiosity while awaiting the next following installment of the story.

The exact date for release of Chapter One of "The Lost Express" has not yet been set, but it will be sometime in September.

## Universal Heads at Convention

Universal will be represented at the Chicago convention by practically its entire quota of executives.

Carl Laemmle is expected to deliver a personal message of much interest to the exhibitors. Chicago, it will be remembered, is the city in which Mr. Laemmle opened his first motion picture theater about ten years ago, and he naturally has a host of friends in the windy town.

R. N. Cochrane and P. A. Powers will also be present at the beginning of festivities. Joe Brandt will give the glad hand to his friends in the industry; while exchange managers will be entertained by E. N. Goldstein, and friends of the Universal Animated Weekly will find Jack Cohn on the job to explain just how the Pershing "scoop" was put over.

## Lesser Handles King Bees

Sol. Lesser, of San Francisco, has acquired the local state rights of the King Bee Billy West Comedies. He expresses himself as delighted with the humorous qualities of the productions which he says are among the funniest he has ever seen. Their money making possibilities, in Mr. Lesser's opinion, are enormous, as the ability and popularity of the star, the excellence of the supporting company, and the cleverness of the acting and production have been well established by the releases so far available.

"Betty and the Buccaneers," the American play introducing Juliette Day, of Broadway praise, to picture-goers, has been completed and Miss Day has begun on "The Rainbow Girl."



*Scene from chapter one of the new Signal-Mutual serial, "The Lost Express," and President John R. Freuler of Mutual, with the star, Helen Holmes, and James McGowan, director.*

# Billboard Campaign For Goldwyn

## NATION-WIDE ADVERTISING TO PROMOTE PICTURES

GOLDWYN PICTURES CORPORATION has signed a contract with the American Poster Association for a nation-wide billboard campaign to be made during the summer and fall months throughout the United States and Canada.

The extent of this campaign to back up the local exhibitors of Goldwyn Pictures and to focus the attention of the continent upon the Goldwyn stars will be understood better by stating that extensive postings will be made in every town and city in the United States of 5,000 population or more and that every Goldwyn distribution zone is liberally covered.

A remarkable twenty-four sheet, pronounced to be one of the most distinctive pieces of paper ever designed and executed by a lithographer, will be the first piece of Goldwyn paper to herald the names of Goldwyn's famous stars. There will be a monthly change of copy with other equally distinctive papers to follow.

The posting contract calls for an expenditure in excess of $100,000.

Not to be outdone by its American parent, Goldwyn Pictures, Ltd., of Canada, will post all the cities and towns in the Dominion of 5,000 population and over.

The closing of this contract for a nation-wide billboard representation is in keeping with the big promotional campaign which Goldwyn Pictures has planned to bring its completed productions before the American and Canadian publics.

### *Texas Congress of Mothers Asks Help*

Mrs. B. A. Sadler, Dallas, Texas, state chairman of moving pictures for the Texas Congress of Mothers, has written Mae Marsh, the famous little heroine of "The Birth of a Nation" and "Intolerance," in part as follows:

As organized mothers we are striving to secure better films for our children; films which are educational, entertaining, innocent and free from suggestive vulgarity and the low things of life. I understand that we are working under difficulties that will be hard to overcome but at the same time good must eventually prevail.

We desire to establish a circuit throughout Texas for these better films and want to know if you can be prevailed upon to give us any suggestions. There are numerous books which could be put upon the screen that are of interest to both children and grownups. If it is within your power to help us the appreciation of American mothers will be forever yours.

In response to Mrs. Sadler's letter, Miss Marsh has written the following:

Your letter was of particular interest to me because as I write I am engaged in and have nearly completed the kind of a picture which I think you and the Texas Congress of Mothers have in mind when you ask for film that is innocent yet entertaining, with a wholesomeness that carries the right kind of an appeal to those who will be the future citizens of the United States and as such shape her destinies.

I am referring to "Polly of the Circus," the drama by Miss Margaret Mayo. This is a picture of small town American life with American children and typical rustics. It shows the dominance of religion among the God-fearing folk of agricultural pursuits—those who have been the very backbone of our national life. It shows a circus complete from a block-big tent to the side-show skeletons, and what the coming of a circus means to our rural communities. There is a county fair and a horse race, both of which are somehow typically American institutions. It is clean all through.

I may assure you, that so far as the Goldwyn Pictures Corporation is concerned we have not yet nor will we produce any picture that is not elementally wholesome. No signs conveying the information that children are not admitted ever will be necessary when our pictures are shown. The day of commercialization of filth on the screen has passed with the great producer. For that reason Goldwyn Pictures do not presume to ask credit for the pledge that none of their stories will be salacious. The public to which we appeal does not want such stories. Goldwyn Pictures do not want such a public.

### *Canadian Theaters Book Goldwyns*

From its head offices in Toronto, Goldwyn Pictures, Ltd., of Canada, announces the signing of the Patricia Theater, London, Ontario, for the entire first year's output of Goldwyn Pictures.

Manager W. L. Stewart made the contract with N. L. Nathanson and his representative, Sydney Taube, and the London, Ontario, *Advertiser,* one of the most important newspapers of the Dominion, extends an advance greeting to the Goldwyn producers and stars in the following enthusiastic manner:

"The exhibitors of the continent have been watching for the release of the Goldwyn Pictures and there has been eager competition to obtain them. They

*At the left Jane Cowl in her first Goldwyn picture. The wedding is from Madge Kennedy's first screen play. Madge herself is here in the oval.*







promise to freshen up the entire motion picture industry. London will get these productions immediately after their release in New York. The Goldwyn people mean to perpetuate the motion picture art and carry it to greater heights. Moving pictures must either transcend the present run of stories or go backward. Goldwyn has studied the outlook and expert judges who have seen their productions return to Canada proclaiming their pictures to be the most meritorious screen dramas ever launched."

## Submarine Eye on Velvet

The Williamson Brothers and members of their Submarine Film Corporation are celebrating the fact that their first independent picture, "The Submarine Eye," has successfully passed the expense point and is now sailing along in the smooth waters of net profits.

With less than twenty per cent of Domestic and Foreign territory disposed of, eighty per cent remains from which to declare dividends which are now estimated to surpass the sum of $200,000.

Ernest Shipman, manager for the Williamson Brothers, say that the best tonic for success is to "Keep plugging and never worry." Shipman is summering at Oak Island Beach on the South Shore of Long Island. He rises at six A. M., runs his motor boat ten miles across Great South Bay to Babylon, then changes into his roadster and hits up the Merrick Highway to Forty-second and Broadway, where States Rights Buyers who desire to acquire some of the unsold territory for "The Submarine Eye" may find him from 9:30 A. M. to 4:30 P. M. daily.

## Dowling With Paralta

Joseph J. Dowling, who won a very conspicuous place with Triangle, by his remarkable character impersonations, has been engaged jointly by the Bessie Barriscale and the J. Warren Kerrigan Companies to appear with these stars in Paralta Plays. He will be seen with either star when his services may be required in striking character delineation.

In 1912, he abandoned the footlights and accepted an engagement with the New York Motion Picture Corporation. He commanded instant recognition through the artistic fineness of his portrayals. Mr. Dowling will probably be seen in the next Barriscale production, work on which has just begun.

## Favorite Films Appear

V. L. S. E., the distributing organization for Greater Vitagraph, has completed arrangements for the release of the new unit of its program—Favorite Film Features—starting Monday, July 23. As previously announced, these pictures, which will be released on a weekly program basis, consisting of a one-reel comedy and a two-reel drama, or vice versa, are carefully selected features which have scored heavily in the not very distant past.

Favorite Film Features offers to exhibitors and the public productions in which numerous famous screen stars appear. These include Clara Kimball Young, Norma Talmadge, Edith Storey, Earle Williams, Harry Morey, Sidney Drew and a host of others whose names are part of screen history. In these features they are shown in some of their finest characterizations and in plays on which they made everlasting reputations.

The Favorite Film Feature release program already provides for eight weeks' showing and additional subjects are being chosen almost daily for future release. The pictures are all being re-edited, retitled and, in many cases, re-tinted, with the result that they are quite as attractive as the present day product.

## Endorse Pickford Film

By unanimous vote some two hundred leading citizens of Chicago, including men and women representing official, civic and social life, last week endorsed Mary Pickford's patriotic picture, "The Little American," and rebuked Major Funkhouser for refusing it a permit in that city. Much applause was accorded the Artcraft production during its presentation at the Studebaker Theater by the specially invited spectators and upon the conclusion of the showing every person present heartily endorsed the film.

Paul Shorey, professor of Greek at the University of Chicago and former exchange professor at Heidelberg, criticised Funkhouser severely. "The suppression of this film," said Mr. Shorey after the private showing, "is an indication of the beginning of Prussian censorship in this country. I shall publicly denounce the major for this action."

Alderman George F. Iliff with Mrs. Iliff watched the picture attentively and upon being asked what he thought of Funkhouser's act remarked: "I think he's crazy."

The Chicago dailies are continuing their attack upon Funkhouser as a result of his decision effecting the Pickford-Artcraft film. The *Chicago American* in an editorial states that this decision again demonstrates Funkhouser's inability to judge what pictures are fit. In a special article by Joe D. Salkeld, the *Daily Journal* severely criticised Funkhouser and stated that the picture very carefully follows President Wilson's idea that it is not the German people against whom we have gone to war but the Prussianized government. Mandamus proceedings have been brought against Funkhouser and it is expected that the film will be shown publicly in the near future despite his refusal to withdraw his objection in face of public opinion.

## Hamlin Leaves Amusements

Thomas J. Hamlin, editor of *Amusements* magazine, published in Minneapolis, has resigned from that publication to promote a new booking plan for mid-northwestern exhibitors. Mr. Hamlin founded *Amusements* three years ago. It will continue to be published under charge of T. E. Mortensen, managing editor and secretary-treasurer of the corporation.

Harry Morey, the Greater Vitagraph star, and Corinne Griffith, who will be featured with him in "Who Goes There?" the Blue Ribbon production now being made from the Chambers novel of the same name, were badly scratched and bruised while making one scene for the picture. They were riding in an automobile, on the hood of which the camera was mounted, and the driver, being unable to see clearly in front of him, drove under a low-hanging tree. The cameraman and his machine were swept off the car completely and the two stars were struck full in their faces by a branch of the tree.

NATIONAL PICTURE EXPOSITION AT CHICAGO (PARTIAL VIEW) NOW DRAWING THOUSANDS EVERY DAY



*The big Coliseum at Chicago, where the Republican National Convention, nominating presidential candidates, is always held and where the seventh annual national picture exposition is now drawing thousands of fans every afternoon and evening. In the center, left, is seen the star stand to which players descend from the balcony and are presented to the more or less admiring public.*

# UNIQUE POLICY ADOPTED

**Superpictures Gives New Twist to State Rights Plan—Will Buy Pictures and Sell Them Direct to Exhibitors**

Frederick L. Collins, president of Superpictures, Inc., announces this week that the $9,000,000 corporation which he heads has adopted a policy absolutely unique in motion pictures and that Superpictures immediately will proceed to buy the biggest pictures produced and sell them, whenever feasible, direct to the important exhibitors in different territories.

It is an entirely new twist to the state rights plan. It eliminates the exchange and cuts the cost of distribution. Overhead expense in maintaining exchanges often equals twenty-five per cent of the cost of production. By doing away with much of this expense. Superpictures is determined to place itself in a position whereby it can sell at a reasonable price the best photoplays made.

"Productions released by Superpictures will not be merely splendid features, satisfying the spectators," Mr. Collins assures the exhibitors. "They will be more than that: Superpictures in quality as well as in name, sold at a fair price and backed by powerful publicity so that an exhibitor will be positively assured that every Superpicture will be a super-box-office success.

"We do not expect to become fabulously rich in the motion picture business. We are prepared to lose money on our first production. But eventually we will make a fair profit. The man who makes a Superpicture and the exhibitors who show it come first. They will take their profit and we will come last.

"We are ready to buy, manufacture or finance any really big pictures. We'll sell them to big exhibitors, launch huge publicity campaigns and let the exhibitors take the profits.

"We have spent six months trying to find the best way to produce and sell motion pictures of undoubted quality. We tried the program idea. We had nearly a million dollars invested in the securities of program companies. We've owned stock in the 'star' companies. And we've made money.

"However, we are ready to act as a clearing house for any man who owns a production we believe to be of Superpictures quality. We will sell it to the big exhibitors, who are going to be the state rights buyers of the future. We'll put the proper publicity behind it and take a small profit. The exhibitor will make the big money.

"We shall not release more than twelve productions in the first year. After the first year, however, we expect to be in a position to supply the big demand for Superpictures that by that time will have been built up.

"We don't ask the exhibitor to do more than investigate our plan and look at our productions. We know that once he knows what we are doing he will be an eager customer."

---

Ethel Clayton, World Picture star, is working just now upon a western drama which has not been named. There is no division of opinion among those who have seen Miss Clayton in the frontier apparel of this photoplay that she is quite the most charming feminine creature the ever busted a fractious broncho or roped a runaway steer.

## Mary Pickford Starts Ambulance

Having presented an ambulance to the local Red Cross, Mary Pickford is now industriously at work arranging to have a number of the popular photodramatic



*Mary Pickford presenting her second ambulance for service in France to Lieutenant Henry Woodward.*

stars each contribute an ambulance to the Red Cross and maintain it during the time it is in France.

Miss Pickford has already engaged her second ambulance and has written notes to Charlie Chaplin, Douglas Fairbanks, George M. Cohan, Elsie Ferguson, Marguerite Clark, William S. Hart and other prominent stars to induce them each to contribute an ambulance. The entire contribution will be sent to France as one complete unit from the motion picture stars.

The expense not only entails the purchase of the ambulance, but maintenance of it in the service and the Artcraft star feels that if she can purchase and maintain two ambulances, the other prominent stars should do likewise.

Miss Pickford's second ambulance is now in New York and will be sent to France as soon as the donations from other stars are heard from.

Photodramatic stars are as popular in the trenches as they are in America and it will be a unique distinction for the American Red Cross to convey the wounded in the ambulances provided by their screen favorites.

## Petrova to Head Company?

Much interest is being manifested in the future plans of Mme. Olga Petrova. Various rumors are current in film circles that Herbert Lubin, who is associated with A. H. Sawyer at 1600 Broadway, New York, has big plans well under way for the formation of a producing organization headed by Petrova herself, to make eight super productions during the year starring the famous Russian emotionalist.

When asked concerning the definite plans of the new company, Mr. Lubin said: "Just now Mme. Petrova is enjoying a well earned rest, after two years of almost ceaseless labor, during which time she has risen to the pinnacle of stardom's heights. Many propositions are being made to her. But she feels that in order to give the best that is in her she would have to be at the head of her own organization, which would allow her to see that every vehicle in which she appears would be the most suitable to exploit her peculiar talents."

# ENGINEERS CONVENE

**Society of Motion Picture Engineers of America Open Annual Convention—To Determine Permissible Wiggle of Film, Among Other Things**

The Society of Motion Picture Engineers of America started their annual convention July 17 at the Hotel Sherman, Chicago, with a well attended meeting presided over by President C. F. Jenkins of Washington, D. C.

The work of this body is responsible for practically all the improvements that have brought the art of projection down to the science that has aided so materially in popularizing the screen. To show the number of problems the engineers are struggling with and the scope of their efforts one need but look at the list of knots they will try to untie during their present session. They will attempt to fix the standards for the following:

1. Film movement—in feet per minute.
2. Location of base line on film with respect to marginal perforations.
3. Camera aperture, size and shape.
4. Marking, leading and last end of reels of positive film.
5. Lantern slide mat, size, when used on motion picture screen.
6. Red strip on top of lantern slide.
7. Thumb-mark spot in lower left corner when lantern slide is held so as to be read against a light.
8. Projection lens barrel, outside diameter or diameters.
9. Projector aperture, size and shape, and height above floor.
10. Sprocket dimensions: and size, location and shape of sprocket teeth.
11. Film perforations, form, size and location.
12. Standard 1,000-foot reel, diameter, width, hole, keyway and permissible wabble.
13. Standard rewinder-spindle and film pull on end of a 5-inch lever.
14. Light intensity per unit screen surface.
15. Standard unit screen surface.
16. Standard film carriers.
17. Current controlling and rectifying devices.
18. Gasoline motor-electric generator outfits.

## Pictures to Rival Stage Successes

In beginning the making of Charles Frohman successes in motion pictures the Empire All Star Corporation has set about the task with the expectation of making the pictured version of Charles Frohman's greatest successes in every way worthy of the triumphs attained by the same vehicles on the speaking stage.

The stars in the Frohman firmament will lend their histrionic ability to recreating the parts made famous by them and all the vast collection of Frohman stage settings, properties, dramatic works and costumes will be utilized in the forthcoming motion pictures. Likewise the utmost care will be taken in selecting the supporting casts surrounding each star.

As an example of the sincerity of purpose of the Empire corporation in carrying out this last mentioned detail is cited the engagement of the famous and popular player, David Powell, who will play the leading role opposite Miss Ann Murdock in "Outcast," one of the forthcoming Empire pictures. Mr. Powell will be remembered by exhibitors everywhere as a featured player in the company supporting Billie Burke in "Gloria's Romance," as leading man for Mary Pickford in "Less Than the Dust," and as the player who perhaps scored heaviest opposite Clara Kimball Young in "The Price She Paid."

## "Who's Your Neighbor?"

General Manager Herman Becker of the Master Drama Features, Inc., 1493 Broadway, New York, announces that the state rights to twelve states for "Who's Your Neighbor?" the sociological message to humanity written by Willard Mack and directed by S. Rankin Drew, have been disposed of to a syndicate headed by Franklin E. Backer, president of the Mammoth Film Corporation, and H. O. Martin, formerly general manager for William Clune, who exploited successfully Clune's productions, "Ramona" and "Eyes of the World." The territory acquired by the syndicate consists of California, Washington, Nevada, Arizona, New Mexico, Colorado, Utah, Wyoming, Montana, Oregon, Idaho and northern New Jersey.

Negotiations are now being carried on with several big state rights buyers for the sale of the rest of the United States, Canada and the world. Announcement of completed sales will be made shortly.

## L-Ko Program for August

With the aid of his assistant directors, J. G. Blystone, director general of L-Ko comedies, has turned out an excellent line of merrymakers for August release through Universal exchanges.

"Blackboard and Blackmail" will be the L-Ko for August 1, featuring Phil Dunham, Lucille Hutton and Myrtle Sterling with Chas. Inslee and Al Forbes playing important supporting roles. The same players, again operating under the direction of Vin Moore, will provide the August 15 release under the title of "Country Lanes and City Lairs."

Noel Smith, directing Gladys Varden, Walter Stevens and Dan Russell, as principals, will use a large force of pretty girls to express "A Hotel Mix-Up," August 8. Several production novelties will be introduced, putting the hotel where the "mix up" takes place, quite beyond the chance of possible duplication.

Two comedies by Dick Smith will find place in the frame-up for next month—"Vamping Reuben's Millions" and "Battered Hearts and Shattered Faces." In these subjects, to be released August 22 and 29, respectively, Eva Novak, Bob McKenzie, Chester Ryckman and Eddie Barry will be principals. They will follow unusual lines in finding the way to laughter, several novel schemes having been devised to surprise the spectator into forgetting the heat.



*Interesting scene from "A Hotel Mix-Up," L-Ko comedy for August 8.*

# GOLDWYN GETS FARRAR

**Celebrated Grand Opera Star Has Signed to Appear in Goldwyn Pictures Beginning Next Spring —Productions Secured.**

News of one of the biggest star scoops that has occurred this year comes to MOTOGRAPHY from authoritative sources in Los Angeles.

The Goldwyn Pictures Corporation, through its president, Samuel Goldfish, has secured Geraldine Farrar, the celebrated grand opera singer, to appear in Goldwyn pictures beginning next spring. She is at present engaged by the Lasky-Famous Players Company and will work at the latter's studios this summer. News of her engagement by Goldwyn was first published by the Hearst newspapers.



*Geraldine Farrar, nightingale of the movies, now with Goldwyn.*

The rights for several special productions for the popular prima donna have already been secured. With the standing Goldwyn has already acquired in picture circles it is safe to expect some very unusual productions from the work of this company with the Metropolitan Opera Company star, who has time after time proved that she possesses striking ability as an artist for the screen. Her debut in the silent drama was in "Carmen," which remarkable production stamped her as a photoplay interpreter of the highest rank. She later appeared in "Temptation," "Maria Rosa," and "Joan the Woman."

Geraldine Farrar is added to a wonderful constellation of Goldwyn stars, which already includes Mae Marsh, Madge Kennedy, the girl on the cover, Jane Cowl, Maxine Elliott, Mary Garden, Robert Harron and Vernon Steele.

## Twenty-five Men From Mill City

By J. L. Johnston

A special car over the Milwaukee line brought about twenty-five exhibitors and exchangemen from St. Paul and Minneapolis, Monday morning. Among those in the party were the following:

J. G. Gilosky, Alhambra, St. Paul, president Northwest Exhibitors' Corporation; Clyde Hitchcock, Princess Theater, Minneapolis; Max A. Hoppenrath, New Home, Minneapolis; D. G. Rodgers, Nicollet, Minneapolis; R. E. Bradford, Goldwyn, Minneapolis; C. L. Peavey, Paramount, Minneapolis; A. Engler, Crystal, Minneapolis; Mr. and Mrs. C. W. Campbell, Blue Mouse, St. Paul; J. B. Reisman, Dale, St. Paul; Mr. and Mrs. H. P. Greene, Lake Theaters, Minneapolis; Mannie Gottlieb, Consolidated, Minneapolis; J. Schloss, Favorite, Minneapolis; J. George Feinberg and Lew Francis, Theater Equipment Co., Minneapolis; Bert Goldman, Princess, St. Paul; Harry A. Sherman, Sherman Film Corporation, Minneapolis; W. A. Lochren, J. L. Johnston and R. H. Holmgren, Lochren Service, Minneapolis; W. A. Deeth, American, Minneapolis; D. W. Chamberlain, American, Minneapolis; W. True, Princess, Minneapolis; C. E. Vanduzee, Minneapolis; Stanley Smith, Princess, Sioux Falls, S. D.; Newton Davis, Universal, Minneapolis.

## The Tragedy of Comedying

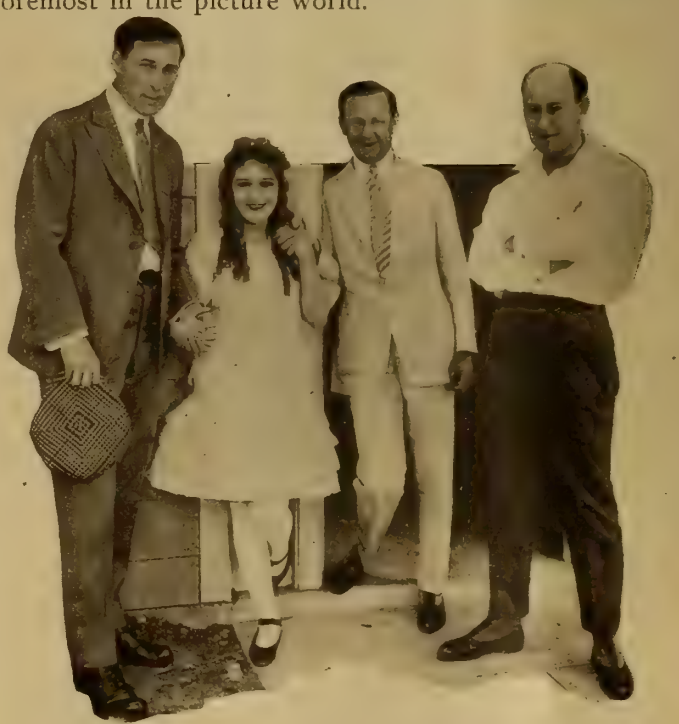
Illustrating the hazards taken by Greater Vitagraph comedians before the cameras, John L. Flatow, who worked with Larry Semon in the Big V comedies, has just returned to the Brooklyn studios after eight months in a hospital. Flatow's enthusiasm for his work cost him a broken nose, two broken arms, a few crushed ribs, and other injuries not worth mentioning. His principal worry was to get out of the hospital and he showed his nerve by insisting on resuming work as soon as he reached the Vitagraph studios in Brooklyn.

# HART WITH ARTCRAFT

**First Production by C. Gardner Sullivan, Supervised by Thomas H. Ince—to Produce on West Coast**

William S. Hart is now with Artcraft. He will start work on his initial production under the new arrangement within a week. The news also involves the formation of the William S. Hart Producing Company to release its product through Artcraft, adding another big film celebrity to its roster, which includes Mary Pickford, Douglas Fairbanks, Geraldine Farrar, Elsie Ferguson, D. W. Griffith, Thomas H. Ince and Cecil B. De Mille.

It was also learned that prepartions are now well under way for the production of the initial Hart-Artcraft photoplay on the West Coast and that studio arrangements have been completed so that actual screening can be commenced promptly. The Hart-Ince-Sullivan combination in the presentation of a film play offers one of the most potent producing units ever conceived. In their respective branches of the industry this star, producer and author rank among the very foremost in the picture world.



*Mary Pickford, Jesse L. Lasky and Director Cecil B. DeMille welcoming Bill Hart to Artcraft*



*Scenes from "In Slumberland," Triangle's fantastic new feature.*

## "In Slumberland"

A spectacular kiddie feature, "In Slumberland," has been completed for release the last week of this month by Triangle.

Thelma Salter, the seven-year-old actress, is presented as the star of this production. She is supported by Georgie Stone, who will be remembered as the leader of the Triangle Kiddies in several Fine Arts plays. Several hundred children and a large company of professional dancers appear as elves, fairies and gnomes in the fairyland scenes, for which fantastic sets, representing crystal grottoes, huge toadstools, and glittering fairy palaces were devised by Director Irvin Willat, who has also originated some new lighting arrangements to provide the ethereal atmosphere desired for those scenes in which Thelma enters the land of dreams.

Virtually every animal species of Noah's ark is represented in this picture. A snail has one of the most important parts, that of steed for the fairy queen, Gloria Hope. A miniature stage setting was constructed for the episode in which the queen mounts the back of the shell-backed animal. This incident is only one of the photographic feats employed to translate fairyland to pictures.

While the story has a particular appeal for children, it is said to have an equal interest for adults because of its human interest, its beauty of scenic investiture and the acting of child players. The plot centers about the adventures of the young heroine and her infant brother in a dream trip through fairyland.

## New Business Manager

Ronald A. Reader, for more than twenty years a friend and business associate of Albert E. Smith, president of the Vitagraph Company of America, has been appointed business manager of the Vitagraph Company, with headquarters at the company's administration building in Brooklyn.

Long before Albert E. Smith thought of motion pictures, he and Mr. Reader were partners in various theatrical ventures, in which both served as actors and promoters, and they also shared equally in the disasters which befell their efforts. It was after one of these failures that Mr. Smith and Mr. Reader became separated for a brief interval, the former continuing his theatrical experiments until they led him into motion pictures, while Mr. Reader went into commercial lines.

However, when the motion picture industry began to get its first "sea legs," as it were, Mr. Smith searched out his former stage-mate and induced him to go into the business. This was eleven years ago and they have been associated in the industry ever since. Mr. Reader left New York to become general European representative of the Vitagraph company and managed the company's plants both in England and in France. In the latter country he was the head of the Vitagraph Compeigne de France, and successively handled the company's development from a small plant in Paris to a second and then a third larger one. He remained in charge of this plant until October, 1916, when he returned to the United States. Since that time he has been closely associated with Mr. Smith at the Brooklyn plant and has been acting in a supervisory capacity.

## Boston After Next Convention

The noisiest, jolliest and livest single bunch of delegates at the opening day of the Chicago convention was from Boston. About twenty men were present and ever and anon they raised their voices in an especially written campaign song. They also distributed unique little badges with a bean jar as a pendant, and a classy little booklet in the shape of a bean jar and bound with a brown ribbon, upon which was strung a real bean. The interior of the booklet contained forty to fifty miniature views of Boston and vicinity.

Needless to say, these "Boosters Booming Boston" were out to capture the next National Convention for the tea party town. The climate, location and transportation, the hotels, and convention halls were all given as good reasons for their claim, not to mention the historical New England scenery.

The committee from Boston included delegates Ernest Horstman, president of the Boston league; M. J. Lydon, vice-president; P. F. Lydon, and Delegates Cornell, Deadmun, Goodside, Sprogg, Brundt, Levine, Lourie, Sumerby, Washburn, Wasserman, Mayer, Greggory, Howard and Moscow.

Included in the Boston special were also Black of Maine, Bean of New Hampshire, and Burns of Vermont. It is excusable, of course, for Bean to be boosting for Boston.

# ESSAYS FLOOD VITAGRAPH

**21,142 Scripts Turned in on Preparedness—Said to Be More Than Any Newspaper Ever Got in Similar Contest.**

Twenty-one thousand one hundred and forty-two persons have written essays on "How America Should Prepare" in an effort to obtain the prize of one thousand dollars offered by the Greater Vitagraph Company for the best essay on the subject.

The essay preparedness contest was inaugurated by the Greater Vitagraph Company when "Womanhood, the Glory of the Nation" was first released. The contest started on April 9 and ended on July 4. The award will be announced on August 19 if the committee in charge of making the award has time to make a final decision by that time.

Admiral Charles D. Sigsbee, U. S. N., retired, is chairman of the committee which will make the award. The other members are General Horatio C. King, the widely known writer; Hudson Maxim, the ammunition expert; Alan R. Hawley, president of the Aero Club of America, and Commodore J. Stuart Blackton of the Greater Vitagraph Company.

One of the rules in making the award is that no person even remotely connected with the Greater Vitagraph Company will be considered as a contestant. Any essays submitted by any person even remotely connected with the corporation will be thrown out.

The 21,142 essays were turned over to the members of the contest committee on July 6. They run in length from two hundred to two thousand words.

These essays have reached the Greater Vitagraph Company from all parts of the world and from many places to which it is impossible to trace the original information that there was such a contest.

Many of them are in foreign languages. Several hundred were received from Great Britain, there are several from Spain, more than two score from France, two from Japan, five from Norway, the same number from Sweden, several hundred from the South American countries and one from far off China which arrived directed to the "Honorable Vitagraph Company."

On account of their excellence two thousand essays which appeal to members of the committee as being most practical are to be forwarded to the authorities at Washington with the suggestion that those in charge of the war preparations for the government should give the suggestions serious consideration.

It also is the intention of the members of the committee to give an honorable mention in making the award to every person whose essay is sent to Washington.

A copy of the essay, the writer of whom receives the thousand dollars in cash, will be sent to every representative newspaper in the country with a request that it be printed in full.

In making the cash award the members of the committee will consider ideas and practical suggestions only. Rhetoric and diction will not be considered. The whole idea of the Greater Vitagraph Company in inaugurating the contest was for the purpose of obtaining the most practical constructive and intelligent article on the vital subject—"How America Should Prepare." In advertising the thousand dollar essay preparedness contest the Greater Vitagraph Company depended almost exclusively upon heralds, which were given away at the theaters where "Womanhood" was presented.

In order to compare this contest with essay contests conducted by representative newspapers, statistics were obtained which show that the greatest number of answers ever received by a daily newspaper to a contest conducted along similar lines were received by an influential daily newspaper published in Pittsburgh, Pennsylvania, which obtained eight thousand two hundred and three replies.

In less than three months, without newspaper advertising, without any especial promotion the screen produced 21,142 replies or 13,039 more replies than were obtained by the daily newspaper. All of which proves that the screen is the greatest influence of the present day.

## Italian Official War Films

A special representative has arrived in New York with two important war films, showing the magnificent fighting of our Ally. The first entitled "The Battle of the Alps," 3,700 feet in length, was shown by Royal Command at Buckingham Palace before His Majesty, King George. At a later date a special matinee was given which was attended by Her Majesty, Queen Alexandra, the Italian Ambassador and other officials.

This film is said to be the most interesting war film yet issued and will no doubt be well booked by leading exhibitors. The second production is entitled "The Battle of the Isonzo" and will bring home to us the tremendous fighting activity of the Italian army. This film is taken entirely on the firing line. Full particulars as to territory may be obtained at the office of John Wild, American representative of Anglo Film Agencies, Limited, London, 347 Fifth avenue, New Work, who is arranging a private showing, the date of which we expect to announce in our next issue.

## Commended for School Stand

When Andre Roosevelt, production manager of the Vitagraph studio in Brooklyn, put up the bars against motion picture "school" graduates a few weeks ago, his action was based on resentment against the deception that many of these institutions practice on their pupils. That his decision was well founded has been evidenced during the last two weeks by a mass of congratulatory letters.

He has received no less than 300 letters, the greater percentage of which commend him for his action, but there are also a few, apparently from promoters of "schools," who criticize him. He announces, however, that he is more determined than ever to discourage, so far as he can, the exploiting of trusting girls and youths who are lured into giving up their money for an object they never can attain—screen stardom. The following letter, which was written by a woman in Lincoln, Nebraska, is typical of hundreds of others Mr. Roosevelt has received justifying his position:

"Mr. Roosevelt: It was with intense interest that I read your article of June 24 in regard to motion picture 'schools.' Years before the days of motion pictures, when the youth's ambition was for the legitimate or spoken drama, these parasites infested New York and Chicago. But it was left for a producing manager of motion pictures who had fearlessness and moral courage to first voice a protest against them. The producers of motion pictures have advanced, broadened and grown with far greater strides than the legitimate managers ever have, for they have learned the greatest of all powers—'truth.'"

James Aubrey, of Vitagraph Big V Comedies, has resigned from that organization to appear in a series of super-comedies under the management of Arthur N. Smallwood, of the Smallwood Film Company.

# Triangle Marches On

## NO IMPORTANT CHANGES IN PRODUCTION STAFF—AUGUST RELEASES READY

DURING the past few months Triangle has been quietly "putting its house in order," to quote one of the officials of the organization. The sole purpose of the reorganization, it is stated, has been to so eliminate waste that a greater amount of money may be invested in productions. Contrary to supposition, the producing organization will remain intact except for such minor changes as is deemed advisable in order to raise the standard and increase the power of box office attraction.

"Like all big concerns, Triangle must change constantly to keep pace with the public demands and the advancement of the industry," states an official. "During the past month we have carefully felt the pulse of the box office through reports from each of our exchanges. The purpose of this examination was to determine wherein we were weak and to obtain advice as to gaining new strength. By the reports on each product we are able to ascertain precisely the value of each director, star and scenario writer. These accounts have been in the main gratifying, reflecting credit upon the past achievements of Triangle, which, we believe, have not been eclipsed by any other concern. Whatever changes are made in the producing organization will be, we repeat, for improvement and for that only.

### *Red Letter Productions of July*

"The month of July has been one of the most notable in the history of Triangle. We point to 'The Flame of the Yukon,' produced under the sole direction of Charles Miller from an original story by Monte M. Katterjohn. All concerned in creating this masterpiece are now engaged on others which will prove quite as meritorious.

"'Sudden Jim,' not only one of the most widely read stories of the day but also one of the most convincing pictures of American life, will be released on July 22. It illustrates, as words cannot, our policy to maintain a perfect balance of star, story and production, each of the highest quality obtainable, regardless of expense involved. We guarantee the box office value of this picture.

"'The Sawdust Ring,' a delightful story of circus life by L. V. Jefferson, has just been passed on by our executive board, and we are urging exhibitors to view it in advance that they may advertise it to the full extent justified. Bessie Love in this picture proves a revelation, and the work of the supporting players is scarcely less noteworthy. We do not ask exhibitors to take our guarantee of the merits of this play, for we realize that boasts are the most common counterfeit in the world. We do ask that every manager booking it attend a showing and give it judicious appraisal. In that way he will be prepared to feature it with conviction that patrons will be pleased and the reputation of his theater materially enhanced.

"'In Slumberland,' a kiddie feature starring little Thelma Salter, will be released on the program of July 29. Every assistance has been given Director Irvin Willatt in staging the play with elaborate scenic effects.

"'Borrowed Plumage,' starring Bessie Barriscale, has already been reviewed by the critics in our projecting room. Thus we do not need to waste any recommendation upon it. We are willing to refer exhibitors and fans to these reviews.

### *Triangle Releases for August*

"The stars on the Triangle program for August include Olive Thomas, Louise Glaum, Bessie Barriscale, Bessie Love, William Desmond, Enid Bennett, Wilfred Lucas, Elda Millar, Jack Devereaux and Veta Searl.



*Sylvia Breiner, Triangle star, in the circle. Bessie Love in "The Sawdust Ring," and below Enid Bennett in "The Mother Instinct."*

"The features for the week of August 5 include 'The Food Gamblers,' a drama that drives home some pertinent truths of present-day conditions. It was produced under the supervision of Allen Dwan, with Wilfred Lucas and Elda Millar in the leading roles. Olive Thomas, star of 'Madcap Madge,' is featured in 'An Even Break,' written and directed by Lambert Hillyer. It is a comedy-drama filled to the brim with the joy-of-living quality that suits the bubbling vivacity of its star. Magnificent settings, depicting Broadway roof gardens and cafes, and a company of more than four hundred people were employed in the production.

"Louise Glaum in a distinctly new type of part will appear on August 12 in 'Golden Rule Kate,' produced under the direction of Reginald Barker, who has created innumerable master productions for Triangle. William Desmond, in 'Master of His Home,' directed by Walter Edwards, shares honors with Miss Glaum




# YOU MUST BE SERVED!

**AS PRESIDENT of Goldwyn Pictures Corporation, I have a *million dollar message for the exhibitors of America.* It *is* a million dollar message because my associates and I are spending more than that sum *in advance of releasing a picture* to win the confidence of the owners and managers of the motion picture theatres in the United States and Canada.**

**Before forming Goldwyn Pictures Corporation in association with Edgar Selwyn, Archibald Selwyn, Margaret Mayo, Arthur Hopkins, and before surrounding ourselves with a brilliant and talented group of screen and stage factors, all of us now a part of this organization *put ourselves in the places of the nation's exhibitors.***

**Were *we* exhibitors, we would not care to be bound by a contract system under which we might get one strong, money-making picture to be followed by three or more poor pictures that would not attract audiences. Therefore, we adopted a flexible, sane policy to meet the wishes of exhibitors everywhere.**

WERE *we* exhibitors, we would want pictures in which the most faithful attention was paid to the value of all stories selected for filming and to *the quality of their production.* We would want more than a mere star in five or six reels of photography. So we decided to buy only the greatest and most successful plays and books, to engage only the ablest and most capable artists to build and direct our productions, and with these two elements at hand *to put into each picture a star of world-wide reputation and fame.* Goldwyn therefore engaged Mae Marsh, Mary Garden, Madge Kennedy, Jane Cowl and Maxine Elliott and soon will announce other stars of equal magnitude.

We knew *still another* important factor. Were *we* exhibitors, we would want to see in advance the pictures we were booking for our theaters—not a

## Continued:—

week or two weeks in advance, but *months in advance.* We decided, therefore, to complete a minimum of 12 splendid productions and have all of them ready for your inspection before our first release on September 9, 1917.

As an organization Goldwyn has never been in a hurry. Our work began last December. We have worked deliberately and slowly. We did not want factory-made, time-clock pictures—and the result of this decision is that we have completed what we consider the most remarkable pictures ever made in the history of the industry. The million dollars that we have spent *we were willing to spend* to accomplish the results already attained.

We will release 26 productions during our first year and half of this number will be completed September 1. You will understand from this that we will always be working 6 months ahead of schedule and that we will have all the time we need to make magnificent pictures—productions free of flaws.

**And of *another* thing you may be certain: The Goldwyn policy under which these remarkable productions are to be sold to you calls for an honorable, clean-cut and square relation with the exhibitors of the nation. There is no such thing as a Goldwyn "scrap of paper" or a Goldwyn secret instruction. We have given no orders in print to be countermanded by word of mouth. You may, *with safety and confidence*, take this organization's word for it that *our promises to you will be kept:* that we will avoid the exaggerations that have cast so much suspicion on this industry, and that *our business ethics and behavior will be as sound and stable as the currency of our country.***

Goldwyn has established its own exchanges in nineteen important film centers in the United States and has, under the direction of Goldwyn Pictures Ltd. of Canada, opened six exchanges in as many cities of the Dominion of Canada. Therefore, you will not have to discuss Goldwyn Pictures with middlemen—you will meet our own representatives in our own offices or in your own theatre.

**I wish to warn you with all possible emphasis and sincerity not to sign contracts for any other pictures or forfeit your opportunity to obtain the profit-making Goldwyn Pictures until you have actually seen them or talked with the Goldwyn representatives who are ready to serve you, no matter where you are located.**

**Cordially,**

Samuel Goldfish

***President***

# Goldwyn Pictures

ARS GRATIA ARTIS

Corporation

**14 East 42nd Street NEW YORK CITY, N. Y.**

on the week's program. Alma Rueben, featured in leading roles of 'The Americano' and 'Truthful Tulliver' appears in his support.

"Bessie Love, whom we are tempted to call the 'wonder-girl' after seeing 'The Sawdust Ring,' will reappear on August 19 in 'Wee Lady Betty,' a modern story of Old Erin, produced under the direction of Charles Miller. Enid Bennett in 'They're Off,' directed by Roy Neill, will also appear the week of August 19.

"Bessie Barriscale in an elaborate production, 'Wooden Shoes,' a story of Dutch life, will be a feature of August 26. 'The Jinx Jumper,' an Allan Dwan production with Jack Devereaux and Veta Searl, will be on the same bill.

"Among the stars of September productions are William S. Hart, Charles Ray, Dorothy Dalton, Margery Wilson, Bell Bennett and Winifred Allen."

## EMPIRE SCHEDULE OUT

**Ann Murdock, Julia Sanderson and Olive Tell in New Productions Soon to Be Released Through Mutual Organization**

First of special announcements of fall releases through the Mutual Film Corporation comes an outline of the early schedule of "Charles Frohman successes in motion pictures"—the productions of the Empire All Star Corporation's studios in New York.

John R. Freuler, president of the Mutual and of the Empire, gives out the titles of a number of the Charles Frohman pictures and the stars to be featured, summarized in the following schedule:

Ann Murdock: "The Beautiful Adventure," "The Imposter," "Outcast."
Julia Sanderson: "The Runaway."
Olive Tell: "Her Sister."

"These stars and plays, chosen from the array of dramatic treasures of Charles Frohman, represent the pick of the Frohman plays in a big list of box office winners which are to be put into Empire-Mutual pictures," said Mr. Freuler.

"These are all plays which have proven themselves in the stage test. They contain the stories that go across. We know because they have gone across. The stars are the stars of the original productions and the casts are largely the original casts throughout.

"The organization of the Empire All Star Corporation has made available for the first time the full value and the full strength of the dramatic institution which Charles Frohman created. The picture plays are being made with the same exacting care and the same artistic supervision which characterized the building of every Charles Frohman success. The studio forces are being given ample time and unlimited facilities for the making of perfect pictures.

"According to present plans the first of the Charles Frohman pictures will be presented early in September. While the Mutual is accepting reservation for that period exact release dates are yet to be decided upon.

"This announcement may be considered merely preliminary to important steps now all under way and soon to be ready for open discussion and publication."

The productions at the Empire studios are now in the hands of Albert Capellani, director of many famous stars, including Clara Kimball Young, and Del Henderson, director of "Outcast," "The Impostor" and others.

Miss Murdock will appear in "The Beautiful Adventure" and "The Imposter," plays that are regarded as certain to receive wide approval from screen patrons.

Among the famous artists to appear with Miss Murdock in "Outcast," is Miss Kathryn Calvert, wife of the late Paul Armstrong, actor and playwright, who is to appear as "Valentine." Miss Calvert is a brilliant actress and one of the most beautiful women of the stage.

Kate Sargentson is another well-known Frohman favorite who will be in Miss Murdock's support, and others named in the cast are Jules Raucourt, Herbert Auling, Richard Hatteras, Reginald Carrington, Zola Tolma, Gertrude Andrews and Frank Goldsmith.

David Powell, the talented player who played last with Clara Kimball Young in "The Price She Paid," will be Miss Murdock's leading man. There will be thirty-six people altogether in "Outcast," certainly the greatest aggregation of high-priced performers so far employed in a single screen production.

Miss Julia Sanderson, who is being stared in "The Runaway," is another famous player of the Frohman coterie.

Miss Sanderson is a Broadway favorite, having appeared in some of the greatest successes of the famous thoroughfare in recent years. "The Runaway" had a long run at the Lyceum Theater and it is considered one of the most adaptable of modern plays for the screen.

Miss Olive Tell, another Frohman find, whose screen appearance in "The Silent Master" was a sensational success, will be starred in that remarkable play, "Her Sister," written by Clyde Fitch and Cosmo Gordon Lennox, playing the part of Eleanor Anderson.

The screen version of "Her Sister" follows the pretty story of one woman's heroism and another woman's perfidy with great fidelity to the original handling. A large and distinguished cast has been engaged for Miss Tell's support and certain success is predicted for the production.

## Artcraft to Issue House Organ

At a meeting of the executives of the Artcraft Pictures Corporation last week, it was decided to celebrate the first anniversary of this organization with the initial publication of a house organ to be devoted entirely to the aid of Artcraft exhibitors. The new magazine will be issued twice a month and will contain ideas and suggestions aimed to assist the exhibitor in the exploitation of Artcraft pictures. Various novel departments that will prove particularly welcome to managers have already been decided upon and the first issue will make its appearance next week.

*Artcraft Advance* is the name of the new publication, and Norman S. Rose, well known in motion picture advertising and publicity circles, has been engaged as its editor. Mr. Rose comes to Artcraft with many years of experience in both newspaper and film exploitation work. As advertising and publicity manager of Triangle he attracted considerable attention for his progressive methods. Prior to that he was eastern manager of a large newspaper syndicate for several years. Several months ago Mr. Rose left Triangle to handle publicity for Historic Features, Inc., presenting the "Christus" production, after which he became director of publicity for Benjamin Chapin's "Lincoln Cycle." He left this company to join Artcraft, and has already commenced work on the first issue of *Artcraft Advance*.







*Scenes from "Melissa of the Hills," Mary Miles Minter's newest play.*

*This latest of the little charmer's plays appears July 23.*

# COMING MUTUALS

**Mary Miles Minter in "Melissa of the Hills" Mutual's Lead for July 23—Other Box Office Stimulants**

Mary Miles Minter, box office attraction of first magnitude, leads Mutual's schedule for the week of July 23 in "Melissa of the Hills," a five-reel drama laid in the feud belt of Tennessee. Mary plays the role of the "angel daughter" of the circuit rider.

On the same date Mutual will release the first chapter of "The Great Stanley Secret," a two chapter drama. William Russell plays the leading role with Charlotte Burton as his leading woman. The chapter is entitled "The Gypsy's Trust" and is in four reels.

Mary Miles Minter's box office value has risen rapidly as the result of a series of highly successful productions and under the influence of Mutual's aggressive advertising and publicity policy. She has, in "Melissa of the Hills," a typical Minter part which is quite sufficient to convince the increasingly critical picture audience that the show's a good one. Minter has become, in many neighborhoods and communities, a "standing room only" attraction. Exhibitors who are backing their booking with advertising and publicity supplied as part of Mutual service, are reaping a golden harvest with the golden haired little star.

"Melissa of the Hills" contains, besides a thrilling story well told, some moments of high excitement. The feud clans, whose leaders Melissa's father has failed to pacify, stage a most realistic battle among the mountains, a hair-raising scene.

"Melissa of the Hills" follows "Periwinkle," which was laid in a life saving station on the Pacific coast, a decided contrast from her new release. The production was made by the American Film Company, Inc., under the direction of James Kirkwood.

"The Great Stanley Secret" is in eight reels—two four-reel chapters. It is a thrilling drama of intrigue and love, with the popular "Big Bill" Russell in the leading role. The first episode opens with a railroad wreck scene of great realism and pretentious proportions and action is fast and snappy. The famous Stanley jewel, a family heirloom, is stolen from the neck of the tiny heir to the earldom, whose father and mother are both killed in the wreck and the action of the production is based upon the efforts of a selfish cousin and his accomplices to get the gem from the youngster, who has come under the protection of a gypsy chieftain.

Two comedies will be released on the schedule of July 23, "A Match in Quarantine," a one-reel LaSalle on July 24, and "Red, White and Blew," a one-reel Cub featuring George Ovey which is scheduled for the screen on July 26.

Mutual Tours Around the World, Gaumont's one-reel travel picture, is released July 24. It takes the audience to Kairawan, sacred city of Tunisia, Prague, the ancient capitol of Bohemia and to the "Dauphines," a beauty spot of southeastern France. Reel Life, the weekly film magazine, released July 25, carries the following subjects: "Juveniles Craftsmen," "A Dangerous Eagle Hunt," "Pedigreed Eggs," "The National Sylvian Theater," the first government owned theater in America, and animated cartoons from *Life*. Mutual Weekly, the news reel, is released July 25. It contains current events up to within a few hours of release date.

## Webb and Koch Support Miss Glaum

Some weired and fantastic settings are being used this week at Triangle's Culver City studio by Director Walter Edwards for the next offering of Miss Louise Glaum. Several important photoplay personages have been cast to support Miss Glaum. George Webb has been assigned the leading male role, and Hugo B. Koch will appear as the villain. Others in the cast include Thomas Guise, Lee Hill and Dorcas Matthews. The story, which is by Monte M. Katterjohn, is said to be the best afforded Miss Glaum since "The Wolf Woman," and the Triangle siren has announced that she will introduce some gowns which for bizarre effect will out vampire any of her previous sartorial creations. Miss Glaum's gowns, which have attracted attention in the most exclusive fashion centers, are originated and designed by Mon. Randall, the artist.

Gail Kane is at work on "Unafraid," under the direction of Henry King. The American has engaged Lewis J. Cody, of well-known talent, to play across from Gail.

### *Convention Sessions*

(Continued from page 166)

Annex at 2 o'clock in the afternoon of Monday, July 16. President Lee A. Ochs called the meeting to order. There were about 150 delegates present representing more than 30 different states. Many more arrived for the later sessions.

A committee on credentials was arranged for and President Ochs made some opening remarks, pleading for harmony among all the exhibitors and declaring the important business of the convention to be the vital questions to come up and not the election of officials for the coming year.

The first matter to come before the convention was the matter of recognition of the various state delegations as members in good standing of the convention. In a storm of remarks the by-laws of the League were referred to and interpreted by Vice-President A. P. Tugwell of California to give a state local 30 days' grace after the convention in which to pay their dues in order to be in good standing in the convention. The chair ruled that in order to be entitled to a vote each state local must have paid its dues to the National League on or before 30 days preceding the convention.

This brought forth an appeal from the decision of the chair. Vice-President Tugwell took charge of the meeting and a roll call of the states was begun to determine whether or not the ruling of President Ochs should stand. Those supporting him, and the number of votes represented by each were the following:

Illinois, 25; Iowa, 6; Minnesota, 18; Mississippi, 8; Massachusetts, 9; Maine, 7; North Dakota, 8. Total, 79.

The states voting against Mr. Ochs—not to accept his ruling in the matter of credentials—were the following:

California, 6; Indiana, 17; Maryland, 7; Kansas, 6; Michigan, 10; North Carolina, 8; Missouri, 9; New York, 30. Total, 93.

The roll call was interesting as it revealed at the outset how the delegates lined up in supporting the various presidential candidates. The fact that Candidate David Rodgers' state voted with Ochs was said to be another evidence that Minnesota's candidate would in the end withdraw in favor of Mr. Ochs and thus endeavor to swing enough votes to re-elect the latter.

The roll call was, however, never completed as in the storm Mr. Rodgers introduced an amendment to the effect that all states "with proper credentials" be admitted to the convention. This amendment was carried and then President Ochs declared a recess till 8:30 in the evening, the interim to be used to allow the atmosphere to clear and to determine what "proper credentials" were.

### *The Second Session*

In the session Monday evening a good deal of time was lost wrangling over a resolution introduced by Eugene Clark of Mississippi to suspend Section 1, Article 4 of the by-laws, and grant the chair the power to appoint a committee of seven to pass upon credentials of delegates to the convention. When the misunderstanding was finally cleared up the roll call showed 192 for the motion and 15 against it.

While the vote was being taken Charles Pettijohn of Indiana, gained the floor and issued an eloquent warning in which he said that certain influential delegates present were going to withdraw from the convention unless it was carried on in a fair, upright and honest manner. Quite a number, he said, were considering bolting.

After some discussion Mr. Ochs proceeded to name the following on the credentials committee: Thomas Furniss, Minnesota, chairman; E. H. Horstmann, Massachusetts; John Frundt, Illinois; E. J. Fisher, Washington; H. Charles Hespe, New Jersey; D. W. Chamberlain, North Dakota; and L. H. O'Donnell, Indiana.

A recess was taken while the committee left to make its report. After staying out an hour or so it returned and urged that Washington and Maryland each be given eight votes instead of seven. The cases of Illinois and California were referred to the committee on grievances where their status was to be settled.

A motion to accept the committee's report was accepted without a dissenting voice, and from then on the rest of the evening was consumed by the President in appointing the following committees:

### *National Committees*

Committee on Resolutions—David G. Rogers, chairman, Minnesota; H. J. Brown, Idaho; A. S. Black, Maine; Wm. Heaney, Illinois; Wm. Isenberg, Mississippi; Louis F. Blumenthal, New Jersey; Sam Bullock, Ohio.

Committee on Constitution and By-Laws—Jos. Hopp, chairman, Illinois; Judge O'Donnell, Pennsylvania; L. W. Brophy, Oklahoma; J. S. Grauman, Wisconsin; C. H. Hitchcock, Minnesota; W. J. Slimm, Ohio; A. E. Morelock, Missouri.

Committee on Trade Review—Eugene M. Clark, chairman, Mississippi; A. B. Momand, Oklahoma; Alfred Hamburger, Illinois; Wm. Hilkemeier, New York; H. Chas. Heape, New Jersey; Thos. Furniss, Minnesota; Thos. J. Goldberg, Maryland.

Committee on Deposits—Frank Rembusch, chairman, Indiana; I. Berkson, Illinois; S. S. Harris, Arkansas; Percy Wells, North Carolina; C. E. Glamman, Kansas; Jas. Giloskey, Minnesota; Wm. Fait, New York.

Committee on Law and Legislation—L. L. Lavine, chairman, New York; A. F. Sams, North Carolina; Chas. C. Pettijohn, Indiana; W. H. Willy, Kansas; C. H. Goodwin, Pennsylvania; Grant Anson, New York; A. Goodside, Maine.

Committee on Finance—Wm. Grant, chairman, New York; B. S. Aronson, North Carolina; M. Feitler, Pennsylvania; P. E. Schilling, Mississippi; Jake Wells, Virginia; N. Rice, Iowa; Guy L. Wonders, Maryland.

Committee on Daylight Saving—Harry M. Crandall, chairman, Washington, D. C.; H. R. Mason, North Carolina; Sam Suckno, New York; H. Bernstein, Virginia; J. L. Rome, Maryland; Chas. Stewart, Illinois; P. L. Nugent, Iowa.

Committee on Contracts—Ray Andrews, chairman, Indiana; B. H. Stevens, North Carolina; Henry Trinz, Wisconsin; R. F. Kennington, Mississippi; E. C. Crawl, Virginia; S. E. Greenbaum, Iowa; Joe Lederer, New York.

Committee on Grievances—Thos. Howard, chairman, New York; M. Hoppenrath, Minnesota; D. W. Chamberlain, North Dakota; E. M. Clarke, Mississippi; Robt. Levy, Illinois; C. H. Bean, New Hampshire; H. I. Wasserman, Massachusetts.

Committee on Membership—G. L. Luttrell, chairman, Illinois; A. B. Cook, Mississippi; Jos. Friedman, Minnesota; J. Silverman, Missouri; A. C. Zurring, Indiana; Ben Title, New York; Hopkinson, Illinois.

Committee on Music Tax—John Manheimer, chairman, New York; King Perry, Michigan; S. H. Jones, Oklahoma; P. Longheinrich, Wisconsin; C. B. Craven, Virginia; C. G. Behrins, Iowa; Alfred Hamburger, Illinois.

Committee on Good and Welfare—L. A. Buettner, chairman, New York; H. H. Johnson, Indiana; Edwin Pohlman, Missouri; J. L. Olive, Oklahoma; J. Brennan, Michigan; A. J. Diebolt, Iowa; W. W. Watts, Illinois.

Committee on Screen Advertising—W. S. McLaren, chairman, Michigan; Chas. Campbell, Minnesota; H. J. Paradise, North Carolina; Wm. Flinn, Missouri; A. H. Samuelson, New York; L. H. Freunke, Illinois; Jake Lawry, Massachusetts.

### *Pledge Support to President*

Before adjournment a resolution presented by William Isenberg of Mississippi was unanimously adopted by the convention. It read:

Whereas, the motion picture industry has been signally honored by the President of the United States, and other officials of the government in their publicly expressed recognition of the inestimable patriotic service which the exhibitors have rendered by dedicating their theaters to every purpose calculated to aid the government;

Resolved, that this Motion Picture Exhibitors' League, in convention assembled, pledge itself and every member to the full, unselfish and untiring support of the government of the United States in the promulgation of the spirit of patriotism and the undying principles of true Americanism.





*Fred C. Aitken (left) and Ben W. Beadell, of the Edmund M. Allen Film Corporation of Chicago.*

## Beadell with Allen

Ben W. Beadell, a veteran in the picture game, has been appointed special representative for the Edmund M. Allen Film Corporation, of Chicago, according to announcement by Fred C. Aitken, general manager of the Allen company. Everyone in the film game knows Mr. Beadell, for years Chicago representative for the Edison Company and later a representative of the Essanay.

His long experience in the motion picture industry, coupled with the host of friends he has made, will prove him to be a valuable man for the new concern. Mr. Beadell expected to become active immediately in behalf of William N. Selig's "The Garden of Allah." The Edmund M. Allen company own territorial rights for eight states for the Selig pictureplay and opens at the Colonial Theater, Chicago, on July 22.

## Paralta Does Much in Fourteen Weeks

In but fourteen weeks, Paralta has been organized as a corporation; has itself organized two producing corporations; has established a large studio and producing staff at Hollywood; has already turned out two big star feature pictures; and has affiliated itself with one of the largest distributing interests in the country.

The two big Paralta pictures finished are J. Warren Kerrigan in Peter B. Kyne's sensational war and love story, "A Man's Man," and Bessie Barriscale in Grace Miller White's emotional love romance, "Rose O' Paradise." Both these productions are now in the hands of an editing board and cutters and will be released through Triangle in a short time. In the meantime Mr. Kerrigan and Miss Barriscale are at work on new productions.

No announcements made to the trade in late years have attracted more attention that the special series of advertisements recently published by Paralta, in which they set forth the principles of their new system of booking.

This plan has not yet been made known to the trade in detail but in a very short time a complete explanation of its principles and workings will be published in the form of a little book called "The Paralta Plan."

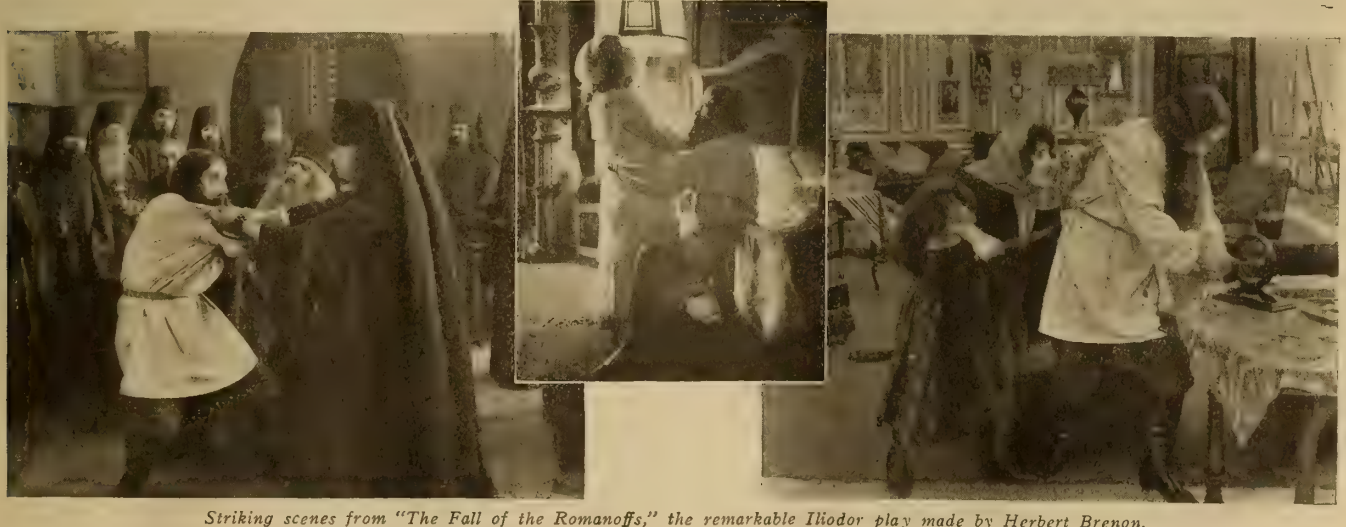
The announcement that Paralta has arranged with Triangle to distribute the Kerrigan and Barriscale productions was a marked surprise to the trade, as it was believed that it was the intention of the Paralta Company to establish an entirely independent system of distribution.

While this proposition had been considered, such a plan had never been definitely decided upon.

The Paralta Plan will be followed by Triangle in the distribution or sale of Paralta Plays. This plan gives to an exhibitor exclusive control of a specific exhibiting district and other advantages which will have a very material influence in the increase of its profits.

## Buys "Who's Your Neighbor?"

From operating in two states to buying a picture for one half of the U. S. A. is some stride, yet that is precisely what F. E. Backer, president of the Mammoth Film Corporation, did when he purchased twelve states, namely California, Washington, Oregon, Idaho, Utah, Montana, Arizona, Wyoming, Colorado, Nevada, New Mexico, the City of El Paso, Texas, and New Jersey, from the Overland Film Company, Samuel Krelberg, president, selling agents for the Master Drama Features, Inc., for "Who's Your Neighbor?" This sudden expansion of Mr. Backer's activities was occasioned by the unusual possibilities which he saw in this feature from the moment it was screened.



*Striking scenes from "The Fall of the Romanoffs," the remarkable Iliodor play made by Herbert Brenon.*

## King Bee Film Executive

Among the new generation of executive factors, a place of importance must be assigned to L. L. Hiller, treasurer of the King Bee Films Corporation. The stability and the progress of this young company, due in no small measure to Mr. Hiller's wise and tactful administration, clearly mark him out for the greatest possibilities of success in the film world. In these times there is scarcely a definable limit to the achievements of a shrewd, clever, reliable film man so well ensconsed in the game as "L. L. H."



*L. L. Hiller, Treasurer, King-Bee Films Corporation.*

Mr. Hiller's rise to the film fame has been rapid but meritorious, as well as laborious. Prior to 1914 he had been identified with commercial and banking pursuits in Pittsburgh; but in that year he succumbed to the "picture lure" and engineered a simultaneous three theater picture show at the Grand Central Palace. His success in this venture whetted his appetite. With Jacob Wilk he next founded The Authors' Associated Agency, for handling picture scenarios. The growth of this enterprise led to an expansion of his film activities, and the formation of Hiller & Wilk, Inc., a great firm of state right brokers. Next, on the foundation of the King Bee Films Corporation, Mr. Hiller was unanimously chosen by his associates in that enterprise to fill the office of treasurer—never a sinecure in a film company, but in this instance, a job demanding sound business principles in its occupant—for the shrewd men behind "King Bee" have the determination and the opportunity to make it one of the greatest film concerns in the world. So., its treasurer must be a man of keen commercial acumen and experience.

Mr. Hiller, being in the early thirties, has the better part of his career in front of him. He is very much liked by all those in daily association with him and popular in the industry, two important factors in motion picture success.

## Holmes Serial Money Getter

Helen Holmes in "The Railroad Raiders" has been one of the big money getters of the motion picture business. The last episode of the fifteen-chapter Signal-Mutual photonovel was released July 16 and with its release a new record has been set for box office receipts, although at this time it is impossible to estimate exactly what the total has been. It was conservatively estimated at the completion of the last Holmes serial that $5,000,000 had been spent by the American public, in nickels and dimes, to see Helen in photonovels. There is no doubt but that "The Raiders" will break the record of either of her preceding productions.

Exhibitors everywhere are working out unique stunts to help make "The Raiders" a big drawing card. R. C. Stueve, manager of the Orpheum Theater at Canton, Ohio, ran a banner announcing "The Railroad Raiders" clear across the entrance to his theater and erected "Stop-Look-Listen" cross boards at both sides of the lobby. Below the signs he placed his three sheets picturing scenes from the episode which he is exploiting. Every week, on the day that "The Raiders" was shown, the "Stop-Look-Listen" signs went up. He found it most effective advertising.

A. R. Kremer of Alexandria, Nebraska, one of the oldest showmen in the state, recently wrote the Mutual Film Corporation a flattering appreciation of Helen Holmes, in the course of which he said: "I must say, gentlemen, that we have had a nice business on all the Helen Holmes productions and we are sorry that you haven't another series of this nature to offer us."

## Universal Announces Schedule

In addition to "The Double Standard," a Butterfly Picture which will be ready July 23, Universal will issue eighteen reels of combined drama, comedy and current events, including the latest episode of "The Gray Ghost," for the week of July 23.

Tuesday, July 24, "A Soldier of the Legion," a Gold Seal thriller with an interesting comedy setting, will be released. On the same date, "Seeing Things," a Nestor comedy, written by Fred Palmer and directed by Roy Clements, will be released, featuring Lee Moran and Edith Roberts. Taking a presumably haunted house as a setting, a diverting tale has been worked out to the accompaniment of many laughs.

"The Sign of the Cucumber," an L-Ko in two reels, is the offering for Wednesday, July 25. A jumble of mistaken identities features the misadventures of a desperate safe-cracker who descends upon a peaceful hamlet to acquire the local bank funds. Tom Delmar, Bob McKenzie and Eva Novak succeed in extracting every bit of humor out of their respective roles. The 82nd issue of the Animated Weekly will also be released on the same date, showing the latest current events in pictorial form.

Mary Fuller will be starred in "The Beautiful Impostor," released Thursday, July 26, in which she is capably supported by Clara Beyers, Nellie Slattery and John Walker.

A Joker comedy entitled, "Canning the Cannibal King," and featuring William Franey, will be shown on the same date with the Mary Fuller feature.

Herbert Rawlinson and Neva Gerber are the featured players in "Caught in the Act," a Victor comedy-drama, scheduled for release Friday, July 27.

A unique issue of the Universal Screen Magazine will be released on the same. This deals with a variety of subjects, including pictures of the only tea farm in the United States and a recent effort to reduce the cost of footwear by utilizing snake skins in the manufacture of shoes.

On Saturday, July 28, the eleventh number of Universal Current Events will be released, together with a Powers Educational and a Powers Comedy Cartoon. "The Soubrette," a Joker comedy, featuring Gale Henry and Milton Sims, completes the week's offerings.

Outside of Greater New York, the fifth episode of "The Gray Ghost," will be shown during the week. This episode is entitled "Plunder," and features Eddie Polo, Harry Carter, Priscilla Dean and Emory Johnson.



*Outside the camera lines with Douglas Fairbanks* *in the filming of his next—"Down to the Earth"*

# NEW FAIRBANKS FILM

**"Down to Earth," Written by Star Himself for August 12 Release. Story Replete with Fairbanks Fun**

The next production to be released by the Artcraft Pictures Corporation will be a new Douglas Fairbanks comedy entitled, "Down to Earth." The story for this play was written by the versatile Douglas himself and is replete with typical Fairbanks humor, optimism and philosophy. Under the direction of John Emerson the new film is now rapidly nearing completion at the Lasky studio in California and August 12 is the date announced for its release by Artcraft.

Scenarioized by clever little Anita Loos, who has become an important contributing factor to the remarkable success of the new Fairbanks organization, the photoplay tells of a typical American youth whose "wanderlust" and ideas of living close to nature are not in accord with the views of life assumed by his sweetheart, an ambitious society bud. Bridge parties, matinee dances, tea parties and sumptuous dinners are the important items in the pretty girl's social career and these occupy too much of her time for wandering amidst God's country in the great outdoors. How the persistent youth takes her away from her surroundings and wins her over to his way of thinking despite herself, is said to offer one of the most amusing tonics the screen has yet displayed. Various different climes are visited and many surprises of typical Fairbanks style are promised, ranging in variety from doing to a handstand on a mountain precipice 8,000 feet above sea level to teaching a hippopotamus the famous Fairbanks smile. In addition to its other merits, "Down to Earth" is announced as the most lavishly staged photoplay in which the popular star has ever appeared.

## Eugene O'Brien New Leading Man

Mary Pickford's leading man in her newest Artcraft picture, "Rebecca of Sunnybrook Farm," is Eugene O'Brien, the popular young actor whose wide stage and screen experiences and handsome appearance makes him an ideal selection for this honor. On the speaking stage Mr. O'Brien appeared with such well known favorites as Elsie Janis, Ethel Barrymore, Margaret Illington, Fritzi Scheff and others of equal standing in the theatrical profession. In motion pictures his most notable portrayals were those evidenced in Famous Players productions in which he created countrywide attention for his exceptional work. The new Pickford-Artcraft picture disclosses him in the well known character of Adam Ladd, Rebecca's benefactor.

## "Parentage" Breaks Records

New Yorkers and Chicagoans have unqualifiedly endorsed "Parentage," the thought film produced by Hobart Henley and presented to the world by Frank J. Seng, via the state rights market.

On Sunday, July 8, this unusual production had its premiere at the Rialto Theater, New York, and played to more people than any feature attraction has ever drawn into that temple of the picture art.

Exhibitors and film buyers are familiar with Mr. Seng's startling declaration that "Parentage" is *not* a $2.00 picture; also with his reasons for selecting the Rialto Theater of New York in preference to exploiting Hobart Henley's entertaining message of home life environment in a "dark" legitimate house.

## Fairbanks Decides on Schedule

Douglas Fairbanks gives considerable thought to what is commonly termed "the pulse of the public." He believes by combining a good story with a striking characterization, it will be more to the advantage of the Douglas Fairbanks Picture Corporation than simply exploiting his personality and sacrificing the story and production.

As the result of months of patient investigation he, with Director General John Emerson, have decided on a production schedule, which includes four distinct types of screen plays. It is his intention to start with a farce of the "In Again—Out Again" variety, followed by a light comedy, an essay and a romantic comedy-drama. In this manner, according to Douglas, the public will not have a chance to tire of any one of his selected kinds of stories, because each release will be different and spaced at such intervals that they are bound to prove tremendous successes.

# FILMS FOR YOUNGSTERS

**National Board of Review Selects Pictures from Recent Releases Which Will Interest and Please Your Youthful Patrons**

The following is a list of films selected for children by the National Board during the past month. Those interested in providing programs for children may select from these lists the pictures especially suited for the particular group of children who are to see them. As the National Board reviews for the children of the entire country, the needs of any particular group cannot be considered. That must be left to those who know the needs of the particular group for whom programs are to be provided.

GENERAL FILM COMPANY.

| Name. | Brand. | Reels. | Star and Character. |
|---|---|---|---|
| A Day Out of Jail | Kalem | 1 | "Ham and Bud" Comedy. |
| Knights of the Saddle | Selig | 2 | Scenic. |
| The Rainbow Box | Essanay | 2 | Polite Comedy. |
| American Girl—The Ghost of the Desert | Kalem | 2 | Sais—Western Story. |
| The Right of Might | Selig | 2 | Factory Story. |

MUTUAL FILM CORPORATION.

| | | | |
|---|---|---|---|
| Mutual Tours No. 31 | Gaumont | 1 | Travel. |
| Heroic France | Gaumont | 8 | War News. |
| Reel Life No. 58 | Gaumont | 1 | Magazine. |
| Reel Life No. 59 | Gaumont | 1 | Magazine. |
| The Immigrant | Chaplin | 2 | Chaplin—Comedy. |
| Mutual Tours No. 32 | Gaumont | 1 | Travel. |
| Mutual Tours No. 33 | Gaumont | 1 | Travel. |
| Reel Life Nos. 60 and 61 | Gaumont | 2 | Magazine. |
| Mutual Tours No. 34 | Gaumont | 1 | Travel. |

UNIVERSAL FILM MANUFACTURING COMPANY.

| | | | |
|---|---|---|---|
| Double Suspicion | | 2 | Western Drama. |
| Into East Africa | | 2 | Animal Melodrama. |
| Back to the Primitive | | 5 | Gonzalez and Hernandez—South Sea Story. |
| Metal and Mettle | | 2 | R. R. Drama. |
| Alice in Blunderland | | 5 | Mersereau—Romance. |
| A Romany Rose | | 2 | Drama. |
| Mother o' Mine | | 5 | R. Julian—Home Story. |

FEATURES.

| | | | |
|---|---|---|---|
| Wild and Woolly | Artcraft | 5 | Fairbanks—West. Comedy Drama. |
| The Little American | Artcraft | 5 | Pickford—Patriotic Drama. |
| Father Was Right | Christie | 1 | Farce Comedy. |
| Those Wedding Bells | Christie | 1 | Farce Comedy. |
| Land of Long Shadows | Essanay K.E. S.E. | 5 | J. Gardner—N. W. Romance. |
| The Man Who Was Afraid | Essanay K.E. S.E. | 5 | Washburn—Drama. |
| Bungalowing | Klever Komedy Paramount | 1 | Farce. |
| A Roadside Impresario | Pallas Paramount | 5 | Beban—Romance. |
| Paws of the Bear | Kay Bee Triangle | 5 | W. Desmond—War Story. |
| The Clodhopper | Kay Bee Triangle | 5 | Charles Ray—Rural Drama. |
| A Dog Catcher's Love | Sennett Triangle | 2 | Comedy. |
| The Great White Trail | Wharton State Rights | 7 | Kenyon—N. W. Romance. |

LISTED WITH DIFFERENCE OF OPINION.

| | | | |
|---|---|---|---|
| Her Mistaken Love, or the Worm Turned | Universal | 2 | G. Henry—Broad Comedy. |
| Taking Her Medicine, or the Cowboy and the Chicken | Universal | 1 | Western Comedy. |
| Parentage | F. J. Seng State Rights | 7 | Hanly—Dramatic Family Study. |
| Son of the Hills | Greater Vitagraph | 5 | Moreno—Mountain Story. |
| Cactus Nell | Keystone Triangle | 2 | Broad Comedy. |

## Barker Remains with Triangle

Reginald Barker, who has directed some of the finest plays put out by Triangle since its organization, announced this week that he will remain at the Culver City studios under the new organization.

He has been enjoying a short vacation since completing a new production in which Louise Glaum is starred. It has not yet been determined which star he will direct in the future.

in addition to hundreds of extra men. The soldiers came from Fort Totten and Fort Hamilton, and included a battery from the Ninth Coast Artillery.

The battle opened on the morning of July 4 and to reach there the members of the First U. S. Cavalry rode all day Tuesday through a driving rain. They covered 48 miles in the day, but when they arrived the men were soaked. They did not mind it, however, because they, like their commanders, had entered into the adventure as part of their training for foreign service. The army officers seized this opportunity to give their men, many of whom were recruits, actual experience in trench warfare and battle conditions under fire.

Edward Earle, who is playing the feature role, with Betty Howe in the picture, was called upon to operate a Lewis machine gun during the taking of scenes and out of 100 shots scored 44 perfect hits. His first shot scored a bull's eye. It was the first time Mr. Earle had operated a machine and he was concerned with a shoulder bruise when several of the regulars, coming up to congratulate him on his marksmanship, told him for the first time of his remarkable score.

Wesley Ruggles, who is directing the picture, spared no expense in making the battle scenes of "For France," although they will be incidental to the main theme of the story.

An instance of actual perils that attended the making of the battle scenes occurred when Andre Roosevelt was escorting a bank representative, who carried a satchel with the company's payroll of $15,000 around the battlefield. They were caught between the fires of the opposing armies and, as real bullets were being used, Roosevelt and his companion were forced to throw themselves to the ground to escape being hit.

Although thousands of rounds of ammunition were fired during the ten days the battle scenes were in the making, Mr. Roosevelt announced upon his return to the studio late last week that not a single casualty had occurred.

## "Corporal Vic" Gives Gold Away

Victor Smith, former studio manager of Greater Vitagraph, and brother of Albert E. Smith, president of the Blue Ribbon Company, has recently had a corporal's commission conferred upon him in recognition of service rendered at the Plattsburg training camp.

When Mr. Smith's former associates at the Vitagraph studio became aware of his new appointment, a committee headed by Earle Williams delegated Mrs. Victor Smith to bear a testimonial to Plattsburg.

After a consultation the committee selected as an appropriate offering a pair of field glasses and a handwrought cabinet in the bottom drawer of which was placed $400 in $20 gold pieces.

"Corporal Vic" intends to contribute the $400 to a French charitable organization which cares for the people in the stricken districts of France.

## Real Bullets Used in "For France"

For ten days, a large section of Long Island, in the vicinity of Huntington and Center Port, was under actual war conditions, the battle of the Marne being reproduced by the Vitagraph company for use in a forthcoming Blue Ribbon feature, "For France."

Nearly 400 U. S. Regulars, including cavalry, infantry and artillerymen, were used in the battle scenes

# METRO ANNOUNCES PLANS

**Will Inaugurate Its Star Series August 27—President Rowland Positive Change Will Bring Exhibitors More Money**

"Metro begins its new picture activities with the week of August 27, and has selected as its picture slogan these words: 'At a price the exhibitor can afford to pay.' Richard A. Rowland, president of the corporation, recently made the following announcement in connection with the change of policy:

"Metro's new plans are made in response to the demands of the exhibitors themselves. We have received in the last three months many thousands of communications, many voluntary, and many in reply to requests for information regarding the drawing power of stars, relative to the type of attractions desired, and the prime necessities for box office attractions.

"Acting on our own judgment as the result of our successful experience in the picture business, plus the expressed business judgment of the exhibitors, Metro has raised its standard of pictures to a point where its regular productions now equal its best productions of a year ago.

"Our belief is that the box office star in big, satisfying productions, made at a minimum of cost and marketed with efficiency, makes the best box office attractions. We, therefore, are confining ourselves to those stars of proved box office value in the highest type of pictures. It is true that productions of this kind cost more than the ordinary kind of pictures, but Metro is not going to use the star series plan as an excuse for charging exorbitant prices. Prices will be fixed in accord with the drawing power of the star in any territory. All we ask of the exhibitor is to compare the schedule of the last six months with the sechdule of the coming six months, and see whether the stars who are to play at his theater will not make him infinitely more money than he has been making. Out of our series the exhibitor can pick fifty-two pictures, and can have a better business proposition than he has ever had before. By using only stars of known drawing power, and picking them by star series, we are enabled to present better pictures. We have beaten the ordinary program system where there is always a limit as to the cost of productions. With the new plan the exhibitor pays nothing that will not make him money, and he pays only enough more to cover the extra cost of production."

## Finds Film Business Good

Samuel S. Hutchinson, president of the American Film Company, Inc., accompanied by Mrs. Hutchinson, arrived in Chicago today, completing a 5,000-mile motor drive to and from the East without mishap or unpleasant adventure. They were absent from Chicago three weeks.

Personal investigation from Maryland to Maine and through the states this side lead Mr. Hutchinson to believe that the film business is in splendid health—the nation's fiscal condition considered from all angles. He found feature pictures booking readily, extensively and steadily and box-offices piling up admissions.

"I found 'Billy' Russell giving William Hart stiff competition in some quarters, while in others, Douglas Fairbanks was looking to his laurels," said Mr. Hutchinson, on arrival at his office. "I believe the greatest gains in popularity may be credited to our features starring Mr. Russell.

"Mary Miles Minter, of course, is keeping her pace, and even gaining a bit, but of the women stars Gail Kane at the moment should have the honors of winning most business. Miss Kane is very popular in the East, where she is well known from her past stage and screen performances. All along the line, however, our interests are booming and gratifying in results obtained."

Mr. Hutchinson will depart in a few days for an inspection of his large picture holdings in Santa Barbara and Los Angeles.

## Brenon His Own Worst Critic

Now that "The Lone Wolf" has developed into such a success at the Broadway Theater, New York, and the Studebaker in Chicago, the attaches of the Broadway are remarking on the fact that since the production opened its run on July 1 Herbert Brenon, the producer, has not missed a single evening performance. He is present from start to finish and may be found in any part of house from top gallery to stage box. For the first few nights this might be explained by the enthusiasm of any producer over a success for which he had been responsible, but now that the picture is in its third week a deeper purpose in the director's faithful attendance is revealed.

He attends every performance to study the picture and to hear criticisms of all kinds. His ramblings over all portions of the theater enable him to hear different opinions, from those of the gallery god to that of the rival producer. Even remarks passed by ushers are not passed by lightly. As a result quite a number of valuable changes have been made since "The Lone Wolf" has been running at the Broadway and the picture as it stands today is superior in many ways to the print which was praised so lavishly by the first night contingent.

## Capellani Directing Ann Murdock

An error was made by the publicity department of the Empire All Star Corporation in announcing that Director Albert Capellani was engaged in directing the productions in which Julia Sanderson is being starred. Mr. Capellani is directing Ann Murdock and not Julia Sanderson. Dell Anderson is supervising the Julia Sanderson Pictures. Both directors are staging their respective pictures in the Glendale studios of the Empire All Star Corporation and both the Murdock and Sanderson features, based on Charles Frohman Successes, will be released through Mutual Exchanges.

The big studios of the Empire Corporation are a perfect hive of industry these days as plays featuring Ann Murdock, Julia Sanderson and Olive Tell are in course of production on the stages of the Glendale plant, and hundreds of players are constantly passing to and fro.

The new World-Picture Brady-Made in which the juvenile actress Madge Evans is to make her first appearance as a star, has had its title changed. It was produced as "Jerry-for-Short," but will be known to the general public as "The Little Duchess," and will be published August 20. The diminutive heroine is the lost heiress to a Dukedom, discovered by her grandfather's agents in a little American circus and carried over seas to the family castle.

## A Year of Revolutions

By Lewis J. Selznick.

This has been a year of revolutions.

When the Exhibitors' League Convention met last year, Nicholas was Czar of Russia, Constantine king of Greece, and China a republic. The United States was preparing to elect a president with the slogan "He kept us out of war."

Today Russia is a republic, Constantine an exile, and China has drifted back to absolute monarchy, while this country is straining every nerve to support the war program of the President it elected for his peace record.

One year ago practically every important moving picture produced was distributed as part of a program. Today a one-armed man can count the programs on his fingers, even if some are amputated.

So much for open booking. It has become so generally accepted as the only fair and logical method of distribution that I mention it only as an example of the revolutionary trend of the times.

### *Producer Must Be Free*

Following this emancipation of the exhibitor, the next logical step was the emancipation of the producer. A year ago any one who wanted to make a picture, no matter how big his ideas or how much capital he had back of him, was virtually compelled first to make terms with one of the very few organizations which possessed distributing facilities. This was a natural outcome of the program domination. The man behind the programs did not want to face this kind of competition. And moreover, the states' rights field was very uncertain and chaotic. It was impossible to pay a fair price for rights to a certain territory when the most of the exhibitors in that territory were tied down to the program. When the grip of the program was loosened it enabled the enterprising buyer of states' rights to offer tempting inducements to independent producers to turn out high class pictures, and spend upon them more money than the program manufacturers could afford to spend on single productions.

This was the origin of the open door policy which I have put into effect in my system of exchanges. With distributing centers in every section of the country I was able to accept for any or all states such productions as came up to my requirements. In my New York exchange, alone, I have taken on many features in the last few weeks. No man with ideas and capital need now fear to embark in the business of producing, for ample means have been provided to reach the market.

One of the most significant and progressive events resulting from these radical changes in the general system of releasing pictures is the formation of the First National Exhibitors' Circuit. I believe the most important word in the name of this organization is "First." My hat is off to S. L. Rothapfel, T. L. Tally, and the other exhibitors who have had the energy and foresight to embark upon this enterprise, the vast possibilities of which are shown by the ease with which it closed the million dollar contract with Charlie Chaplin. I regard the fact that the Circuit turned over the rights for its first picture, "On Trial," to my New York and Chicago exchanges for distribution in their territory, as one of the highest compliments that could possibly be paid to my organization.

A quieter revolution, because it has taken place in the executive office of the leading producers, is the change of attitude toward the star system. The system is all right, and the reason why, a year ago, producers were bewailing the big salaries demanded by and obtained by stars, was that the producers did not know how to get the value out of their headliners. The wail died out when the employers of these stars abandoned their program distribution, and began selling pictures for what they were worth, and not at a fixed price per dozen.

### *Value of Stars to Exhibitors*

The value of a star can be estimated exactly by the result upon the box office when the exhibitor places a banner in front of his house bearing the name of the star. The exhibitor knows what he can afford to pay for pictures in which that star appears, and the producer shares profits with him accordingly. The star's salary increases or decreases in exact proportion to the box office results. The producer who does not know how to maintain the necessary adjustment is the only one who complains about the star system. That does not make the system wrong.

As for the future, I believe the changes and readjustments which must constantly take place in any business which is not infected with dry rot, will be influenced largely by the exhibitors, who are just beginning to learn that they can get just the kind of attractions they want, at mutually fair prices. The exhibitor of today is a different man from the exhibitor of a year or two ago, simply because his emancipation not only has made it possible for him to do his own thinking, but has made it absolutely necessary.

I am confident that the days of violent revolution are pretty well ended, and we now are about to embark upon a period of protracted peace and increased prosperity for the three branches of the industry—production, distribution, exhibition.

## New Bushman-Bayne Play

Francis X. Bushman and Beverly Bayne have begun work on a new seven-reel Metro wonderplay de luxe under the direction of Edwin Carewe. Francis X. Bushman has the part of James VanDyke Moore, with a page in the blue book of New York, but of a type totally unlike the popular conception of a New York society man, for Moore can fight, he can shoot, and he is every inch a type of man that has made the west what it is today. The scene of the story is laid in Red Gulch, Arizona, where the silver mines are located.

Beverly Bayne, who co-stars with Mr. Bushman, finds in the role of Beverly Anderson an opportunity that she has never had in any of her previous screen appearances. The majority of the scenes are taken in the open, for "The Compact" is a big open-air story in which the popular co-stars will be seen in roles that will not only hold their old admirers but will win for them many new ones.

## Billy West as an Inventor

Part of the plot of King Bee's seventh comedy, "The Genius," in which Billy West, the famous young comedian, is starred, concerns itself with an invention for combatting the submarine menace now afflicting Europe. The mechanical parts of the comedy, dealing with this invention are said to contain a surprise or two.

## Star Re-Signs With World

Kitty Gordon has signed a new contract with World-Pictures Brady-Made covering a full year from the current month. The present arrangement was made under an option held by the World Corporation when Miss Gordon was "signed up" six months ago for three pictures to be completed within that space.



*Kitty Gordon.*

In that document was a clause giving the company the privilege of calling upon the actress for her services for twelve months longer at a specified salary, and it is this proviso that has been taken up. The three picture plays already completed with Miss Gordon as star are "Forget-Me-Not," "The Beloved Adventuress," and "The Divine Sacrifice," the one last mentioned not having been published as yet.

Director General William A. Brady, in referring to the renewal of business association with Miss Gordon, said to a reporter:

The improvement of this actress in her work upon the screen is one of the most astonishing examples of artistic development I have seen in all my experience as a producing manager in the speaking theater and the silent drama. To tell the plain truth, I was not prepared beforehand to look for any specially vivid acting gifts on the part of Miss Gordon.

In the first place, the greater part of her stage reputation had been gained in musical comedy, which rarely uncovers brilliant acting talent among its women players. In the second, the critics had raved far more about Kitty Gordon's beauty and grace than her histrionic powers, and so I was inclined to rely almost exclusively upon her physical qualities to win popularity in the film drama.

But the actress had not proceeded very far upon "Forget-Me-Not" when it became apparent to the practiced eye that she possessed the vital spark in far greater intensity than anyone had given her credit for, and when it came to the "big" scene, I applied the bellows, with the effect that the spark blazed up.

By applying the bellows I mean that I raved and roared at Miss Gordon until she was on the verge of genuine hysterics, and the manner in which she pitched into the scene was in the nature of a revelation even to the three or four "old timers" who happened to be in the studio at the moment.

Of course, there is nothing new about this plan of waking up latent talent. It is as old as stage direction, so I am not metaphorically patting myself on the back in narrating the occurrence, which goes to indicate that we might possibly discover considerably more acting ability than comes to the surface if we were to dig deeper for it than we do.

## Exhibitor Tells Why He Signs

On a recent trip to New York City John H. Kunsky, Michigan's foremost motion picture exhibitor, visited by invitation the Goldwyn Studios at Fort Lee, N. J., and after watching four of the Goldwyn productions, which at that time were unassembled and untitled, he signed a contract for the entire year's output of the new company for his Detroit chain of theaters.

In relating his reasons for aligning himself with the new productions Mr. Kunsky is quoted as follows in a Detroit newspaper:

I saw some of the Goldwyn Pictures in New York City and I want to tell you they are fine, good stories, excellent photography and people who know how to act. If the future pictures are as good as those I have already seen, and I am sure they will be, I certainly will be more than pleased with my franchise.

A. I. Shapiro, Detroit manager for Goldwyn, representing the Goldwyn Distributing Corporation, helped consummate the deal whereby Mr. Kunsky becomes the first-run Goldwyn exhibitor in Detroit.

## King Bee Sells Middle States

King Bee is selling more and more territory for its Billy West comedies. The Standard Film Corporation of 1305 Walnut street, Kansas City, has contracted for the output of these pictures for the Middle Western states. R. C. Cropper, of the Standard Company, is projecting a tremendous advertising campaign for the comedies in the territory.

## Two-Part Mutual Photodrama

William Russell appears in a most sensational role in "The Great Stanley Secret," a two chapter drama, the first episode of which, "The Gypsy's Trust," will be released by the Mutual Film Corporation July 23. The episodes will be in four reels each.

"The Great Stanley Secret" is a highly dramatic production, eight reels of snappy action punctuated with thrills. The first chapter opens with a sensational railroad wreck scene and there is punch and snap every minute afterward. The picture was produced by the American Film Company, Inc.

Playing opposite Mr. Russell in "The Great Stanley Secret" is Charlotte Burton, now Mrs. Russell.

Sloman has built a corking good photoplay out of a strong story. The tale itself deals with the battle for possession of the Stanley family jewel, a gem of great intrinsic value as well as being a symbol of right to the earldom.

The wreck scene has been pronounced one of the most artistic and realistic bits of photography in the history of motography. It took hours to prepare for the smash and the filming of the burning wreckage was a remarkable bit of photography.



*Scene from "The Gypsy's Trust," the first part of Mutual's new two-part drama, "The Great Stanley Secret."*

## Many Houses Book Series

With the first release date of Essanay's "Do Children Count?" only a month past, seventy-one houses have already started to show the pictures. This is considered a record which will not be equaled by any series or serial for some time to come.

Representative theaters in Chicago and vicinity now showing this series are:

Pine Grove Theater, 717 Sheridan road; Willard Theater, 340 East Fifty-first street; Twentieth Century Theater, 4708 Prairie; Grand Oak Theater, Grand boulevard and Oakwood; Apollo Theater, Forty-seventh and Forrestville; Albany Park Theater, 4812 North Kedzie avenue; Cosmopolitan Theater, Seventy-ninth and Halsted; Armitage Theater, 3533 Armitage; Crown Theater, 8402 Burley avenue; Bryn Mawr Theater, 1123 Bryn Mawr; Regent Theater, 6746 Sheridan road; Banner Theater, 1611 North Robey; Lynn Theater, Sixty-third and Carpenter; Republic Theater, 3918 Lincoln avenue; Bell Theater, 2407 West Madison street.

Ideal Theater, 1622 Larabee; Rosette Theater, 2150 West Twenty-second street; California Theater, 1002 California avenue; Standard Theater, 817 West Sixty-third street; Eagle Theater, 764 Milwaukee avenue; Seeley Theater, 2042 Roscoe boulevard; Lawndale Theater, 4104 West Twelfth street; Hamilton Theater, Seventy-first and Paxton avenue; Halsted Theater, Sixty-second and Halsted; Bismark Theater 3553 Armitage; New Home Theater, 4815 Armitage; Kenmore Theater, 1039 Wilson avenue; World Theater, 68 West Randolph; Home Theater, 1812 Chicago avenue; Star Theater, 1453 Milwaukee avenue; Rogers Theater, 2516 Fullerton avenue; Prairie Theater, 5746 Prairie avenue; DeLuxe Theater, 1528 West Eighteenth street; Olympia Theater, Forty-sixth and Ashland; Halsted Theater, 320 South Halsted; Loomis Theater, 2853 Archer; Drexel Theater, 858 East Sixty-third street; Harper Theater, Fifty-third and Harper; Arrow Theater, 1438 Fullerton; Karlov Theater, Fortieth and Armitage.

Beach Theater, 1504 East Fifty-first street; Marion Theater, 3446 South Halsted street; LaSalle Theater, 151 West Division; New Strand Theater, 2110 West Division; Rainbow Theater, 1131 South Michigan; Langley Theater, Sixty-third and Langley; Pastime Theater, 66 West Madison street; Cozy Theater, 40 South Clark; Janet Theater, 617 North avenue; Stadium Theater, 1803 Blue Island avenue; Verdi Theater, 2035 West Thirty-fifth street; University Theater, 1913 Van Buren street; Monroe Theater, 1316 East Fifty-fifth street; Ideal Theater, 518 South Cicero avenue; Twentieth Century Theater, 3538 West Twelfth street; Eighteenth Street Theater, 1343 West Eighteenth street.

Bertha Theater, 4717 Lincoln avenue; Playhouse Theater, Oak Park, Ill.; Dreamland Theater, Michigan City, Ind.; Pastime Theater, Hammond, Ind.; Princess Theater, Joliet, Ill.; West Theater, Galesburg, Ill.; Mirror Theater, Moline, Ill.; Wigwam Theater, Sheffield, Ill.; Lincoln Square Theater, Decatur, Ill.; Columbia Theater, Peoria, Ill.; Majestic Theater, La Salle, Ill.; Garden Theater, Canton, Ill.; Varsity Theater, Champaign, Ill.; Colonial Theater, Milwaukee, Wis.; Fern Theater, Milwaukee, Wis.; Auditorium Theater, South Bend, Ind.

## RAY ON TRIANGLE PROGRAM

### "Sudden Jim" Scheduled for Release Week of July 22—Jack Devereaux and Winifred Allen in "Sussessful Failure"

The long-heralded Triangle production of "Sudden Jim," starring Charles Ray, will be released on the program for July 22. "A Successful Failure," produced under the supervision of Allan Dwan and featuring Winifred Allen and Jack Devereaux, is the other feature for the week.

The story of "Sudden Jim" has been read by millions since it appeared as a serial in the *Saturday Evening Post* and as one of the best-sellers on the book market. The hero is the son of Clothespin Jimmy, a pioneer manufacturer of the article which has given him his nickname. The old gentleman tests the character of young Jim by giving him $50,000 and telling him to play or work, just as he chooses. The boy takes over his father's clothespin factory in northern Michigan and puts up a fight against the ring of competitors who are endeavoring to control the market. He meets Marie Ducharme, a girl of "queer, disturbed, turbulent personality," and determines to marry her, but peculiar circumstantial evidence leads him to believe she has conspired with his opponents to crush him. With the quick decision that earns him the title of "Sudden Jim," he gathers his men around him, charges on the gang that has spiked his logs and hindered shipments, and wages a victorious battle.

The scenes were filmed in the big woods of California. One of the most spectacular is that showing a burning trestle, one hundred feet high, over which Charles Ray drives a trainload of logs just before it collapses to the ground.

In the cast supporting Ray are Sylvia Bremer, Joseph J. Dowling, Lydia Knott, William Bellingford, Frank Whitson, and Georgie Stone.

"A Successful Failure," featuring Jack Devereaux and Winifred Allen, is a humorous view of the struggle which a young man makes to gain enough currency of success to marry the girl he adores. When a package of counterfeit bonds is tossed at him by a young woman in a taxicab he believes that fortune has blessed him, not detecting their bogus species. He keeps the bonds as capital, and the confidence they give him is of inestimable value in giving him the courage to win.

The supporting company includes William Riley Hatch, George Renavent, Frank Currier, Russell Simpson and Robert Crimmins.

## Cohan Film New Type of Story

Artcraft promises something entirely new in the way of photoplay stories in its George M. Cohan production, "Seven Keys to Baldpate," just completed under the direction of Hugh Ford. On the stage this play, heralded by George M. as a "mystery farce," offered a distinct novelty to the theater and that it should have this same effect on the screen, only to a far greater extent due to the wide scope of the motion picture and the great demand for novel film stories, is readily apparent.

"Those who have read the book by Earl Deer Biggers or who have seen the play by George M. Cohan will immediately appreciate the unique qualities of this tale which defied all critics and in face of this fact won their instinted praise," said Walter E. Greene in discussing the new picture at the Artcraft headquarters last week. "The originality of George M. Cohan and his ability to play upon the human side of nature was never more definitely displayed than in this offering. In speaking of the production one of our studio executives perhaps most effectively expressed the idea of the subject when he said: It is a photoplay within a photoplay, within a photoplay, with characters in each separate photoplay laughing at those in all the other photoplays.' More than ever before does 'Seven Keys to Baldpate' accent the real importance of Mr. Cohan's affiliation with the motion picture. Not only does he bring to the screen a new type in acting but at the same time he gives to the silent drama stories that are just as novel to this field, which is ever demanding something different.

Although the new Cohan picture was originally scheduled for later release, as a result of the many requests for another production presenting this popular actor-author-producer, it will be shown publicly commencing early in August.

# What Theater Men Are Doing

## AN OPEN FORUM FOR EXHIBITORS

*This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum,* MOTOGRAPHY, *Chicago.*

### *Turns Lobby Into Switch Yard*

PATRONS of the Mecca Theater, Saginaw, Michigan, entered the playhouse the other night through a miniature railroad yard. Charles Q. Carlisle, the live wire manager, had transformed his lobby into an imitation switching terminal to make the presentation of the first episode of "The Railroad Raiders," Mutual-Signal photo novel, starring Helen Holmes.

A hand car, one of the familiar pump-handle kind, stood in the very center of the lobby. Railroad lanterns were strung across the front of the entrance. A big six-sheet poster was stretched above them. Almost every available inch of wall space was covered with three and one sheet posters and lobby cards.

"The Railroad Raiders" provides an opportunity for highly effective advertising and Mr. Carlisle's stunt is but one of a number of ideas that have been used by live exhibitors to increase box office receipts during the showing of the serial. Mr. Carlisle pronounces "The Railroad Raiders" the best serial he has ever booked.

### *Dinner to New York Exhibitor*

Mary Pickford and Douglas Fairbanks, both Artcraft stars, were among the most prominent features of the evening's program at the Screen Club Dinner and Entertainment given in New York to S. L. Rothapfel, manager of the Rialto Theater. In order to demonstrate the difference between the films of old days and the modern masterpieces two of Mary Pickford's pictures were shown. The first, "The Italian Barber," an old Biograph picture in which Mack Sennett and other present film celebrities appeared in support of "Little Mary," afforded those present many laughs at the ancient film technique as compared to that evidenced in Mary's new Artcraft masterpiece, "A Poor Little Rich Girl," which was exhibited immediately following.

Tom Wise, one of the guests of honor, in his speech, used Douglas Fairbanks as the basis of his talk in which the well known Broadway actor paid the popular Artcraft star a wonderful tribute.

The other acts following an elaborate dinner included Sheldon Lewis, toastmaster of the affair, in "Somewhere in the Godfrey Building," a very humorous skit, Eddie O'Connor, Edward Davis, Jack Gleason, Eddie Dowling, The Rialto Red Cross Singers accompanied by Hugo Riesenfeld, leader of the Rialto orchestra, and Florette, a female impersonator.

A speech by S. L. Rothapfel was given a great reception. Among those present were Sheldon Lewis, Billy Quirk, Howard Hall, Will C. Smith, J. F. Weiss, Harry Morey, Pete Schmid, John J. Gleason, Rennold Wolf, Lawrence McGill, Herbert Prior, Sam Spedon, Johnnie Walker, Wally Van and other well known film folk.

William Russell is at work on "Sands of Sacrifice," with Francelia Billington.



*The beautiful exterior of the Columbia Theater of Portland, Oregon, and a view in the splendidly furnished and tastefully decorated ladies' rest room.*

*The Columbia of Portland knows the value of attractive and unique lobbys, and costumed ushers. At the left is the arrangement for "The Pride of the Clan," and the other picture shows "The Captive God" costumes. Notice the marquis decorations. No artificial flowers are used.*



### *A Miner's Theater*

The Virginian Theater, Raleigh, West Virginia. This house is located in a West Virginia town of less than 800 people. It seats 1,000 and is equipped with two Powers 6-A machines. The stage is equipped with twenty-four dressing rooms finished in hard wood and as dapper looking as those one would see in a metropolis. The center of the screen is set in a picture of the exterior of the theater.

H. V. Stephenson is manager of this theater. Raleigh is in the center of the coal fields. This fact, however, does not keep Mr. Stephenson from giving the people of his mining community the best that money can provide and the best pictures that are produced. He shows to an average audience of 600 people per night, and Saturdays he is unable to accommodate those who come during the evening.

The miners come in from the various camps surrounding Raleigh on Saturday evening expressly to see the pictures. He is a firm believer that a mining community can profitably exhibit Paramount pictures if they are shown in the right kind of environment. He holds to the belief, and has proven his theory correct, that even those humble folks who find it necessary to work in the mines demand not only good pictures but a good house.

Many other places in West Virgina, even the $2.00 per night service, can scarcely hold their own.

### *New $200,000 House in Illinois*

One of the most beautiful theaters in the country, the Lincoln Square Theater, threw its doors open to the public July 4, showing pictures exclusively. The theater seats 1,400 people. It is absolutely fireproof, with one of the finest and most complete washed air ventilating systems ever installed. The picture screen is set amidst beautiful scenic surroundings painted by Eugene Cox of Chicago.

Among the present and future popular programs to be shown are K-E-S-E, Metro, and the big special productions.

The Lincoln Square Theater is located on the circle which is the heart of Decatur, offering better facilities to the residents than any other theater in Decatur.

Among the special features most noticeable will be the splendid orchestra and the "service" offered the patrons by the employes. The manager, Nate Erber, one of the former owners and former manager of the Fischer, located at Danville, will locate here temporarily. He would like to hear from other photoplay houses of the same prestige and standing.

### *Canada's "Champion Lobby Man"*

Probably all the exhibitors of the Dominion would not agree to it, but there is one show man who has been called the best lobby man in Canada.

He is Manager M. T. Kashin of the Midway Theater of Montreal. Pretty good name, isn't it? And he makes that name come true, nine times out of ten or more.

Mr. Kashin uses simple methods in his lobby displays but methods that count. He knows that a thing doesn't have to be complicated or gorgeous or have the appearance of an aurora borealis to attract attention. He simply seizes on the strongest factors in his plays and then brings them out in his lobby displays and his other advertising. Every display he makes catches the eye with a strong yet simple appeal and makes the sort of impression of good taste and interest that makes the spectator want to come in and see what the theater has to offer along the line suggested in the "show window."

This exhibitor is a good example of the success any theater man can win—other things being equal—if he takes the trouble to study human nature carefully and employ the principles of good taste and simplicity in arranging his lobby.

Horray for the champion Canadian lobby man. Long may he kashin.

In Alice Brady's impending World-Picture "A Self-Made Widow," John Bowers, as "the pink of fashion and the mould of form," takes a stroll in evening clothes, and the spectacle so intensely piques a stalwart sailor on shore leave that the seafaring man throws a fistful of mud upon the dandy. The latter thereupon hands the able seaman a scientific modern licking, which astounds and delights him, and they become great pals and go off to sea. This provides an artless little country girl with a chance to pose as the dandy's relict and distribute his fortune where it will do the most good—for her.

# "Split Reel" Notes for Theater Men

## HOW OTHERS ARE STEERING THE SHIP

ON ACCOUNT of the success achieved by Harry Gibble, who recited a musical monologue, "Barbara Fritchie," at the Strand Theater, New York, last week as a prelude to "The Little American," Manager Edel engaged the speaker to deliver another musical monologue this week.

* * *

Charles Grogg, popular theatrical man of Bakersfield, California, has taken over the management of the Hippodrome Theater, thus bringing the list of houses under his management up to three.

* * *

The Empress Theater, Omaha, Nebraska, one of the big first run downtown houses, has announced an increase in admission prices from 10-20 to 15-25. The increasing cost of pictures, of theater help, and the general high prices of maintenance was given as the reason for the increase.

* * *

Following the Pathe fire in the offices of the Consumers building, Chicago, a temporary injunction was obtained by the film companies to restrain locals 110, 134 and 157 of the Moving Picture Machine Operators' union from interfering in any way with the employers.

* * *

Exhibitors will not get their money back for films censored prior to the enactment of the new law passed by the Kansas, 1917, legislature. This was the ruling, July 7, of the supreme court at Topeka, in a suit by the attorney general to compel the payment of the fees collected into the state treasury by the superintendent of public instructions.

* * *

The theater of H. M. Orvis of Elyria, Ohio, is a moving picture theater in a double sense—for the theater itself moves. Orvis takes his films around in an auto truck and shows in country villages too small to have regular houses. He carries a tent in which he sets up his show, and draws large patronage from the farmers.

* * *

Oklahoma City picture theaters have forestalled Major General Wood in his recent request that the "Star Spangled Banner" be played only on special occasions in places of public amusement. The national anthem is played in these houses only when government slides to stimulate recruiting or for some other patriotic purpose are exhibited.

* * *

Plans for utilizing the picture houses of the country to keep the national emergency before the public through the efforts of the "Four Minute Men" have been sent out by the Council of National Defense. Topics will be sent out from time to time and a propaganda campaign carried on such as has never been attempted before.

* * *

A notice in the *Weekly Topics* published by the Stillman Theater, Cleveland, speaks for itself as far as progressive innovations are concerned. It follows: "We are about to institute a daily luncheon matinee—Sundays excepted—from 11 a. m. until 1 p. m., with a general admission charge of fifteen cents. To those who have only this period of the day at their disposal, our Luncheon Matinees should afford a welcome entertainment, particularly for the business men who can enjoy their after-luncheon cigars in the convenient and comfortable smoking boxes."

* * *

Battle Creek, Michigan, is to have two new picture houses according to an announcement made recently by Colonel W. S. Butterfield. Work on these theaters, which will seat about 2,000 each, is about ready to begin. The fact that Battle Creek has been selected as one of the military cantonments for housing 20,000 men may have been one of the considerations that induced the building of the new showhouses.

* * *

The presence of three well known stars at the motion picture convention to be held in St. John, New Brunswick, September 8 and 9, gives added promise of the meeting's success. The twinklers who will shed light over dance floors on this occasion and dim the candles at the feasting board are Viola Dana, Rose Tapley and W. Stephen Bush.

* * *

Manager Benowitz of the Harmony Theater, Chicago, is advertising the first showing of the "Gray Ghost" recently placed a searchlight across the street from his theater and threw a green light upon a twenty-four poster advertising the picture which he had placed on the second story of his building. The uncannines of the picture caught the attention of many passers-by, and brought many into the theater.

* * *

On June 27 W. H. Swanson, president of the Swanson Theater Circuit, turned over the receipts of two of his finest theaters in Salt Lake City, Utah, to the Red Cross fund. The tickets for the day were a dollar each, and patrons of the big American, seating 3,000 people, and Strand theaters turned out heavily for the special program. The receipts for both theaters for the day ran close to $15,000.

* * *

July 13 was "Navy Day" at the Strand Theater, New York. Manager Edel extended an invitation to the Navy Department for the sailors in port to attend the afternoon performance on that date. Fifteen hundred men, it is estimated, enjoyed the patriotic bill. A detachment from the naval militia, officers and sailors from the Brooklyn navy yard and two hundred sailors from the French battleships now in port, attended.

* * *

Lee Lazelle, who has been manager of the Amuse Theater in Cheyenne, Wyoming, has been appointed manager of the New Strand Theater, which has just been completed at San Bernardino, California. M. P. Gerhart will take Mr. La Zelle's place as general doctor of difficulties at the Amuse Theater. The New Strand, which cost $60,000, has a splendid organ and is right up to snuff in every sort of a way.

* * *

The tremendous jump of America to the place of leading film exporting country in the world is doing much to make the rest of the globe familiar with this

country and its people. In a single month in Paris, for instance, out of 13,800 meters of film shown, 11,000 were American. According to the official statistics the exports of exposed films from manufacturers in the United States increased from 32,192,018 feet in the fiscal year of 1913 to 158,751,786 feet in the fiscal year of 1916. The figures speak for themselves.

* * *

Several new members to the organization of the Texas Amusement Managers' Association have been obtained by secretary R. H. Campbell. The new ones are Gwynn & Byar, of Terrell; Breckman Bros. and Charles Kimball, of McKinney; John Sayeg, of Ennis; J. T. Hatch and J. A. Boggs & Son, of Kaufman; M. L. Lavine, of Corsicana; W. O. Williams, of San Marces; Mr. Shirley, of Heney Grove; Mr. Bryant, of Rexton, and J. F. Green, of Cleburne.

* * *

A torpedo, several gatling guns, and stacks of arms gave "Our Fighting Forces," when it was displayed at the Whitehouse Theater in Milwaukee, a send-off that you could almost hear. The theater looked like an arsenal. And the Spanish War veterans in uniform, headed by their own fife and drum corps, who marched through the house before the picture began, might have been taken for the arsenal guards.

* * *

A free motion picture show was furnished the soldiers of Fort Benjamin Harrison recently by S. B. McCormick, proprietor of the Circle Theater of Indianapolis, Indiana. The show staged in the open was the first of a series Mr. McCormick expects to give during the summer months. A large percentage of the 5,000 officer students of the reserve officers' corps and of the 8,000 enlisted men attended.

* * *

A case of the big theater swallowing the little one was exemplified recently in Reading, Pennsylvania, when the Empire, one of the Carr and Schads' theaters, was forced to close down soon after the New Colonial, belonging to the same interests, opened its doors. The Empire had a seating capacity of 600 and the New Colonial a capacity of 2,000. The public just naturally forsook the smaller house for the larger and more luxurious one.

* * *

A branch recruiting office was established in the lobby of the Strand Theater, East Liverpool, Ohio, when "Womanhood, the Glory of the Nation" was shown there. An army captain and a pretty young woman made speeches in front of the theater urging enlistments and a number of young men of good physique and military build "saw the light," and joined the colors.

* * *

Clara Kimball Young appeared recently at the Strand Theater, Minneapolis, Minnesota, and passed a Red Cross contribution box through the audience with very gratifying results. Many a bald headed patriot reached down in his jeans when those luminous eyes turned in his direction. When the star arrived in Minneapolis she was met at the station by the First Minnesota Field Artillery band, a reception committee of picture men and Red Cross workers.

* * *

Frank J. Seng, owner of the village theater of Wilmette, Illinois, one of the aristocratic north shore suburbs of Chicago, has shown that he can do infinitely more than manage a theater successfully, hard as that task may sometimes be. He is now exploiting Hobart Henley's picture, "Parentage," and is said to be getting away with it in splendid fashion. This is Mr. Seng's first attempt as a distributor.

* * *

The activities of the public schools of Schenectady, New York, have been snapped in about 4,500 feet of film and are being shown at a local theater. The picture history of the work in the schools, in addition to being something new and constituting a valuable historical record, will give the people of the city an opportunity to see what is being done in the schools, and will take the place of visiting, something which the school authorities say the parents are somewhat backward in doing.

* * *

A novel plan to advertise the theater among the khaki boys at nearby Fort Douglas has been hit upon by the Paramount-Empress Theater in Salt Lake City, Utah. Manager George Carpenter is furnishing the men with their pay envelopes. However, he is letting the government furnish them with the pay. The soldiers find their government money enclosed in Mr. Carpenter's envelopes, on which is stamped an invitation to visit the Parahount-Empress Theater. Mr. Carpenter merely has the envelopes printed. The soldiers get his ad every time they are paid.

* * *

John J. Campbell and R. Rorabeck, proprietors respectively of the Wonderland Theater, 27 Washington avenue and the New National, 44 South Third street, Minneapolis, were recently refused an injunction in which they attempted to restrain picketing in front of their theaters. While business was poor both elected to run their own machines. Protests by the Motion Picture Machine Operators' union were followed by picketing, boycotting and the distribution of unfriendly literature in front of their places. Rorabeck and Campbell took the matter to court but their application for an injunction was turned down.

* * *

Manager Charles Gates of the Symphony Theater, Los Angeles, has learned that to give sometimes means that you receive in return with an unearned increment added for good measure. He has been boosting the campaigns for the marines in Los Angeles, and as a consequence, his house came in for a considerable publicity. When the officers later decided to get some picture stars to aid them in getting men the Symphony was selected as headquarters. Manager Gates, besides having his house packed every night, has been getting a great deal of free advertising, and has had stars buzzing in and out of his theater like bees around a hive.

* * *

One of the dangers to young girls under sixteen, not allowed to attend picture shows unless accompanied by adults, was pointed out at the last meeting of the Pennsylvania Motion Picture Exhibitors' League convention in Philadelphia. It was stated that in New York, for instance, where such a bill was in effect, the morals of the young girls were endangered by their proclivities to pick up men on the streets if they were unable to secure a member of the family to accompany them. A measure to forbid admission of children under sixteen to picture theaters unless accompanied by an adult was pending at Harrisburg at the time and was responsible for the discussion.

# The Man Inside the Booth

## PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THIS department is a permanent feature of MOTOGRAPHY. Its editor, Mr. Scobey, is a former secretary and treasurer of the Motion Picture Machine Operators' Local No. 194, I. A. T. S. E., and was formerly associated with the Central Film Service Company of Indianapolis. He has been elected vice-president of the Central Labor Union of Indianapolis, the first operator to be so honored. The idea is to make this department just as helpful as possible to operators and exhibitors. Send your questions and problems to Mr. Scobey. He is sure to give you some valuable information. Address, MOTOGRAPHY, Chicago.

### *Shutters for Any Lens*

**I have been a reader of this department ever since it started and have gotten some very useful information from it.**

**A few weeks ago I read an article on setting the shutter so that it would cut the light rays at the narrowest place and I started out to experiment on the subject. I am on the road with a traveling attraction and carry several different size focal length lenses and I found out that where a shutter would do for one lens it would not do for another one. I do not mean to say that it could not be used on the different lens but that it would cut too much light on one lens and not enough on another one.**

**I took the shortest focal length lens and placed it in the machine and then cut a shutter out of heavy cardboard and fit it at the proper place on the shaft and cut down the blades so that they were just wide enough to cut the light. Then I took this paper shutter off and cut one just like it out of a piece of sheet aluminum, using the paper shutter as a pattern. Then I took the longest focal length lens and put it in the machine and cut a cardboard shutter to fit it and then took the shutter off and by placing the aluminum shutter over the paper one I could tell the difference in the width of the two shutters.**

**I then took the aluminum shutter and cut two slots in each blade of the shutter and cut two pieces of aluminum a little wider than the difference in width between the aluminum shutter and the paper shutter and cut two slots in each one of these two pieces. Then I took four short bolts with thumb screws on them and bolted the extra strips to the aluminum shutter.**

**Then by testing with each lens I marked on the shutter the distance that the extra strip should set and marked on the shutter shaft where the shutter should be set. I marked the shutter with a punch mark and filed a small mark on the shaft. I now have a shutter that I can use on any lens that I have and I can set it in a minute's time so that it will cut the light at the proper place and I am getting the best of results from it.**

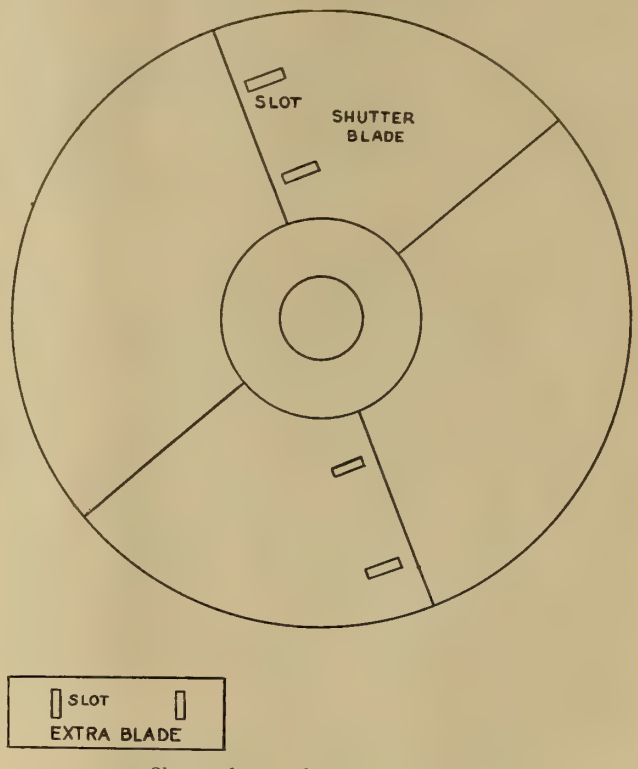
**I am sending you a diagram of the shutter and you can pass this on to the operators if you think it worth while. The diagram is made to give you an idea of a Power's two blade shutter. I have been away from Tucson for several weeks but at the time I left all the operators were working and projection in that town is just about as good as you will find anywhere.**—*Fraternally yours, N. H. Wilson, Local No. 298, Tucson, Arizona.*

### *What Do You Think of It?*

I have never tried out the shutter that you mention so I cannot say just what it will do, so I am turning it over to the readers of the department for their opinion. I do not believe that it would be necessary to change the width of the shutter blades for the different size lens but as I say, I have never tried it so would not be positive about it. Most of the operators have occasion to use only one size focal length lens but men with traveling attractions of course have a variety of lens and they, if anyone, would be interested in your shutter.

I thank you anyhow for the information and am very glad that you as well as several other readers are getting some benefit from the department, and just while I am on the subject I want to make a statement in defense of myself and MOTOGRAPHY.

I have never posed as the one wise being in the projection field and I have never written any books on projection. I am frank to admit that I use any and all




*Shutter that can be used on any lens.*

authorities when the occasion demands it. MOTOGRAPHY is conducting this department for the benefit of the managers and operators that would like to have information and I am trying to help them if I can. I do not hesitate to refer to any authority to get this information.

On several occasions an editor of a projection department in New York City has made reference in the columns of his paper criticising a certain Chicago trade paper and its projection department because the editor (myself) of that department had seen fit to use articles from the different instruction books that the several manufacturing companies have issued. I have seen in print this statement—"Some men could learn if they didn't already know it all," and thank goodness I know that I am not one of those *"some"* men.

We all have something to learn and when any one person tries to set himself up on a throne and pose as the one wise dictator then he is only fooling himself. I am editing the projection department of this paper and as long as I am on the job I will try to help both managers and operators, and when they ask me a question they will not have to spend four dollars for a book to get the answer.

### *Connecting Cells to Form Battery*

**Another operator and myself had a friendly argument on the proper way to connect up a set of dry cells on a bell line running from my booth to the piano which is about one hundred and five feet away.**

**Will you please answer the following questions for us? How many methods are there for connecting cells to form a battery? What are the results and which would you advise me to use on a bell circuit of one hundred and five feet? Hoping to see an answer in MOTOGRAPHY and thanking you in advance,** *I am, yours truly, Raymond Miller, St. Paul, Minn.*

There are three ways to connect up cells to form a battery, in series, parallel and series multiple. In connecting cells in series you add the voltage of each cell. In connecting in parellel the voltage of the battery is the same as that of a single cell, but the current is equal to the amperage of a single cell multiplied by the number of cells. In connecting cells in series multiple two sets of cells are connected in series and the two batteries thus formed are connected in parallel. The pressure equals the voltage of one cell, multiplied by the number of cells in one battery and the amperage that of one cell multiplied by the number of batteries. In using cells for a bell line one hundred and five feet long use four cells connected up in series.

### *Help Revise the Laws*

The Indiana State Federation of Labor, through its officers, presented a resolution to Governor Goodrich on July 14, in which it referred to the decision of the supreme court, annulling the constitutional convention law, and respectfully urged Governor Jas. P. Goodrich to call a special session of the legislature for the purpose, among other things, of submitting the question to a vote of the people as to wether we shall hold a constitutional convention, and that this be done as speedily as possible. The resolution was signed by all the officers of the State Federation of Labor and copies of this resolution will be sent to every labor organization in the state. Locals of the I. A. T. S. E. and M. P. M. O. are urged to act on this at once as it is of vital importance to the members of this craft that we have some of the laws now on the statute books revised.

## More Land for Triangle

By purchasing sixteen acres adjoining its plant at Culver City, California, for the purpose of making improvements that will more than double the producing capacity of the studio, adding to the playing force new directors, performers and cameramen, the Triangle Film Corporation expects within a year to center all of its Western activities at the suburb of Los Angeles.

The present Culver City plant comprises eleven acres and is said to be rivaled in magnificence by only one studio in the world, which is situated in Southern Italy. It contains seven great concrete and glass stages, a property building filled with $200,000 worth of furniture and other properties, film factory, planing mill and carpenter shop, wardrobe building, administration building and miscellaneous structures valued at more that $3,000,000, not to mention the 1,800 acre ranch at Hartville, which is used for exterior location work and "western" productions.

With similar improvements erected upon the recently purchased sixteen acres ample accommodations will be provided for more than one hundred companies. No concern in the business at the present time is said to have more than forty companies at work. The capacity of the present Triangle plant is fifty companies and the factory can produce 50,000 feet of film daily.

## SUIT ON FALL DOCKETS

### Million Dollar Libel Suit of Vitagraph Against Henry Ford to Be Called for Trial in Fall

Following the answer of Henry Ford, automobile manufacturer, to the suit by the Vitagraph Company of America for one million dollars in which he is charged with libeling the company, the case went on the fall calendar of the Federal District Court for the southern district of New York and there will be no further action until it is called for trial.

In the original complaint, the Vitagraph Company of America through its attorney, William Alban Ulmann, charged that Ford had libelled it by publication of an advertisement in newspapers throughout the country in which "The Battle Cry of Peace" was branded in May, 1916, as an advertisement for Hudson Maxim and other munition manufacturers. Ford entered a demurrer which was dismissed by Judge Mayer, who ordered Ford to file an answer to the suit within twenty days. After two extensions, the Ford answer was filed in court Monday, July 9.

In this answer Ford admits publishing the article complained of by the Vitagraph company, but denies any malicious intent against the Vitagraph company, as such, and rests his defense chiefly on the ground that in publishing the article complained of he thought he was doing a patriotic duty.

Upon the filing of Ford's answer, a statement was issued from the office of counsel for the Vitagraph company giving a brief summary of the case, which said in part:

"The denial of the motion made by the defendant to dismiss the complaint on the ground that it did not set forth facts sufficient to constitute a cause of action, meant that the court had determined that as a matter of law the article in and of itself was libelous.

"Judge Mayer found that the article not merely attacked Mr. Maxim, but also in effect attacked the Vitagraph company as the hypocritical and deceiving assistant in Mr. Maxim's alleged dishonorable scheme of advertising. Neither the Vitagraph company nor any of its officers or executives has had any financial connection with Mr. Maxim or any other manufacturer of arms or munitions and "The Battle Cry of Peace" was produced as a piece of patriotic propaganda and for the purpose of communicating a great and important message to the American people with the patriotic end in view of promoting the best interests of the nation."

## Piedmont Moves

The Piedmont Pictures Corporation, which absorbed the Hawk Film Company, has moved from 1600 Broadway, New York, to better quarters at 729 Seventh avenue (Godfrey building).

The activities of this company have been greatly extended in the last year, and the organization now covers the entire globe. They have closed the "Jimmie Dale" serial, released in this country on the Mutual program and manufactured by the Monmouth Pictures Corporation, for the following territories: Spain, Portugal, India, Burma, Ceylon, Dutch East India and Porto Rico. Several other contracts for same are pending, to be closed shortly. The Piedmont Pictures controls all foreign countries.

They also closed the Foxfilms for Chile, Peru and Bolivia.

## Unusual Actor-Producer

E. K. LINCOLN, who is busily engaged playing the leading role in a patriotic picture called "For Liberty," being produced for the S. & M. Film Manufacturing Company, achieved the wide popularity he enjoys as a screen actor through his good looks, his interesting personality and his ability as an actor.



*E. K. Lincoln.*

Long before the picture days Mr. Lincoln had a successful career on the stage. His first screen experience was with the Vitagraph Company, where he was featured in innumerable productions, and where he became a favorite with the release of his very first picture.

It would require too much space to enumerate all the screen plays in which he has been featured, but, perhaps, the one which gained him the widest recognition was "The Littlest Rebel." In the producing field Mr. Lincoln organized the E. K. Lincoln Players, Inc., and built two studios, one at Grantwood, N. J., which is now being used by the Fox Film Corporation, being one of the best equipped studios in the East. His other studio is a sort of summer working place in the Berkshires, situated at Blandford, Mass. There he produced a number of feature productions, including "The Fighting Chance," and "The Girl from Alaska," in which he played the leading roles. He played a special engagement with the Lubin Company, following which William A. Brady engaged him for two World Film productions, "The Almighty Dollar," and "The World Against Him."

Mr. Lincoln is one of the most active men in the film industry. Besides his two studios, he finds time to superintend a stock farm on the Lincoln Highway, in Pennsylvania; owns and manages an estate of 4,000 acres at Fairfield, Connecticut, where he breeds for exhibition purposes some of the most successful dogs in the country. There are over 250 chows, English toy spaniels and Japanese spaniels in his Greenacre kennels.

Of late Mr. Lincoln has been starring in the Mutual-Jimmy Dale serial, "The Gray Seal," and his selection for leading man in his latest picture, "For Liberty," comes to him as a reward for his faithful work while at the Lubin plant, having been engaged for the play by Ira M. Lowrey, who is general manager of the S. & M. Company, who was also general manager of the Lubin Company while Mr. Lincoln was making features at the Philadelphia plant. Mr. Lincoln is now completing this picture in Philadelphia, after which he will rest at his summer estate in the Berkshires.

---

The King Bee Billy West comedies have been sold for the states of Louisiana, Mississippi and Tennessee by the Southern Metro Pictures Corporation of New Orleans.

## ARTCRAFT YEAR OLD

### One of Ablest Coalitions Ever Assembled in Cause of Screen Celebrating First Anniversary—Means Much to Photoplay World

By Walter E. Greene.

Seldom in any industry has an organization become such a potent factor in a year as has the Artcraft Pictures Corporation. Thirteen months ago Artcraft meant nothing to the screen; it was a force of the future. Today its meaning is readily appreciated as representing a coalition of notables who have proved themselves extremely important factors in the advancement of the motion picture as an art. It is a powerful force not only in the film producing field but also in the business end of the industry. Through its affiliation with the Famous Players-Lasky Corporation it has allied itself with a group of acknowledged film giants.

When Artcraft entered the field its scope was clearly defined. The advent of any new force in the motion picture industry is usually looked upon with fear by exhibitors, particularly when it calls for a longer run of the attraction, a higher charge of admission and an increase in the cost of rentals. Thus, when the policies, ideals and plans of Artcraft were first announced, many managers did not realize how important a step was being taken in the film world.

Artcraft has made it possible for the exhibitors to show the very best in motion pictures. This chance was not afforded exhibitors prior to Artcraft's existence, when the regular "legitimate" theaters usually received the first opportunity to show the super-attractions and the most famous stars. This achievement in itself is sufficient to warrant the wonderful success of Artcraft at the hands of the exhibitor.

Since its inception, Artcraft has faithfully carried out its promise for the "biggest and best" in motion pictures, commencing with its presentation of Mary Pickford subjects. The affiliation with the screen's ablest talents and brains was the only way in which Artcraft could make good its promise, and this is exactly what has been done. D. W. Griffith, Mary Pickford, Douglas Fairbanks, Thomas Ince, Elsie Ferguson, Geraldine Farrar, Cecil B. De Mille and George M. Cohan are acknowledged representatives of their particular arts and that this is perhaps the greatest coalition ever assembled in the cause of the screen is apparent.

The many palatial motion picture houses throughout the country are operating under as large an expense as the finest legitimate theaters. These theaters must have extraordinary productions and it is the policy of Artcraft to supply them with the biggest subjects in points of stars, art and general merit. In place of running the mediocre film three days and a week, Artcraft not only places the unusual attraction within the reach of the regular exhibitor whose palatial theater is the logical place to show the production, but gives him the opportunity of placing his house on a still higher plane by increasing the run of the subject and justifiably asking more for admission.

As to the smaller exhibitor, Artcraft offers to him the very thing for which every live-wire showman is ever on the lookout, namely a "special attraction" or stimulus for his business. Just as every good retail merchant will occasionally hold a special sale to attract new customers and retain old ones, so does the showman offer a special inducement in the way of an extraordinary entertainment. To the small exhibitor who is showing the usual film Artcraft is as important as it is to the owner of the immense motion picture palace. Through Artcraft he not only increases the prestige of his house but actually injects new blood into the box-office veins of his business.

To the producer and star Artcraft offers a distribution such as has never been evidenced before. It not only saves him the laborious and expensive proceedings in connection with the simultaneous presentation of a big production throughout the country but places at his disposal the very best theaters in the land.

As to the future of Artcraft, it will continue along the lines it has traveled from the very start. The star series selective booking policy inaugurated at its inception, and which has met with popular approval all over the country, will be continued as in the past. In accord with the new Paramount-Artcraft co-ordinate booking policy recently announced, it will continue to present the very best in motion pictures. By its new arrangement with Paramount it will in no way interfere with the releases of that organization, as was experienced in the past.

# Current Releases Reviewed

## "Sudden Jim"

**Triangle Drama Featuring Charles Ray. Released July 22. Reviewed By George W. Graves.**

HERE is a film that will have them right on the edge of their seats. Not only is the story replete with thrills and exciting scenes of whirlwind action, but it also has a strong



*Charles Ray in "Sudden Jim"*

dramatic love theme, deals with real picturesque country characters and has one or two comedy touches that are sure winners. Clarence Buddington Kelland's story commences quietly and entertains throughout its first scenes with some quaint characters picked right from life, among whom are an honest old country-town judge and a loquacious boarding house mistress; then it begins to warm into exciting action as the clothes pin trust begins to harass more and more the successful business of which the young hero is the head, and finally a veritable torrent of excitement is precipitated when the men of the clothes pin mill, refused their necessary timber by the lumber camp controlled by the trust, descend upon the camp and take the lumber by force. Because the hero believes "the girl" has warned the enemy in time for them to prepare, a big wall of love misunderstanding is erected.

The raid upon the camp consists of a wild mob fight with stones and clubs. After a terriffic struggle "Sudden Jim's" men are able to get a locomotive out of the round house and the train load is made full. The men of the camp, however, set fire to a big wooden viaduct over which the train must pass. "Sudden Jim," seeing there is no time to lose, jumps into the engine's cab and runs the train over the burning trestle. Just after reaching the other side the trestle is dynamited—the enemy's timing being a minute too late. The director has made all of these scenes register with such lightning speed and realism that if the audience is not bereaved of its breath during this stretch it is "some" stolid audience. Trying to protect her lover in spite of his cutting accusation "the girl" is shot. Later on Jim learns the identity of his real betrayer and he humbly asks forgiveness of the girl.

One piece of humor which will surely be appreciated occurs when Jim arrives at the small town where his father's factory is located. Strolling over to the other side of the platform he encounters a farmer sitting languidly in his buggy with his heavily shod feet crossed in true country-character style. Jim asks him if he could drive him to the Ashe factory, whereupon the elderly individual drawls, "I cud," and straightway "giddaps" his horse and clears out, leaving Jim standing on the platform in surprised bewilderment. This is a sample of the kind of comedy that is found here and there in the film.

Charles Ray's work is certainly fine all the way through, and although he does not appear to such individual advantage as he did in the memorable "The Clodhopper," the story in its entirely different way is just as entertaining. It will be considered more so by those who like thrills and excitement. In the support are Joseph J. Dowling, Sylvia Bremer, Lydia Knott, William Bellingford and Frank Whitson, all of whom have caught the vivid spirit of the play. Victor J. Schertzinger proves once more that he is one of Triangle's top-notch directors. "Sudden Jim" promises to be among the year's most popular releases.

## "The Little American"

**Six-Part Cecil B. DeMille Production Released by Art Craft. Reviewed by George W. Graves**

ANOTHER picture that promises to be a Mary Pickford sensation in spite of the fact that the little star is not seen in a typical role is producer DeMille's "The Little American," a patriotic offering constructed on a big scale with thrills and war horrors galore. Mr. De Mille seems to have elected especially to bring the more intimate, heart-rending sides of war before the eyes of the spectator and he truly has done it with vivid reality. However, since much of the repulsive detail introduced has actually occurred in life and the audience knows this only too well, the morbid effect of this gruesomeness is going to mar the entertainment seriously for sensitive people. But there is another side to all this, namely: these scenes tend to arouse a feeling of hatred or retaliation, or, perhaps, in the majority of cases, a sympathetic desire amounting to patriotism that this country, upholding its traditions of liberty and justice, shall deal a telling blow to the end that the things that sustain peace shall thrive and stand and those that are inimical to it shall be exterminated. Because of the strong arguments in two directions it is hard to determine whether or not the picture will stimulate recruiting.

Jeanie Macpherson's story is suspenseful and dramatic; there is nothing lacking in the way of plot interest. Many big scenes have been heightened by Miss Pickford's splendid emotional work, the vivid portrayals of a competent support and the strikingly elaborate production. Among the masterpieces of direction we have the torpedoing of a big liner at sea at night, with the passengers plunging into dark and cold waters already teeming with men, women and children frantically thrashing about. The thrill of this is intensified by the clever use of a search-light, casting its spot of illumination grotesquely over the squirming mass of humans. Scenes the equal of this in bigness are found in a number of places throughout the film, testifying to the remarkable conception of the director.

"The Little American" is bound to do a capacity business if for no other reason than its title and the name of the star. Although many will feel the depression of the uncanny detail, all will hail the picture as a dramatic sensation and talk loud and long about its spectacular effects. In the cast Jack Holt, Raymond Hatton and Hobart Bosworth distinguish themselves.



*Mary Pickford in "The Little American"*

## "Miss Deception"

### Jean Sothern Featured in Van Dyke-Art Dramas Production. Reviewed by George W. Graves

THIS is a summer-weight story which relies mainly on the tom-boyish character portrayed by Jean Sothern for its appeal. As a light piece of entertainment it registers fairly well, but whatever plot there is is subordinate in interst to the main character played by Miss Sothern, who, as the Kentucky girl who has really been brought up with a knowledge of etiquette, comes to live with her long-lost father in the city, and pretends she is the "little savage" he imagines her. Much of this backwoods-girl-in-a-city-house detail, with the inevitable stoical butler, etc., is old, but then, much of it is not, and since Jean Sothern makes quite a pleasing madcap, your patrons, who have enjoyed this actress in her previous pictures, will feel that they have had their money's worth. None of the members of the cast make any particular impression, due to the fact that their parts are of no essential consequence. The picture will be appreciated best in theaters that have not shown too many subjects of a similar theme. "Miss Deception" will be hailed by many as a pleasing diversion, but the subject is not really impressive in either story, acting or direction. The film has the advantage of being wholesome, and cheerful rather than depressing. The director, Eugene Nowland, worked from a story by Jos. Franklin Poland.

Joyce Kingston, living with her uncle in the Kentucky hills, having just passed the hoydenish age, pleads with her uncle for the story of her mother and learns that years before, the latter had been imprudent and her father, returning to his society life in the North, had refused to marry her. Soon after this revelation of the past a letter comes from the father, now a millionaire in New York, requesting that Joyce be sent to him for proper education and culture. Since the letter hints that Mr. Kingston thinks his daughter is a hopeless "savage," Joyce, in the spirit of fun, pretends to be just that, although she has really had a fine bringing up. In the city Joyce has much fun with all the members of the household, and she finds a big place in her father's heart. Mr. Kingston is being fooled by a woman who intends to marry him for his money, but when he receives a telegram saying in substance that he is ruined, the woman repudiates him and shows her true self. At this time the Kentucky uncle appears on the scene and the girl gets him to explain to her disconsolate father that he has enough money for all.

## "The Peddler"

### Art Dramas Release in Six Parts. Featuring Joe Welch. Reviewed by H. D. Fretz

JOE WELCH, the well known and popular Jewish character actor, is seen in this latest Art Dramas release, produced by U. S. Amusement Corporation, as Abraham Jacobs, an East Side peddler. This adaptation from Hal Reid's famous play shows the real Jew of New York's East Side in a true light, it is simple, pathetic and abounds with human touches. The heart interest and sentiment is preserved throughout the play. It will be an acceptable offering to any audience.

In his appealing characterization Mr. Welch is sympathetic and sincere. Kittens Reichert as Mary, the little blind girl, sweet and unaffected in her role. The others in support of Mr. Welch and who add much to the success of the picture are, Sidney Mason, Catherine Calvert, and Sally Crute. Under the direction of Howard Blache the production has been made pleasing and realistic.

Abraham Jacobs, a peddler, saves enough money to open a little clothing store. He is very proud of his son, Sammy, and gives him a fine education in the hope that he will be a help to him. The education part is a failure, as it makes a snob and a loafer out of the boy. But Jacob finds a great deal of comfort in caring for his adopted daughter, Mary.

Sammy becomes mixed up in an affair with Mrs. Morgan. The husband discovers them together and orders the wife to leave his house. Sammy is forced to provide for her. Unable to secure funds to meet this new burden, he robs his father's safe. Shortly after this Abraham inherits a fortune, which enables him to live in comfort. His one wish is the return of Sammy, who has been missing since the night of the robbery.

His happiness is complete when the repentant son returns and asks forgiveness. With the promise of Sarah's hand in marriage, Sammy starts life anew.

## "The Sawdust Ring"

### Five-Reel Triangle Comedy-Drama Released July 29. Reviewed by George W. Graves

BESSIE LOVE in pigtails and short dresses playing the part of a girl about twelve years old, an odd mixture of the merry and the forlorn, a true-to-life type, is the heroine of this story, which tells about the escapades of two young-



*Bessie Love in "The Sawdust Ring"*

sters who run away from home to realize their hopes of becoming brilliant performers in the sawdust ring. The story lacks plot of novelty and substance to a big degree, and without the comedy and human work of Miss Love supported by an excellent cast and Charles Miller's direction to lift the piece out of the commonplace, it would not "get by" as well as it does. "The Sawdust Ring" is just one of those simple, quiet little stories, relying mostly on character work with bits of comedy scattered throughout. It never really stirs one, but on account of its wholesomeness and the appeal of the petite star, who has a large number of cute plays to perform, it may be accounted a good picture. The film is a case of acting and direction carrying a story that is not substantial enough to fill out five reels. Harold Goodwin, the boy who plays opposite the star, registers some exceptional work as—"just a boy," while others in a cast whose work is satisfactory are Jack Richardson, Josephine Headley and Daisy Dean.

Janet Magie is the unfortunate yet happy daughter of a woman who, long since having left her husband, is slowly wasting away under the torment of conscience which tells her that perhaps she was to blame for the separation. When the circus comes to town the mother will not allow Janet to attend since the husband was a circus man, and the girl seems to show such signs of circus blood being in her veins that the mother is afraid she will answer the call of the sawdust ring. Disappointed, Janet and Peter, a playmate, have a circus of their own in the back yard. A number of days later Janet's mother, taken ill, is removed to the hospital. Janet and Peter decide to take Jupiter, the horse, and leave home to go out and win the world with a little circus of their own, Peter taking this means to escape from a brutal father and the girl clutching a possible chance of finding her father. After a number of comical adventures the two do find the father they are in search of, and later a happy reconciliation between the husband and the repentant wife is effected.

## "The Gray Ghost"

### First Three Episodes of the New Universal Serial. Reviewed by Genevieve Harris

JUDGED by its first three installments, "The Gray Ghost," Universal's latest serial, which is founded on Arthur Somers Roche's story, "Loot," published in *The Saturday Evening Post*, is the sort of an offering which will entertain the average audience very well and leave with the viewers, at the end of each chapter, a real desire to learn what will happen next.

It is a mystery and adventure story, set forth in expert style, well acted and well photographed. It has the fascination of detective stories and is clean and enjoyable. Any picture patrons who like serials will certainly welcome this one and follow it

throughout, if succeeding chapters keep to the standard of the first three.

There are well-known Universal players in the cast. Harry Carter plays the title role; Emory Johnson plays Wade Hildreth, a sympathetic role. Eddie Polo appears as his secretary. Priscilla Dean plays Morn Light, an important role, and Gypsy Harte acts as her maid, who is really a spy. Among others in the cast are Gertrude Astor, Richard La Reno and John Cook. Stuart Paton prepared the scenario and directed the play.

*The Story:* Events of the first three chapters are as follows: From London, Wade Hildreth sets out for New York as an agent of a wealthy Englishman who had purchased a costly necklace from New York jewelers.

In New York the Gray Ghost, a master criminal, directs a series of robberies, but is never captured. In fact, only one detective believes that there is a Gray Ghost, head of the band of thieves. After a bank has been robbed, a man murdered and suspicion for the crimes fastened on an innocent man, all under the direction of the Gray Ghost, the criminal turns his attention to getting possession of the necklace Hildreth is to obtain.

The Gray Ghost has a mysterious control over Morn Light, a musical comedy star. When, after the bank affair, the criminal lures Hildreth into his power, Morn Light secretly tries to help the young man. The Gray Ghost suspects her, and it is evident also that her maid is spying upon her actions. At the end of the third chapter the Gray Ghost's men have been foiled in their attempt to capture Hildreth, and Morn Light is the one who has foiled them.

## "Les Miserables"

### Pathe Eight-Reel Version of Victor Hugo Novel. Reviewed by Genevieve Harris

PATHE has revived and is offering to exhibitors this screen version of the great French masterpiece, which was made in France several years ago under the direction of Albert Capellani. A capable cast of French players interpret the roles, the work of Henri Krauss as Jean Valjean being especially fine. Cosette as a child and Fantine are also vividly protrayed.

The difficulty of filming a novel so lengthy and complicated as this is obvious, and the task has been accomplished excellently. The main points of the story have all been kept and the spirit of the book is retained admirably. Those who have never read "Les Miserables" will get a very fair resume of the book from seeing the picture and those who are familiar with the story will enjoy this visualization.

The picture is well adapted for a high class audience. In Chicago, it is being presented at Orchestra Hall, a Michigan Avenue house of very high class clientele. Exhibitors in smaller cities will find this offering one that will interest the schools and women's clubs, but especially the high schools. Since no harrowing or sordid incidents are included in the picture, and since it is a very clear presentation of the book, its value as an educational subject is high. Any exhibitor who runs it should interest parents and teachers in it, and it is a good choice for an exhibitor who is asked to show pictures in co-operation with the schools.

*The Story:* Jean Valjean, a peasant, is unable, in spite of his great strength, to find employment and he and his invalid mother are in need of food. He yields to temptation and steals a loaf of bread. The shopkeeper has him arrested and he is sentenced to five years imprisonment at hard labor.

Several years later Jean Valjean escapes from prison. He wanders through the country, everywhere meeting harshness until his spirit is embittered. Then he is directed to the home of a priest, Pere Myriel, who befriends him. Jean, however, steals the silver and runs away. He is captured and brought before the priest, who, instead of sending him back to prison, saves him by stating that he had given the silver to the man. This incident changes Jean's life. From that point on he has faith in humanity.

Under the name of Madeleine, he wins success and becomes mayor of a village. He is loved by all for his kindness. Then he learns that another man is arrested as Jean Valjean and after a struggle, he gives himself to save the innocent man. Javert, a heartless police officer, who had always suspected Jean, becomes his guardian but Jean escapes to keep his promise to a dying woman, Fantine, to find and care for her child, little Cosette.

Jean's rescue of little Cosette, their life together and the dangers that beset Jean, all form a vivid story. At the end of his life, Jean leaves Cosette happily married to a young man of wealth. He had devoted his life to making Cosette happy and aiding those about him, all in memory of the priest who had befriended him.

## "The Stolen Treaty"

### Vitagraph Blue Ribbon Feature in Five Parts Released July 16. Reviewed by George W. Graves

THOMAS EDGELOW'S story produced by Paul Scardon of the Vitagraph corps of directors proves to be an entertaining romantic mystery story whose telling is unique and quite the parallel of the two or three other stories of this fashion recently coming from Vitagraph. The elimination of all unnecessary



*Corinne Griffith and Earle Williams in "The Stolen Treaty."*

explanation and the maintaining of a certain note of surprise which allows the spectator to figure things out for himself without running into the dangers of undramatic foreshadowing, are two commendable things about the film.

True it is that there are minor inconsistencies throughout, but nothing sinister enough to put any inertia into the free swing of entertainment value. The picture might have been made more logical, however, as well as more satisfying by bringing up the ending a little shorter. The secret service agent already has the long-fought-for treaty in his hands but he waits until a future meeting at a reception, without taking any precautions against the villains who are all at large, to hand it over to the head of the secret service. It seems to us the avoidance of any further risks would have been the course in actual life. But they use this reception finish for the creation of a little extra suspense and the scene where the hero is saved from being murdered will probably be appreciated by audiences. The fact that the foreign plotters are unable to "put anything over on Uncle Sam" gives the offering its patriotic appeal.

Earle Williams, aided by subtitles which will make the audience glory in the hero's prowess, puts over very well his cool and complacent secret service lover part, and Corinne Griffith is certainly a constant vision of charm as the girl who is looking for adventure but gets too much the first day out. The fact that her fiance cannot explain things causes a little misunderstanding. Denton Vane as the foreign villain plotter deserves praise for his work, and Bernard Seigel fits very well as the hero's valet and confidential man. Settings and photography are up to standard, and the make-ups used are good enough to make things more mysterious. The picture as a whole makes a very attractive offering. It is the kind of film that the average movie fan delights in because of its well-handled element of mystery.

## "Melissa of the Hills"

### Mary Miles Minter in American-Mutual Release of July 23. Reviewed by Genevieve Harris

AN excellent production, whose only fault is an abrupt and unsatisfactory ending, is this latest picture in the Mary Miles Minter series. It is a feud story, and Miss Minter plays a mountain girl part, but Mabel Heikes Justice, the author, has not written a conventional "Feud" story, nor is the star's role the conventional and overdone "child of nature" character. Instead, there is a delightfully human story, naturally worked out, with real people, excellently portrayed by a capable cast of players.

The points which make this picture excellent are the really fine acting of the star, good directing, which brings out pleasing bits of humor and pathos, situations which occur naturally, and

exteriors of great beauty, photographed in the best American fashion. The clever acting of the supporting cast and the well written subtitles are other commendable points in the production. But the ending is too abrupt and is unnecessarily sad.

The picture is a fine one for any theater. The large and growing ranks of Miss Minter's admirers will make it a good box-office attraction, and everyone who sees it will enjoy it. James Kirkwood is the director. In the cast supporting Miss Minter are Spottiswood Aitken, Allan Forrest, George Periolat, Perry Banks, Harvey Clark, John Gough, Frank Thompson, Gertrude Le Brandt, Emma Kluge and Ann Schaefer.

*The Story:* Melissa is the motherless daughter of Jethro Stark, a preacher in the Tennessee mountains. Stark's goodness and self-denial is unappreciated by the mountaineers, and two families give him great trouble, the Watts and the Allisons, between whom a feud exists.

Melissa straightens out quarrels between the children of the families, takes care of her father, and supplements his meager salary with money-making schemes of her own. She and Tom Williams, a young attorney, are very good friends.

One day Melissa reads in a newspaper the offer of a society woman to give away clothing to a deserving girl. Melissa writes a letter, telling about herself and asking for a party dress and a new coat for her father. The clothes are sent and Melissa and her father proudly wear them to the revival meeting they are conducting. The city woman and her husband visit the village to call upon Melissa, and the man recognizes in the preacher a fugitive from justice. He informs the local sheriff, and too late learns that Stark is innocent. The sheriff is Sam Allison, and when he goes to arrest Stark, Melissa begs the protection of the Watts faction. As a result there is a feud battle in which many are injured. Stark himself is killed and his death brings realization of his service to the community and leads the rival factions to see their errors. Melissa's consolation is that her father gave his life for his ideals and did not know that he was suspected of a crime.

## "The Golden Idiot"

### Bryant Washburn's Latest Essanay-K. E. S. E. Play. Reviewed by Genevieve Harris

THERE are many human touches in this five-reel picture, good acting, bits of humor, clever subtitles and lovely outdoor views, but there isn't any real story, and for this reason the picture does not rank as high as its clever production would merit.

A magazine story written by Robert Rudd Whiting served as the basis of the picture, and one has the impression that the original story is probably very delightful, something in William J. Locke's whimsical style, and perhaps those who have read it will enjoy the picture very much. To one who has not, there are a number of situations not quite clear, and the plot much of the time seems to be getting nowhere.

Everyone will enjoy the various episodes in the story for they are filled with the humor which has characterized previous features with this star. The Picture was filmed at Lake Geneva, Wisconsin, and its beautiful scenery is photographed in the fine fashion.

Arthur Berthelet directed the production. Supporting Mr. Washburn are Virginia Valli, Arthur Metcalfe and Julian Barton. And the three-legged dog, "Tripod," must not be forgotten. The star's role does not give him as great an opportunity for clever acting as previous characterizations.

*The Story:* Barry Owen (Bryant Washburn) and his three-legged dog, set out as vagabonds in search of adventure. He aids Faith Fanshawe (Virginia Villi), whose automobile has broken down and she gives him fifty cents. Later he gets a position as secretary to a writer, Jeffery Jarvis, and to him tells his story.

His uncle had made a will, dividing his fortune between Barry and Barry's cousin in proportion to the amount each shall have saved at the time of the uncle's death. The cousin is a financier and Barry has been "fired" from a newspaper position. Therefore Barry has no hopes of inheriting any large proportion.

Barry again meets Faith Fanshawe, who falls in love with him and one day pretends drowning so that he may save her and overcome her parents' objections to her knowing him. Barry, though he loves the girl, gives up hope of marrying her on account of his poverty. Then the uncle dies. Barry inherits the fortune because he still has the fifty cents Faith gave him while his cousin has been unfortunate in the market and is in debt.

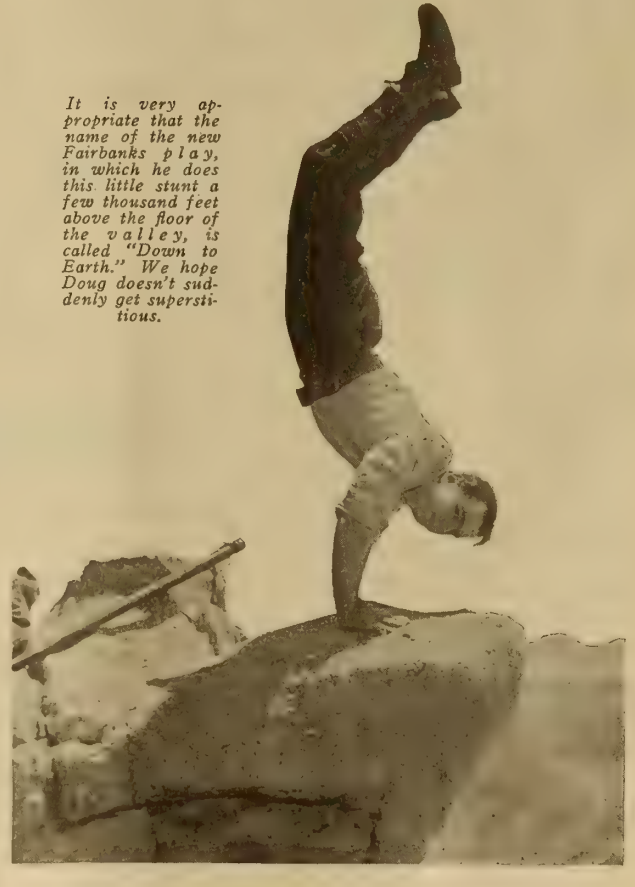
## "The Cook of Canyon Camp"

### Five-Part Morosco-Paramount Released July 19. Reviewed by George W. Graves

GESTICULATING, expostulating George Beban—the Beban who has won many followers because of his inimitable, laughable Continental explosiveness—was never more a-tingle with action than in this release as a lovable French-Canadian cook who proves to be as expert in binding up estranged and broken hearts as he is in frying flapjacks for the hungry lumbermen. The attraction of the picture at all times is George Beban, who gets more laughs than he has in any previous picture. His quaint pranks are aided substantially by subtitles written in broken English. There is a human, pathetic, side to the story which the star's acting makes possible, registering the Franch-Canadian culinary artist as a generous, lovable character, but it is to be regretted that the story's superstructure is built on a circumstance so trite as a husband's taking his wife's brother for her lover. A situation of this kind at best falls under the head of the possible rather than the probable and inasmuch as it has been incorporated in so many plots its use does not dignify a story. But the method of getting the husband out of his dilemma is as unusual as the separating circumstance proves to be usual in photoplay plots.

Donald Crisp's direction includes much convincing lumber camp detail, and some interesting night photography. In the other departments his work is entirely satisfactory and the picture may be considered a well directed one. Helen Jerome Eddy appears to her usual good advantage in support of Mr. Beban, rendering a very delightful characterization, and others filling out a good cast are Monroe Salisbury, Florence Vidor and John Burton. The picture can easily be regarded as good entertainment; it is bright, amusing, and there is no doubt as to the star's characterization making a big hit. There is nobody just like Mr. Beban on the screen.

The story tells of a Franch-Canadian cook at a northern lumber camp who, to bring a separated couple together, risks losing his own sweetheart. Although misunderstood for a while, the happy-go-lucky cook's real intent is at last brought into view, and he gets not only the girl who had misunderstood him, but a check from the husband whose family quarrel he had patched up, besides.



*It is very appropriate that the name of the new Fairbanks play, in which he does this little stunt a few thousand feet above the floor of the valley, is called "Down to Earth." We hope Doug doesn't suddenly get superstitious.*

# Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

## General Program

### Broadway Star Feats

D The Third Ingredient (O. Henry Series) ..... 2,000
D Friends at San Rosario (O. Henry Series) ..... 2,000
D Past One at Rooney's (O. Henry Series) ..... 2,000
D The Marionettes (O. Henry Series).. 2,000
D The Green Door (O. Henry Series).. 2,000
D The Guilty Party (O. Henry Series) 2,000
D The Cop and the Anthem (O. Henry Series) ..... 2,000
D Vanity and Some Sables (O. Henry Series) ..... 2,000

### Black Cat Stories

C Much Obliged (Virginia Valli)..... 2,000
D Local Color (Webster Campbell)..... 2,000
C Be My Best Man (Edward Arnold).. 2,000
C Pass the Hash, Ann (Marguerite Clayton) ..... 2,000
D The Clock Struck One (Marguerite Clayton) ..... 2,000
D Sundaying at Fairview (Mark Ellison) 2,000
C The Quarantined Bridegroom (Mark Ellison) ..... 2,000

### American Girl Series (Kalem)

D The Tyrant at Chiruachua ..... 2,000
D The Man from Tia Juana..... 2,000
D The Secret of Lost Valley..... 2,000
D The Trapping of Two-Bit Tuttle..... 2,000
D The Vanishing Line Rider..... 2,000
D The Man Hunt at San Remo..... 2,000

### Ham and Bud Comedies (Kalem)

C Hard Times in Hardscrapple..... 1,000
C Bandits Beware ..... 1,000
C The Menagerie Mix-Up..... 1,000

### Geo. Bickel Comedies (Geo. Kleine)

C The King of Cooks..... 1,000
C Love, Luck and Loot..... 1,000
C A Mixed Color Scheme..... 1,000
C A Suit and a Suitor..... 1,000
C Nearly a Husband..... 1,000
C Some Statue ..... 1,000

### Selig

D Two Dollar Gloves (Bydine Zuber)... 2,000
D The Evil Day (Casson Ferguson).... 2,000
D A Social Climber (Casson Ferguson). 2,000
D The Prodigal's Return (Casson Ferguson) ..... 2,000
D The Last of Her Clan (Virginia Kirtley) ..... 2,000
D The Love of Princess Olga (Louizette Valentine) ..... 2,000
D Won in the Stretch ..... 1,000
D The Framed Miniature..... 1,000
D The Return of Soapweed Scotty (Robyn Adair) ..... 2,000
C Romance and Roses (John Lancaster) 1,000
C Baseball at Mudville (Lee Morris)... 1,000
C Rescuing Uncle (John Lancaster).... 1,000
C Movie Stunts (Tom Mix)..... 2,000
T Uncle Sam Afloat and Ashore..... 2,000

## Mutual Program

### Friday

D 6-22 A Sheep Among Wolves (Jimmie Dale Series, No. 14) (E. K. Lincoln) ..... Monmouth 05616–17
D 6-29 The Tapped Wires (Jimmy Dale Series, No. 15) (E. K. Lincoln) ..... Monmouth 05632–33
C 6-29 The Immigrant (Charles Chaplin) SPECIAL ...

### Tuesday.

C 7-3 The Girl in the Frame.... .....La Salle 05641
T 7-3 Mutual Tours Around the World .....Gaumont 05642

### Wednesday

T 7-4 Mutual Weekly, No. 131.. .....Mutual 05643

### Friday

D 7-6 The Victory (Last of Jimmie Dale Series, No. 16) (E. K. Linsoln)..... ..... Monmouth 05646–47

### Thursday

C 7-12 Jerry at the Waldorf (Geo. Ovey) .....Cub 05658
T 7-12 Reel Life .....Gaumont 05659

### Tuesday

C 7-17 The Kissing Butterfly.... ..... La Salle 05667
T 7-17 Mutual Tours Around the World ..... 05668

### Wednesday

T 7-18 Mutual Weekly, No. 133... ..... Mutual 05669

### Thursday

C 7-19 Jerry's Star Bout (George Ovey) .....Cub 05670
T 7-19 Reel Life .....Gaumont 05671

### Tuesday

C 7-24 A Match in Quarantine.... .....La Salle 05681
T 7-24 Mutual Tours Around the World .....Gaumont 05682

### Wednesday

T 7-25 Mutual Weekly, No. 134... ..... Mutual 05683

### Thursday

C 7-26 The Red, White and Blew (George Ovey).....Cub 05684
T 7-26 Reel Life .....Gaumont 05685

## Universal Program

### Regular Releases

*Week of July 23*

D A Soldier of the Legion (Leo Pierson) .....3, Gold Seal
C Seeing Things (Eddie Lyons)..Nestor
C The Sign of the Cucumber (Bob McKenzie) .....2, L-Ko
T Universal Animated Weekly, No. 82.
D The Beautiful Imposter (Mary Fuller) .....2, Star
C Canning the Cannibal King (Wm. Franey) .....Joker
D Caught in the Act (Neva Gerber) .....2, Victor
T Universal Screen Magazine, No. 29...
T Universal Current Events, No. 11....
C The Soubrette (Gale Henry)....Joker
C Hammon Egg's Reminiscences.Powers
T In the Land of Light and Gloom.... .....Powers
D The Gray Ghost, No. 5 (Priscilla Dean) .....2, Universal

### Special Releases

*Week of July 16*

C A Dark Deed (Eddie Lyons)..... .....1, Nestor
C Surf Scandal (Dan Russell)..2, L-Ko
T Universal Animated Weekly, No. 61 ..... Universal
D The Web (Cleo Madison)..... .....2, Star Featurette
T Universal Screen Magazine, No. 28.. ..... Universal
C He Had 'Em Buffaloed (William Franey) .....1, Joker
C Box Car Bill Falls in Luck....Powers S
T In the Heart of India.....Powers S
D The Fight (The Gray Ghost, No. 4) (Priscilla Dean) .....

### Regular Releases

*Week of July 16*

D Six Shooter Justice (Harry Carey).. .....3, Gold Seal
C One Bride Too Many (Matt Moore) .....2, Victor

### Special Releases

*Week of July 9*

C Minding the Baby (Eddie Lyons, Lee Moran) .....1, Nestor
C Hearts and Flour (Bob MacKenzie).. .....2, L-Ko
T Universal Animated Weekly, No. 30.. .....1, Universal
C Meet My Wife (Neal Hart)..1, Victor
D Three Women of France (Irene Hunt) .....2, Rex
T Universal Screen Magazine, No. 27.. ..... Universal
D Double Suspicion (Neal Hart)..... .....2, Bison
C Kitchenella (Gale Henry)....1, Joker
C Monkey Love .....Powers 500
T In the Rocks of India.....Powers 500
D The Warning (The Gray Ghost) (Priscilla Dean) SPECIAL..... .....2, Universal

### Regular Releases

*Week of July 9*

D A Limb of Satan (Ruth Stonehouse). .....3. Gold Seal
C The Paper Hanger's Revenge..... .....1. Victor
C Kicked Out (Carter De Haven)..... .....2, Victor
D Hatton of Headquarters (Lee Hill) ..... Imp
D The Punishment (Robert Leonard).. .....Big U

### Special Releases

*Week of June 25*

C The War Bridegroom (Eddie Lyons, Lee Moran) .....1, Nestor
D The Golden Bullet (Harry Carey).. .....3, Gold Seal
C Her Daring Tearing Days (Lucille Hutton) .....2, L-Ko
T Universal Animated Weekly, No. 78.. .....1, Universal
T Universal Screen Magazine, No. 25.. .....1, Universal
C His Fatal Beauty (Wm. Franey).... ..... Joker
D The Double Topped Trunk (Allen Holubar) .....Imp
C Duke Doolittle's Jungle Fizzle.Powers
T In the Land of Many Temples.Powers
D "The Gray Ghost" (The Bank Mystery, No. 1) (Priscilla Dean and Eddie Polo) SPECIAL..Universal

## State Rights Productions

S The Deemster (Derwent Hall Caine) .....Arrow 9,000
The Barrier.....Rex Beach 9,000

Joan, the Woman (Geraldine Farrar) .....Cardinal 11,000
The Lincoln Cycle (Benjamin Chapin) .....Charter 2,000
The Curse of Eve (Enid Markey)... .....Corona Cinema 7,000
Enlighten Thy Daughter..... .....Enlightenment Corporation 7,000
Birth .....Eugenics Film 6,000
A Mormon Maid (Mae Murray)..... ..... Friedman 5,000
The Woman and the Beast...Graphic 5,000
Intolerance .....D. W. Griffith 9,000
The Bar Sinister.....Frank Hall 9,000
Her Fighting Chance (Jane Grey)... .....Frank Hall
Civilization .....Harper 9,000
The Honor System..... .....Honor System Booking 10,000
The Whip.....Paragon Films 8,000
Beware of Strangers.....Selig Special 7,000
The Ne'er-Do-Well .....Selig Special 8,000
The Garden of Allah....Selig Special 10,000
Who Shall Take My Life.Selig Special
The Black Stork...Sherriott Pictures 5,000
The Crisis .....Sherman Elliot 10,000
The Submarine Eye..Submarine Film
The Spirit of '76.....Goldstein 12,000
Should She Obey?.....Arizona
American War News (Serial Weekly) .....Cinema
Are Passions Inherited?.Warner Bros. 7,000
Balloonatics .....Century Comedies
Below Zero .....Wharton 2,000
Birth Control.Moss B. S. M. P. Corp. 6,000
Bit o' Heaven..... 5,000
Defense or Tribute (Defense of Tribute Film Co.)..... 5,000
Eagle's Wing .....Bluebird 5,000
Even as You and I..... .....Universal Film Co.
Eyes of the World....Clune Film Co. 10,000
Fairy and the Waif..... .....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies..... ....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think..... .....Creative Film Corp. 6,000
Girl Who Doesn't Know..... .....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man ..... .....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Condoned Sin.....Biograph Co. 6,000
The Honor Roll.....Joseph F. Lee
How Uncle Sam Prepares..... .....Hanover Film Co. 5,000
Humanity.....Select Photoplay Co. 6,000
Humanizing Mr. Winsby..... .....Unity Sales Corp. 5,000
Idle Wives.....Universal Film Co.
Ignorance.....Popular Pictures Corp.
In the Hands of the Law..... .....Moss B. S. M. P. Corp. 5,000
In Treason's Grasp..... .....Renowned Pictures Corp.
Is Any Girl Safe?.Anti-Vice Film Co. 5,000
King Bee Comedies..... .....King Bee Films Corp.
Land Just Over Yonder..... .....Unity Sales Corp. 6,000
Land of the Rising Sun..... .....American Japan Pictures 10,000
Lottery Man.....Unity Sales Corp. 5,000
The Manx Man.....Henry J. Brock 9,000
The Masque of Life.Signet Film Corp. 6,000
Mothers of Men..Robards Player Co. 7,000
Mo-Toy Comedies....Peter Pan Film
One Day.....Moss B. S. M. P. Corp. 5,000
One Law for Both...Ivan Film Prod.
Parentage.....Frank J. Seng 7,000
The Passion Flower..... .....Ultra Pictures Corp. 5,000

## Feature Program

### Artcraft

6-24 Wild and Woolly (Douglas Fairbanks) ..... 5,000
7-2 The Little American (Mary Pickford) ..... 5,000

### Art Dramas

6-21 The Road Between...Thorndike 5,000
7-2 The Peddler..U. S. Amusement 5,000
7-9 Miss Deception.....Van Dyke 5,000
7-16 When You and I Were Young .....Apollo 5,000

### Bluebird Photoplays

6-25 A Kentucky Cinderella (Ruth Clifford, Zoe Ray)..... 5,000
7-9 The Car of Chance (Franklyn Farnum) ..... 5,000
7-23 The Rescue (Dorothy Phillips). 5,000

### Butterfly Productions

*Released Week of*
7-16 High Speed (Jack Mulhall).... 5,000
7-23 The Double Standard (Roy Stewart) ..... 5,000

### Fox Film Corporation

*Released Week of*
7-22 To Honor and Obey (Gladys Brockwell) ..... 5,000
7-25 His Final Blowout (Hank Mann) ..... 2,000

### Kleine Edison-Selig-Essanay

*Released Week of*
7-14 Chris and the Wonderful Lamp .....Conquest 4,000
7-14 Luck of Roaring Camp..... .....Conquest 1,000
7-14 Skylarking on Skiis...Conquest 1,000
7-14 He Couldn't Get Up in the Morning .....Conquest 500
7-14 Captains of Tomorrow.Conquest 500
7-16 Range Boss (Jack Gardner).... .....Essanay 5,000
7-18 When Sorrows Weep (Mary McAlister) ..... 2,000
7-21 Knights of the Square Table... ..... Conquest 4,000
7-21 Farmer Alfalfa and His Wayward Pup.....Conquest 500
7-21 Your Flag and My Flag..... .....Conquest 500
7-21 The Making of 100-Ton Guns.. ..... Conquest 500
7-21 What Form Means to an Athlete ..... Conquest 500
7-21 The Story of the Willow Plate ..... Conquest 1,000
7-23 The Golden Idiot.....Essanay 5,000
7-25 The Uneven Road (Mary McAlister) .....Essanay 2,000

### Selznick

*Releases for July*
The Lone Wolf (Brenon)..... 7,000
The Lesson (Constance Talmadge)... 6,000
The Moth (Norma Talmadge)..... 6,500

### McClure Pictures

*Released Week of*
5-12 Seven Deadly Sins, "The Seventh Sin" (George Le Guere and Shirley Mason)..... 5,000

### Metro Pictures

*Released Week of*
7-16 The Hidden Spring (Harold Lockwood) .....Metro 5,000
7-16 Blood Will Tell (Ralph Herz) ..... Metro 2,000
7-23 Mr. Parker—Hero (Mr. and Mrs. Sidney Drew)..... ..... Metro-Drew 2,000

### Mutual Star Productions

*Released Week of*
7-9 Mary Moreland (Marjorie Rambeau) ..... 5,000
7-16 Betty Be Good (Jackie Saunders) .....Horkheimer 5,000
7-23 Melissa of the Hills (Mary Miles Minter) .....American 5,000

### Mutual Serials

*Released Week of*
7-2 The Road Wreckers (The Railroad Raiders, No. 13 (Helen Holmes) .....Signal 2,000
7-9 The Trap (The Railroad Raiders, No. 14) (Helen Holmes) .....Signal 2,000
7-16 The Mystery of the Counterfeit Tickets (The Railroad Raiders, No. 15) (Helen Holmes) ..... 2,000

### Mutual Special

7-23 The Gipsy's Trust (The Great Stanley Secret, No. 1) (William Russell) .....American 4,000

### Paramount Features

*Released Week of*
7-2 At First Sight (Mae Murray).. .....Famous Players 5,000
7-2 Oh, Pop!.....Klever Komedies 1,000
7-2 Big Timber (Kathlyn Williams, Wallace Reid).....Morosco 5,000
7-2 How California Harvests Wheat .....Burton Holmes 1,000
7-9 The Love That Lives (Pauline Frederick)...Famous Players 5,000
7-9 In the High Sierras..... .....Burton Holmes 1,000
7-12 Forbidden Paths (Sessue Hayakawa, Vivian Martin)..Lasky 5,000
7-16 What Money Can't Buy (Jack Pickford) .....Lasky 5,000
7-16 An Oregonian Niagara ..... .....Burton Holmes 1,000
7-19 Cook of Canyon Camp (George Beban) .....Morosco 5,000
7-23 The Long Trail (Lou Tellegen) .....Famous Players 5,000
7-23 Catching and Canning Oregon Salmon .....Burton Holmes 1,000
7-26 The Squaw Man's Son (Wallace Reid) .....Lasky 5,000

### Pathe

*Released Week of*
7-4 Hearst-Pathe News, No. 54.... 1,000
7-7 Hearst-Pathe News, No. 55.... 1,000
7-8 The Cigarette Girl (Gladys Hulette) .....Astra 5,000
7-8 Neglected Wife, No. 9 (Ruth Roland) .....Balboa 2,000
7-8 The Fatal Ring, No. 1 (Pearl White) .....Astra 3,000
7-8 Know America, No. 15..... ..... Combitone 1,000
7-11 Hearst-Pathe News, No. 56.... 1,000
7-14 Hearst-Pathe News, No. 57.... 1,000
7-15 It Happened to Adele (Gladys Leslie) .....Thanhouser 5,000
7-15 The Neglected Wife, No. 10 (Ruth Roland).....Balboa 5,000
7-15 Lonesome Luke in Stop-Luke-Listen .....Rolin 2,000
7-15 The Fatal Ring, No. 2 (Pearl White) .....Astra 2,000
7-15 Sweden's Waterways ..... 500
7-15 Placer Gold Mining.....Pathe 500
7-18 Hearst-Pathe News, No. 58.... 1,000
7-21 Hearst-Pathe News, No. 59.... 1,000
7-22 The Last of the Carnabys (Gladys Hulette).....Astra 5,000
7-22 The Neglected Wife, No. 11... ..... Balboa 2,000
7-22 The Fatal Ring, No. 3 (Pearl White)..... Astra 2,000
7-22 Know America, No. 16..... ..... Combitone 1,000
7-25 Hearst-Pathe News, No. 60.... 1,000
7-28 Hearst-Pathe News, No. 61.... 1,000

### Triangle Distributing Corporation

*Released Week of*
7-1 Aired in Court..... .....Triangle Komedy 1,000
7-1 Whose Baby? (Gloria Swanson, Bobby Vernon).Keystone 1,000
7-8 A Strange Transgression (Louise Glaum).....Triangle 5,000
7-8 His Thankless Job..... .....Triangle Komedy 1,000
7-8 Time Locks and Diamonds (Wm. Desmond) ...Triangle 5,000
7-8 A Toy of Fate..... .....Triangle Komedy 1,000
7-8 Dangers of a Bride...Keystone 1,000
7-15 A Successful Failure (Jack Devereaux) .....Triangle 5,000
7-15 His Sudden Rival ..... .....Triangle Komedy 1,000
7-15 The Mother Instinct (Enid Bennett) .....Triangle 5,000
7-15 The House of Scandal..... .....Triangle Komedy 1,000
7-22 A Successful Failure (Jack Devereaux) .....Triangle 5,000
7-22 His Fatal Move..... .....Triangle Komedy 1,000
7-22 Sudden Jim (Charles Ray)..... ..... Triangle 5,000
7-22 An Innocent Villain..... .....Triangle Komedy 5,000
7-22 She Needed a Doctor.Keystone 1,000

### Vitagraph-V. L. S. E.

*Released Week of*
7-9 The Message of the Mouse (Anita Stewart) ..... 5,000
7-16 The Stolen Treaty (Earle Williams) ..... 5,000
7-23 Richard the Brazen (Harry Morey) ..... 5,000

### World Features

*Released Week of*
7-16 The Beloved Adventures (Kitty Gordon) .....World 5,000
7-23 A Self-Made Widow (Alice Brady) .....World 5,000

# Stories of the New Film Releases

## READY TO CLIP AND USE IN YOUR PROGRAM OR ADVERTISING

## Mutual Pictures

**Jerry's Big Stunt**—(One Reel)—Horsley—August 2.—Starring George Ovey. Jerry finds himself out of luck seeking a "hand-out" at the back door of a hotel. The daughter of the proprietor spies Jerry, "falls" for his pitiful plea and is handing him a "snack" when father refuses him one bite until he has chopped a pile of wood. Father has been advertising the arrival of the illustrious Count de Cuckoo with the result that his hotel has been deluged with reservations. A letter arrives from the Count protesting his great sadness that he cannot be a guest at the hotel. Father wilts into dejection at the upset plans that revives with the idea that he might secure Jerry's services in filling the role of a count. Jerry enters into the spirit of the situation by donning the Count's clothes and upon presentation to the tittering guests "starts something" when he selects the hotel man's daughter for a dancing partner. In the midst of the festivities the real Count de Cuckoo arrives with his valet. He learns of the hoax, sends for swords and the duel is on. Jerry forsakes technique for practical results. He punctures the Count with a carefully aimed throw, wins the susceptible daughter with a mere glance of appeal and together they leap into an automobile.

**Fate and the Child**—(Four Reels)—American—July 30.—Starring William Russell. Blair Stanley has come to America intent upon removing "little Arthur" Stanley who stands in his way to succession of the Stanley earldom. Little Arthur is under the protection of Quabba, the gypsy chief, and Louise Grafton, a close friend of Arthur and Esther Stanley who were killed in a railroad wreck. The prized jewel has been stolen from the child by an accomplice of Blair Stanley and turned over to him, but is stolen back by Quabba. Vivian Stanley, deserted wife of Blair, follows him to America and helps thwart his efforts to kill the child. Louise Grafton and Quabba save the child from his murderous uncle and help him come into possession of his estate and his title. Blair Stanley and his wife Vivian are both killed by a stroke of lightning.

**Man Proposes**—(One Reel)—La Salle—July 31.—Otto, a young newspaper man, receives a letter offering him $10,000 a year as editor of an Alaskan newspaper and advising him to bring his wife. Otto lives in a Bohemian boarding house where there are several pretty girls, but after he has phoned for the minister and begun proposing, they all turn him down because he has left the precious letter at the office and can offer no proof of his good fortune. Meantime Eddie, a fellow boarder and in the same office, finds the letter and takes opportunity to offer himself to Matie, the handsome young artist who occupies the roof studio in Bohemia. Matie snaps at the bait offered and Eddie to celebrate the event starts drinking and loses the letter. One of the girls finds it, shows it to the other girls, and all, including Matie, start in pursuit of Otto, while Eddie also starts after him with a gun. The chamber maid, always a secret admirer of Otto, saves his life and the minister marries them, to the sorrow of all the girls who have turned him down.

## Universal Program

**The Sign of the Cucumber**—(Two Reels)—L-Ko—July 25.—With Tom Delmar, Bob McKenzie, Eva Novak and Chester Ryckman. Eva, the daughter of the Justice of the Peace, is in love with Bob Harboil, the sheriff. He has a cucumber birthmark on his arm. Red Nose robs the bank, and the sheriff calls out a posse to go in search of the thief. Red Nose and his pal capture the sheriff and tie him to a tree. Noticing that the pal is the exact image of the sheriff, Red Nose has him impersonate the sheriff. They fasten a piece of cucumber on the pal's arm. Then the pal leads Red Nose to the town and puts him in the jail; of course, he intends to free him as soon as he has captured the ten thousand dollars reward. The false sheriff is being married to Eva when the real one comes in. There is a fight, wherein the imposter loses his cucumber. At last the house blows up and the false sheriff with it. The real lovers are united at last.

**The Soubrette**—Joker—July 28.—With Gale Henry and Milton Sims. A city vamp arrives and Lizzie fears that her sweetheart will be taken from her. In her thoughts she sees him elope with the vamp, sees them enter a cafe and the vamp set a trap for her innocent youth. In her thoughts she follows them and gets a job in the cafe as entertainer. She succeeds in getting Zeke away from the woman, but is stabbed by the woman. Lizzie comes to, and finds that she has been having a day dream, as she sees the vamp driving away in a wagon with a large family of kids.

**In the Land of Lights and Gloom**—(Split Reel)—Powers—With Dr. Dorsey—July 28.—India is the land of light and gloom. On the one side we see the luxury of the Rajahs, and on the other the grinding poverty of the people. All classes are very religious, and adhere strictly to caste and never intermarry. We see the Maharajah leaving his palace, he is the descendant of a line which has ruled the same land for twenty-two centuries. The Nizam of Hyderbad owns more elephants than all of the circuses in America, and they are always hungry. They are used for processions, parades, tiger hunting, clearing the jungle and building purposes. We see the original "Gunga Dhin" watering the elephants The elephants love their bath. In the background we see a tomb. Whenever we see one in India we know that it denotes the grave of a Mohamedan as the Hindus always cremate their dead. On the same real with "Hammon Eggs Reminiscences."

**Hammon Eggs Reminiscences**—(Split Reel)—Hammon Eggs is a retired actor and he cannot do anything but act. He has a lovely time on the farm acting for the cows and the hens. He wanders out and meets a lot of animals, who laugh at his recitations and his dance to Mendelsohn's Spring Song. The cow says she can do better herself and proceeds to prove it. He sings an ode to the birds of spring, "Oh beautiful fish, oh birds of the sea, why do you always bite bites out of me?" One of the cows asks a hen for an egg and then throws it at Hammond, whose recitations come to an abrupt end. On the same reel with "The Land of Light and Gloom.'

**Canning the Cannibal King**—Joker—July 26.—With William Franey, Lillian Peacock, Za Su Pitts, and Milburn Moranti. Inbad is shipwrecked on a cannibal island, and meets Priscilla Potts, the missionary. She falls in love with him, but he is scared of her and runs away directly into the presence of LooptheLoop, the cannibal queen. LooptheLoop takes him to her hut. Snagtooth then enters and forces the sailor to accompany him to Priscilla, for she has promised him a plug hat if he could corral Inbad for her. Inbad escapes and is pursued by everybody. At last he jumps into the ocean and swims out of sight.

**A Soldier of the Legion**—(Three Reels)—Gold Seal—July 24.—With George Pearce, Leo Pierson and Irene Hunt. Squash and Spike write an Algerian love story making Celeste the heroine. They call the tale "A Soldier of the Legion." The commandant orders his native orderly to bring the beautiful girl, Celeste, to him. Lieutenant Delnay kills his officer and with his sweetheart, Celeste, flies into the mountains. After days of traveling and great privations they meet some tourists, who assist them. Delnay then secures a position as waiter in a restaurant. Celeste dies just as he returns home. With the story complete, the two go out to celebrate. Celeste, the maid of all work, is sent to clean their room. Finding the scattered pages of the masterpiece, she orams them into the stove, setting a match to her chance for fame as the picture fades.

**Caught In the Act**—(Two Reels)—Victor—July 27.—With Herbert Rawlinson and Neva Gerber. Tom has a painful awakening one morning, but is unable to remember what happened the night before. When Jack phones him that what he did is worse than burglary or murder, he is a nervous wreck. Tom goes to meet his sweetheart, Effie Jane. Mistaken for "Curley" he is caught and handcuffed by a detective. They take him to the police station and he is locked in a cell. Later the real "Curley, the Fox," is cantured and Tom is released. His friends then tell him that his "crime" was signing the pledge.

**The Beautiful Impostor**—(Two Reels)—July 26.—With Mary Fuller. Isabel Whitlock secures a position as manikin in a dressmaking establishment in order to obtain enough money to fight for her ancestral home. As the Countess de Mobre is unable to attend Mrs. Grayson-Dodge's house party, Isabel is persuaded to pose as the distinguished guest. There she meets Bob Hathaway, a young broker. Later he learns that she is only a manikin. Isabel explains the part she played, and her motive for doing it. Bob declares his love, and she tells him that she returns it.

**Universal Screen Magazine**—Issue No. 29—July 27.—The first subject shows the only tea farm in the United States. This infant industry near Charleston, S. C., has made encouraging progress. "Things that happen only in the Movies" is the title of the next subject, which shows a hayseed arriving in New York. Some remarkable views of the city done by a trick camera effect are shown. Next is the washing of paper currency at Washington which allows them to be used again. Then some of the new submarine chasers are shown. The latest in shoes is the next subject and shows snake skins being used for these necessary articles, the price of which mounts steadily. A study in clay by Willie Hopkins, the Screen Magazine's sculptor, completes the reel.

**The Gray Ghost**—Episode Five—(Two Reels)—July 23.—With Harry Carter and Priscilla Dean. Jerry Tyron, a detective, goes to the hospital to interview Jacques, the waiter, but finds that he is still unconscious. Arabin, the jeweler, is knocked down by Williams, his secretary, as he is opening his safe. Inside the store are several of the Ghost's men, who pose as detectives from an agency. Then Williams tells the boy to bring all the store detectives to Mr. Arabin's office. There they are held up by Williams. While his men are stealing the necklace, the Gray Ghost is embarking for his yacht. On board are Hildreth and Morn Light. The Ghost is triumphant and says, "Well, my boy, I think the two million dollar necklace will very soon belong to me."

**Seeing Things**—Nestor—July 24.—With Eddie Lyons and Lee Moran. Eddie and Edith quarrel and he goes home, gets his valet and leaves for Lonesome Lodge. Eddie is greatly disturbed by strange happenings that convince him the place is haunted. Two counterfeiters take possession of the lodge for their illegal operations. Edith and her girl friend arrive, Edith having decided to make up the quarrel. The counterfeiters lock her in a room, but she is rescued by Eddie. He sends for a minister and a policeman, the former to perform the ceremony that he and Edith have agreed upon, and the latter for the two crooks who are now captured and bound.

## Feature Programs

### Art Dramas

**The Peddler**—(Six Reels)—Art Dramas.—Featuring Joe Welch. Although only a peddler, Abraham Jacobs manages to save enough money to send his son, Sammy, to college. Sammy falls in with bad companions, and becomes mixed up in an affair with Mrs. Morgan. Her husband finds them together and orders the wife from his house. Sammy is forced to support her. Driven to desparation in failing to secure the necessary funds to support the woman, Sammy robs his father's safe. Later, Abraham's property in Oklahoma proves to be valuable, which enables him to live in comfort and give his adopted daughter, Mary, all the things she desires. But he wishes for the return of his son, who has been missing since the night of the robbery. The play is brought to a happy ending with the return of the repentant son. Reviewed in this isssue.

### Butterfly

**The Double Standard**—Butterfly—July 23.—With Roy Stewart, Clarissa Selwyn, Frank Brownlee and Frank Elliot. John Fairbrother was elected city judge and declared that he would do everything in his power to close up the cabarets and cafes which lay in the path of thousands of young girls in that city. His first case was two girls who had been caught with male companions in a police round-up. As usual, the men's names were taken, but the women were brought to the court. One of the men was Charlie Ferguson, his nephew. It was only for an instant that he thought of the consequences before he pronounced the word "guilty." Then he took the girls home and did all he could to induce them to walk the straight path. To his amazement he found that the apartment-house was owned by the estate in which his wife and brother-in-law were the heirs.

# SHOPPERS GUIDE

THE SHOW WINDOWS OF THE BEST DEALERS IN YOUR OWN NEIGHBORHOOD

## NEW YORK

YOU SAVE MONEY

and deal with a reliable house when you purchase your supplies from

**Independent Movie Supply Co.,**
729 7th Ave., New York City.

**EVERYTHING A THEATER NEEDS**

We are authority on equipment. When Hallberg installs it, it's right.

**J. H. Hallberg Picture Theater Equipment Co.,**
729 7th Ave., New York City.

THE ERBOGRAPH WAY

of Printing and Developing is the guaranteed way.

**ERBOGRAPH CO.,**
203 W. 146th St., New York City.

**The man who buys, the man who sells to the man who buys and the man who makes what the man sells to the man who buys, all read these ads.**

**THIS SPACE IS RESERVED**

for you. It'll tell more than 9,000 exhibitors what you have to sell and it will tell them when they need your product.

## CHICAGO

**PERFECT DEVELOPING and PRINTING**

**Tinting-Titles-Toning**

*Motion Pictures Made to Order*

**Studio for Rent**

*Raw Stock—Animated Cartoons*

**ROTHACKER FILM MFG. CO.**

*Telephone Diversey 2272-3-4-5*

**1331-59 Diversey Parkway**

**Chicago, U. S. A.**

TOM PHILLIPS

makes the best slides in the world.

**5728 S. State St., Chicago.**

THE LEA-BEL CO.

handle MO-TOY comedies and the best features on the market.

**Schiller Bldg., Chicago.**

**HOW WOULD YOU**

**like to have your ad in this space? It's yours for the asking.**

## DETROIT

**SUPPLIES & ACCESSORIES**

of all kinds always in stock. You get them when you want them.

**Enterprise Theater Equipment Co.,**
Peter Smith Bldg., Detroit.

TICKET BOXES

Many styles at reasonable prices.

**CAILLE BROS. CO.,**
1002 Amsterdam Ave., Detroit, Mich.

**BLOWERS—EXHAUSTS—FANS**

The best theaters in the country are equipped with the "American."

**American Blower Co.,**
1400 Russell St., Detroit, Mich.

**THIS SPACE WILL SELL Features, Supplies, Accessories or anything you have to offer.**

MORE THAN 9,000

Exhibitors as well as manufacturers and others in the picture field will look at this space each week.

## KANSAS CITY

**WITH OUR FANS**

you will not care if the country does go dry this summer. We have a full line of supplies.

**Kansas City Machine & Supply Co.,**
815 Walnut St., Kansas City, Mo.

**A GOOD SIGN**

is a good sign of a good theater. Our sign markers mark your theater as good.

**Butts Advertising Agency,**
15 W. 10th St., Kansas City, Mo.

**PENNANT SOUVENIRS**

and novelties that draw business. Ask for a list of our original business getters.

**Webb Freyshlag Mercantile Co.,**
Kansas City, Mo.

**WE CAN SEND YOU**

the SLIDE you want tomorrow. Write for it today.

**Kansas City Slide Co.,**
1015 Central St., Kansas City, Mo.

## MINNEAPOLIS

**HOW MANY PEOPLE**

**know that you are in business? Tell them in this space. They'll know it when it will do you most good.**

**WE PICTURIZE EVENTS,**

do printing, developing. Make titles.

**Wm. Lochren, Inc.,**
Film Exchange Bldg., Minneapolis, Minn.

**THE BIGGEST SUPPLY HOUSE**

in the Northwest. Anything you want.

**Rialto Theater Supply Co.,**
Hennepin Ave and 8th St., Minneapolis, Minn.

**Features**
**"THE MORMON MAID"**
and 25 others.

**Friedman Film Corp.,**
Minneapolis, Minn.

**SCENES, CURTAINS AND DROPS**

**Twin City Scenic Co.,**
2823 Nicollet Ave., Minneapolis, Minn.

**THIS IS VALUABLE**

**space. It is going to earn a good many dollars for somebody.**

## PITTSBURGH

**FILM CANS**

The kind that wear the longest at a price that is mighty reasonable.

**GEM MFG. CO.,**
**3251 Spruce St., Pittsburgh, Pa.**

**MACHINES, SUPPLIES**

and equipment. We always have a full line on hand.

**General Sales Co.,**
339 5th Ave., Pittsburgh, Pa.

**POSTERS**

What do you need in the way of special posters? We've got them.

**POSTER CO.,**
940 Penn Ave., Pittsburgh, Pa.

**THIS MIGHT**
**just as well be your ad.**

**SOMEBODY IS GOING**

**to tell more than 9,000 exhibitors in this space what they are selling. Will it be you?**

## LOS ANGELES

**STANDARD SUPPLIES**

of all kinds. New and second hand projectors.

**Pacific Amusement Supply Co.,**
109 E. 6th St., Los Angeles, Calif.

**"Argonauts of California" Days of '49.**

A thrilling historical masterpiece in 10 reels.

**Crafton Pub. Film Co.,**
Los Angeles, Calif.

## K. E. S. E.

**The Season of Childhood**—(Screen time 25 minutes)—Essanay—August 1.—John Holden believes that if you "spare the rod you spoil the child." His wife, Florence, believes just the opposite. The couple quarrel over their differences, and separate. John takes his young son, Charlie, and Florence takes little Tessie. Happiness prevails for the latter two, but trouble reigns in John's new home. His almost brutal treatment of Charlie causes neighbors to complain. They form a mob and threaten to lynch John. He flees with Charlie from a rear door. The infuriated populace give chase. John is almost overtaken when he comes to Florence's new home. He is forced to seek shelter there in the home of happiness. As a thanksgiving offering for his narrow escape he avows "never again." A reconciliation follows.

**A Dog in the Manger**—Selig—(Two Reels)—Hoyt Comedy.—A. Jackson Bright, an inventor, and Colin Early, his partner, come to grief when their bogus sausage machine goes to pieces and they only escape from pursuing policemen by a very close margin. The two arrive at a hotel where all the employes have gone on a strike and they are put to work by Boniface Somers, the landlord. Both of the workers fall in love with Gay Somers, the landlord's daughter. Because of the scarcity of help, Bright and Early act as elevator boys, chefs, waiters, clerks, etc. One even undertakes to shave a guest at the hotel with dire results when the barber's attention is attracted elsewhere. Mr. Grump, the star boarder, has the gout and his ailment is not at all relieved when the hotel workers wait upon him. He demands to be taken again to his room, but he becomes involved in a row, and seated in his invalid chair he rides out of the hotel and down the walk. Boniface Somers seeing his star boarder leave, instructs Bright and Early to give chase, and they do so accompanied by the hotel proprietor's daughter. Grump's chair never stops until it plunges into the lake. Bright and Early dive in after the star boarder and none of the three ever appear again on the surface.

## Paramount

**The Cook of Canyon Camp**—(Five Reels)—Morosco-Paramount—July 19.—Featuring George Beban with Helen Jerome. Eddy—Jack Smith—misunderstands the endearing terms with which a strange man accosts his wife, and, not stopping to learn that the man is his wife's brother, he leaves his home, heart-broken, finally turning up in a lumber camp in Canada where the story opens. The jovial and kind camp cook, taking pity on "silent Jack," as he is called, finally learns from him the cause of his brooding and sorrow. Jean, the cook, seeing a chance to do some good, pretends that he has had a quarrel with a suppositious wife and asks Jack to write a letter for him asking forgiveness. This Jack does, since the cook claims not to know how to write, signing only "your lonely husband." By means of this letter Jean is able to bring about a reconciliation between the two, although his sweetheart, learning about the fictitious wife, has to be "brought around." Reviewed in this issue.

## Triangle

**The Sawdust Ring**—(Five Reels)—Triangle—July 29.—Featuring Bessie Love. The story of two young "kids" who run away from home to become circus performers. The girl, Janet, at last finds her father who has long been estranged from his wife and a happy reconciliation is brought about, while her playmate, Peter, afraid to return to his cruel drunkard father, is taken care of by the happy reunited family. Reviewed in this issue.

**Sudden Jim**—(Five Reels)—Triangle—July 22.—Featuring Charles Ray. A tense, virile drama of corrupt politics and business methods written by Clarence Buddington Kelland and directed by Victor Schertzinger. The story tells about a young lad who takes a hand for the first time in his father's big clothes pin mill, and, though at first green at the job, defeats single handed the forces of a big trust that is endeavoring to ruin his business. After taking the enemy's log camp by force and running the necessary timber to his mill he successfully defeats the political tool of the trust and brings all of his troubles to a clean-cut end. Reviewed in this issue.

## Vitagraph-V. L. S. E.

**The Stolen Treaty**—(Five Reels)—Vitagraph Blue Ribbon—July 16.—Featuring Earle Williams and Corinne Griffith. The story tells of the frustrated attempt of a foreign emissary who tries both to doublecross his own country and blackmail the United States for his personal gain. An enterprising American secret service agent with the help of his fiancee succeeds in trapping the villain and forces him to send a note for the safe delivery of the stolen papers. Reviewed in this issue.

## General Program

**The Coming Out of Maggie**—(Two Reels)—O. Henry Series.—Maggie Toole of the East Side is no belle. Though unsought and unsung she secretly hero-worships Dempsey Donovan, the valiant leader of the Give and Take Association, which each Saturday night holds a hop for the girls of the box factory. One night Maggie strolls in with a dandified person, whom she calls "Terry O'Sullivan." Trouble is in sight when the stranger dances twice with Dempsey's paper box girl. Dempsey invites the stranger into a side room and Maggie, panic-stricken follows, to find the stranger's arm upraised with a stilletto. "I knew it, Dempsey," cries Maggie, "his name is Tony Spinelli." When he has been kicked out with his cheese cutter, Maggie cries, effectively it would seem, for Dempsey sees her home and invites her to the next Saturday night hop.

**Selig World Library No. 10.**—July 18.—Historic New Orleans—an American city teeming with historic lore and romantic associations. Mother and Baby in summer—on invitation of park commissioners, three months old youngster, with her mother, will spend months under summer sky. A Masterpiece in East Indian Architecture—Itaj Mahal, famous mausoleum erected in the 16th century. Eat More Sea Food—the high price of meat has increased the demand for sea food. Boston is one of the largest, best equipped and most extensive fishing ports in the world.

**A Daughter of the Southland**—(Two Reels)—Selig—July 16.—Cal Buchanan, of the frigate Virginia and Betty Vance have plighted their troth and are soon to wed when the war breaks out between the North and the South. Cal is comissioned to secure the plans of a Yankee fortification. Concealed in a load of hay he reaches his destination, but is discovered and arrested. The clever lad makes his escape, however, and boards the Congress. Betty Vance's brother is seriously wounded and Betty dons his clothing and joins the crew of the Merrimac. During the engagement between the Monitor and the Merrimac Cal again meets his sweetheart, a supposed sailor boy. After the battle Cal and Betty again plan for the wedding, inviting Cal's brother officers to be guests.

**The L. X. Clew**—(One Reel)—Selig—July 21.—Smith, a butler in the home of the Nelson's, has his shoes mended and to identify them the cobbler marks them with chalk, L. X. Mrs. Nelson's diamond necklace is stolen and it appears that someone on the outside did the job. The detective finds a chalk mark L. X. on the window sill and later finds the mark on the bottom of the butler's shoes. Detective King remarks that the butler's watch has stopped and when it is opened the necklace is found where the works out to be.

**The Venturers**—(Two Reels)—O. Henry Series.—The one was a Venturer—the other an Adventurer—the one a man who wanted to see adventure, but had never been beyond the city limits—the other a man who had seen adventure in all parts of the world, and who assured the Venturer that things were just as monotonous every place in the world as in the city. So they met, each seeking the unconventional, on a New York street, and dined together as men out of luck with two cents between them—and still nothing happened. They both had credit at the hotel. Then into their lives came the feminine influence—a sweet girl who lived in a house which was irrevocably a household. The adventurer hesitated—he had yet to satisfy his longing for the incalculable. Suddenly Love changed the Venturer into an Adventurer, and settled the Adventurer into a Venturer.

## New Concerns

SEVENTEEN newly formed theatrical and picture enterprises having a total capitalization of $446,500 have been incorporated in New York state.

The Charles Richman Pictures, the Windmill Motion Pictures and the Civilization-Pioneer Film Corporation, each having a capital of $100,000, have been incorporated within the state.

Four film companies have merged with the New York Motion Picture Corporation. They are the Fulton, Domino, Kay Bee and the Broncho Motion Picture Companies.

The secretary of state's incorporation fees, according to the new law, have been more than doubled in some instances. For filing a certificate of incorporation for a stock corporation other than a railroad the fees have been increased from $10 to $25. A railroad corporation will be required to pay the state $50. Foreign concerns desiring to do business in New York will now have to pay a fee of $50, which was formerly $11. For filing a certificate of reorganization, extension or revival of corporate existence, $25.

The new amusement corporations for the week are as follows:

Joe Weber's Company, New York City. To provide for the production of theatrical, musical and motion picture attractions. Capital, $30,000. Directors—Joseph M. Weber, Max Weber and Philip Friedman, 1416 Broadway, New York City.

Charles Richman Pictures Corporation, New York City. Motion picture productions of various kinds. Capital, $100,000. Directors—David Davis, Somon Gross and Franklin A. Regan, 468 Thirteenth street, New York City.

Foursquare Pictures, Inc., New York City. Motion pictures and vaudeville. Capital, $500. Directors—M. Henri Hoffman, H. A. Gaisborg and Pierre V. R. Key, 70 Pinehurst avenue, New York City.

Fairmount Film Company, New York City. To operate theaters and present plays, musical productions and motion pictures. Capital $20,000. Directors—W. A. Mooney, J. B. Connolly, and W. J. Cunningham, Philadelphia, Pa.

Civilization-Pioneer Film Corporation formed by the consolidation of the Civilization Feature Company and the Pioneer Feature Film Corporation, New York City. Motion pictures and theatrical business. Capital $100,000. Directors—Morris Rose, Nathan Hirsh, and Abraham E. Lefcourt, 490 West End avenue, New York City.

General Enterprise, Inc., Nyack, N. Y. To produce and deal in photoplays, musical and dramatic productions. Capital, $20,000. Directors—Herbert Lubin, Arthur H. Sawyer, and Harry G. Kosch, 1600 Broadway, New York City.

Blair Amusement Corporation, New York City. Theatrical and motion pictures. Capital, $1,000. Directors—William L. Sherry, Samuel Blair and Norman J. Sennott, 729 Seventh avenue, New York City.

Best Theater, Inc., New York City. Theatrical, vaudeville and motion picture attractions. Capital, $500. Directors—Thomas Gilmartin, Wilfred C. Lane, and Alfred Hack, 126 West Forty-sixth street, New York City.

James W. Holden Motion Pictures Enterprises, New York City. Motion picture film machines and supplies. Capital, $25,000. Directors—James W. Holden, Abe Feier, and E. Eichner, 729 Seventh avenue, New York City.

Brunel Film Corporation, New York City. To exhibit and deal in motion picture films. Capital, $500. Directors—Charles W. Reynolds, Emile Brunel, and Louis G. Duquet, 587 Riverside Drive, New York City.

Pat White Company, New York City. Theatrical, musical, burlesque and vaudeville offerings. Capital, $1,000. Directors—Henry Hyams, Jr., Emil Laski, and I.

Wienor, 295 Fulton street, New York City.

William Vogel Productions, New York City. Motion pictures. Capital, $25,000. Directors—William M. Vogel, E. A. Moore, and H. W. Moore, 207 West Ninety-fifth street, New York City.

Windmill Motion Pictures Corporation, Nyack, N. Y. Motion pictures. Capital, $100,000. Directors—Reginald Warde, Rose Schulkind and H. G. Kosch, 729 Seventh avenue, New York City.

Post Film Company, New York City. To engage in a general moving picture business. Capital, $20,000. Directors—C. E. Elliott, M. E. Elliott, and A. Giden, 101 West Seventy-second street, New York City.

Unique Production Company, New York City. To equip and operate theaters and produce operas, plays, vaudeville, burlesque and motion pictures. Capital, $1,000. Directors—Isaac Josephson, Joseph Roeder, and E. N. Bloomberg, 5 Beekman street, New York City.

Whitney Amusement Company, Brooklyn, N. Y. Vaudeville and motion pictures. Capital, $1,000. Directors—Lillian Lowy, Anthony F. Mayo, and Joseph Ruggieri, 61 Lafayette street, Brooklyn, N. Y.

Jean Wick, Inc., New York City. Motion pictures and other amusement attractions. Capital, $1,000. Directors—Jean Wicks, James B. Hawley and Achmed Abdullah, 33 East Forty-second street, New York City.

## MOTOY'S IN NEW YORK

Motoy Comedies have been taken over by the Peter Pan Film Corporation, which company will move the studio from Chicago to New York, where the comedies will be made in the future.

Ever since these amusing doll pictures made their appearance on the market they have been produced by Chicago manufacturers who have released them through the Peter Pan Film Corporation. The demand for them has been such that President Allen finally decided it would be most advantageous to take over the entire producing plant from the Motoy Company and move the entire organization to New York City.

In addition to releasing the Motoys, the new consolidation is going to introduce a single reel novelty, which will contain surprises for the public and they will be in the market for pictures of 200 feet in length and upwards.

## LEAGUE HOLDS LOVE FEAST

The meeting of the Chicago Branch of the Motion Picture Exhibitors' League held the week previous to the opening of the National Exposition was declared by President Joseph Hopp to have been a veritable "love feast."

"We had perfect harmony and the seventy-five or so exhibitors present never displayed a particle of friction. I think from now on we shall be able to do more because of our ability to present a united front."

Lillian Walker was passing through Chicago at the time and made a little visit to the League meeting. She addressed a few words of greeting to the exhibitors and then left for New York.

A telegram from Lewis J. Selznick was read, stating that he would be in Chicago, July 21, with enough stars to outshine a constellation.

LEW FIELDS, the popular stage star, has started to work in the Chicago studios of the Selig Company under direction of J. A. Richmond. The name of the drama in which Mr. Fields will star has not yet been given out.

Amy Leah Dennis, aged 16, has been chosen leading lady to appear with him in a play, production of which will soon be started at the Selig studios here, under direction of J. A. Richmond. Amy Leah Dennis made a hit in the Selig-Hoyt comedies now being released in K. E. S. E. Mr. Fields saw her work on the screen and he wanted to know all about her just as soon as he arrived in Chicago. He saw her, admired her wonderful enthusiasm, and requested that she be chosen to support him in the Selig play. It is predicted that the youngest leading lady in the world will win added laurels for herself in the forthcoming production.

The big "Movie" ball which is to be the grand finale of the seventh national exposition, at the Hotel Morrison Saturday night, July 21, is in charge of the Reel Fellows club, and that means that it will be a *real* ball. Get your girl and follow the jazz.


# Walk right in—

IF you want to be in the center of things—
If you want any information about the exposition or convention—

If you want to meet a friend, or rest a moment —

If you want to locate somebody —

If you want a copy of the livest trade paper in the field—with all the news of the week done up in convenient and attractive form—

**Then say you are an exhibitor—**

and walk right into the

# Motography Booth

Make it your exposition headquarters. You'll find some surprises there, and some pretty girls, and a star or two.

***LOOK FOR THE SIGN — RIGHT OF MAIN AISLE***

OVER 9,000 EXHIBITOR CIRCULATION GUARANTEED.

# NEW STUDIO FOR INCE

**Director will Build Studio for his Paramount Pictures —Charles Ray and Enid Bennett New Paramount Stars**

Thomas H. Ince has announced that he expects shortly to build a new studio of his own design, in which will be produced the pictures under his new affiliation with Paramount. The announcement came in the form of a statement from Ince through Jesse L. Lasky to the New York Paramount offices, and followed on the heels of the news that Charles Ray and Enid Bennett, two young photoplayers who have made their way to stardom under Ince, will henceforth appear in pictures to be released regularly through Paramount.

Mr. Ince, following the signing of his contract with Paramount, left immediately for the West. He is now occupying the former Biograph studio in Los Angeles. In his statement Mr. Ince says:

"I will present in five-reel photodramas Charles Ray, Enid Bennett, and one other star whose name will be announced later.

"Having only four producing companies, I can give to each my personal supervision and attention and instead of attempting to turn out a quantity of photodramas for a program, we will be able to devote our attention entirely to quality.

"The Famous Players-Lasky Corporation has been kind enough to place at my disposal the facilities of their big western organization and I can foresee nothing but a most brilliant future."

The announcement that Charles Ray and Enid Bennett are to appear under Paramount, places the two young Ince stars in the list along with the other Paramount stars, Mme. Petrova, Lina Cavalieri, Billie Burke, Julian Eltinge, Wallace Reid, "Fatty" Arbuckle, Pauline Frederick, Marguerite Clark, Jack Pickford, Louise Huff, Sessue Hayakawa, Vivian Martin and others.

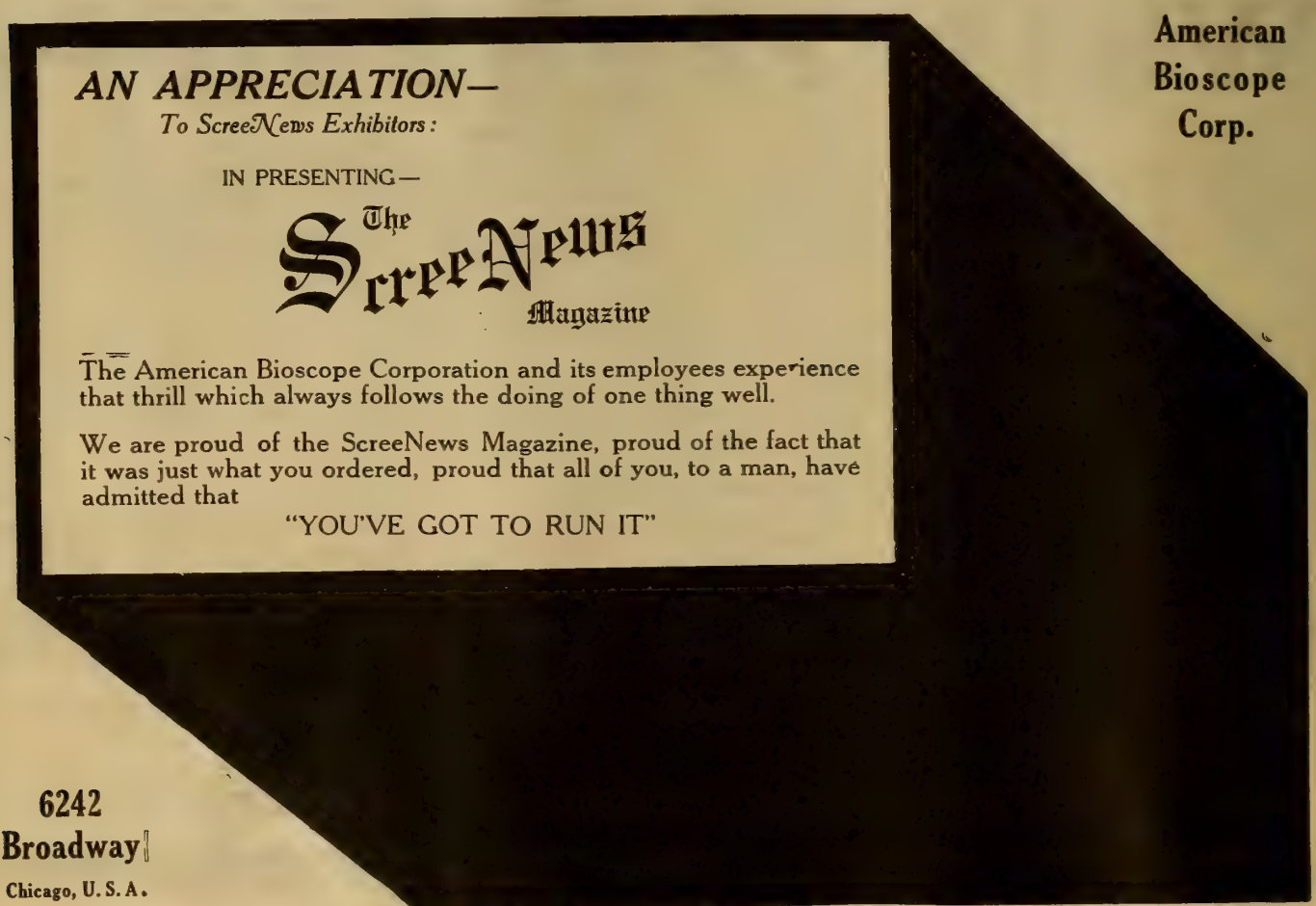
When Mr. Ince completed the arrangements that united him with Paramount he left for California with no announcement as to the future activities of the players whose names have long been associated with him. His recent message was the first news about the stars who have heretofore been under his direction.

Enid Bennett signed a contract with Ince to appear in pictures scarcely a year ago, yet she is already credited with being one of the most popular stars of the cinema.

Her beauty marked her at once for more than passing notice in the days when she played small parts. Added to that she managed to register a charm in her film portrayals that was not at all dependent on her beauty. One of her biggest successes was made in "Happiness," recently shown at the Rialto, New York. Inherent dramatic ability was backed up by the personal direction of Mr. Ince until he found he had another magnet of drawing power to be linked up with Charles Ray.

---

William Farnum, the Fox star, will appear in September in "The Conqueror," a massive and thrilling photodramatic romance based on the life of General Sam Houston, of Texas, one of America's frontier heroes.

OVER 9,000 EXHIBITOR CIRCULATION GUARANTEED.



Author and Associate Producer of Half A Thousand Comedies

HAMPTON DEL RUTH

EDITOR AND PRODUCTION MANAGER

Keystone Studios Third Successful Term Will Expire in August




## Chicago Notes

PATHE has moved its shipping department to 172 West Washington street, where it will remain until their offices are once more put back in shape.

C. S. Johnston, assistant cashier of the local Pathe Exchange, has been appointed cashier of the Portland office. Friends of "long John," as he is known, will miss him when he leaves for the West.

Recently the Selig Polyscope Company gave a private showing of the drama, "Who Shall Take My Life?" for the Chicago members of the Anti-Capital Punishment Society of America.

George H. Montgomery, formerly of George Kleine's general offices here, has been placed in charge of Mr. Kleine's K. E. S. E. branch office at Buffalo. Louis Green will continue in the capacity of salesman.

Ten prints of "The Deemster" are working overtime now in the windy city. Lublinger & Trinz and Alfred Hamberger, big Cook County exhibitors, are flashing the picture story of Hall Caine's great novel on the screens of a number of their showhouses.

A number of Chicago playhouses have had to close down because of poor business. The Magnet, 20th Century and Gold on West Twelfth street have shut their doors for a month. The Austin at 5619 West Madison is also refusing people entertainment as is the Lowy at California and Milwaukee.

W. K. Hill, director of the exhibitors' service department of Paramount, is urging the theater men who seek his medical advice to indulge in direct by mail advertising. Mr. Hill has great confidence in that sort of advertising and believes it much superior in opening up new business and getting new patrons to ordinary newspaper displays.

He is also advising exhibitors to get people interested in the prizes being offered by the Black Diamond Company for ideas for good comedies. The company is offering $250 for each suggestion of fifty words which they decide can be used. People, Mr. Hill says, like to work at something like that and often it is the way of getting them interested in pictures.



*Mary Pickford presenting the colors to Wallace Reid, who is standard bearer of the Lasky home guard.*

*Like to use this cut? Ask* MOTOGRAPHY.

J. S. Woody, formerly Mutual's district manager at Seattle, is now in charge of Triangle's Chicago office in place of C. R. Seery, the well known former manager who has resigned.

A large invited audience attended the special showing of Pathe's "Les Miserables," under the supervision of Tom North at Orchestra Hall on July 12. The picturized Hugo classic is now holding the screen at that summer theater, having supplanted the British government pictures, "The Tanks at the Battle of the Ancre."

## Brief Theater News

### Arizona

Wm. Mehennett, proprietor of the Majestic Theater at Mesa, has purchased the Orpheum from his brother, Earl Mehennett, and E. P. Grover.

### Illinois

Bert Norton has purchased the Kozy Theater at Eureka from Mansfield Brothers and taken possession.

### Indiana

J. S. Thompson, proprietor of the Busy Bee, has purchased the Palace Theater at Busco from Geo. Underhill.

### Iowa

Chalon Smith has sold his moving picture theater at Coon Rapids to a firm of Texas.

A new theater is being built at Allerton. Fred Mann is the owner.

C. V. Welcher and Henry Stuhlmiller have opened a theater at Fontanelle, Iowa.

H. M. Gilkey has purchased the Majestic Theater at Columbus Junction, formerly conducted by J. A. Knight.

Joe Marshall has been rearranging the Airdome Theater at Sharpsburg and is installing an electric plant, so he can give better pictures.

### Maryland

Harry W. Webb, 1318 Fidelity building, and associates plan to erect a theater at Annapolis Junction. The seating capacity will be 2,000.

### Michigan

A moving picture show has been opened at the Opera House at Bessemer.

A new $30,000 theater is to be built at Grand Rapids in the near future.

### Minnesota

The Winona Opera House Company at Winona has taken over the management of the Winona Opera House from O. F. Burlingame.

Mertens and Hoff have leased the Empress Theater at Crosby and will conduct a moving picture show.

W. E. Lyon, manager of the New Broadway Theater at Canby, has purchased the Iris Theater from John Eischena.

Dick and Chick Donaldson and T. W. Vaughn will open a theater at Lakefield.

Thomas R. Thom has taken over the Royal Theater at Albert Lea.

UNIVERSAL BOOK IT PROGRAM

NO program on earth begins to measure up in any detail with the Mighty UNIVERSAL PROGRAM, pronounced by thousands of shrewd Exhibitors all over the country as the biggest and surest year round Box Office Attraction on the market—If you can get it now BOOK IT—if you can't get it now, watch your first opportunity. Write your nearest Universal Exchange or the

UNIVERSAL

FILM MANUFACTURING CO., CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY - - NEW YORK

FOR SALE

Mailing Lists

MOVING PICTURE THEATRES

Every State—Total 25,000
Price, $3.50 per M.

1400 Film Exchanges .....$4.00
206 Manufacturers and Studios ... 1.50
235 Picture Machine and Supply Dealers..... 1.50

Particulars.

A. F. WILLIAMS, 168 W. Adams St., Chicago

### Mississippi

Work has been started on the new department store and theater which is being erected at Clarksdale by R. N. McWilliams at a cost of $152,000.

### Nebraska

J. B. Reid has purchased the Elite Theater at Hebron from C. C. Boyes.

Manager Blakeslee is making arrangements to open the Airdome Theater at Nebraska City.

L. J. Cooper, manager of the Central Nonpareil at Clarke, has taken over the management of the Martha Ellen Auditorium.

James Haire has purchased the Opera House at Chappell from F. Y. Hurst.

### New Jersey

Contracts are about to be given out for the erection of a large two-story brick building to cost $50,000 at Mt. Prospect avenue and Heller parkway, Newark. A. W. Moore will be the owner and will provide a moving picture theater, stores and offices.

### New York

Plans have been filed for a $300,000 theater and store building to be erected at Bedford avenue and Brevort place, Brooklyn.

Plans have been filed in Queens for a $9,000 theater to be erected by the John Holley Amusement Company at Van Alst and Astoria avenues, Long Island City. It will accommodate 800.

The New Lyceum Theater at 149 West Forty-fifth street, New York City, is to be altered and made over at a cost of $25,000.

A. L. Fuller of Gouverneur has taken over the management of the Carthage Opera House at Carthage, which has been leased and operated by James Dooley for the past 12 years.

Miss F. Angola purchased a site at 159 Bleecker street, between Sullivan and Thompson streets, New York City. She will erect a one-story theater.

### New Mexico

Santa Fe Lodge B. P. O. E. has sold the Elk's Theater on Lincoln avenue, Santa Fe, to Charles Haspelmath for $15,000.

### North Dakota

A. O. Kaasted and Martin Nelson will build a theater on Buzzard St., Cooperstown.

Naron de Malaussene has purchased the interest of the moving picture business at Portal from his brother-in-law, Harry Woodruff, and now has charge of the business.

The Portland Printing Company at Portland has reassumed the management of the Family Theater and will show moving pictures.

Work has been started on the extension of the local opera house at Parshall.

### Ohio

Schenk & Williams, architects, have completed the plans for the building of a new theater on North Main street, Dayton.

The Palace Theater at Mingo is being extensively remodeled.

### Oklahoma

Jack Forrest has started work on the erection of a new theater at Healdton. About $6,000 is to be expended on equipment alone.

### Pennsylvania

The Jumbo Theater, Front street and Girard avenue, Philadelphia, is having plans prepared by the Hoffman Company for extensive alterations.

The Palace Theater at Philadelphia destroyed by fire last April will be rebuilt.

Work on the theater building which will replace Horticultural Hall at Broad and Manning streets, Philadelphia, will be started shortly according to an announcement made by Samuel Tauber, the New York theatrical promoter who represented a syndicate in the purchase of a site.

The moving picture theater at 425-7 South street, Philadelphia, known as The Model, was sold by Max Deutsch to Wm. Cohen.

Samuel Tauber of 229 W. 29th street, New York City, has purchased a site at Broad and Locust streets, Philadephia, and will erect a theater building.

### Tennessee

Jake Wells of Richmond, Virginia, who is manager of a string of Bijou Theaters in the South is planning extensive improvements on his theaters.

### Texas

Miss Baettie Fairchild has sold the Lyric Theater at Sherman to F. A. Crosby of Omaha, Nebraska.

### Washington

The contract for the new theater building to be built at Second street and Pacific avenue, Bremerton, for the Osran Amusement Company was let to E. J. Rounds of Seattle.


# Ask the Mothers

## DO CHILDREN COUNT?



**Book this famous series of 12 charming photoplays and**

## THE MOTHERS WILL TELL YOU.

**featuring**

## LITTLE Mary McAlister

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

OVER 9,000 EXHIBITOR CIRCULATION GUARANTEED.

# MOTOGRAPHY

## The MOTION PICTURE TRADE JOURNAL



PEARL WHITE, WITH PATHE

Vol. XVIII CHICAGO, AUGUST 4, 1917 No. 5

Goldwyn Pictures

# Why They Have Faith In Goldwyn

EXHIBITORS themselves are largely responsible for the nation-wide feeling of faith and confidence in Goldwyn and in our productions. They tell us, and they have told *other exhibitors*, that they believe in Goldwyn:

Because Samuel Goldfish always has been identified with and produced clean, fine, superior pictures and under this big new alliance he has the facilities to make better and finer pictures than ever before.

Because Edgar and Archibald Selwyn and Margaret Mayo have in quick succession produced some of the greatest and most successful plays in the history of the American theater, and bring to Goldwyn a knowledge of box office values that will benefit every exhibitor in the industry.

Because Goldwyn's authors represent the best names identified with big, money-making plays and novels on two continents and because the very pick of all their works are owned and controlled by Goldwyn.

And also because every artistic facility that a producer can obtain has been enlisted into Goldwyn service for the making of Goldwyn Pictures.

When important exhibitors have said all of these things about us, what more could we wish to say about ourselves?

Goldwyn Pictures Corporation

16 E. 42d Street New York City

Telephone: Vanderbilt 11

***Advisory Board***

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

# MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVIII CHICAGO, AUGUST 4, 1917 No. 5


# Big Chicago Convention Closes

## TO BE HELD IN BOSTON IN 1918—EXPOSITION DRAWS 300,000

THE stormy sessions of the Seventh National Motion Picture Convention of the Motion Picture Exhibitors' League of America and the immense crowds of the exposition are now a part of the past.

Chicago this year saw the biggest and most successful exposition the industry has ever known. The first four days this year exceeded in attendance the entire week in 1916, and the price of admission remained the same, fifty cents. The total attendance at the big show reached the 300,000 mark. The fourth day alone netted $1,474. And Chicago also saw the stormiest political meetings the National League has ever held.

### *Minority Bolts Convention*

The big fight was over the election of the next national president. Lee A. Ochs, of New York, the former president, nominated by Louis Levine, of New York, was re-elected by a vote of 178 to 35, with Indiana and Oklahoma, representing 29 votes, not voting. And the delegates representing the 35 votes against Ochs and other exhibitors, about 100 in all, bolted the convention, later starting a separate organization. This is known as the American Exhibitors' Association. Full details of the new exhibitors' body will be found on a later page in this issue.

The other officials of the M. P. E. L. of America elected were: Joseph Hopp, president of the Chicago local league, made first vice-president; William Isenberg of Mississippi, re-elected second vice-president; H. M. Thomas, of Omaha, third vice-president; Edward J. Fischer, fourth vice-president; William J. Sweeney of Chicago, relected financial and recording secretary; William Brandt of Brooklyn, corresponding secretary; Ernest H. Horstmann of Massachusetts, treasurer, succeeding Peter J. Jeup of Michigan. Each of these officials were elected without opposing candidates and without opposition. The elections were completed at a long session which came to a close at the Coliseum Annex at 2 o'lock in the morning, Thursday, July 19. The by-laws require the election of officers on the third day of the convention. To make this possible the official time of the convention was set back three hours, making the election begin at 8:30 p. m. instead of 11:30, which was the time according to other clocks in Chicago.

While it is impossible at this time to foresee the effect the newly organized exhibitors' minority will have, it is to be regretted that the division of forces occurred just at this time, owing to the fact that President Wilson has called upon the picture industry to co-operate directly with the government in the prosecution of the war, and President Brady of the National Association of the Motion Picture Industry, who was appointed by the President to represent the industry for the government, had worked hard at the convention to keep all phases of the industry united in order to be able to take advantage of the unusual opportunity to be of service to the government and to secure added prestige for the picture business.



**New M. P. E. L. Officials**



*Joseph Hopp, president Chicago League, national first vice-president.*

*At the left, Lee A. Ochs of New York, re-elected president.*

*At right, William J. Sweeney of Chicago, national secretary for several terms, re-elected.*



## Newly Elected Officials M. P. E. L. of America

President: Lee A. Ochs, New York, re-elected.

First Vice-President: Joseph Hopp, Illinois, president Chicago Exhibitors' League.

Second Vice-President: William Isenberg, Mississippi.

Third Vice-President: H. M. Thomas, Omaha, Nebraska.

Secretary: William J. Sweeney, Chicago, re-elected.

Corresponding Secretary: William Brandt, Brooklyn.

Treasurer: Ernest H. Horstmann, Massachusetts.

### *Next Convention in Boston*

Boston won the convention for 1918. The big and energetic delegation from the Hub and the eastern states, scattered all kinds of literature broadcast, sang Boston songs and boosted Boston generally through the week. St. Louis was its only competitor so Boston was granted the next show by an almost unanimous vote. Although Chicago is conceded on account of its location and facilities to be the ideal convention town, the Windy City men made no attempt to claim the show for next season because it was held in Chicago in 1916 as well as this year.

### *The Convention By Days*

Nothing of great importance was transacted during the first day of the convention. The details of these first sessions were printed in Motography last week. The actions of the following days, to the close of the convention follow.

The Tuesday afternoon session was given over to the reports of various committees and discussions.

The Daylight Savings Committee reported first and stated that it was unanimously opposed to any legislation which would change the hours of the working day and alter the time of showing pictures in theaters. The damage done to the theaters in Detroit under a daylight saving plan was cited by Treasurer Jeup, who spoke for the resolution. The motion that the exhibitors go on record as opposed to daylight saving legislation and that a copy of the resolution be sent to Congress was unanimously carried.

### *Report on Deposit System*

The report of the resolution committee, of which Louis F. Blumenthal was secretary, was read. The first resolution, regarding the advance deposit system, was most eagerly listened to and discussed. The resolution follows:

First: That the Motion Picture Exhibitors' League of America in National Convention assembled, declare themselves unalterably opposed to the advance deposit system and that we do pledge ourselves to do everything in our power to cause this system to be entirely eliminated from the film trade.

Second: That the national secretary be instructed to immediately communicate with every known manufacturer and exchange and request each and all to demand no further advance deposit with their film contract, and to return all present advance deposit money to the exhibitors of the United States not later than September 1, 1917.

Third: Be it further resolved that these communications be sent to the producers and exchanges prior to August 1, 1917, by the National Secretary with a request for an answer within ten days, that complete report giving the names of those who refuse to eliminate the advance deposit or ignore the communication published in all the trade papers immediately after September 1, 1917.

Fourth: Be it further resolved that if there are any producers or exchanges who refuse to eliminate the Advance Deposit System, or return the advance deposit money to the exhibitors of the United States before September 1, 1917, then the National President shall communicate either through all the trade papers or by letter with every exhibitor in the United States and request that they use every lawful means to destroy the Advance Deposit System and favor those who do not require a deposit on their film contracts.

Fifth: Be it further resolved that we see a great need of a more standard form of contract and method of trade between exhibitor and exchange, and we therefore advocate the need of such a contract and believe that it will be the best means of eliminating the Advance Deposit System and we therefore advocate the adoption of a uniform film contract which will be equitable and fair to exchange, producers and exhibitors and that this resolution herewith be further referred to a committee on contracts who will submit a form of contract to this convention for adoption.

Sixth: We advise that this contract be based on the following plan:

(1) No advance deposits whatsoever.

(2) All contracts subject to two weeks' cancellation at any time by either party.

(3) All film rentals to be paid before leaving the exchange, unless a special arrangement is made between the exhibitors and exchange, whereby the exhibitor is allowed to receive his film on open account.

(4) That a committee be appointed consisting of the national officers to meet a committee of the principal producers and exchange men for the purpose of carrying out the above resolutions.

In the discussion that followed the reading of this resolution, the statement was made that a similar resolution had been passed at the convention last year, and the exhibitors were warned of the fact that the struggle was not won with the passing of a resolution. Mr. Fisher of Washington was called on to tell how Washington had abolished the system. He stated that it was done by the exhibitors sticking together and organizing. Other exhibitors from states who had successfully fought the system reported to the same effect.

### *Committee to Fight Legislation*

The next resolution created a welfare committee and was stated as follows:

Whereas, the motion picture industry has recently become subject of a large and widespread legislative attack throughout the legislatures of the United States,

Whereas, the Motion Picture Exhibitors' League of America is the accredited controller of the powers of the screen and fighting force in behalf of the motion picture exhibitors of the United States,

Whereas, the Motion Picture Exhibitors' League of America have no systematic means or legislative committee to combat these legislative attacks throughout the United States,

Be it resolved, that the Motion Picture Exhibitors' League of America hereby create a committee to be known as the National Legislative and Judiciary Committee of the Motion Picture Exhibitors' League of America,

Be it further resolved, that this committee shall be composed of a chairman and vice-chairman elected by the delegates of the Motion Picture Exhibitors' League of America, and the president of each state motion picture league shall appoint a member to sit on this committee as a legislative representative of their respective state.

Be it further resolved, that an office be opened in the city of New York, where notices of all bills introduced affecting the motion picture industry shall be sent and files kept and fights conducted on any and all legislatures attacking the motion picture industry.

There arose a discussion regarding the location of the office of the committee which resulted in an amendment providing that the location of headquarters be wherever the chairman of each committee thought best at the time.




*The Seventh National Convention of the Motion Picture Exhibitors' League of America in session at the Coliseum Annex, Chicago, July 16 to 20. In the center, foreground, in the light suit, is William A. Brady, president of the National Association of the Motion Picture Industry, who addressed the convention.*

A resolution regarding the granting of the publicity of the screen to the government was introduced, and the fact that the manufacturers rather than the exhibitors had been named on the war publicity committee was commented on. However, the resolution as presented was judged too harsh and recommitted to the committee.

### *Condemn High Star Salaries*

A resolution was then adopted by which the exhibitors went on record as opposed to the high salaries paid the picture stars, because this practice increases the prices of film rentals and saps exhibitors' profits.

A report was made by A. E. Morelock of St. Louis of the conditions facing St. Louis exhibitors who were forced by the American Federated Musicians' Union to accept an unfair contract and were forbidden to discharge unsatisfactory musicians. The civic authorities were to be appealed to by the league.

A resolution by W. W. Watts, Springfield, Ohio, directing that league members adopt a stereopticon slide for exhibition in their houses with the line "This theater is a member of the Motion Picture Exhibitors' League of America" and that a similar sign be displayed above members' box offices, was adopted.

The report of the law and legislative committee was read, going into the matter of several bills against the league. A motion was carried granting the request of William A. Brady that he be allowed to address the delegates. The matter of the increase in the exhibitor branch of the National Association from ten to fourteen was granted, provided that fourteen shall represent not more than one-third of the total number of the directorate.

The committee on the *Exhibitors Trade Review* question then announced that it was ready to report. This report was given in executive session, the members of the press being barred. This is explained by the fact that the *Review* is President Och's own organ.

### *Aid Clean Pictures Fight*

The Wednesday morning session began with President Ochs' introduction of Dr. Mary F. Waring, who represented the National Council of Women. Dr. Waring made a short speech in which, on behalf of the council, she begged the Exhibitors' League to pledge its co-operation in keeping indecency and suggestiveness out of pictues. She paid a tribute to the immense influence of the picture theater. A resolution was passed by which the exhibitors promised to co-operate with the National Council in its fight for clean pictures.

William McCormick Blair of the Four-Minute-Men, then explained the purpose of that organization and its place in the scheme of governmental publicity. Mr. Brown of Idaho moved that the request of the organization for eight minutes a week in each theater be granted, stating that this greatly simplified the problem of the exhibitor who was met by many requests to address his audiences. The motion was carried.

### *Stormy Session Begins*

After these preliminary speeches, one of the stormiest sessions of the convention began. One after another the names of the candidates for presidency of the league were withdrawn, in accordance with the plan of the dissenting faction. Percy G. Wells of North Carolina withdrew the name of H. B. Varner; Mr. Pettijohn of Indiana withdrew Frank Rembusch; and W. J. Slimm of Ohio withdrew Frank Herrington.

Then followed a lively argument as to whether the dissenters should be ignored or brought back into the convention. Jake Wells of Virginia was spokesman for the bolting faction. He stated in concise form his objections to the "let the majority rule and damn the minority" system, that the exhibitors were not the only part of the industry and that they should all work together to better their share. He stated that he had come to do business, not to witness a fight. He begged the convention not to rejoice that they would send the minority home, licked.

Mr. Wells was checked in his speech and President Ochs took occasion to answer him, stating that in his position he must let the majority rule and go with them. Mr. Wells was allowed to speak further and stated that the majority rule did not necessitate overruling the minority report. The argument grew in heat until Dr. H. Charles Hespe of New Jersey ended a speech by calling the dissenters "cattle." Mr. Wells and others of the exhibitors resented the remark and stated that such a spirit had lead to the break.

The result of the argument was that an arbitration committee of five was appointed to meet the dissenters and if possible win harmony for the convention. The meeting then adjourned until the afternoon. Fisher of Washington, Eager of Nebraska, Brown of Idaho, Clark of Mississippi and Levy of Illinois were appointed to the arbitration committee.

### *Brady Pleads "Get Together"*

The speeches made by W. A. Brady and other officials of the National Association, begging for harmony in the league, the report of the music committee, and the report of the arbitration committee were the events of the afternoon session.

Mr. Brady stated that he was sorry not to meet both factions, sorry that there was a split in the league. He pointed out to the exhibitors their wonderful opportunity at the present time to become an important factor in the nation, no longer a group of outcasts, chased from pillar to post, a target for every long-haired reformer. He urged them to unite for the common good and forget politics. He explained the fact of his appointment as head of the motion picture war committee. He said that he was not trying to control the screen, as had been charged, but that he was a personal friend of President Wilson, and because of this had been given the appointment, that he was merely an instrument in the campaign to mobolize the picture industry and that many picture men would be appointed to various committees, and that all must work for the common good. His final appeal was "Get together and make good!"

Walter Irwin, general manager of Vitagraph V. L. S. E., explained in his speech the reason why Vitagraph was not represented in the exposition. His speech, in part, follows:

Mr. President, and Gentlemen of the Convention: At the outset I want to say that it is a matter of keen personal disappointment to me, as well as to the Vitagraph Company, that the company is not represented this year in your exposition.

Vitagraph has failed to participate in the exposition not because it is out of sympathy with your organization, or for the purpose of saving money, but solely by reason of being unable to spare any of its company of players from the production work, owing to the recent illness of several of them, and because it felt that a booth without stars in attendance would not be a credit either to you or to the company.

As an evidence, however, of the keen appreciation of Vitagraph in the value of the organized exhibitor, and of the benefit to the entire industry of the work of the organized exhibitor, in fact, of the necessity of the strongest possible exhibitors' organization, Vitagraph has sent its check for $1,000, payable to

(*Continued on page 265*)

# New National Exhibitors' Organization

## BOLTERS FROM M. P. E. L. FORM "AMERICAN EXHIBITORS' ASSOCIATION

THAT history repeats itself is an old saying. When the Progressives bolted the Republican party at the Chicago Coliseum in 1912 everybody knew that action would again be repeated some day, but nobody knew by whom, nor where, until Wednesday, July 17, 1917. Then it was left for the convention of exhibitors, at that same historic old Coliseum to repeat the trick, disagree, and start the American Exhibitors Association.



*Charles C. Pettijohn, of Indianapolis, general manager of the new American Exhibitors' Association, with $10,000 salary.*

And the same charge of gavel rule and steam roller politics that was heard in 1912 was again heard during the convention of the Motion Picture Exhibitors' League of America which has just gone down in history.

When it was learned that Lee A. Ochs would again accept the presidency of that organization, after agreeing to stand by the recommendations of the arbitration committee, formed of five members from each faction, nearly a hundred delegates arose and filed out of the convention hall. Earlier in the day they had held meetings at the New Morrison Hotel, where they had discussed the advisability of forming a new organization if their plea for scrapheaping the steam roller which they said was in operation at the Coliseum, was disregarded.

Frank Rembusch of Indiana, Fred Herrington of Pennsylvania, and H. B. Varner of North Carolina, withdrew as candidates for the presidency when they saw the conduct of affairs at the Coliseum, and asked that Mr. Ochs decline the nomination also in order that a new man might be elected. Mr. Ochs refused to withdraw his name, and the insurgents refused to attend the convention as a consequence. They took up headquarters at the New Morrison and discussed plans for a new organization. Finally they were prevailed upon to appoint a committee of five to meet a similar committee from the convention to discuss grounds upon which the two factions could get together and bury the hatchet.

The joint committee after a heated session reached an agreement and decided to recommend the suggestion offered by the insurgents—namely, that the original aspirants for office all withdraw in favor of a new man. And it was on the strength of this agreement that the bolters, as they were called, attended the convention in the evening.

They looked at each other out of the corners of their eyes when Lee Ochs was nominated. Jake Wells of Virginia immediately got to his feet and asked Mr. Ochs if he intended to accept the nomination.

Mr. Ochs said he did and the split suddenly yawned and became a gaping canyon. The insurgents arose to a man and without a word of debate or protest left the room. The incident was closed and the American Exhibitors' Association was born by their action the same evening.

The next day the bolters convened and in a business-like manner set to work to establish a new organization. A temporary organization was formed and committees appointed. Everybody was given a chance to talk and yet the business transacted was astonishing. The members were in absolute harmony and before the day was over the American Exhibitors' Association had kicked off its swaddling clothes and donned long pants.

### *Officers of New Organization*

The following officers were elected without a dissenting voice: Jake Wells of Virginia, president; Guy Wonders of Maryland, vice-president; William Fait of New York, treasurer; and Charles Pettijohn of Indiana, general manager and secretary.

### *$10,000 Salary for General Manager*

Just to show that they meant business and were intent upon having a strong and active organization it was decided to pay the general manager a salary of $10,000 a year. He is to establish offices in New York, appoint the national organizer and will really be the one whose duty it is to pilot the new association safely through the troublous waters of the coming year.

The national or governing body of the association it was determined should be a board of directors consisting of one director from each state. Cities with over a million inhabitants are to take out charters independent of the state in which they are located and will be represented in the executive council by a director the same as a state. The following men representing twenty-two states and cities were chosen for the ensuing year as the directors of the new organization: L. T. O'Donnell, California; Harry Crandall, Washington, D. C.; H. A. Krug, Chicago; Frank Rembusch, Indiana; W. H. Willie, Kansas; Dee Robinson, Illinois; Louis Dittman, Kentucky; M. W. Thatcher, Louisiana; Guy Wonders, Maryland; Harry L. Kincaid, Massachusetts; Peter Jeup, Detroit; Al Steffes, Minnesota; Sam Trigger, New York City; I. M. Mosier, New York State; Percy Wells, North Carolina; Sam Bullock, Ohio; A. B. Momand, Oklahoma; Fred Herrington, Pennsylvania; George C. Varner, South Carolina; Charles C. McElravy, Tennessee; Harry Bernstein, Virginia; and J. E. Sherwood, Wisconsin.

Membership in the association was limited to picture theater owners or their accredited representatives, and the dues were fixed at $12 per year, $6 to go to the

### Only Unbiased Account

**This is undoubtedly the most accurate account of the formation of the new exhibitors' organization which will be printed. Because of its unique position of independence Motography is able to present to its readers this story without attempting to grind its own axe with either faction. Exhibitors and the trade are entitled to the truth and this story gives it, without influence or bias.**

support of the national body, and $6 to be accredited to the support of the state.

A committee of Percy Wells, I. M. Mosier, Frank Rembusch, Sam Bullock, A. P. Tugwell, Jake Wells and Charles Pettijhon drew up the constitution and by-laws for the American Exhibitors' Association and their report was unanimously accepted.

### *Will Work with Government*

In order to show that while disagreeing with the National League as to its policy of doing business, that as a body of loyal exhibitors they were willing to co-operate with the government in every way possible, on the motion of Mr. Rembusch it was decided to turn the names of the directors and officers of the organization over to President Brady of the National Association of the Motion Picture Industry as the ones who would actively work with him in co-operation with the government.

The body after considerable debate agreed that they should take advantage of the invitation extended them and make application for membership in the National Association of the Motion Picture Industry.

Detroit was named as the city for the new association's next convention and after lengthy consideration the idea of having an exposition in conjunction with it was given up. The date for the next convention was left to the board of directors to be determined later, along with the great mass of details incidental to getting the new body fully launched.

The entire proceedings were marked by the greatest harmony and a desire to let every member have his say. There seemed to be present a driving power behind the organization that spelled success. Every man present seemed to take it upon himself to see that no false step was made so that when he returned home to the exhibitors he represented he could speak with conviction of the new national exhibitors' association.

## Ad Men Adopt Films

At the recent convention of the Associated Advertising Clubs of the World, in St. Louis, Missouri, the motion picture was one of the outstanding features. The Advertising Film Producers' Association, which is the film department, had a motion picture exhibit in the council chamber of the City Hall.

The attendance of the ad men at this exhibit conclusively shows that the large business interests are awake to the possibilities of the motion picture films in connection with their advertising campaign.

This is the first year that the ad men have officially recognized the film producers as a separate and distinct department, and to show their appreciation of this recognition the Advertisers' Film Producers made a 3,000-foot film showing all of the activities of the convention, including the arrival of the delegations, the opera "Aida," in the new municipal theater in Forest Park, and the night parade.

The president of the Advertising Film Producers' Association is W. A. Harris, of Cincinnati, Ohio; vice-president, W. R. Rothaker, of the Rothaker Film Manufacturing Company, Chicago, Illinois; secretary, R. V. Stambaugh, Art Film Studios, Cleveland, Ohio; treasurer, Fred Laflin, Camel Film Company, Chicago, Illinois.

# Screenshine

By Mel

CONVENTION ORATORY

All of the speakers were very generous of the other delegates' time.

"Please sit down and take your seats!" shouted President Ochs during one of the periods of storm and stress on the convention floor.

Two delegates who came to the big League political rally and did not forget their heads or check them at the hotel were Eager of Nebraska and Pettijohn of Indiana. They separated lots of verbal wheat and chaff.

And during one of the most strenuous political storms the Boston delegation sang "Har-r-mon-e-e!" But this time music did not have the charm that soothes the savage orators.

A New Jersey orator declared the progress of the League had been wonderful during the past year. "The League," he shouted in his enthusiasm, "has grown to terrible and terrifying proportions"!

Joe Hopp in his nomination speech of Bill Sweeney for re-election to the office of national secretary: "Why, he is so well known throughout the industry that his name is almost a household thing!"

WE'RE NOT A FAN PAPER

We asked Sidney Drew, who, with his wife and Frank Bushman and Beverly Bayne appeared at the exposition on Metro day, Sunday, to tell us the New York news.

"Well," said the homely, humorous and good natured Sidney, "There isn't any scandal that I can think of."

And the climax of the convention oratory was reached in the speech of acceptance made by Lee Ochs at about 1 o'clock in the morning after he had been re-elected president and following the bolting of the bolters from the convention.

"Say, if I don't trim that bunch I'm through! I'm going to pull some'n this year that it'll be good and *when I do,* them babies will get theirs!"

Here's a periscope view of the daily program of the average delegate to the national convention:

Arise (or leave poker game): 9 a. m.

Breakfast—if any—9:30.

Attempting to understand convention speeches: 10 to 1 p. m.

Wishing he could change his vote and change it back again: 10 to 1 p. m.

Trying to get the floor of the convention: 10:06; 10:16; 10:34; 10:56; 11:18; 11:25; 11:40; 11:57; 12:13; 12:24; 12:29; 12:34; 12:50; 12:51; 12:52; 12:53; 12:55; 12:57; 12:57½; 12:58; 12:59. Adjourned till 2:30 p. m.

2:30: Lunch—Food or otherwise.

3:00: Same as morning session.

9:00 or 10 or 11 or 12 or 1 or 2 a. m. adjournment for the evening.

Half hour later: Crap game at Hotel Morrison.

Sometime before rising, or end of game: Sleep.

WHY THE STARS THOUGHT THEY WERE SLIPPING

The exposition managers failed to provide for one very important thing: Room for the fans to clap their hands when the stars appeared. They were always squeezed in so tight that only those around the edges could have clapped even one hand, let alone both of them.

PROFESSIONAL ETIQUETTE

Fred Schaefer introduced Rose Tapley at the press dinner at the Blackstone and she made a speech about Norma Talmadge, the guest of honor, and right in the middle of it Bill Hollander of the *Daily News* asked Norma would she pass the matches. Bill, you never will no no manners. Now Norma thinks Chicago is all ruff neks.

Darn you!

"Fish and Film" is the latest animal to appear on the film publication horizon. It publishes "all the news that's fit to eat" and exudes from the exotic cocoanuts of Tom J. Geraghty, Paul H. Dowling and Bennie Zeidman, Douglas Fairbanks persistent P. A. It is published only "on the spur of the minnit," at Santa Monica, Califilmia.



*A cooling fountain and several automatic electric signs were the features of Pathe's booth.*



*Mutual's attractive display at the exposition. "Big Stars Only" was the slogan featured.*

# America's Biggest Exposition

## FINAL DAYS OF INDUSTRY'S MOST SUCCESSFUL SHOW—ONE DAY NETS $1,474

THE picture industry is now undoubtedly the possessor of the biggest business exposition held in America. No other industry can compare with the art-occupation of films in public interest, and but four in the nation can claim more extensive commercial development.

Something of the size and standing of the industry is reflected in the tremendous success of the 1917 exposition just past. Probably 300,000 people passed through the doors of the vast Chicago Coliseum. There were nearly fifty stars present. The manufacturers and supply men who made exhibits actually sold thousands of dollars worth of their products in the form of transferences of property or rental of pictures. Exhibitors were brought in closer touch with manufacturers than ever before. The first day of the exposition netted $1,149; the second, $1,142; third day, $1,216, and the fourth, Tuesday, $1,474. No other picture exposition has equaled this one.

All of which is a good thing for the business.

### *Director Makes Statement*

Ludwig Schindler, exposition director, had the following to say concerning the big show:

I certainly am mighty well pleased the way the big exposition turned out. It was a success from every standpoint. We had more people at the Coliseum the first four days of this year's exposition than attended the entire week last year. When the exposition opened this year we were somewhat below last year's mark in amount of returns from exhibition space sold, but has been more than made up by the big attendance of the public and by the actual sales made at the exposition, due to the fact that the convention was held in the same building and the exhibitors were in constant touch with the displays made by the various exhibitors on the exposition floor. Thousands of dollars worth of sales were actually made by the manufacturers and equipment dealers at their booths.

We had nearly fifty stars present at the big show and the public was continually pleased with their appearances. It is probable that the total attendance at the 1917 exposition will nearly reach the 300,000 mark. Great credit is due to the success of the big show to George Laing, Fred Hartman, George Krebs, and the other members of the active exposition committee. We all worked hard and are mighty glad the thing went over with such a big success.

George Laing, who acted as assistant exposition director, had the following to say to MOTOGRAPHY:

The thing went over with a size and success that surpassed our fondest hopes. I estimate that 30,000 people a day attended the exposition, that is including both the afternoon and evening. This means that the entire nine days of the show, from July 14 to 22, inclusive, there were nearly 300,000 people at the Coliseum.

William J. Sweeney, re-elected national secretary of the M. P. E. L. of America, was also highly pleased with the exposition. "It was the biggest and best exposition the industry has ever seen," he said.

Joseph Hopp, president of the Chicago branch of the exhibitors league, was highly enthusiastic over the big show just passed, as were also all the big film executives and the exhibitors who attended the exposition between sessions of the convention. The complete exposition program has already appeared in MOTOGRAPHY, together with the story of the attractions up to

### *Tuesday—Fourth Day*

Tuesday was officially Universal Day, although Universal players did not confine their receptions to that day alone. The appearance of Mae Murray was especially interesting, since the announcement that she is the latest addition to Bluebird plays was made at this time. The many "fans" who have become familiar with the Bluebird type of play remarked on her particular fitness for this brand of picture. Violet Mersereau won all hearts and was unfailingly smiling and merry whenever she came before her audience. Eddie Lyons and Lee Moran were in evidence pretty much all the time. Rosemary Theby was also there to announce her return to Universal pictures.

### *Wednesday—Alice Brady Day*

Wednesday, the biggest day of all so far as the number of admissions counted, was World-Brady Day. It was rather a family affair with the Brady's, for while William A. made his memorable speech to the exhibitors in the Convention Hall, Daughter Alice, at the exposition, was greeting an audience so large that it taxed the capacity of the Coliseum. Five thousand people were turned away before the evening was over,

it is stated, and 25,000 admitted. Incidentally, William A. Brady was one of those held outside the doors for some time by the crowd who wished to greet his daughter.

The appearance of Carlyle Blackwell in the World booth was an added suprise which the day held, for he was not among those first announced. Another Brady-World favorite present was June Elvidge.

### *Thursday—K. E. S. E. Featured*

Like the Universal stars, K. E. S. E. players, especially the Essanay delegation, were very generous in appearing before the exposition visitors. Most of these players have large personal followings among Chicago fans. Among the "Keys" players were Bryant Washburn, Hazel Daly, Marguerite Clayton, Mary McAlister, Taylor Holmes, Helen Ferguson, and Amy Dennis from Chicago studios, and Shirley Mason, who came from New York for the event.

### *Art Dramas Stars on Friday*

Alma Hanlon and Jean Sothern, under the protection of Art Dramas, appeared on Friday and added further brightness to the starlight. Fannie Ward and Jack Dean also arrived on this day.

### *Saturday—Norma Talmadge*

Norma Talmadge, representing Selznick, and Francis X. Bushman and Beverly Bayne captured the town Saturday. The Bushman-Bayne Club, composed of a group of Chicago enthusiasts for these players, was in its glory.

The Red Cross auction was held Saturday night and was a huge success. Gowns worn by Marguerite Clark, Mary Miles Minter and other favorites in favorite roles were autioned, as well as other donations from screen notables, autographed photographs, etcetera, were eagerly sought. Fanny Ward presented with a ball of yarn every young woman who promised to knit a pair of socks for a soldier.

### *Bushman and Bayne on Sunday*

Metro's day was Sunday and in addition to Bushman and Bayne, Mr. and Mrs. Sidney Drew, Edith Storey and Viola Dana arrived upon the scene. There was no let-down in the enthusiasm of the crowds on the closing day, in fact it seemed to be greater. All seemed to realize that the exposition will not be held in Chicago next year and made the best use of the opportunity to take a look at celebrities in reality.

## MUSIC IN THEATERS

### Committee at National Convention of M. P. E. L. of America Reports on Important Question of Playing Copyright Music

That the question of playing copyright music in picture theaters holds danger for the exhibitor was brought out by the report of the music tax committee at the national convention of the M. P. E. L. of America. The report itself follows:

Whereas, by decision of the Supreme Court of the United States, it has been decreed that copyrighted music cannot be played for profit without a license from the owner of the copyright, who already receives a royalty from the publisher, and

Whereas the Society of Composers, Authors and Publishers, representing the composers and publishers, threatens to take legal and criminal proceedings to restrain the public performance of music in the motion picture theaters unless licenses are obtained and fees paid at the rate of ten cents per chair, and

Whereas the payment of any fees for such privilege is wrong in principle, and

Whereas in so far as this committee has been able to ascertain, the action contemplated by the said society strikes at the very vitals of our business and if successful would mean ultimately the absolute ruin of the amusement business inasmuch as the said society may see fit without legal restraint to increase and make burdensome the license fee and other regulations, and

Whereas the acceptance of any proposition from the said society would invite dangerous operations of similar nature,

Now, therefore, be it resolved that this organization go on record as being utterly opposed to such arbitrary exactions and recommends to the National Congress that steps be taken to amend the copyright laws so as to eliminate this evil, and, be it further

Resolved that until such relief is obtained from the Congress the members of this organization refrain from playing music composed or published by the members of the said society.

John Mannheimer of New York, chairman of the committee, explained the situation which confronted theater managers.

The United States supreme court has decided that copyright music may not be played for profit unless the composer grants the right. This decision was handed down against a certain restaurant in New York, but applies as strongly against any picture theater. A group of musicians and music publishers, seeing a chance to get money from picture theaters, have taken advantage of the law.

The Society of American Composers, Authors and Publishers was formed to control these copyrights and make the theaters pay a tax for using their music. The society is at present demanding a fee of ten cents per chair per annum from each theater which wishes the right to the music the copyright of which is controlled by the Society.

S. M. Berg of the music department of the *Trade Review* spoke on the question. He stated that this American Society has collected $60,000 already and has this fund with which to fight their case. He pointed out the fact that a French society had also been formed, controlling copyrights, and stated that there was no limit to the number of societies which could be formed to tax the exhibitor for music rights and no limit to the tax they could demand. He suggested that the exhibitors try to have the national copyright law amended to protect them. He declared that as the law now stood the society was within its rights, but said that the case might be fought from the "restraint of trade" angle.

### *Exhibitors to Fight*

Mr. Goldsmith, a New York attorney, spoke on the measure, discussing legal aspects of the matter. He said that a number of Brooklyn exhibitors had been brought to trial under this copyright law. One of four actions could be taken by the exhibitors. They must (1) pay the tax demanded; (2) not play copyright music; (3) compromise with the society; (4) fight. He stated that the matter might be fought from the "restraint of trade" angle, testing the right of the society to throw the copyrights to one body.

The suggestion was made that the publishers be appealed to, since playing their music in pictures houses was a form of advertising for them. The answer to this was that the publishers had been interviewed and that little could be accomplished in this way.

A motion was made and carried to leave the matter with the new executive committee and that each member of the league be taxed $3, the fund to finance the fight against the society.

---

A. R. McArthur of the American Association of Engineers has been appointed a member of the school board of Gary, Indiana. The Gary schools are known throughout the whole country as the originators of the "Model School System."

# "What the Picture Did for Me"

## ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

*(Editorial Note:—"The trade paper than can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews* Motography *publishes in each week's issue the actual, unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. The theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

**THE SILENT MASTER,** with Robert Warwick (Selznick)—"This is a very fine picture."—M. Berling, Madlin Theater, Chicago.—*In middle class neighborhood.*

---

**The Easiest Way,** with Clara Kimball Young (Selznick)—"Fully up to the standard of the previous ones. Good house and pleased."—Eugene Saunders, Palace Theater, Harvard, Ill.

---

**War Brides,** with Alla Nazimova (Selznick)—"A wonderful production which drew capacity crowds."—Frank Dietlein, Jr., Princess Theater, Opelousas, La.—*High class patronage.*

---

**In Again, Out Again,** with Douglas Fairbanks (Artcraft)—"You've got to hand it to Doug. He is sure there, especially in this. He outdoes them all. Well liked by all. Good drawing power. Good business."—Thomas Lancaster, Theater Grande, Detroit, Mich.—*In foreign neighborhood.*

---

**The Little American,** with Mary Pickford (Artcraft)—"Drew good business. A patriotic picture with unnecessary brutal detail. Without this the picture would have been much better. Star misplaced in this production."—H. A. Schwahn, Eau Claire Theater Co., Eau Claire, Wisconsin.

---

**Wild and Woolly,** with Douglas Fairbanks (Artcraft)—"A regular picture. Star immense, business fine."—S. Trinz, Covent Garden Theater, Chicago.—*In high class neighborhood.*

---

**The Deemster,** with Derwent Hall Caine (Arrow)—"A splendid production to splendid business."—S. Trinz, Covent Garden Theater, Chicago.—*In high class neighborhood.*

---

**The More Excellent Way,** with Anita Stewart (Vitagraph)—"Wonderful, was the comment from all who saw it. Business very good in spite of bad weather. Vitagraph should be complimented on this one."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

---

**My Official Wife,** with Clara Kimball Young (Vitagraph)—"A great picture. Audience well pleased. Business fair."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

---

**Babette,** with Peggy Hyland (Vitagraph)—"My people all liked this picture. It seemed to be just the kind they want. Good business."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

---

**A Magnificent Meddler,** with Antonio Moreno (Vitagraph)—"Business fair. Popular star. Fair picture."—H. A. Schwahn, Eau Claire Theater Co., Eau Claire, Wisconsin.

---

**The Flames of Johannis,** with Nance O'Neil (Vitagraph)—"High class picture. Good attendance. Audience pleased."—Eugene Saunders, Palace Theater, Harvard, Ill.

---

**The Writing on the Wall,** with Joseph Kilgore (Vitagraph)—"A good picture with a good lesson. Pleased my people."—Eugene Saunders, Palace Theater, Harvard, Ill.

---

**The Combat,** with Anita Stewart (Vitagraph)—"This is a remarkable picture, full of varied out-of-door scenes. One of those real good pictures that will please any audience. Business was good, as this star is a drawing power here."—C. C. Hubert, Opera House, Newark, N. J.—*In a college town.*

---

**The Island of Surprise,** with Wm. Courtenay (Vitagraph)—"I did not see this picture, but from the box office receipts and from the comments I hear, it must be a wonderful picture."—C. C. Hubert, Opera House, Newark, N. J.—*In a college town.*

---

**The Sins of the Mother,** with Anita Stewart (Vitagraph)—"This is a splendid picture. Brought a full house for two days."—Peter Grills, Majestic Theater, Haverhill, Mass.

---

**Clover's Rebellion,** with Anita Stewart (Vitagraph)—"I can recommend this as a very good picture. It pleased our audience."—M. Berling, Madlin Theater, Chicago.—*In middle class neighborhood.*

---

**Her Mortal Sin,** with Viola Dana (Metro)—"An excellent picture. Miss Dana gives a wonderful interpretation of the part she takes. A very deep picture with a happy ending, business was good as this star is very popular here."—C. C. Hubert, Newark Opera House, Newark, N. J.—*Catering to a college town.*

---

**The Fall of a Nation** (Vitagraph special)—"The best war picture we ever ran. Biggest business we ever had. People went crazy over it. We have had numerous

requests to re-book it."—H. E. Manor, Hebron Opera House, Hebron, Ill.

---

**Her Secret,** with Alice Joyce (Vitagraph)—"An excellent picture. The star is good. Good business."—Sam Parish, Dixie Theater, Huntsville, Texas.

---

**The Island of Regeneration,** with Edith Storey (Vitagraph)—"A great drawing card. Fine picture. Scenery great. Can be featured."—H. E. Manor, Opera House, Hebron, Ill.

---

**Lest We Forget,** with Sidney Drew (Metro comedy)—"Very funny. Even the organist laughed out loud."—Bert Goldman, New Princess Theater, St. Paul, Minn.

---

**The Call of Her People,** with Ethel Barrymore (Metro)—"Very good picture. Patrons were well pleased. Business very good."—James Poro, Casino Theater, Astoria, L. I., N. Y.

---

**The Haunted Pajamas,** with Harold Lockwood (Metro)—"An odd picture that was liked. The star is a popular favorite here. The plot of the picture is a farce that is next to impossible but it provides good amusement."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

---

**Aladdin's Other Lamp,** with Viola Dana (Metro)—"Good light comedy, that drew good business."—H. A. Schwahn, Eau Claire Theater Co., Eau Claire, Wis.

**Hidden Children,** with Lockwood and Allison (Metro)—"This picture went over big owing to the popularity of the stars. There are some beautiful out-of-door scenes in this picture; it is not the kind of a story to show these stars to their best advantage."—C. C. Hubert, Opera House, Newark, N. J.—*Catering to a college town.*

---

**Sister Against Sister,** with Virginia Pearson (Fox)—"One of the greatest pictures on the regular program today. You can't say too much for this picture. Business big."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

---

**The Broadway Sport,** with Stuart Holmes (Fox)—"This star's best. Was liked better than 'The Derelict.' The star draws here. A good feature."—Thomas Lancaster, Theater Grande, Detroit, Mich.—*In foreign neighborhood.*

---

**Some Boy,** with George Walsh (Fox)—"This is SOME picture, with capital letters. The star draws here. Everybody was well pleased."—Thomas Lancaster, Theater Grande, Detroit, Mich.—*In foreign neighborhood.*

---

**Melting Millions,** with George Walsh (Fox)—"A knock-out. People say he is better than Fairbanks. Business fair on a Monday."—Frank Dietlein, Jr., Princess Theater, Opelousas, La.—*High class patronage.*

---

**Six Cylinder Love,** with Tom Mix (Fox comedy)

## What Does the Box Office Show?

IS THE picture you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They may want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Which picture on your program do you consider superior box office attraction? (Write in pencil.)

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks..... Remarks.....

..... .....

..... .....

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks ..... Remarks .....

..... .....

..... .....

Address ..... City and State .....

Name of Theater ..... Sent in by .....

Help the industry produce better films. Fill out the blank every week. Mail it to Motography, Monadnock Bldg., Chicago.

—"A very good comedy. Tom Mix is always good."—George E. Murphy, Lyon Theater, Muskegon, Mich.

**The Price of Silence,** with William Farnum (Fox)—"A good picture, to good business. We had more favorable comments on this picture than any we have shown in a long time."—A. C. King, Busby Theater, McAlester, Okla.

**The Tale of Two Cities,** with William Farnum (Fox)—"A good picture to good business. Well liked by my patrons."—A. C. King, Busby Theater, McAlester, Okla.

**The Darling of Paris,** with Theda Bara (Fox)—"Played to good business. Picture only fair. Not up to Fox standard."—A. C. King, Busby Theater, McAlester, Okla.

**The House of Terrible Scandals,** with Billie Ritchie (Fox comedy)—"One of the best comedies Fox has yet produced."—A. C. King, Busby Theater, McAlester, Okla.

**Patsy,** with June Caprice (Fox)—"June Caprice is a favorite here, and draws well. This was a very pleasing picture and gave general satisfaction."—A. O. Landry, Victor Theater, Abbeville, La.

**The Man Who Took a Chance,** with Franklyn Farnum (Bluebird)—"A good picture, the kind we all enjoy. The star's work is perfect. Well directed. Audience delighted. Bluebirds are gaining fast."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

**The Girl in the Checkered Coat,** featuring Dorothy Phillips (Bluebird)—"This picture pleased all who saw it; but did not draw well."—A. O. Landry, Victor Theater, Abbeville, La.

**The Fighting Gringo,** with Harry Carey (Red Feather)—"A very good and clean comedy and we had good business with it."—Peter Grill, Majestic Theater, Haverhill, Mass.

**The Immigrant,** with Charles Chaplin (Mutual)—"Better than many of the star's previous pictures. Kept the audience in an uproar from start to finish. Pleased all. 'Some comedy' is the tip."—Thomas Lancaster, Theater Grande, Detroit, Mich.—*In foreign neighborhood.*

**Hedda Gabler,** with Nance O'Neil (Mutual)—"The story is weak and has no interest. The star was not well liked."—George E. Murphy, Lyon Theater, Muskegon, Mich.

**Strand Comedies,** with Billie Rhodes (Mutual)—"Good, clean comedies. Don't be afraid to book them."—Sam Parish, Dixie Theater, Huntsville, Texas.

**Jerry Comedies,** with George Ovey (Mutual)—"All good money-getters."—Sam Parish, Dixie Theater, Huntsville, Texas.

**Abandonment,** with Shirley Rosson (American-Mutual)—"Just fair. Poor business."—J. W. Allender, Lyric Theater, Spokane, Wash.

**Beloved Rogues,** with Kolb and Dill (American-Mutual)—"Picture fine. Poor business on account of hot weather."—J. W. Allender, Lyric Theater, Spokane, Wash.

**Mrs. Balfame,** with Nance O'Neil (Powell-Mutual)—"Star excellent, but this is not Powell's best work. Business fair in hot weather."—J. W. Allender, Lyric Theater, Spokane, Wash.

**The Frame-Up,** with William Russell (Mutual)—"The kind of a picture that pleases everyone and helps to make your business and house better for playing it."—Eugene Saunders, Palace Theater, Harvard, Ill.

**The Innocence of Lizette,** with Mary Miles Minter (Mutual)—"These pictures always bring out the better class of picture fans and this one was well liked."—Eugene Saunders, Palace Theater, Harvard, Ill.

**Where Love Is,** with Ann Murdock (Mutual)—"Good picture, good house, and pleased."—Eugene Saunders, Palace Theater, Harvard, Ill.

**The Wild Cat,** with Jackie Saunders (Mutual)—"Went like wildfire and the people are still talking about it."—Eugene Saunders, Palace Theater, Harvard, Ill.

**Pardners,** with Charlotte Walker (Mutual)—"This is an excellent picture. Miss Walker does some wonderful acting. This style of picture seems to please everyone, business was good."—C. C. Hubert, Opera House, Newark, N. J.—*Catering to a college town.*

**The Man Who Was Afraid,** with Bryant Washburn (Essanay-K. E. S. E.)—"Very timely. Many effects worked up in the battle scenes."—Bert Goldman, New Princess Theater, St. Paul, Minn.

**The Saint's Adventure,** with H. B. Walthall (Essanay-K. E. S. E.)—"Very good. Holds the interest throughout."—George E. Murphy, Lyon Theater, Muskegon, Mich.

**The Law of the North,** with Shirley Mason (Edison-K. E. S. E.)—"A fine picture for hot days. Good plot and a strong cast."—George E. Murphy, Lyon Theater, Muskegon, Mich.

**The Lad and the Lion,** with Vivian Reed (K. E. S. E.)—"This picture made my audience marvel. Play it by all means."—Eugene Saunders, Palace Theater, Harvard, Ill.

**Filling His Own Shoes,** with Bryant Washburn (K. E. S. E.)—"Business fair. Good picture with a very pleasing star."—H. A. Schwahn, Eau Claire Theater Co., Eau Claire, Wisconsin.

**Hands Up,** with Wilfred Lucas (Triangle)—"A good story. Everyone thought it was a wild west stunt, but it was well liked. The star and cast good. An all 'round good feature."—Thomas Lancaster, Theater Grande, Detroit, Mich.—*In foreign neighborhood.*

**The Pinch Hitter,** with Charles Ray (Triangle)—"Decidedly good. An all 'round comedy-drama. The star's work is marvelous. I would like more pictures with this star."—Thomas Lancaster, Theater Grande, Detroit, Mich.—*In foreign neighborhood.*

**The Snarl,** with Bessie Barriscale (Triangle)—"A wonderful story, simply told. Picture was well liked and praised by all. The star is great in her dual role. Good business."—Thomas Lancaster, Theater Grande, Detroit, Mich.—*In foreign neighborhood.*

**Her Excellency, the Governor,** with Wilfred Lucas (Triangle)—"A fair picture, but rather too light to please all."—Harry Tague, Ashland Theater.—*In middle class neighborhood.*

**Her Excellency, the Governor,** with Wilfred Lucas (Triangle)—"This did not appeal very strongly. It is rather weak."—M. Berling, Madlin Theater.—*In middle class neighborhood.*

**The Desert Man,** with W. S. Hart (Triangle)—"Fine picture and large crowd. The star is at his best."—C. A. Natter, Eagle Theater, Brooklyn, N. Y.—*In middle class neighborhood.*

**The Pinch Hitter,** with Charles Ray (Triangle)—"A fine picture. The star is well liked. Business excellent."—C. A. Natter, Eagle Theater, Brooklyn, N. Y.—*In middle class neighborhood.*

**Hands Up,** with Wilfred Lucas (Triangle)—"The picture is good but not up to the Triangle standard. Ordinary crowd."—C. A. Natter, Eagle Theater, Brooklyn, N. Y.—*In middle class neighborhood.*

**Wolf Lowry,** with W. S. Hart (Triangle)—"A good picture that drew good business."—H. A. Schwahn, Eau Claire Theater Co., Eau Claire, Wis.

**Wolf Lowry,** with W. S. Hart (Triangle)—"A very good picture. Brought big business and was liked by the patrons. The star's acting is fine. Hart is a money-getter for us."—Mrs. George Volk, Kensington Theater, Buffalo, N. Y.

**The Clodhopper,** with Charles Ray (Triangle)—'feature' on the regular program. This picture deserves all the praise we can give it. Get out and boost it as you do some of the so-called super-features."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Paws of the Bear,** with William Desmond (Triangle)—"A good picture with no drawing power. The title is against it. The star does not draw above average business."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Matrimaniac,** with Douglas Fairbanks (Triangle)—"A very good offering; ran in connection with "The Waiters' Ball," which is a scream. Both pictures in good condition. Business fair."—A. O. Landry, Victor Theater, Abbeville, La.

**The Little Brother,** with Enid Bennett (Triangle)—"A very good production which drew capacity crowds."—Frank J. Dietlein, Jr., Princess Theater, Opelousas, La.—*High class patronage.*

**Trilby,** with Clara Kimball Young (World re-issue)—"These World re-issues are all good pictures, but as they are so old and the costumes are out of date, they don't draw. Poor business."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

**The Golden Lotus,** with Regina Badet (World)—"A very good picture, which drew well on Sunday, with good weather."—Frank Dietlein, Jr., Princess Theater, Opelousas, La.—*High class patronage.*

**The False Friend,** with Robert Warwick (World)—"A very good picture. Went over big. Advertise it strong."—James Poro, Casino Theater, Astoria, L. I., N. Y.

**The Dawn of True Love,** with Susan Grandaise (World)—"The trade paper critics all praised this offering but I would suggest to fellow-exhibitors that they leave it alone. It is poor as a box-office attraction. The story lacks punch and the star's work is not up to the American standard."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Moral Courage,** with Muriel Ostriche (World)—"A splendid production; drew good business."—A. O. Landry, Victor Theater, Abbeville, La.

**A Reckless Romeo,** with Roscoe Arbuckle (Paramount)—" 'Fatty's' usual run of comedy. A few new stunts. Pleased all. They like the star here. A good two-reeler."—Thomas Lancaster, Theater Grande, Detroit, Mich.—*In foreign neighborhood.*

**The World Apart,** with Wallace Reid and Myrtle Stedman (Paramount)—"This went over big. It is a good picture with a good story."—Harry Tague, Ashland Theater, Chicago.—*In middle class neighborhood.*

**Her Sacrifice,** with Margaret Illington (Paramount)—"The picture is very good but the star did not appeal."—M. Berling, Madlin Theater, Chicago.—*In middle class neighborhood.*

**The Silent Partner,** with Blanche Sweet (Paramount)—"This is only fair. Blanche Sweet did not please as well as usual in this role."—M. Berling, Madlin Theater, Chicago.—*In middle class neighborhood.*

**The Girl at Home,** with Jack Pickford (Paramount)—"This went over nicely with our patrons."—M. Berling, Madlin Theater, Chicago.—*In middle class neighborhood.*

**The Marcellini Millions,** with George Beban (Paramount)—"As usual, this Beban feature is good."—M. Berling, Madlin Theater, Chicago.—*In middle class neighborhood.*

**Twin Kiddies,** with Marie Osborne (Pathe)—"A pleasing picture especially for children."—Sam Parish, Dixie Theater, Huntsville, Texas.

**The Valentine Girl,** with Marguerite Clark (Paramount)—"A pleasing picture that drew well considering the hot day we had. Star's work is excellent and everyone admires her juvenile roles."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

PAUL H. WOODRUFF, Editor
ARTHUR E. CURTIS, Associate Editor

NEW YORK OFFICE: 1022 LONGACRE BUILDING, Forty-second Street and Broadway Telephone Bryant 7030
CHARLES R. CONDON, Eastern Representative

LOS ANGELES OFFICE: 6035 HOLLYWOOD BLVD.
MABEL CONDON, Western Representative

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy.

Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY
THE MOTION PICTURE TRADE JOURNAL
PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
E. R. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue but proof of such advertisements can not be shown in advance of publication.

SUBSCRIPTION PRICE
Per Year $3.00

Canada - - Per year $4.00
Foreign - - Per year 5.00
Single copy - - - - .15

NOTICE TO SUBSCRIBERS

REMITTANCES—Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVIII CHICAGO, AUGUST 4, 1917 Number 5

# Two Associations Again

THE split which occurred at mid-convention in the exhibitors' association, however regrettable, seems to have been inevitable. It is easy enough to deplore the condition that led to the division, and to say that it might have been avoided by different tactics. Possibly it could; but the chance of harmony disappeared early in the meeting and left the door as the only way out.

Other than recording the obvious fact that the new American Exhibitors' Association is well organized and promises success, it is too early to make comparisons. Enthusiasm of the spectator is hampered by recollection of previous similar splits which ultimately came to nothing. Some of those old "new" parties promised well, too. The movement has to prove itself; but we hope it can do so.

It is only four weeks ago that we said on this page, "If it requires the mental stimulus of a new organization to wake the exhibitors up, someone had better start working on one." The words were neither an accidental prophecy nor a lucky prediction. With what preceded them in the same editorial, they expressed our growing conviction that a new association had become necessary, partly as a curb upon the old one and partly as a spur to exhibitors who had, under the League's mismanagement, grown indifferent to organization.

For the statement that the League has been mismanaged we make no apology. We said the same thing in different words before there was any thought of a new association. We say it now not in the hope that the League will succumb to the superior vigor of the new society, but that the League may be stirred to a healthier activity; that it may be reorganized with competent officers and made wholesome enough to encourage a reconsolidation of the dissenting factions.

The League looks, from here, a little like Russia. It seems to be badly governed by a few plutocrats, and to have more internal enemies than external. That is why we would like to have seen the revolution of last week result not in a new "nation," but in a new form of government for the old one.

Whatever the comparative virtues or faults of the two groups that now ask the exhibitors' attention, they are both made up of motion picture theater men—men who are in the game to stay, and who, collectively, form the real backbone of the industry. Their differences are not about pictures, nor about theaters, nor about business. If the moral influence and support of the manufacturers is to be given to either faction, doubtless it will go to the one whose members confine their attention most strictly to their own business of showmanship.

Divided trade associations generally come together again ultimately—as they should. Naturally, the strongest gains the most points in the merger. The fight, then, is for organization strength. It is a race to see which shall have the most members and the best report next summer, the League or the Association.

It looks now as though the new Association had the better chance, because the League has tried and failed. But more power to them both! If competitive effort can put life and

hope into the discouraging task of organizing exhibitors, then two associations are a good thing. And when competition has done its part, and the membership lists have lengthened out, the two can get together again—and the most successful can dictate the terms of amalgamation.

If the American Exhibitors' Association attends efficiently to the business of its title, if it and its officers ask nothing of the manufacturers but reasonable service, and if it makes a sincere effort to give reasonable service to its members, it will have the advantage of its competitor.

## Abolish the Manufacturers' House Organs

WHEN wartime economy is the watchword of the nation, the men of other industries have characterized the motion picture industry as wasteful. They have gathered that impression from their casual inspection of studio processes. Like most flash judgments, their decision was wrong. We have explained before why studio practice cannot be judged by an operations-per-minute schedule. The motion picture business is one of the few whose manufacturing processes are not, and cannot be, checked with a stop-watch.

The biggest element of waste in the industry is insignificant as a percentage of the total activity. But as an item standing alone, it is big enough to demand serious consideration. The amount of paper and postage that is thrown away in this business is enormous; and the chief offender in this respect is the manufacturer's house organ.

It is surprising, until you stop to analyze it, what a beautiful publication an enterprising publicity manager can put out as a house organ for his employer. We know of some industries whose house organs are better magazines, from the casual observer's standpoint, than the trade papers in the same field. Of course the reason is plain, once you figure it out. The house organ editor has available to his command a staff of associates comprising the whole payroll of the corporation. He has first call on all the news, all the photographs, and all the brains of the whole force, from the president down. And he isn't hampered by the necessity of keeping expenses below the deadline so that dividends will be above it.

We have the greatest personal admiration for the publicity manager who can not only convince his chief that he is a good magazine publisher, but can put it over and deliver the publication. To a lover of the printer's art, there are few finer products than the house organ with an unlimited expense account.

But a house organ is a luxury pure and simple, like an oil painting; and it never has and never will pay its way. If an industry had only one house organ, or maybe two competing with each other, the better of the two might have some influence with its trade. But when there is nothing to prevent every manufacturer from publishing his own house organ, and when every manufacturer (under the persuasion of his publicity manager) does just that, their individual value falls rapidly to zero.

In making this statement we are not considering the obvious fact that anything a house organ says about the thing it advertises is promptly discounted by its readers. Even the man who likes to read a house organ takes its claims with a large dose of salt and a smile. But the point is that when several house organs come every week none of them are read at all. Generally they are not even taken out of their wrappers.

Last fall we mentioned one prominent exhibitor who sold thirty-two dollars worth of waste paper, composed entirely of unopened house organs and manufacturers' literature. Since then we have heard of several similar cases. That represents thousands of dollars of waste effort and money.

Now that paper and labor are so scarce other industries are temporarily discontinuing their house organs. Since motion picture house organs represent not only that industry's greatest waste, but also because of their multiplicity represent the least value of any group of industrial house organs, it would be an act of patriotic economy to cease their publication. In most cases, as we have tried to indicate, withdrawing the house organs will work no hardships upon anyone. On the contrary, it will conserve the effort and money put into their production, and will relieve the exhibitor of a burden of useless paper and give him time to read the legitimate publications.

In spite of the high value of waste paper we know the majority of exhibitors would welcome a mail delivery that was devoid of manufacturers' house organs.

# Feeling the Convention's Pulse

## RED BLOODED NEWSICLES FROM THE HEART OF THE NATIONAL SHOW

ON the second Saturday of the exposition—July 21—Metro held a big sales convention of its own at the La Salle Hotel. Among those at the conference were Richard Rowland, president; Joseph Engel, treasurer; Arthur James, publicity director; Louis Mayer, vice-president; Cresson C. Smith, manager of the Chicago branch, and other executives and salesmen.

Joseph M. Schenk accompanied his wife, Norma Talmadge, to the Chicago show.

Taylor Holmes certainly is an efficiency expert as well as a player. He acts in the speaking stage in "Seven Chances" every night, works in the Essanay studio by day, and still found time to attend the exhibitors' banquet and be present at the exposition most of the time.

Baby Marie Osborne couldn't be there for the exposition but Pathe did not forget her. One of the electric fountains in this pretty booth was named for Baby Marie. The other was dedicated to Pearl White. The Sosman Decorating Company furnished this booth.

One of the rumors which was circulated around the Coliseum was to the effect that Anna Little has signed with J. Stuart Blackton, who is now with Paramount, and will appear in some film version of Sir Guilbert Parker's novels.

Probably the most important official guest of honor at the exposition from among circles outside the picture industry, was States Attorney Maclay Hoyne of Chicago. He was also one of the speakers at the Exposition banquet at the Morrison Hotel at midnight on Thursday.

Exhibitors at the exposition were very much interested in the showing of two Goldwyn pictures, "Baby Mine," in which Madge Kennedy stars, and the "Bluebird Doctors" with Mae Marsh and Robert Herron. The Goldwyn publicity director swears that 60 out of 80 exhibitors signed up Goldwyn contracts.

The Reel Fellows Club of Chicago attracted a great deal of attention from the fans at its booth at the exposition by means of its star popularity contest, to determine who should lead the grand march at the exposition ball, to be given at the Hotel Morrison on Saturday evening, the closing night of the exposition.

Boston won the 1918 convention in a walk away. The Bean city's only competitor was St. Louis, whose representatives brought invitations from a large number of civic organizations, but who at the time of the voting on the question withdrew in favor of the big Eeastern delegation.

Ben Weisenbach of the Chicago office of the American Photoplayer Company was at the convention all the week, having recently assumed charge of the Detroit office of this concern, which is located at 101 John R street. Mr. Weisenbach has been appointed Michigan district manager of the American Photoplayer Company and extends a cordial invitation to Michigan visitors to visit his office when in Detroit. Mr. Weisenbach contemplates an extensive automobile tour of the state of Michigan in the very near future in order to look over the territory and become better acquainted with the trade in that district.

One of the most enjoyable thrills that percolated up and down the spines of members of the Exhibitors' League and particularly of the managers of the exposition, was the presentation by W. W. Irwin, general manager of the Vitagraph Company, of a check for $1,000, to the league. This was turned over to the organization in lieu of a booth at the exposition which Vitagraph found it impossible to arrange.

Exposition officials, exhibitors, and the public in general, expressed their appreciation of the generosity of Fannie Ward and Jack Dean, her husband, former Paramount stars, in remaining in Chicago several days over time, in order to appear at the exposition. They had a stateroom reserved on the Century train for New York each day for four days and each day it was cancelled.

Perhaps the most popular booth at the exposition—with the public—was the *Chicago Daily News* space, where Bryant Washburn of Essanay held forth to choose a star for one of his coming pictures. The girls who desired to submit their charms for comparison in the race were registered and their photographs kept on file. Scores of girls and women were packed around the booth most of the time.

When Alice Brady came into the convention hall and took a seat at the side of her father, Wm. A. Brady, president of the World Pictures Corporation, a large number of exhibitors present lost interest in the legislative session and strolled around to see the star. She soon, however, disappeared into the Coliseum and the exposition hall.

One of the most enjoyable of the several side issues of the national convention was the press dinner given by Vitagraph at the College Inn of the Sherman House one evening. Sidney Abel, manager of the Chicago Vitagraph office, was host. Among those who enjoyed the repast were Nat S. Stronge, of New York; Vitagraph publicity director; Rose Tapley, of the Vitagraph Company, official hostess at the exposition; Miss Mildred Considine, scenario writer, and representatives of the various trade journals and Chicago newspapers.

The Red Cross booth at the exposition drew a large number of contributions of all sorts from a large number of stars. George Beban donated 1,000 autographs of himself, which were sold for ten cents each. Marguerite Clark contributed a rose-velvet, gold lace evening gown and a duplicate of her own breakfast set; Lillian Walker, a lavender evening gown; Mary Miles Minter, one of her little girl white dresses and an orange sewing bag; Peggy Hyland, some dresser trays and a crazy working basket. Mrs. Sidney Drew, a fan of ivory and gold; Nell Craig,

a lavender "somethingorother"; Hazel Daly, a beautiful fan. Many other contributions from other stars were also sold at the booth.

Two Chicago papers, the *Examiner* and the *Herald,* issued special editions for the exposition. The former contained "fan" stuff about the stars and all the editorials which have appeared in the *Examiner* concerning the notorious Major Funkhouser, Chicago's censor chief.

There was a good deal of interest shown in the bathing carnival given by Essanay at the Edgewater Beach Hotel on the afternoon of Thursday of the exposition. Many stars and dozens of extra girls did submarine stunts and a good deal of posing. Prizes were given for the best aquatic feats and the most attractive bathing suits. The affair was held in conjunction with K. E. S. E. day at the exposition.

Due to the selling of the whatcha-may-call-it—a pastel-shaded pin cushion of silks and lace—made and donated by Mary Miles Minter, the American Film star, the Red Cross is $25 better able to do their humane duty at the front. A crush of several hundred at the show did the bidding, up from a few cents to the high selling point. The winner of the auction was a smartly gowned matron who refused to divulge her identity.

Twenty-five thousand post-card views of different angles of the American Film studios at Santa Barbara were distributed among the fans during the first five days of the show. These cards are done in color and in the corner of each is inset the head of one of the American stellar shadows, Mary Miles Minter, William Russell, Gail Kane and Juliette Day. The distributors expect to dispose of as many more by the close of the exposition.

In place of a Vitagraph booth Rose Tapley created a new exposition idea by directing and making pictures right in the exposition hall. Early in the week she wrote a scenario and directed the picture, in which she used members of the audience for actors, and arranged to have it shown the following morning. Miss Tapley was also the official hostess of the exposition and deserves a great deal of credit for her work.

One of the most useful acts performed at the exposition was carried out at the Bluebird booth, where the new Universay star, Mae Murray, started a "Mae Murray Million Signature" letter, of greeting to our soldiers in France under Major General Pershing. The public signed the letter at the booth and also Miss Murray took a bundle when she left Chicago for the West and distributed them at various cities along the way, asking exhibitors and postmasters to tack them up and collect more signatures.

One of the interesting stories which sprang into existence at the exposition, is to the effect that Marcus Loew, the well-known owner of the chain of theaters in New York, and Adolph Zukor, president of the Famous Players Lasky Company, are to be associated together as owners of a string of picture theaters throughout the United States. It is said that the beautiful Stillman Theater of Cleveland and the Valentine Theater of Toledo are among the first two houses to be taken into the chain.

Probably the classiest souvenir given away at this year's exposition was the real gun-metal watch distributed gratis to exhibitors and a few other fortunates by Pathe, under the direction of C. R. Seelye, business manager, and Tom North, manager of the super-feature department. The watch has seven faces. A little circle on the dial encloses the face of Baby Marie Osborne, above the words, "Pathe Films," and on the back are the pictures of five other Pathe stars. And the timepiece really keeps time.

One of the big features of the exposition was the picture studio operated in the Annex by the Rothacker Film Manufacturing Company of Chicago. In this connection the special picture entitled "From Studio to Screen," which shows in motion every detail of every department of the Rothacker company, was an added feature. Mr. Rothacker wishes to extend his thanks to Otis Thayer of the Wholesale Films Corporation and Rex Weber of the Titan Film Company for their services as directors of the studio stage during the progress of the exposition.

One of the finest of the many-sided affairs given the week of the exposition was the Selznick dinner at the Blackstone Hotel in honor of Norma Talmadge. About fifteen trade and press people were present and Rose Tapley, official exposition hostess, and former associate of Norma's, made a speechlet concerning the bright little star. Peter Schaefer and Ralph Kettering of Jones, Linick and Schaefer of Chicago, and Harry Weiss, and Floyd Brockell of the Chicago Selznick were hosts. Miss Talmadge appeared at the exposition Saturday afternoon and evening.

Many exhibitors took advantage of the invitation of George K. Spoor of the Essanay Company to inspect the studio during the national convention. In spite of the hot fight which was being waged by the delegates in preparation for the election all week, it was noticed that a great many of them had forgotten their candidates for the time being to make this visit. In order to make their trip worth while arrangements had been made for five companies to be at work. With all preparations made so that work could progress without a stop, it was a very interesting trip to the many who had never before seen pictures in the making.

The big "Movie Ball" given as the last big function of the exposition by the Reel Fellows Club at the official hotel, the Morrison, didn't get into swing until midnight owing to the warmth of the early evening. The Washburns of Chicago captured most of the honors, as Bryant Washburn, the well known Essanay star, was chosen by popular vote at the exposition to lead the grand march. Nell Craig and Mrs. Washburn and a graceful partner won the big useless silver loving cup given by the hotel to the winner of the popular dancing contest and the cup was christened right at the ball.

Wednesday, July 18, the Society of Motion Picture Engineers, in session in Chicago, in a body visited the Rothacker Film Manufacturing Company's laboratory-studio. They went over every detail of manufacturing in their inspection and witnessed a special showing of the film entitled "From Studio to Screen" produced by the Rothacker Film Manufacturing Company and showing how moving pictures are manufactured. Before their departure, a film was made of the members, which will be sent to C. Francis Jenkins, president of the Society of Motion Picture Engineers at Washington, D. C., who will keep it as a matter of record.

# U. S. Representatives at Convention

## GOVERNMENT SENDS MEN TO PLAN CO-OPERATION WITH PICTURE INDUSTRY

THE power of the motion picture screen has been recognized in a complete and emphatic manner by the government of the United States. The picture theater has been officially pronounced America's greatest aid at home in winning the war. An honor and a standing which might have come to the fifth industry in normal times only after years of struggle and misunderstanding has been granted it without question when in this crisis the government has sought its most powerful resources to prove that democracy can defend itself, that the people's rule can be as efficient as any autocracy. The government has recognized that the great democratic instrument for reaching the people is the motion picture, which because it speaks a universal language takes precedent even over the printed word. The government realizes that the most efficient way to reach the people is to go to the picture theaters.

### *Government Sends Representatives*

Following the action of President Wilson in mobolizing motion pictures, when he called the leaders of the industry to Washington for conference, an appeal was made to the managers of the theaters themselves, the exhibitors. The government sent four representatives from Washington to address the exhibitors at the national convention in Chicago.

At the Wednesday afternoon session in the Convention Hall of the Coliseum, the exhibitors and many of the manufacturers present listened to the addresses, which impressed upon them their value to their country in the present crisis.

William A. Brady, as president of the National Association, presided. He presented first Dr. Christian F. Reizner of Grace Church, New York City. In Dr. Reizner's speech he paid the motion picture high tribute and showed why it was the power the government believed it to be.

"The motion picture speaks a universal language," he said, "one that no person is too illiterate or too tired to listen to. Therefore it can reach the large mass of people the press cannot. One person out of every four patronizes the motion picture theaters, and nine-tenths of all impressions are received through the eye."

Dr. Reizner asked the exhibitors to realize for a minute just what tremendous power they influenced over the people and how they were forming the minds of the next generation in this greatest of schools.

Mr. Brady, in introducing the next speaker, emphasized that the government in calling upon the industry, had given it a great opportunity. He made a strong plea to the exhibitors to organize so as to seize this great chance for service and "make good."

"Show yourselves worth while," he begged, "and you will no longer be the target of reformers seeking notoriety. No adverse legislation will be brought against you, if you become the great aid the government knows you can become."

### *Four Minute Man Speaks*

William McCormick Blair spoke for the four-minute-men, and his concise, emphatic summing up of the aims of this new and really wonderful organization appealed to the exhibitors mightily. Mr. Blair said that when first the national crisis presented itself and there was need for quick action that all the people might understand and spring to the aid of their country, there was a project to have the most influential men of the country make speaking tours throughout the land. Then a better scheme was conceived. Why not reach the people in the picture theaters? And so this army of three thousand speakers, the four-minute-men, was organized. The four-minute men, Mr. Blair explained, are a group of speakers who are going to all the picture theaters in the United States to bring before the audiences, in well planned, four-minute speeches, the messages which the various departments of the central government wishes to convey to them.

The government asks of each theater owner only eight minutes of time a week, time twice a week for a four-minute speech by a trained speaker whose message has been planned in Washington and who is under orders not to exceed his allotted time. The wonderful manner in which the whole country can be brought together in this way was emphasized. The number of speakers is to be increased to ten thousand so that all audiences may be able to listen to them.

### *Food Man Talks*

After Mr. Blair had concluded his four-minute speech, the representative of Mr. Hoover, who has control of the food conservation problem, Fred C. Woodward, was announced. He stated Mr. Hoover's regret at not being able to meet with the exhibitors. He told the exhibitors that the most important thing to be considered at the present time was the securing of the people's co-operation in the food conversation campaign. Briefly and clearly he explained the situation, in which we must feed the allied nations and still see that our people are supplied with food. The effort at present is to urge the people to use perishable foods and to conserve the staple products to be shipped abroad. The elimination of waste and the campaign against food speculators can only be carried on successfully through the education of the people and the people can be most easily educated through the picture theaters.

"One slice of bread saved in each family daily," he said, "means millions of loaves, enough to feed an army, at the end of a year. Therefore all waste must be eliminated. We are in the war to win, but we cannot win without the co-operation of the people, and these people must be reached and educated."

Evan Evans then addressed the exhibitors in behalf of the Red Cross. Mr. Evans is himself connected with the picture industry, having managed the Burton Holmes Travelogs. In behalf of the officials of the Red Cross, he thanked the picture managers for the generous manner in which they had already responded. He stated that the Red Cross was a real part of the government, the humanitarian division, and he read telegrams from officials recommending the support of this branch of service. J. J. O'Connell of the central division also spoke, explaining that the American Red Cross association was really the American people, that each one, rich and poor, had a share.

### *Industry Will Make Good*

In closing President William A. Brady made another strong plea for organization and for close and intelligent co-operation with the government in every possible

manner. The exhibitors present responded with resolutions pledging aid to the government, and all over the United States other managers are ready to come forth promptly with every service they can render. The motion picture industry is ready to prove that the responsibility imposed upon it is well placed.

## INCE TO PRODUCE SPECIALS

**In Addition to Hart Subjects Will Stage from Two to Four of His Own Special Productions During Year**

Thomas H. Ince, through the Artcraft Pictures Corporation, last week announced that he would personally produce from two to four special productions during the coming year for Artcraft. These films will be released through Artcraft in addition to the Hart-Artcraft pictures and the photoplays he will release through Paramount. A telegram from Mr. Ince received by Walter E. Greene of Artcraft, states that these specials will be similar to Billie Burke in "Peggy" and "Civilization" and will offer pretentious films with unusual themes.

Activities in connection with the production of the initial Ince-Hart offering to be released through Artcraft, have already been started at the West Coast studio. The supporting cast is practically complete and the script by C. Gardner Sullivan is ready for screening. Work on the sets is progressing rapidly and it is expected that the actual filming of the picture will be well under way by the middle of next week.

In speaking of Mr. Ince's own special pictures, Walter E. Greene, President of Artcraft, said: "Once again Artcraft proves itself faithful to its promise to exhibitors. In announcing the release of Mr. Ince's own special productions, Artcraft further carries out its promise of making it possible for exhibitors to show such cinema offerings as were heretofore presented to the public in the regular 'legitimate' theaters throughout the country. In the past many exhibitors who showed pictures fifty-two weeks a year were denied the opportunity of running the big screen subjects while the regular dramatic theater across the street received it and secured high admission prices and big business. One of the most important ideals of Artcraft is to do away with this condition and to what extent it has already succeeded is readily apparent. The efforts of Griffith, Ince and De Mille undoubtedly the three greatest masters of the motion picture producing art are now at the disposal of the regular exhibitor. 'The biggest and best for the exhibitor' has been our policy from the start and that we have been faithful to this policy is now a matter of screen history."

## Hits at Birth Control

"Master of His Home," the immediately forthcoming Triangle play starring William Desmond, hits a decisive blow against the birth control propagandists who have been the subject of much newspaper discussion recently. Alma Rueben, who plays opposite Desmond, appears in the role of a society butterfly of aristocratic parents who marries for money, turning down her husband's proffer of domestic happiness and refusing to be a real wife and a mother. Later on, how the presence of the gardener's children next door exert their influence over her and bring about a change for the better, makes one of the best and most human stories that has been filmed in a year.

The suspense is held through the entire story, leading up to one smashing climax after another, the final outcome not being apparent until the last scene is flashed on the screen. The production is a master stroke for William Desmond and is destined to make him one of the biggest favorites in pictures.

A very capable supporting cast includes Robert McKim, J. J. Dowling and Eleanor Hancock. The piece was directed by Walter Edwards from the story by R. Cecil Smith.

## Defends Screen Acting

Madge Kennedy, who makes her first screen appearance as the star of "Baby Mine," the Margaret Mayo comedy which is listed as the second of the Goldwyn Pictures, released September 23, has been finding out things about films.

"Work before the camera," said Miss Kennedy, to one who sought opinions, at the Goldwyn studios at Fort Lee, a short time ago, "is certainly the most exacting of all forms of acting. And it is the truest. No form of faking 'gets over.' I feel when I stand in a scene, in the focus of the camera and under the all-revealing lighting of the studio lamps, that now I am face to face with the necessity of *performance;* nothing else will avail. If what I do is good the camera will so record it; and if what I do is bad, or even just poor, weak, futile, the camera will record me in that weakness, that futility. A mistake made is a mistake recorded; there is no such thing as covering up your errors when acting in motion pictures. And in this respect the work is far more exacting than is acting on the legitimate stage. In films we have nothing but the absolute truth! The actor is bared to his soul, stripped to his naked abilities, and placed in a glaring light; a camera is turned on him, and he is told to act. Every move that he makes—or fails to make, every motion that he registers—or fails to register, becomes part of the record, permanent and unchangeable. Let those who are fond of saying 'You don't get real acting in the movies' think about this."

## Master Drama Men at Convention

Chicago exhibitors and other western exhibitors who attended the Chicago convention received with open arms Herman Becker, Maurice H. Bob and Samuel Krellberg of the Master Drama Features, Inc., sponsors of "Who's Your Neighbor?" the sociological photodrama written by Willard Mack and directed by S. Rankin Drew.

Interest among state-rights buyers and exhibitors for "Who's Your Neighbor?" is keen, according to Mr. Becker's telegram. Exhibitors and state-right buyers of note at the convention expressed a desire to see "Who's Your Neighbor?" and accordingly immediate arrangements were made for a special screening.

The St. Louis Foursquare exchange, the first of the many branches to be established by M. H. Hoffman, Inc., formally opened its offices last week in the Empress Building, in charge of Sidney J. Baker. Mr. Baker is one of the best known salesmen in the Middle West territory and was for a number of years identified with Bluebird photoplays, and made a record in selling these products.

# Expanding Vitagraph Production

## PRESIDENT SMITH ANNOUNCES PLANS—14 COMPANIES AT WORK SOON



*Albert E. Smith, president Greater Vitagraph Company.*

WITH the avowed purpose of making Greater Vitagraph greater than ever, Albert E. Smith, president of the company and active director of its destinies, has instituted the production of features on a scale never before equalled in the history of the company.

He has added to his staff several of the most famous directors in the film industry and has given to them actors and actresses whose popularity and talent already have been proved. Twelve companies are actively at work on production now and two others are scheduled to start in the very near future.

The passing of J. Stuart Blackton from the affairs of Vitagraph, it is declared, will have absolutely no effect upon the business or product of the company, because President Smith, who always has been in personal charge of a large part of the production at the company's several plants, is now giving the business the same degree of attention that he always has.

In commenting on Mr. Blackton's resignation, Mr. Smith states that "the best wishes of the whole Vitagraph organization follow Mr. Blackton in his new experiment."

While, during the last twenty years, the artistic end of the business has been jointly in the hands of Messrs. Smith and Blackton, during the last two years Mr. Blackton has devoted himself almost entirely to his productions.

### *President Smith's Statement*

In outlining Vitagraph's policies and plans for the future, Mr. Smith said:

Great improvements have been made in both the Eastern and Western Vitagraph studios and new inventions have been introduced in the mechanical end of our business which will give our photographic work greater technical superiority.

Recognizing that "the play's the thing," arrangements have been consummated with the best authors in the country for their excusive services, and Vitagraph's program for the coming year, from a literary standpoint, is unexcelled. Four super features will be developed, to be released one every three months. Two of these now are in course of production from stories especially written by Robert W. Chambers, whose "The Girl Philippa" is fresh in every exhibitor's mind.

I shall continue to give the five-reel program features my special attention and supervision. Many of these stories have been specially written by well known authors for Anita Stewart, Alice Joyce, Earle Williams, Harry Morey and other Vitagraph stars.

### *New Serial in September*

A new serial has been completed, to be released in September, that excels in photography artistry and exciting situations, our other great success, "The Secret Kingdom."

We are putting more grey matter than ever before into making laughs for the Big V comedies, while a new series of Bobby Connelly comedies will fill a vacancy in every theater program and will please every child in the audience, and grown-ups, too.

We will bear watching. As the inventor of the setting device (which is used on practically every projecting machine in the country), the deviser of stop motion photography (which is now very much in vogue), the conceiver of "The Juggernaut," "The Wreck," and other big Vitagraph spectacles, and as the first producer of magic pictures in this part of the globe, I felt, while laid up in California recently, that I must show the world in general that I still had a trick or two up my sleeve. So watch out, as Vitagraph is going to spring a new one in the near future.

Commodore Blackton, during the last two years of his connection with Vitagraph, confined his activities as a director almost exclusively to the production of two features, "The Battle Cry of Peace," and "Womanhood, the Glory of the Nation." Both these productions are big war spectacles and were many months in the making, and Commodore Blackton practically devoted all of his time to them. While he was making these pictures, the other directors, of whom there are fourteen, have been turning out the major portion of the Vitagraph product. This includes a weekly Blue Ribbon feature, Big V comedies, serials, Bobbie Connelly pictures and special features.

### *Present Directoral Staff*

This directorial staff includes W. P. S. Earle, who directed "Within the Law" and assisted Commodore Blackton in the production of "Womanhood"; Perry N. Vekroff, director of Alice Joyce and Harry Morey in most of their pictures; Thomas Mills and Martin Justice, makers of O. Henry pictures; Wesley Ruggles, director of Bobby Connelly and Blue Ribbon features; Paul Scardon, director of Earle Williams; William Wolbert, director of Antonio Moreno and Mary Anderson; David Smith director of the "Dangers of Doris" series; Director William Duncan, who has just finished the fifteen-episode serial, "The Fighting Trail"; Lawrence Semon, director of Big V. comedies, and Charles M. Seay, director of little Bobbie Connelly.

These men, working for the most part under the personal supervision of President Smith, have helped to maintain the Vitagraph standard of excellence; and to the staff have now been added Chester Withey, Ashley Miller and Archer McMackin.

Mr. Withey formerly was associated with David W. Griffith in the production of Fine Arts pictures and some of the most artistic offerings of that company were made by him. He handled Mae Marsh and Bobby Harron in many of their most delightful pictures and he also was chosen to direct Sir Herbert Tree in "The Old Folks at Home," the only motion picture the late great English actor made in the United States.

Ashley Miller, in addition to the benefit of years of stage experience with such stars as Walker Whiteside, Otis Skinner and Henrietta Crosman, brings to Vitagraph the knowledge he has gained as director for Pathe, Edison and the Famous Players-Lasky companies.

Archer McMackin has written or produced more than three hundred photoplays and is noted as the man who directed Francis X. Bushman and Beverly Bayne in the pictures that made them famous on the screen.

The enormous amount of production now under way at the Vitagraph plant in Brooklyn, which is large enough to accommodate twenty companies at one time, is taxing the capacity of even this huge plant.

### *Many Companies Now Working*

Harry Morey and Corinne Griffith, under the direction of William P. S. Earle, are engaged in making "Who

Goes There?" a super feature adapted from the famous story by Robert W. Chambers.

Edward Earle, recently a feature leading man with Metro and other companies, is engaged in work on "For France," another big Blue Ribbon production. Mr. Earle was engaged especially for this role and so was his leading woman, Betty Howe. This feature is under the direction of Wesley Ruggles.

Evart Overton, with Miriam Fouche, another newcomer to Vitagraph, playing opposite him, is working in "Soldiers of Chance" under the direction of Paul Scardon.

Alice Joyce and Marc MacDermott are joint stars in "An Alabaster Box," a modern drama under the direction of Mr. Withey. Patsy De Forest appears in support of Miss Joyce and Mr. MacDermott in this feature.

Mildred Manning and Wallace MacDonald, who last worked together in the O. Henry series, are brought together again in "The Princess of Park Row," which is being directed by Ashley Miller.

Little Bobby Connelly is nearing completion of the first ten pictures of the "Bobby Series" under direction of Charles M. Seay. These pictures, it is predicted, will prove the greatest "kid" feature ever put on the market and will show the wonderful little Vitagraph star in the finest work of his career. He is supported in these pictures by his sister Helen and a three-year-old artist, Aida Horton.

Lawrence Semon, with his company of comedians and acrobats, is working on a new series of Big V comedies, the joint work of himself and Graham Baker. In addition to directing the comedies, Mr. Semon is also playing the lead in them. Templer Saxe appears in some of these.

Harry Tighe, famous as vaudeville headliner and musical comedy actor, is engaged on a series of comedies, the first of which will be "The Mixer." He is under the direction of Archer McMackin and has for his leading woman Adele DeGarde, who scored so heavily in "Within the Law."

All of these companies are working at the Vitagraph plant in Brooklyn, while at the western studio in Hollywood three other companies are actively at work. Mary Anderson and Alfred Vosburgh are working together in Blue Ribbon features under the direction of William Wolbert, while William Duncan and Carol Holloway have just completed the last episode of "The Fighting Trail," a new Vitagraph serial in fifteen episodes of two reels each, which is scheduled for release early in the fall.

This record of twelve companies at work simultaneously is the greatest in the history of Vitagraph and is just the beginning of Mr. Smith's plan to make the company bigger than ever in its career. Besides the stars already mentioned, Earle Williams and Anita Stewart, the favorite Vitagraph stars, are soon to be seen in new features.

### *Weekly Program*

It is announced by President Smith that the Vitagraph weekly program henceforth will consist of the following standard units:

One Blue Ribbon feature of not less than five reels.

One episode of "The Fighting Trail" serial of two reels.

One "Bobby Connelly" release of one reel.

One "Big V" comedy of one reel.

Two "Favorite Film Features," a comedy and a drama; total, three thousand feet weekly.

In addition, the company will continue its policy of producing four big specials yearly and is now engaged in making one which, it is expected, will prove quite as great a success as "Within the Law" and the other super features produced in the past.

## BIG EXHIBITORS FEAST

**Midnight Banquet of Motion Picture Exhibitors' League Attracts Hundreds of Convention Delegates to Big Festival**

One of the big high lights of the Seventh National Exposition and Convention of the M. P. E. L. of America in Chicago was the big midnight banquet held at the official headquarters, the Morrison Hotel, on the evening of Thursday, July 19. Hundreds of exhibitor delegates from all over the nation were present with their friends or wives and also many stars, film executives and representatives of the press took part.

Joseph Hopp, president of the Chicago League and first vice-president of the M. P. E. L. of America, acted as master of ceremonies, and among the speakers called upon were: Lee A. Ochs, of New York, newly re-elected president of the National League; Maclay Hoyne, state's attorney of Chicago; Delegate Friedman, of Missouri; State Senator Manning, of Illinois; Ludwig Schindler, Exposition Director; J. Steven Bush, editor of the *Exhibitors' Trade Review;* Delegate Eager, of Nebraska; Rose Tapely, official exposition hostess; Fred Hartman, assistant exposition manager; George Laing, manager exposition publicity, and Bryant Washburn, Hazel Daly and Nell Craig, of the Essanay Company.

The assemblage was brilliant with color and nearly one thousand people filled the splendid banquet hall. One of the features of the evening was the presentation by the National League of a beautiful silver service to President Lee A. Ochs, for his past services to the organization.

The menu contained a number of strange dishes, including some very familiar names. It follows:

Exhibitor Hopp Cocktail, Mae Marsh Celery, Pearl White Olives, Radishes a la Schindler, K. E. S. E. Tomato Bouillon Bryant Washburn Style, Filet of Metro Black Bass From Sidney Drew's Chicken Farm, Saulte Goldwyn Meuniere Pathe Potatoes, Champagne Sherbet a la Bushman and Bayne, Lillian Walker Squab aux Selznick, Alice Brady Lettuce Salad, Laing Cheese, Hartman Dressing, Mersereau Universal Ice Cream, Mutual Petit Fours, Edith Story Demi Tasse, World-Blackwell Mint Wafers.

It was about 2:30 in the morning when the big "party" dissolved and the participants percolated to their various hotel quarters.

## Artillerymen Guests of Theater

The rousing effect of a timely patriotic film handled with efficient showmanship is reported by General Film for Wilkesbarre, where its two-reel Selig, "Uncle Sam Afloat and Ashore" packed the Sun Theater, and got all sorts of good, legitimate publicity as well. The film was booked and displayed by Manager John J. Reilly of the Sun.

Manager Reilly gave one big day to his friends of the Third Pennsylvania Field Artillery, advertising the date and attraction suitably. The result was the attendance of a large number of artillerymen in the morning as guests, and hosts of their relatives and acquaintances at night. The film, which proved an ideal subject for the event, was enthusiastically cheered.

In his newspaper advertising Mr. Reilly used not too much but very effective text. The gist of it was: "Every mother should see the great care Uncle Sam takes of his soldier boys."

# "TAKE SOLDIERS TO SHOWS"

**Maxine Elliott, Star in Goldwyn Pictures, Suggests to Exhibitors Method of Getting Khaki Boys to Picture Houses**

Maxine Elliott, the Goldwyn Pictures star, whose generous war relief work has drawn praises and thanks from the kings of England and Belgium and the president of France, makes a plea for generous treatment of the man in khaki—the common soldier.

From now on, says Miss Elliott, the towns and cities of America will be filled with men in uniform as they never have been before. They will, most of them, practically all of them, be strangers in whatever places they are stationed. They will be lonely, no matter in how many thousands their ranks are numbered. Much in the way of making them feel at home can be done by the townspeople in the places in which they are quartered.

Because we have not been a military people, and the army has not been personally close to the most of us, Miss Elliott argues, there is as yet a certain feeling of restraint between the average citizen and the average enlisted man. Hence, she pleads for friendliness and open-handed generosity. Later on, after our national army has taken shape, there will be scarcely a man or woman who has not some one near or dear, or at least some one who has been a close friend, in the long lines of the man in khaki. Our soldier boys will so generally and thoroughly commingle with the rest of the citizenry that the military and non-military population will become unified, not only in spirit but also in comradeship. But in the meantime, let the watchword of a ready hospitality be:

"Take a man in khaki to the movies!"

Miss Elliott, while taking a vacation from her long and arduous war relief work in Northern France, came to America to make her first appearance on the screen in Goldwyn pictures. She has finished her program at the Goldwyn Studios, and the first of her screen plays will be seen when "Fighting Odds," by Roi Cooper Megrue and Irving Cobb, is released, the first week in October.



*Jane Cowl, stage beauty, in her first Goldwyn picture, "The Spreading Down."*

## House Organ and Plan Book

"The Exhibitors' Plan Book," a weekly publication dedicated to the interests of the motion picture exhibitors of the United States and Canada, is announced by V. L. S. E., the distributing organization for Vitagraph product.

According to the announcement, the new publication is a combination of the company's house organ, which has been known as "The Vitagraph Exhibitor," and the V. L. S. E. plan book which is issued with each Blue Ribbon feature. The object of the consolidation, it is declared, is to give the exhibitors one compact magazine instead of two.

The first issue of the combined publication will be sixteen pages, printed in two colors and profusely illustrated. When the necessity arises, the magazine will be increased by fifty or one hundred per cent. The title page announces that the "Exhibitors' Plan Book" is devoted to "money-making helps for exhibitors" and its pages are crowded with suggestions on how to put over pictures, special advertising matter and press stories and a forum for exhibitors wherein they may exchange ideas for their mutual benefit.

The magazine is edited by Nat S. Stronge, publicity director for V. L. S. E., who has on his staff trained newspapermen, recruits from Park Row.

## "Mary Jane's Pa"

W. P. S. Earle, who directed "Mary Jane's Pa," a forthcoming Vitagraph-Blue Ribbon feature, is said to have duplicated in this subject his triumph in "Within the Law." Marc MacDermott, with Mildred Manning, is featured in the production and plays with consummate art the role that Henry E. Dixey made famous on the legitimate stage.

Mr. Earle, in the making of the picture, has followed the Edith Ellis play very closely and retained in the film version all of the droll humor and philosophy that made the play a joy to audiences all over the country. The story, an unusually strong one, has been made even stronger on the screen than it was on the stage, because picture making has permitted of a great deal more artistic detail than was possible on the stage.

Mr. Earle gave particular attention to the outdoor scenes and the printing office scenes and has succeeded, in the first instance, in giving the production an unusually artistic setting, while in the printshop he has given to the action a remarkable realism.

## Rialto Shows "An Even Break"

Triangle Distributing Corporation announces that beginning the week of July 22, S. M. Rothapfel will show on his program the new Triangle play starring Olive Thomas, "An Even Break," written and directed by Lambert Hillyer.

The feature of the Rialto bill the preceding week was another Triangle drama, Bessie Love in "The Sawdust Ring," and the box office reports indicate that it played to splendid business.

# THREE MEN HELD FOR THEFT

**Charged with Stealing "Joan, the Woman" Positive—Producers Waging War on Picture Pirates Who Menace Them**

The biggest achievement made so far in the efforts of film producers to put a stop to the theft of positive films was accomplished by the Famous Players-Lasky Corporation last week in connection with the arrest of three men charged with stealing a positive print of "Joan, the Woman," from which a duplicate negative was made. Both the print and negative have been recovered.

Fred Beck, Leo Singer and Louis Weiss, the three men arrested were brought before United States Commissioner Hitchcock and, after a hearing were held for the Grand Jury in $2,000 bail, each.

Following the theft of one of the prints, Ralph A. Kohn, attorney for the Famous Players-Lasky Corporation took the matter to the United States District Attorney's office and an investigation was begun. Beck, Singer and Weiss were arrested. It is alleged that the stolen positive was taken to New Jersey where it was being made into a negative film.

The Famous Players-Lasky Corporation is conducting an active campaign against film thefts and has obtained the backing of the government in its efforts to put a stop to the evil. Theft of positives has become a source of considerable loss to producers. The practice has been to filch the film overnight from an exchange and make from it a master negative, to be shipped to foreign countries. It is a mechanical method of picture piracy and has long been a sore point to producers.

The theft and duplication of the "Joan, the Woman" positive would have meant a big source of revenue to law-breakers. The picture was produced by Cecil B. De Mille, Director General of the Famous Players-Lasky Corporation and has as its star in the name part, Geraldine Farrar. The photoplay appeared at the Fourty-fourth Street Theater in New York throughout the last theatrical season. It was following the winter run that the positive is alleged to have been stolen from a film exchange.

Prosecution of the case will be followed through relentlessly, and the present action in regard to the arrest and holding for the Grand Jury of Beck, Singer, and Weiss is generally regarded as a big thing in the line of producers' efforts to crush out a long-time evil.

## Universal Schedule for Week

Following "A Wife on Trial," a five-reel Butterfly Picture released July 30, Universal offers a strong list of diversified subjects, including two dramas, five comedies, and four news and educational features, besides the latest episode of "The Gray Chost," for the coming week.

"Right-Of-Way Casey," a Gold Seal drama featuring Neal Hart and Janet Eastman, will be released Tuesday, July 31. Considerable comedy is introduced into the tale, which recounts the adventures that befall Casey, a traffic cop, who wins the enmity of a crooked sergeant by capturing two thieves who have been working under the superior officer's protection.

"Married by Accident," a Nestor comedy, featuring Lee Moran, Eddie Lyons and Edith Roberts, will be released on the same date.

"Blackboard and Blackmail," a two-reel L-Ko comedy, in which Merta Sterling, Phil Dunham and Lucille Hutton are the principal funmakers, is the offering for Wednesday, August 1. This unusual combination of thrills and laughs deals with the adventures of a group of school children, their new teacher and a group of light-fingered gentry from the city who take refuge in the school when pursued by the law. The eighty-third issue of the Animated Weekly will also be released at the same time.

Cleo Madison in "The Woman Who Would Not Pay," is the star of the feature release for Thursday, August 2. This story, written by E. M. Ingleton, and directed by Ruth Ann Baldwin, is strongly emotional with an unusually effective climax. "The Battling Bellboy," a Joker comedy, featuring William Franey, will also be shown on August 2. This is a hilarious tale of a bellboy with aspirations to become a fistic champion.

On Friday, August 3, Carter De Haven and Flora Parker De Haven will be featured in a Victor two-reel comedy entitled, "Where Are My Trousers?" written by Daisy O'Connor and Ryder Cunningham. The De Havens take the part of a newly married couple who are the victims of an officious mother-in-law. The thirtieth issue of the Universal Screen Magazine, released on the same date, contains a series of interesting subjects, including scenes showing improved methods of educating the blind; a demonstration of the Hyde ship-brake, an invention that enables craft to stop in little more than their own length, and thus avoid collisions; demonstrations in domestic science; and scenes incidental to the making of an aeroplane.

A Joker comedy, "The Stinger Stung," featuring Gale Henry, will be released on Saturday, August 4. The twelfth issue of Universal Current Events will appear the same day, together with a Powers comedy cartoon and a Ditmar's Educational subject, "In Monkeyland," showing chimpanzee, gorilla, ourang-outang and their brethren in various scenes from life.

The sixth episode of "The Gray Ghost," for release outside Greater New York, will be entitled, "The House of Mystery," and will feature Priscilla Dean, Emory Johnson, Eddie Polo and Harry Carter.

## New Styles in Comedies

"Close followers of screen comedy," says Al. E. Christie, himself a successful producer of many years' standing, "have noted within recent months a decided change in the character of pictures released—a relegation to the background of the rough action which has characterized much of the former product, and the substitution of deliciously humorous situations, consistently developed in the plot.

"These bits of action, and the subtle touches which the players give to the development of a situation are the things which bring joy to the heart of the theater patron, and cause many a chuckle after he has returned home. The unexpected propulsion of a custard pie may provoke a shout of laughter, but the tribulations of sane, human characters, and the humorous exposition of their frailties, are the basis of true comedy.

"In the Christie comedies we insist on a consistent plot in all cases, and our stories are interpreted by a company of attractive young players who typify the most potent influence in the world—youth."



*Two new Triangles which are sure to make the box office happy. On the left, Olive Thomas, the former Follies star, in "An Even Break," and, right, "Borrowed Plumage," with Bessie Barriscale.*

# TO USE "LEGIT" ADVERTISING

**Paralta Will Advertise Along the Lines of Legitimate Theatrical Productions—To Furnish Paper that Compels Interest.**

Announcement is made that Paralta Plays, Inc., will direct the publicity in connection with is releases, which are to be made through Triangle Distributing Corporation under the Paralta plan, strictly on the lines of legitimate theatrical productions.

"There are two lines of publicity in the promotion of moving pictures which must be intensively developed," remarked President Anderson of Paralta recently. "Any departure from these lines is waste of effort and money—never losing sight of the fact that the whole structure is based in part on adequate production. First, the picture must be good entertainment and just what theatergoers really want to see. With a really good picture the producer starts right.

"The first line of publicity extends from producers to exhibitors as to story, author, star, company, etc. This connection made, then comes the most important line—between the exhibitor and the public, the vital line, on which the success of the entire industry depends, for upon it rests the patronage.

"In legitimate theatrical interests a production is put before the public beginning with general news items printed in dramatic columns. Then, two weeks ahead of playing time, the advance man comes into town and the actual work of bringing the production to the attention of local theater goers is begun. On the departure of the advance man it is carried on by the local manager till the show comes in.

"Paralta Plays will be made widely known to theater patrons as they are being produced, but their actual promotion in public attention will be carried on in each town exactly as a traveling attraction on the speaking stage is handled.

"Of course it would be impossible for Paralta to have an advance man in every town two weeks to ten days ahead of the showing of a Paralta picture, but this company has devised an effective substitute for "the man ahead," and he will be there in effect, if not in person.

"All Paralta's advertising paper and 'helps' will be framed on strict and well-tried theatrical lines, shooting directly at the mark of creating in the public mind curiosity and desire to see its pictures. The value and effectiveness of these established theatrical methods has been well proved by an experience of fully thirty years.

"Paralta will not issue heralds or other printed matter of any kind giving the synopsis of any story. This is fundamentally wrong, for it gives audiences information which stales interest in a production and hurts and does not help.

# BRILLIANT EXPOSITION BALL

**National Convention at Chicago Closed by Big Function Under Auspices of Reel Fellows Club—Many Stars Present**

The biggest social event of the national convention and exposition which has just closed at Chicago was the brilliant ball given on Saturday evening of exposition week at the Hotel Morrison under the auspices of the Reel Fellows Club of Chicago.

The grand march began at midnight. Many shining stars took part or looked on, besides the several hundred fans who attended. Bryant Washburn, of Essanay, and Nell Craig, formerly of that company, winners of the Reel Fellows' popularity contest, led the marchers. Norma Talmadge, Fanny Ward and Jack Dean, her husband, Hazel Daly, Essanay, Rose Tapley, Vitagraph, and some lesser lights were also in the dress parade.

One of the features of the evening was the popular dancing contest. This was won, through the process of elimination, by the charming Mrs. Bryant Washburn and her partner. The newly discovered "star" was presented with a big silver loving cup, which had been provided by the management of the hotel, and which was immediately christened at the ball.

Another high light of the evening was the solo "Butterfly dance" by the captivating Miss Valdeo de Coriche of Riverview park, who also danced in "The Dumb Girl of Portici" with Pavlowa.

The affair came to "Home, Sweet Home" about three o'clock in the morning and the Reel Fellows were once more voted both royal and democratic entertainers.

## Mae Murray Becomes Bluebird

Mae Murray, recently star in Lasky features, has signed contracts to become a star in Bluebird, with Robert Leonard her producing director. The deal was closed at the New York headquarters of Bluebird late on Saturday afternoon, July 14, and, after having spent a few days at the Chicago convention, Miss Murray and Mr. Leonard departed for the west coast.



*Mae Murray, charming star captured by Universal for Bluebird plays.*

Immediately upon arriving in Los Angeles a decision will be reached concerning the first feature Miss Murray will present, and Mr. Leonard will at once begin the work of production. This engagement marks Mr. Leonard's return to Bluebird's directing staff. When the program was in its early stages he directed Ella Hall in several features, leaving Bluebird a few months ago to join the Lasky forces as Miss Murray's director.

Miss Murray's presentations of "A Mormon Maid," "Sweet Kitty Bellaire" and "At First Sight" were directed by Mr. Leonard. Among other features in which Miss Murray has starred are "The Primrose Ring" and "To Have and to Hold." In these presentations Miss Murray has become established as a screen favorite, and Bluebird will make every possible effort to capitalize her popularity, not alone in giving publicity to her features, but in selecting subjects that will best develop her natural equipments for entertaining.

## Bessie Barriscale in "Madame Who"

Bessie Barriscale's next production will be a screen version of Harold McGrath's sensation mystery story, "Madame Who," on which Mr. Monte M. Katterjohn has been engaged for some time in making the scenario.

Mr. McGrath's story created a nation-wide sensation among readers of fiction last fall when it was first published in a popular magazine. The scenes are laid in the South during the Civil War. The tale centers around the thrilling adventures of a young Southern girl who is taken as a spy and forced into marriage with one of a band of eleven mysterious men. Throughout the narrative the identity of the unknown husband remains enshrouded in mystery and is not solved until the climax.

This novel has all the earmarks of a typical Harold McGrath story, the development of its incidents constantly illustrating the wonderful ability of this author to keep his readers guessing.

The scenes are laid in various cities and towns below Mason-Dixon's line and much of the action takes place on disputed ground, so many flashes of actual warfare as it was waged in the '60s will find reflection in this picture.

The production of "Madame Who" will be undertaken almost immediately and David M. Hartford, the casting director for the Kerrigan and Barriscale organizations is engaging Miss Barriscale's support.

## New Jaxon Product Announced

Following the first successful series of six each, new sets of half a dozen Jaxon Comedies and Sparkle Comedies have been finished by the Jaxon Film Corporation for release through General Film.

The Number Two series of Jaxon Comedies featuring Pokes and Jabs contains these six one-reel subjects: "Counting 'Em Up," "The Baggage Man," "Getting the Coin," "Tough Luck," "Jolly Tars," and "Play Ball."

The second series of Sparkle Comedies, single-reelers of the polite type, contains "An Attorney's Affair," "Her Peignor," "Those Terrible Telegrams," "Stag Party," "Bragg's Poker Game," and "Mixed Nuts."

It is stated by General Film that great satisfaction has been expressed by exhibitors at the method of marketing the Jaxon's product in groups of six releases with service insured well in advance. There has not been a hitch in distribution.

## SENNETT BEGINS WORK

### Upon Arrival in California Comedy Producer Starts at Once on New Paramount-Mack Sennett Comedies

Almost immediately upon his arrival in California after signing an agreement whereby he will produce comedies for release by Paramount, Mack Sennett went into conference with Jesse L. Lasky, Cecil B. DeMille, Milton E. Hoffman and other officials at the Lasky studio. As a result of his informal chart Mr. Sennett is most enthusiastic concerning the future for Paramount-Sennett productions. The entire Sennett organization at Edendale is to continue intact according to Mr. Sennett, and plans are already completed for the beginning of active operation upon productions of the new Paramount-Mack Sennett Comedies, one of which will be released by Paramount every two weeks under the new agreement.

In an enthusiastic wire to the Paramount Home Office in New York, Mr. Sennett said:

"Work began today on the first of the new Paramount-Mack Sennett Comedies.

"Hereafter all the comedies under my direction will be put on the market under this name. This is the result of an agreement recently entered into in New York.

"Everything at the studio will go on just about as before. Most of the comedians who have become famous in these comedies will be the same; the personnel of my associates will remain almost as heretofore. The only difference will be the plan of distribution and the trade mark over the door.

"The Paramount-Mack Sennett comedies will, as heretofore, be made under my personal direction from the time the germ of the scenario is talked over until the finished film is finally 'cut' in the projecting room."

## "Pride and the Man"

William Russell, foremost screen actor of the athletic type, whose work in motion picture drama has made him the idol of young America, is starred in a new play, "Pride and the Man," produced by the Mutual-American studios, which is certain to be one of Mr. Russell's most sensational successes. "Pride and the Man" will be released by Mutual July 30.

In this production the young star is given full swing for his boxing proclivities, which are foremost in his record of athletic achievement. Mr. Russell is seen in the squared circle opposed to one of the most famous professional fighters in the American ring—Al. Kaufman, former heavyweight contender for the American championship.

Mr. Russell appears as "Handsome Jack" Bronson, the American champion, who has withdrawn from pugilism because of a fear that to continue in it would be to imperil the happiness of the woman he loves, but when he later comes to realize that the only way to disperse his enemies is to enter one more championship contest, he signs up for the big fight, which is one of the most remarkable screen spectacles ever filmed.

The love motif of "Pride and the Man" is very prettily carried out by that brilliant young actress Francelia Billington, who is leading woman in the cast.

The great fight is won by Jack in a desperate finish, Tom Hogan, his opponent, being knocked out. Hogan is played by Al. Kaufman, one of the best known professional fighters in the United States. The fight is one of the most scientific boxing exhibitions ever screened.

The staging of this new drama is sumptuous and it is one of the most thrilling stories ever told in picture form. Director Edward Sloman has outdone himself in the fight spectacle, which is true to life in every aspect, the big crowds, the ringside scenes and the contest itself.

Mr. Russell is supported by an excellent cast, which includes, in addition to Miss Billington, Clarence Burton, George Fisher, Paul Weigil and Antrim Short.

## First Horsley-Art Dramas

"Eye of Envy," first of the David Horsley productions on Art Dramas program, is considered by those who have seen it to be the best feature production, from the standpoint of story, direction and acting, that the renowned star, Crane Wilbur, has ever graced. The story is a departure from usual motion picture theme, being something entirely new to the screen. It may best be described as a dramatic allegory.

While this type of drama has been done on the stage by great masters of symbolism, such as Maeterlinck and Hauptmann, the screen will have its first taste of it in "Eye of Envy."

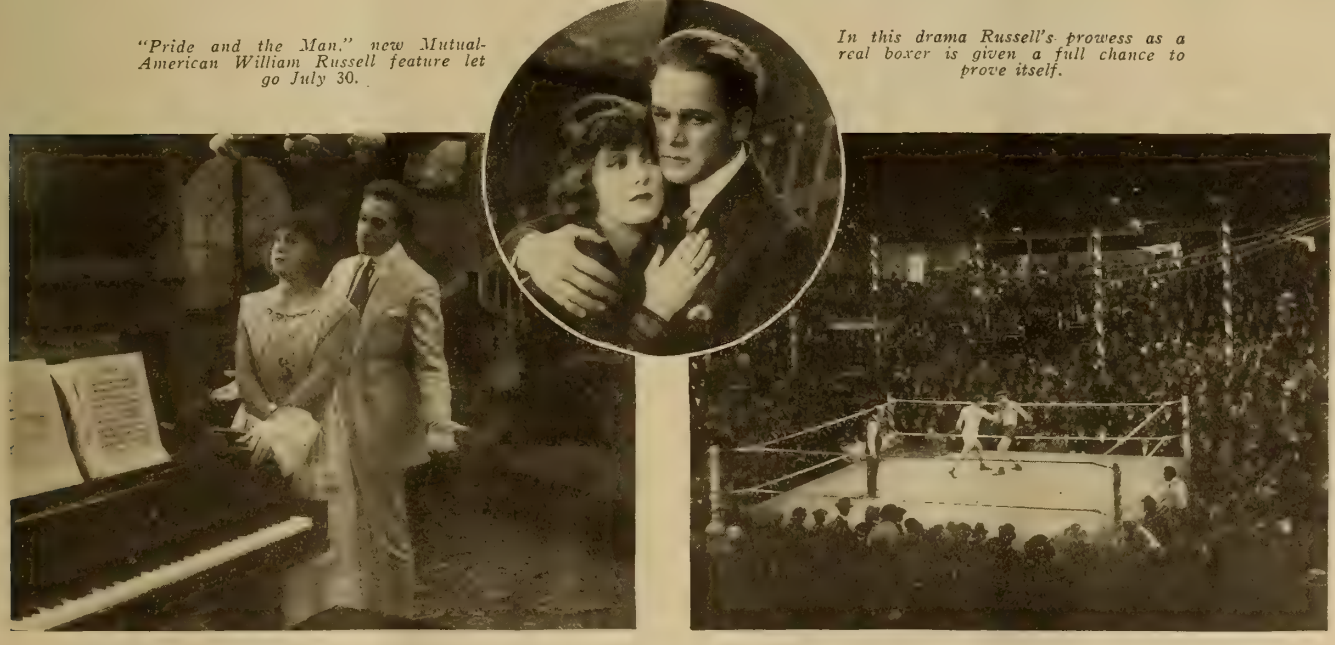
A straightforward story of romance and adventure, filled with fascinating complications and thrilling climaxes, and yet possessing an allegorical imputation that raised it far above the level of mere entertainment —such is Mr. Wilbur's first Art Dramas production, according to persons who have seen the picture.

## Clever Triple Exposure

A triple exposure, which breaks the record for the number of times necessary to make it to satisfy a director, is one of the many photographic features of "Who's Your Neighbor?" the sociological photo-drama now being state-righted by Master Drama Features, Inc., 1493 Broadway, New York city. Laboratory experts say that this triple exposure is one of the finest things of its kind ever done. It is so delicate a piece of work, requiring such perfect timing to the fraction of a second and perfect synchronization that it had to be taken twenty times before the result was satisfactory to Director S. Rankin Drew.

Ben W. Kanter, New Jersey representative for George Kleine's organization, K. E. S. E., traveling out of the Greater New York city branch, was among the first to be called to the army as the result of the drawing of lots. Mr. Kleine has pledged himself to take back, after the war, all his employes who are called to the service, so New Jersey representatives can see Mr. Kanter immediately after the Kaiser is convinced that he undertook a bigger job than he could finish.

*"Pride and the Man," new Mutual-American William Russell feature let go July 30.*



*In this drama Russell's prowess as a real boxer is given a full chance to prove itself.*

## Polo Again a Universaler

Eddie Polo has signed a new two years' contract with Universal. He is well known for his strenuous and thrilling activities in "Graft," "The Broken Coin," "Liberty," and more recently in "The Gray Ghost," Universal's latest serial, now being released.



*Eddie Polo, circus strong man and acrobat, who remains with Universal.*

Polo joined the stock company at Universal City two seasons ago, and is rated as one of the favorite "strong men" of the screen. An Italian by birth, he has appeared before the public continuously from babyhood. At two years of age he drew a regularly salary for walking on his hands, and at seven he was an accomplished acrobat and high diver.

About this time Polo joined the forces of Barnum & Bailey, and for seventeen years remained with that organization. One of his most sensational exploits was a drop in a parachute from an aeroplane while circling above the Eiffel Tower, in Paris, over 1,000 feet in the air. He is credited with being the first trapeze performer to catch a fellow acrobat after a triple somersault in the air. But while effecting this hazardous feat, he was struck in the mouth and all of his front teeth were knocked loose.

As an animal trainer and an under-water swimmer, the agile Italian also stars. He once swam 325 feet without coming to the surface for air. Polo is improving steadily in his work as a screen actor. He has a straightforward, manly personality, and a smile that lingers in the memory, together with his prowess as a scenery wrecker.

## Receives Scenario from Korea

The scenario department of Universal City stopped work in a body the other day, to devote their entire attention to a scenario, six pages long, which had just been received in the morning mail. It was not that the story was epoch making, or the plot so original, but that the entire six pages were composed of mysterious heiroglyphics which no one in the picture city could fathom.

The strange document was shown to everyone on the lot, for there is probably no more international crowd in the world than the employes at Universal City. At last a native Korean was discovered who unraveled the mystery.

The author had even cast his play. It is true that he has selected a cast composed of about a dozen Bluebird and Universal stars, but he proved that his acquaintance with the personnel of the two lists of the film actors was wide, for he mentioned Dorothy Phillips, Lon Chaney, Ella Hall, Herbert Rawlinson, Jack Mulhall and Gretchen Lederer. When the story was deciphered, it showed some promise, and there is a possibility that before long our western eyes may behold a screen play from the pen of a native Korean.

## REBECCA OF SUNNYBROOK FARM

**Mary Pickford's Newest Artcraft Picture Adapted from Famous Play and Book Said to Be Greater Success than "Poor Little Rich Girl"**

Mary Pickford's presentation of "The Poor Little Rich Girl" will live long in the hearts of the many thousands who have seen it but her newest picture, "Rebecca of Sunnybrook Farm," according to an Artcraft executive, will out-Pickford even that famous success. The child type presented by "Littly Mary" in "The Poor Little Rich Girl" was conceded to be the most remarkable characterization of this kind ever screened, which prompted the producers to obtain the screen rights to "Rebecca," the famous story and play by Kate Douglas Wiggin and Charlotte Thompson.

Under the direction of Marshall Neilan, the capable young Lasky producer, who has attracted wide attention for his artistic achievements under that trade mark, the new Mary Pickford vehicle is now rapidly nearing completion at the West coast studios. The subject was adapted to the screen by Frances Marion, which fact adds considerably to the merit of the production.

Supporting Mary Pickford in her latest photoplay is a splendid collection of talent presenting many well known players including, Eugene O'Brien, Helen Jerome Eddy, Charles Ogle, Marjorie Daw, Mayme Kelso, Jane Wolff, Josephine Crowell, Jack MacDonald, Violet Wilkey, Frank Turner, Kate Toncray and Emma Gerdes.

## August L-Kos Ready

J. G. Blystone, general director of L-Ko Comedies, has forwarded to Julius Stern, at L-Ko headquarters in New York, an assemblage of comedies to be released through Universal exchanges in late August and during September. They comprise the work of Directors Noel Smith, Vin Moore, Dick Smith and Phil Dunham, the last named producer now showing his first work as a comedy director. Mr. Dunham has heretofore been an L-Ko comedian and has, therefore, picked up all the way of doing reckless stunts for laughing purposes.

"Streetcars and Carbuncles," directed by Dick Smith, is the August 22 L-Ko, with Bob McKenzie, Eva Novak, Edith Barry and Chester Ryckman doing the main stunts. For August 29, Phil Dunham will show his skill as a director in "A Rural Caesar," in which Lucille Hutton will be featured along with Billy Bevan. The September 5 release will be "From Ranch to Riches," directed by Vin Moore, with Myrtle Sterling the heroine and Al Forbes and Kathleen Emerson prominent in the funmaking. "The Prop's Revenge," directed by Noel Smith, will have Walter Stevens, Gladys Varden and Bert Roach featured in the September 12 release.

Mignon Anderson is the star of the Butterfly feature release for July 30th. Miss Anderson will have the leading role in "A Wife on Trial," a five-part drama taken from Margaret Widdemer's novel, "The Rose Garden Husband," which ranked as one of the best-sellers a season or two ago. She will be supported by Leo Pierson and a capable cast. Ruth Ann Baldwin directed the production.

# GOLDWYN MAKES COMEDIES

**Marie Dressler Comedies to Be Released by Goldwyn Distributing Corporation—Eight Two-Reeler Fun Films Coming**

Goldwyn has closed a contract to release and distribute eight two-reel Marie Dressler comedies to be made by Miss Dressler's own company under an exclusive agreement with Goldwyn. Miss Dressler's comedies are not a matter for future development, for the famous comedienne has been working for more than a month in Fort Lee and will follow the same principle as the Goldwyn Pictures Corporation by always keeping months ahead of release with finished production.



*Marie Dressler, who is to make Goldwyn comedies.*

Miss Dressler and James Dalton, her husband and manager, have gathered together a trained and splendidly equipped organization for the making of comedies, and this organization promptly took advantage of the Goldwyn studio facilities in Fort Lee and began work in late June on the first of the comedies.

Exhibitors throughout the world who have reaped large returns from Miss Dressler's long comedy productions, "Tillie's Nightmare" and "Tillie's Punctured Romance," especially, will be delighted to know that this big box office star has not only obtained her own producing mechanism, but made a close business alliance with the Goldwyn distributing facilities.

First announcement of this deal was made in Chicago by Samuel Goldfish, president of Goldwyn, to a group of the Goldwyn branch managers in attendance at the exhibitors' exposition and to various exhibitors who are following closely the development and expansion of the Goldwyn interests.

Further announcement of a new and pleasant relationship in another direction is to be made by Mr. Goldfish within the next few days. This also has to do with Goldwyn's production of farce comedies of greater length by another important star.

Miss Dressler is one of the distinctive figures of the American stage who in her previous work at once established an equally important place for herself in the screen world. Unlike many of the stars who come from the stage, she secured and established her position with her very first motion picture.

## New Selig Comedy

One of Charles Hoyt's best comedies, "A Dog in the Manger," will be the Selig release in K. E. S. E. service Monday, August 6. It is a two-reel farce, and, according to the reviewers, is one of the best of the Selig-Hoyt comedies yet released.

The plot concerns two inventors who come to grief when their bogus sausage machine goes to pieces and they only escape from pursuing policemen by a very close margin. The two arrive at a hotel where all employes have gone on a strike. Both fall in love with the landlord's daughter. Mr. Grump, the star boarder, has the gout and his ailment is not relieved any when the hotel strikebreakers wait upon him. He rides in his invalid chair out of the hotel and down the walk. Fearing the loss of his star boarder, the landlord orders a pursuit. The star boarder's chair never stops until it plunges into the lake. Bright and early, strikebreakers, dive in after the star boarder, who failed to hold his breath as instructed. There is a series of side-splitting episodes, good photography, and the Selig Company promises a laugh in almost every inch of film.

## Triangles for July 29

A unique feature of the Triangle program for the week of July 29 will be "In Slumberland," starring Thelma Salter, a fairy-tale production with considerable interest for grown-ups too, which is designed to meet the growing demands for photoplays of juvenile interest.

Little Miss Salter, who was co-starred with Frank Keenan in "The Crab" several months ago, has the part of an Irish child, whose poetic fancy has been stimulated by the fairy-tales told her by an old fortune teller and a genial old man. The action, which is laid at the time of the Boer War, involves an old reprobate of a landlord who persuades a young husband and father to go to the front that he may carry on his suit with the charming wife, whom he long has coveted. How his plans are frustrated by the little girl, with the aid of "little people," is said to constitute an action full of surprises and wtih rare charm.

Triangle's other release for the same week is "Borrowed Plumage," a five-reel production starring Bessie Barriscale, and notable for its picturesqueness and beauty of mounting. It is a story of Georgian England, involving John Paul Jones and a little kitchen slavey who was the only one who did not run when he arrived at the castle with his pirate band.

Bessie Barriscale, who is conceded to be one of the most versatile actresses on the screen today, is probably the first since the celebrated Lotta of days gone by, to rise to fame through her portrayal of soubrette types. In "Borrowed Plumage" she is afforded full scope for her efforts in this peculiar direction.

## Alice Moore with Triangle

Mrs. Alice Moore, who has just been appointed assistant art director at the Triangle Culver City studios, enjoys the distinction of being the first woman ever employed in such a capacity at the big Triangle plant.

Mrs. Moore began her dramatic career as an actress and later, when the rank of stage players were being depleted by the rapid rise of the motion pictures, transferred her talents to the screen. While thus employed, her brilliant ideas and suggestions for dressing sets came to the attention of the men in charge of this department and she was induced to work in her present place.

# BRAND NEW MUTUALS

**William Russell in "Pride and the Man" Leads Attractive Mutual Schedule for Week of July 30**

William Russell, first-class fighting man, heads Mutual release schedule for the week of July 30 in



*"Jerry's Big Stunt," Mutual Cub comedy for August 3.*

"Pride and the Man," a five-reel star production from the American studio.

"Big Bill" has appeared in a series of corking features under the direction of Edward Sloman and "Pride and the Man" is a real Russell picture and, like the rest of the series, built out of a story with a punch.

Russell is a fighter of the first water and Sloman has been giving him an opportunity in each of his recent pictures to put on a fistic encounter of thrilling proportions. He goes farther in "Pride and the Man." Russell plays the role of champion pugilist and the picture puts him into the ring with a foe no less worthy than Al. Kaufman, one time belt wearer.

The picture presents wide advertising possibilities. The name of the star has big box office value. The fight scene can be heavily advertised and the romance around which the picture is constructed is itself sufficient to carry the production over big.

With "Pride and the Man," Mutual will release on July 30, the second chapter of "The Great Stanley Secret." "The Great Stanley Secret" is in eight reels, two four-reel chapters. William Russell and Charlotte Burton play the leading roles. The first chapter, "The Gypsy's Trust," was released July 23. The second installment is under the title, "Fate and the Child." "The Great Stanley Secret" is a gripping melodrama, a corking hot weather picture.

There are two comedies on Mutual's schedule for the week. "Man Proposes," the La Salle for the week, is released on July 31, and the Cub, "Jerry's Big Stunt," reaches the screen August 2. Both are one-reelers. George Ovey, the inimitable comedian, plays the leading role in "Jerry's Big Stunt."

Mutual Tours Around the World, released July 31, covers Marken, an island in the Zuidor Zee, the monastery and convent at LaGrande Chartreuse, and Majorca, an island in the Mediterranean. This one-reel travel picture shows a steadily growing booking, an evidence of a popular demand for short subjects of just this character.

Reel Life No. 66, which is released August 2, covers the following subjects: "Making Machine Guns," "Beads of Rose Petals," "Saving a Wrecked Steamship," "Keeping the Boys Home," and animated drawings from life.

Mutual Weekly, the current news reel carrying pictures of happenings of headline consequence, is released August 1, the day after it goes to press.

## August Art Dramas

The revision of program schedules necessary to allow of the immediate release of the Horsley-Crane Wilbur Features on Art Dramas Program has been completed, and the new order of release is here given for the first time.

Several changes in releases for the next two months are indicated. Contrary to first plans, "Eye of Envy," first of the Wilbur Art Dramas, is to be placed among the July releases, and the second, tentatively titled "Blood of His Fathers," will follow in August.

The release schedule, which will be adhered to, as far as is known, presents the Apollo picture, "When You and I Were Young," starring Alma Hanlon, directly following "The Peddler," the Joe Welch feature from the U. S. Amusement Corporation studio.

"When You and I Were Young" is to be followed by "Eye of Envy." This presents Crane Wilbur in a role of a novel sort.

After "Eye of Envy" comes the U. S. Amusement-Art Drama, "Think It Over," in which Catherine Calvert and Richard Tucker are starred.

The first release for the month of August comes from the Van Dyke studios, and is entitled "Peg O' the Sea." Jean Sothern is starred in this, which is a delightful comedy with some unexpected situations.

"Peg O' the Sea" has for a setting a New England fishing village. The entire Van Dyke company journeyed up the coast to a village just like the one in the story, in order to obtain correct atmosphere. Eugene Nowland, who made such a success with Miss Sothern's previous Art Drama, "Miss Deception," is also the director of "Peg O' the Sea."

Another Alma Hanlon vehicle, "Behind the Mask," from the Apollo company, is next in order. An Erbograph production, starring Marian Swayne and directed by Joseph Levering, will be the next feature on the program. No title has yet been selected for this, but officials hope to arrive at the decision in a day or so. The picture is said to be, in tone and theme, similar to Miss Swayne's two previous Erbographs, "Little Miss Fortune" and "The Road Between," both of which were extraordinary successes.

The last production for August will be the second of the Horsley productions starring Crane Wilbur. The working title of this is "Blood of His Fathers." It was directed by Harrish Ingraham and written by J. Francis Dunbar. Mr. Wilbur plays three distinct roles in this —a father, his son and his grandson. The play is said to be stirringly dramatic.

# BLACKTON WITH PARAMOUNT

**Former Vitagraph Vice-President to Produce Pictures Independently Under New Arrangement—Four Productions Appear**

J. Stuart Blackton, former vice-president of Vitagraph, has become an independent producer for the Paramount Pictures Corporation. While retaining his financial interest in Vitagraph, Mr. Blackton ceases all active connection with the concern and will form his own organization for the purpose of producing the new pictures which are to be known as the J. Stuart Blackton series of photoplays. There are to be four productions during the first year, all to be equal in power and scope to "The Battle Cry of Peace," which won Mr. Blackton an international reputation as a director and producer. Active work upon production is to be begun at once and the first picture is to be released about October 1.

Coincidental with Mr. Zukor's announcement, there comes a statement signed by Mr. Blackton relative to his future plans which reads as follows:

"The play's the thing," and I have given careful consideration to the vehicles from which my pictures will be adapted. I believe that the writings of Sir Gilbert Parker offer a greater opportunity for picturization than almost any other fiction of today through their vital, virile action, their unfailing deep themal note of sentiment and mysticism, and above all their high quality of that necessary attribute, imagination.

My affection and esteem for my lifelong friend and business partner, Albert E. Smith, is undiminished, and I shall miss my continual association with him and all of the great army of faithful Vitagraphers more, perhaps, than I realize at present.

# MENACE IN FILM EXPORTS

**Walter Irwin, V. L. S. E. Manager, Orders Investigation of Disused Film Shipments—Fears They Are Finding Way to Germany**

Walter W. Irwin, treasurer, secretary and general manager of V-L-S-E, has called upon picture producers throughout the United States to guard carefully all of their disused film to prevent it from falling into the hands of the enemies of the Allies, or any person friendly to the Central Powers.

The reason for Mr. Irwin's warning is that he has recently ascertained that there has been a largely increased inquiry for discarded film and further investigation tends to prove that at least some of this disused film may be finding its way into Germany through shipment via the Scandinavian countries.

Gun cotton is the basis of raw film stock. Owing to this fact it is of tremendous value to Germany, recent reports from the war zone indicating that Germany and her allies are in need of the ingredients of high explosives.

As soon as Mr. Irwin was informed of the inquiry for discarded motion picture films, he engaged the services of investigators whose preliminary reports tend to show that his surmise that this discarded stock is being shipped abroad is true.

According to the preliminary investigation, the discarded stock is consigned abroad under the guise of films shipped for exhibition purposes. Much of the film will stand inspection by the ordinary layman, or even a government inspector, who might think that this discarded film is still available for exhibition purposes, whereas an expert would know almost immediately that it could not be used for exhibition purposes.

Mr. Irwin feels that his short preliminary investigation has produced results which justify him placing the entire matter before the government and leaving the entire adjustment in the hands of the proper government officials.

As a result of the activities of persons who have been making inquiries for used films, the bid price has advanced approximately six cents a pound in a very short time. The usual price for a pound of gelatine-covered celluloid has remained steady at about twenty-two cents a pound for several months, until very recently, when offers as high as thirty cents a pound have been received.

The amount of discarded film in the hands of the larger producing companies is tremendous. It will run into the hundreds of thousands of tons.

None of the larger companies have sold any of their discarded stock for some time, and, after Mr. Irwin's investigation, it is likely that all will agree to hold their discarded stock until after the termination of the war.

## Fairbanks, Idol of the Navy

The following letter of appreciation from Edward H. O'Hara of the U. S. N. was recently received by Douglas Fairbanks:

Dear Mr. Fairbanks:

Will you be kind enough to lay aside for the moment your strenuous activities and listen to a few words of praise from the sailors of the United States Navy?

In these warring times when all good citizens are striving to "do their bit," there are some who need not strive, because by their very occupations they are doing a great big "bit," and foremost amongst these is the multitude of photoplayers who constantly furnish education, amusement and diversion of mind to the thousands of Uncle Sam's fighting men who are about to take part in the great war. This contribution from the movie makers is absolutely essential to the good spirits and content of the men and without contentment we could not have the wonderful navy that we now possess.

It would not be an exaggeration to say that seventy-five per cent of the men now at the Naval Training Station here occupy the best part of their liberties on shore at the picture theaters and all are rapidly becoming devoted "fans."

Recently, the subject of the most popular player came up and you were almost unanimously declared to be the leader of your profession and the logical recipient of this letter. To us you typify everything that is American. Your good nature makes a deep impression on our minds and you inspire us to put as much energy into our work as you do in yours. For this reason you are the bluejackets' favorite and we want you to know in what high esteem we hold you and your associates.

Edward H. O'Hara, U. S. N.

## New Lighting Device

Time was when a man lit a cigar on the picture screen and no light appeared, when he struck a match in the darkness, producing a hardly perceptible flame, when a lamp, candle or gas-jet suddenly was illuminated without effect on the lighting of the scene.

But a little invention was perfected early this year by John M. Nickolaus, the superintendent of photography at Universal City, which makes a great step forward in the art of lighting a motion picture. This is a device which can be used in any situation which demands beams of light from a lantern, fire, gaslight, electric droplight, oil lamp, or even a match, in which the direction of the light actually comes from the fixture used in sufficient quantity to be recorded as a bright beam on the screen. Its use lends extraordinary realism to dark scenes, and is responsible for some of the most artistic effects ever obtained by the camera, which have recently been seen in Universal pictures.

## Essanay Features for August

Essanay is putting out two big features during the month of August as well as seven two-part subjects. These pictures, which are said to have been especially constructed for hot weather programs, are being released through the K-E-S-E Service.

"Skinner's Baby," a sequel to "Skinner's Dress Suit," and "Skinner's Bubble," will be released August 6. Reports from this comedy-drama, which stars Bryant Washburn with Hazel Daly and the original Skinner company, indicate that it will rival if not surpass the highly successful runs of its predecessors. To exhibitors who have not shown the first two pictures, K-E-S-E is offering special inducements for the rental of the entire series. Harry Beaumont, who produced the original Skinner picture, wrote the story of "Skinner's Baby," and supervised its direction.

The second of Essanay's feature releases this month will be "Open Places." This tensely dramatic picturization of a romance of the Canadian mounted police, is the third of the Western series, featuring Jack Gardner, the former musical comedy star. It is scheduled for release August 20.

Four units of the "Do Children Count?" series are being released, one every Wednesday. These pictures feature little Mary McAlister, Essanay's child star. They are planned for a screen time, approximately, of twenty-five minutes. This series has met with great popularity throughout the country, seventy-one theaters in Chicago alone running it.

The units scheduled for August releases are "The Season of Childhood," "The Little White Girl," "The Bridge of Fancy," "The Kingdom of Hope." K-E-S-E is handling the releases.

The schedule is completed by three Black Cat features which are being released the first three Saturdays of the month. "Vernon, the Bountiful," featuring Virginia Valli and released August 4, is a comedy-drama of approximately 26 minutes screen time. "The Long Green Trail," a thrilling picture based on a kidnaping plot, will be released the following Saturday. It has been screened for 25 minutes. "Don't Lose Your Coat," the third Black Cat feature for release August 18, is a comedy-drama with a screen time of 26 minutes. These subjects are being released through General Film.

## Spitzer Reports Good Business

N. H. Spitzer, vice-president and sales manager of the King-Bee Films Corporation, has returned from his transcontinental trip in the interests of the Billy West Comedies. Mr. Spitzer was absent from New York in all about five weeks and visited the important film centers in the country covering in all between 15,000 and 20,000 miles on the trip.

Mr. Spitzer succeeded in disposing of the whole available territory for the King Bee Billy West Comedies. This in itself is something of a record, as the first Billy West comedy was only released on May 15, and the entire United States territory was disposed of in about sixty days thereafter. Mr. Spitzer reports that conditions generally in the picture field of the United States are booming along at a hurricane clip.

## Wheeler Oakman With Fox

Wheeler Oakman, one of the best-known of screen "heavies," has joined the William Fox players in the West and will be seen in an important part in a forthcoming picture by R. A. Walsh. Miriam Cooper will have the leading role.

Mr. Oakman has been in films for six years. His last William Fox feature was "Battle of Heaarts," in which he was in William Farnum's supporting cast.

## Fifty Stars at Exposition

Nearly fifty stars glimmered at the Chicago exposition, not all at the same time but at one time or another during the nine days. Here is the list:

Mae Marsh, Pearl White, Sheldon Lewis, Doris Kenyon, Lillian Walker, Fannie Ward, Jack Dean, Anita King, Rose Tapley, Violet Mesereau, Nell Craig, Eddie Lyons, Lee Moran, Mae Murray, Robert Leonard, Alice Brady, June Elvidge, Carlyle Blackwell, Bryant Washburn, Mary McAllister, Lew Fields, Taylor Holmes, Hazel Daly, Marguarite Clayton, Shirley Mason, Ernest Maupin, Raymond McKee, George Le Rocq, Virginia Valli, Helen Ferguson, Bessie Barclay, Amy Dennis, Jean Sothern, Norma Talmadge, Francis Bushman, Beverly Bayne, James Young, Edith Storey, Mr. and Mrs. Sidney Drew, Viola Dana and Alice McChesney.

## Newspaper Man Captured

Carrying out his policy of using only trained newspaper men in the publicity department, Nat. S. Stronge, publicity director for Greater Vitagraph-V. L. S. E., has added another metropolitan star to his staff in the person of Philip A. Fowler, who resigned as make-up editor of the *New York Evening Sun* to join V. L. S. E. Mr. Fowler is the third seasoned newspaper man to be drafted from Park Row by Mr. Stronge in his plan to put punch into publicity, his idea being to have press matter written in newspaper style and to get away from the old style of "bunk," extravagant adjectives and phony phakes.



*Mae Marsh in "Polly of the Circus," her first Goldwyn picture. Miss Marsh was chosen to open the National Exposition at Chicago, July 14*

# "FIGHTING TRAIL" COMPLETED

**Big Out Door Serial Finished Ahead of Schedule—William Duncan and Carol Holloway Risk Life in Vitagraph Thriller**

Seven days ahead of schedule time but only after seven months of continuous and strenuous work, "The Fighting Trail," Greater Vitagraph's serial, is finished in the company's studio, in Hollywood, California. It is the first all-outdoor serial ever completed since moving pictures were invented. And scarcely had the camera clicked out the finish of the fifteenth and last episode, when the entire company scattered to enjoy a ten days vacation, a token of the personal appreciation by President Albert E. Smith, of their faithful endeavor.

"The Fighting Trail" is a smashing story of mystery, conspiracy and love, centering about a hidden mine of priceless value, and its scenes are snatched from the wildest reaches in the Sierra Nevadas. Ninety-five per cent of the scenes are of the great outdoors; the only interiors are a few flashes. Wild beasts caught in their native lairs match wild settings and snakes and creeping things imperil the lives of hero and heroine.

William Duncan, who directed the production and took the leading male part, and Miss Carol Holloway, playing opposite, were poor life insurance risks from the first day they began work on the serial. In the taking of mountain pictures, these two took long chances with death and were often exposed to actual peril. On several occasions they received injuries, the scars of which remain as mementoes of their daring.

Duncan's troubles have been many and varied but he never waxes eloquent over them. He just drives ahead, a human dynamo, at times with apparent slight regard for the nerves and muscles of his company. One day he established "The Fighting Trail" record, thirty-six big outdoor scenes between sun up and darkness. On another occasion he worked the serial company for twenty-four hours, in three eight-hour shifts, he alone, being on the job all the time. His production work averaged two reels a week during the making of the picture.

Duncan "cut" into pictures with a Chicago film producing company as leading man, scenario writer, director, and, finally manager. He excelled in leads in the roughest Western pictures. Since joining the Western Vitagraph company, he has added materially to his reputation as a leading man by his masterly portrayals in such pictures as "The Badge of Courage," "The Last Man," and "Through the Wall." His intimate knowledge of all phases of photoplay production was of great value in his production of "The Fighting Trail," and his work in this is certain to fix him as one of the big stars of the screen.

Miss Holloway, who laughs at sheer mountain sides, swims mountain torrents, falls with bridges into bottomless ravines and does other equally hazardous stunts without counting the cost, just because it's in a day's work, is not a western girl, but a product of New England. She is now speeding East to divide her vacation between New York City and her home town, Williamsburg, Massachusetts.

At the end of their vacation period, Mr. Duncan and Miss Holloway will begin work on the first of several Blue Ribbon productions in which they are to be featured.

V. L. S. E., which will have charge of marketing the serial, is planning one of the greatest advertising campaigns ever conducted in connection with any motion picture, the billboard expenditure alone being fixed at $100,000. The merits of this great outdoor serial will be carried into every city, town and hamlet in the country.

V. L. S. E., the distributing organization for Greater Vitagraph product, has been strengthening its sales force for several months past and now announces the addition of two new salesmen, both experienced showmen and former exhibitors. One is Paul V. Phillips, until recently vice-president of the North Carolina Motion Picture Exhibitors' League, and the other is Harold Hevia, who was the owner of one of the first picture theaters in Greater New York.



*This new version of "Yoo hoo, Skinnay!" is Juanita Hansen, the Keystone charmer, in her cloth-of-gold bathing suit which won her a prize in the recent Pacific Coast Bathing Beauty contest.*



*A quarette of scenes from Vitagraph's newest Blue Ribbon drama, "By Right of Possession." The stars are the captivating Mary Anderson and the powerful Antonio Moreno. The picture will be available July 30.*

# BRANCH ESTABLISHES RECORD

**Convention Week Smiles Upon V. L. S. E.—250 Days of Bookings for Vitagraph Features Announced by Chicago Manager**

Convention week in Chicago was also a boomer for Vitagraph. First, S. E. Abel, manager of the Chicago branch of V. L. S. E., recorded two hundred and fifty days of bookings for Vitagraph features during the week, and then to round things up, the manager of the Revelry Theater, at 342 East Forty-seventh street, Chicago, declared the seven days of the convention period "Anita Stewart Week" at his theater, featuring Vitagraph's dainty star each day in a different picture.

The 250 days' booking reported by Manager Abel sets a record for Vitagraph in the Windy City and is one of the most remarkable showings ever credited to any company. Not satisfied with this performance, Mr. Abel arranged another feature which brought Vitagraph more forcibly to the attention of exhibitors and the public. He had a private showing of "Within the Law," Vitagraph's big feature in which Harry Morey and Alice Joyce show to such great advantage. This was staged in the Alhambra Theater, three blocks away from the Coliseum, where the exhibitors held their exposition, and admission was by special invitation.

The "Anita Stewart Week" at the Revelry Theater was declared by the exhibitor to have been one of the most successful he ever had. He picked out seven Vitagraph Blue Ribbon features in which Miss Stewart is the star and played one a day, the pictures he chose for his program being the following:

Sunday—"The Sins of the Mothers," the story of a girl's inherited passion for gambling.

Monday—"The Combat," wherein a girl is forced into bigamy by an ambitious mother who is unaware that the daughter had been secretly married and deserted.

Tuesday—"The Glory of Yolanda," the story of a little Russian dancing girl who discovers in time the iniquities of men.

Wednesday—"The Juggernaut," the picture showing the famous $40,000 train wreck staged by Vitagraph. Earle Williams also appears in this feature.

Thursday—"The More Excellent Way," in which the girl enters into a loveless marriage to save herself from a worthless suitor.

Friday—"A Million Bid," the tragic story of a woman whose first husband, whom she believed dead, dies while being operated upon by her second husband, a surgeon.

Saturday—"Clover's Rebellion, a society drama in which the girl rebels against wedding a title and chooses instead a poor American doctor.

## Fox Films American History

In the belief that American history is a fertile field for the ambitious motion picture producer, William Fox announces his intention to present a number of massive photoplays founded on incidents and personalities familiar to every school child.

In line with this policy the Fox Corporation will present in September, a huge picturization of the career of that romantic figure, General Sam Houston, liberator of Texas and the best friend the Redmen of the Southwest ever had, under the title, "The Conqueror."

William Farnum will be seen in the stellar role, which is unusually well suited to his physical appearance and ability of expressing emotions and red-blooded vitality on the screen. The production was directed by R. A. Walsh, producer of "The Honor System," and other notable Fox offerings.

The story of "The Conqueror" begins with Sam Houston's early days among the Cherokee Indians. For these scenes 500 Sioux warriers and squaws were borrowed from their reservation.

## Third Olive Thomas Play

Lynn Reynolds, a recent addition to the Triangle Culver City studio directorial force, this week is preparing the script for his first Triangle play, from his own story, which will star Olive Thomas. It will be Miss Thomas' third starring vehicle.

Miss Thomas will be supported by George Chesbro, while George Hernandex has an important character part. The locale of the story is in Arizona and New York City and Director Reynolds is planning to take his company to the desert to get the true Arizona atmosphere.

Reports of the torrid weather in that state have somewhat quelled the enthusiasm of the star but she has determined to make the trip, which will have been her first location journey since signing with Triangle.

# HOLD FIRST CONVENTION

**M. P. E. L. of Louisiana Hold "Get-Together" at New Orleans—Have Fine Turn-Out on Initial Occasion**

The first state convention of the Louisiana Motion Picture Exhibitors' League was held at the Grunewald Hotel, New Orleans, and was a pronounced success.

The complaint in the motion picture business in this section, as in many others, has been that the exhibitors have refused to form any sort of an organization which had for its purpose the general good of the industry, and the result in times past has been that the individual theater-owners and operators have suffered unduly because of their inability to act in unison. Predictions are freely made now, however, that the day has passed for the defenseless position which has been heretofore occupied.

About three months ago the exhibitors of New Orleans formed the initial organization. The purpose of the convention was to secure the names of the visitors to the membership roll of the league. Upon arrival in the morning the visitors were registered in the reception rooms of the Grunewald and the first business meeting was held, at which the policies of the organization were outlined. Luncheon was served in the green room of the Grunewald, at which entertaining talks were made by Mayor Behrman, S. L. Rothapfel, of the Rialto Theater in New York; Richard C. Travers, of the Essanay Company, Chicago; E. V. Richards, Jr., managing director of the Stenger Amusement Company; Mrs. J. E. Lansing, chairman of the motion picture committee of the Federation of Women's Clubs for New Orleans; Al G. Shear, N. E. Thatcher and others. President Gugel, of the league, presided as toastmaster.

In the evening, after the regular presentation of the program at the Strand Theater, the visitors and members of the league were the guests of the Saenger Amusement Company at a special showing of the Strand program, which was followed by a luncheon.

Among the visitors from theaters outside of New Orleans were: Mr. and Mrs. A. S. Carlos, Bijou Theater, Jeanerette, La.; J. P. Scully, La Grand Theater, Glenmora, La.; F. J. Deitlein, Adolph Jacobs and F. J. Deitlein, Jr., Princess, Opelousas, La.; Will Isenberg, Grand, Greenville, Miss.; Lionel DeLacroix, Electra, Plaquemine, La.; P. V. Horta and A. M. Melancon, Victory Amusement Co., Lutcher, La.; P. E. Coe, Louisiana, Baton Rouge, La.; Bert Tiller, Southern Amusement Co., Lake Charles, La.; Numa Como, Victory Amusement Co., Lutcher, La.; C. M. Parkerson, Jefferson, Lafayette, La.; A. J. Bethancourt, Bijou, Houma, La.; Misses Lucile and M. Bethancourt, Houma, La.; Mrs. A. Bishop, New York city; S. Ehrlich, Shreveport, La.; Howard Swain, Shreveport, La.; Jac Manning, Alexandria, La.; Mrs. Eva Vernon, Texarkana, Tex.; Harry Vandemark, Houston, Tex.; J. A. Jones, Saenger Amusement Co., Pensacola, Fla.; Henry C. Sterns, Monroe, La., and L. J. Pico, Vicksburg, Miss.

---

Frank H. Loomis, formerly casting director of the Vitagraph Company, has returned to that organization in the capacity of studio manager. Mr. Loomis, in conjunction with his duties as studio manager, will resume his position as casting director.

## New Feature Distributor

M. G. Watkins, who for the past three and a half years has been identified with the American Standard Motion Picture Corporation as secretary and general manager, has organized his own company for the purpose of handling territorial sales on feature productions for independent manufacturers. The new concern will be known as M. G. Watkins, Inc. Offices have already been secured, headquarters being in the Mallers Building, Chicago, with branches in the Knickerbocker Theater Building, New York, and Toy Building, Milwaukee. It is expected that a western office will soon be located for concern in Los Angeles.



*M. G. Watkins, who is organizing a feature distributing company.*

Mr. Watkins is well known throughout the entire industry, and has a thorough knowledge of the selling end of the business in all its ramifications. He is credited with the formation of a system of thirty exchanges, in addition to having been one of the first men in the state rights field.

Associated with him in the new enterprise are Walter A. Baier and A. H. Grey, both central west film men. Mr. Baier is general manager of the Baier Film Company of Milwaukee, in which Mr. Watkins is financialy interested, and will have charge of the Milwaukee branch of the new concern. Mr. Grey was for many years a leading exhibitor of Oshkosh, Wisconsin.

"There are unlimited possibilities in the field which I am entering," stated Mr. Watkins in a recent interview. "Many excellent state rights productions have been laid on the shelf, or have met with only partial sale because the manufacturers had little or no knowledge of the selling end of the business. In some instances the makers have been hoodwinked by irresponsible, so-called selling agents whose chief occupations were the improper or unnecessary expenditures of money.

"My company will not only handle national and worlds rights sales for the manufacturer, but will lend the hand of assistance and word of advice to him from the time the crank is turned on the first foot of film of his production until it has been entirely sold. We will aid him in the proper selection of paper and lobby material, as well as prepare his advertising and publicity matter, keeping the commercial angle in mind every inch of the way."

The new company has already secured the sales privileges on two feature productions.

---

John Upton, of the Vitagraph scenic department, has resigned to join his regiment, the Fourteenth New York.

# MUTUAL ISSUES CATALOGUE

**New Film Bulletin Contains Condensed Information About Stars and Pictures in Which They Appear—Aid to Exhibitors**

Feature film productions representing a total investment of slightly more than fifteen millions of dollars, including hundreds of big pictures, are presented in the first quarterly catalogue of the Mutual Film Corporation, just off the press.

The Mutual's catalogue is a compact twenty-four page volume illustrated with pictures of all the Mutual's stars, beginning with the earliest releases and running from the early W. S. Hart and Mae Marsh pictures down to the Mary Miles Minter pictures to be released two months hence, and the coming releases of Charles Frohman successes in motion pictures.

A survey of the Mutual catalogue brings before the reader a surprising array of stars. One finds the familiar faces of many favorites now scattered through the field of picture production. There is Robert Harron, Bessie Barriscale, Louise Glaum, "Fatty Arbuckle" and many others of the early Mutual luminaries. Coming down to date we find Marjorie Rambeau, Nance O'Neil, Ann Murdock, Julia Sanderson, William Russell, Margarita Fischer, Gail Kane and others of the current Mutual releases.

The catalogue issued by Mutual contains condensed information on each of the stars and each of the pictures, with complete numerical designation, so that the reels can be located promptly in the exchanges and clearing house, regardless of date.

The catalogue is a part of the elaborate system of special service to the exhibitor instituted in the Mutual Film Corporation by President John R. Freuler.

"We will issue a new edition of the catalogue every quarter," said Denis J. Sullivan, of the Mutual's executive staff. "We will constantly have available every picture listed and the list will grow to take in everything among the added productions. Conditions in the motion picture business point to the growing importance of just the sort of service that this catalogue presents."

The Mutual's catalogue will be sent free to any motion picture exhibitor on application to his closest Mutual exchange.

## States Rights House Organ

Frank J. Seng, distributor of "Parentage" and a newcomer in the ranks of film magnates, has just issued "The Parentage Messenger," a lively house-organ of eight pages crammed full of advertising hints, money-making ideas and good common sense.

There is no genuine reason why distributors of States Rights features should not reap the benefit of house-organ advertising, yet the fact remains that Mr. Seng has taken Time by the forelock and as the pioneer is entitled to full credit for his enterprise. Exhibitors, who are not usually in very close touch with the manufacturers or distributors of their attractions, will undoubtedly appreciate this service of business-building ideas.

This newest house-organ will be issued every two weeks and will be kept up-to-date by the introduction of stories telling how "the other fellow" put it over, together with reproductions of his advertising matter and stunts.

One feature in particular that should appeal to every exhibitor is a page of program copy showing in detail how the Rialto Theater in New York advertised "Parentage" the week before and during the showing.

## Chapter Two of "Stanley Secret"

"The Great Stanley Secret," a photonovel in two chapters, product of the Mutual-American studios, is one of the most thrilling adventure stories ever told



*Scene from chapter two of Mutual's "The Great Stanley Secret."*

on the screen. The second installment, "Fate and the Child," will be released by Mutual July 30.

The plot involves a conspiracy on the part of a gang of English and American crooks, men and women, to obtain possession of the estate and jewels left by the Earl of Stanley, a famous and wealthy Englishman, to young Arthur Stanley, his grandchild, born in Virginia of an American mother.

In the pursuit of young Stanley, the conspirators are aided by the death of the boy's father and mother in a train wreck but substitution is rendered difficult by the fact that Quabba, an English gypsy living in Virginia, and other retainers of young Stanley's parents, are familiar with a birthmark characteristic of the Stanley family, which is present on the child's arm.

The cast is headed by William Russell and Charlotte Burton, who is now Mrs. William Russell.

## MacDonald in Vitagraph Feature

"The Princess of Park Row," a forthcoming Blue Ribbon feature of diplomatic intrigue involving a dynamic American newspaper reporter, will serve as the premiere offering of a new feature combination—Mildred Manning and Wallace MacDonald. This feature also marks the initial appearance of MacDonald on the Vitagraph-V. L. S. E. program.

Miss Manning and Mr. MacDonald have played leading roles together in many of the O. Henry series, their work in these subjects justifying their elevation to featured parts on the Blue Ribbon program.

In "The Princess of Park Row," Mr. MacDonald has the role of a vigorous American newspaper reporter who is instrumental in frustrating the machinations of a band of foreign blackmailers, and incidentally winning a wife in the person of a Princess of European principality who is masquerading as a house maid.

The production is in the hands of Ashley Miller, a recent addition to the Vitagraph directorial staff.



*A few of the scenes from "The Fall of the Romanoffs," the remarkable play of the Russian revolution, produced by Herbert Brenon.*

# Screen to Help Emancipate Russia

## MONK ANXIOUS TO SPREAD TRUTH OF REVOLUTION HERE AND ABROAD

LIFE in the studio has been a novel experience for Iliodor, known as the Mad Monk of Russia, who has been playing the lead in Herbert Brenon's stirring play, "The Fall of the Romanoffs." He has much to say concerning the uses and possibilities of the screen. All conversation with him must be carried on by means of an interpreter as he doesn't speak a word of English.

"Through my ecclesiastical education which lasted until I was thirty-three years of age," said Iliodor in a recent interview, "I was taught to believe that the theater, moving pictures and all kindred amusements came directly from the devil. I realize now what a wrong idea that is. Since coming to this country I have been able to see many things in a different and much clearer light. I am emancipated. I am free from the shackles that bound me for so long, and I find much good where before I could see only evil.

"It is only of late during my association with Mr. Brenon while filming 'The Fall of the Romanoffs,' that I have realized the tireless energy and the careful forethought that are necessary to make a successful picture. No branch of art requires so much vitality and ceaseless effort as the moving picture.

"I consented to take part in this picture, and play the role that I had taken in the recent events in Russia simply because I wished to condemn all evil and to make public to the world the wrongs of Russia. My friends in this country, especially those who were priests in the Greek Church, persuaded me against it. They advised me to keep away from moving pictures on the grounds that such occupations were not fitting to the dignity of a priest. I was in a strange country. I did not know what to do or whom to believe. I longed to give the world by means of the screen my knowledge of Russia's woes and injustices.

"I wanted to spread the truth. But I was afraid that the drama would not be correctly executed, and afraid that whoever the producer might be, he might have little regard for the truth, and that he might be neglectful of detail. It would be useless in Russia should the atmosphere be incorrect or the settings faulty. And should the picture fail to impress Russians it would mean the downfall of all my hopes and aspirations. I feared, too, that the main truths might be distorted and disfigured.

"But Mr. Brenon neglects nothing to make his scenes, his characters and his story correct. The Russian spirit is observed in every detail. For the first time Russians will learn the truth, and they will see for themselves the intrigues of the Russian Court that were the direct cause of so much of the people's suf-

fering and unhappiness. They will be shown who is really responsible for the events which led up to the Russian Revolution and they will see how they were hoodwinked by those in power and by the monarchs of their land.

"For the Russian people never knew what was happening. They never realized how they were being mistreated and misgoverned. It will be a revelation to them. They are only now learning for the first time a few of the facts. Friends coming from Russia, tell me that my book, which since the revolution and the consequent overthrow of tyranny, the people have been allowed to read, is being widely discussed, and that the Russian people are beginning to look with a more friendly eye toward me. Before I was bearing a light in darkness, I was misunderstood and distrusted by my own countrymen. But now they are beginning to see that what I told them was true. History has proved it.

"When at the conclusion of this picture I return to Russia I intend to found a little colony on a safe and sound social and religious basis. In this colony moving pictures will be a conspicuous factor. They will be used in the fight against evil, and will be the chief means of instructing the people. I intend to have a studio properly equipped where we shall manufacture our own pictures for our own use. The knowledge that I have gained in Mr. Brenon's studio will be invaluable to me there.

## CONCENTRATING UPON PLAYS

**General Film's New Product Being Chosen for Dramatic Excellence—Will Double Releases by Middle of August**

General Film, in the process of augmenting its product has determined to concentrate upon dramatic value as the prime consideration, and an announcement of its new product when given in detail will reflect this policy. By the middle of August the total of releases will be doubled.

"The success of General Film in marketing motion pictures that have their outstanding value in the story and in artistic production, devoid of the conventional 'star,'" says an official of the company, "has uncovered a gratifying and wholesome condition in the film field. It has become commercially significant that the public appreciates splendid plays—that it goes to see plays as plays—that it has seen about as much as it wants of stars without plays, and that it enjoys stories from one reel up to five that have good plots and actors, and have been staged adequately. All of our most conspicuous successes have been 'starless.'

"The O. Henry subjects, which have made a profound impression and which have proved so profitable are 'starless.' But they do have story. They do have the human appeal. They are in every sense of the word 'plays.' The same can be said of the Black Cat stories, comedy-dramas produced fundamentally for 'story,' chosen for story and the players adapted rigorously to story. True, the producer, Essanay, has put into them some of its best people, who in five-reel dramas represent the star element that seems so indispensable to part of the public in 'features' even yet. But these people play heart and soul in the short length Black Cats and are establishing a new and enduring school of photoplay that has quality for its first conisderation, where a role is a role and not an overworked 'vehicle.'

"The consistent excellence of the Kalem productions may also be remarked. There every member of the cast plays a vital part—plays right up to the leading man or woman and the latter right along with them—in the sort of story that does not twist the lead, famous as he or she may be, into forced prominence. As a good business stroke and as a well rewarded one General Film is going to fill up its list of product with other such productions."

## Kerrigan in "Turn of a Card"

The second Paralta production of the J. Warren Kerrigan Feature Corporation will be begun in their Hollywood studios in a few days. The story selected for this photoplay is Frederick Chapin's tale of romance and adventure in the West—"Turn of a Card."

The screen version was made by Thomas J. Geraghty and the story is said to fit Mr. Kerrigan's personality as snugly as did the part of John Stewart Webster in "A Man's Man," which has just been completed.

## Elsie Ferguson Play Begun

Conceded to be one of the most beautiful women on the American stage today, Elsie Ferguson loses none of her charm on the screen. This fact has been proved to the officials of the Artcraft Pictures Corporation, handling Miss Ferguson's photoplays. At the office projection room last week the executives of Artcraft viewed with great enthusiasm several hundred feet of film from Miss Ferguson's initial picture, "Barbary Sheep," in which her famous beauty registers perfectly.

Accompanied by Director Tourneur, a large force of his technical staff and the supporting cast, Miss Ferguson left for St. Augustine, Florida, last week, where the company is now producing several pretentious exteriors. Upon completion of these scenes they will travel to Lynchburg, Virginia, to take various other exteriors, after which they will return to the Fort Lee studio, where the production will be completed.



*Elsie Ferguson, the American actress of note, appearing at the Artcraft studio for her first screen work. Director Tourneur is welcoming her.*

# These Men Attended Convention

## OFFICIAL REGISTRATION OF THEATER MEN

FOLLOWING is the official League register of exhibitors who attended the seventh annual M. P. E. L. convention just closed in Chicago. Many theater men present did not register.

### A

Grant W. Anson, Comet Theater, 100 Third avenue, New York, N. Y.; B. S. Aronson, Grand Theater, Raleigh, N. C.; J. L. Arrington, Grand Theater, Rocky Mount, N. C.

### B

Arthur D. Baehr, Crystal Theater, 1497-99 Michigan avenue, Detroit, Mich.; D. M. Bain, Howard-Wells Amusement Company, Royal Theater, Front street, Wilmington, N. C.; W. C. Barry, Marion Photoplay Company, Southern Theater, Bucyrus, Ohio; Charles H. Beau, Pastime Theater, rear Young's Hotel, Franklin, N. H.; Merritt L. Beeson, Chalk-Beeson Theater, Dodge City, Kas.; Chris G. Behrens, Family Theater, 217 West Third street, Davenport, Iowa; I. Bronstine, Star Theater, Lincoln, Ill.; George A. Bleich, Empress, Queen and Grand theaters, Owensboro, Ky.; John Bobeng, Armitage Theater Co., Armitage and Crown theaters, Chicago, Ill.; George B. Booth, Thurn & Booth, Bridgeport Theater, 2837 Archer avenue, Chicago, Ill.; W. W. Baker, Streng & Baker, Our Theater, 721 Kercher avenue, Detroit, Mich.; G. W. Boyle, Boyle Theater, Sheboygan street, Fond du Lac, Wis.; F. Bremmer, Idle Hour Theater, Eleventh avenue and Washington street, Milwaukee, Wis.; John Brennan, Cozy Theater, 314 Michigan avenue, Detroit, Mich.; L. W. Brophy, Yale Theater Company, six theaters, Muskogee, Okla.; B. C. Brown, Star Theater, Viroqua, Wis.; O. R. Browne, Almo Theater, Raleigh, N. C.; Sam Bullock, Columbia American Company, Boulevard and Columbia theaters, 4801 Denison avenue, Cleveland, Ohio; W. D. Burford, Aurora Theater Company, Strand, Palm, Star, Orpheum and Aurora theaters, Fox Theater building, Aurora, Ill.; William R. Burns, Grand Theater, Main street, Rutland, Vt.; Isador Bernstein, Star and Lyric theaters, Lincoln, Ill.

### C

J. G. Catlow, Catlow Theater, Barrington, Ill.; C. W. Campbell, Blue Mouse, 20 East Seventh street, St. Paul, Minn.; D. W. Chamberlain, American Amusement Co., Garrick Theater, Broadway, Fargo, N. D.; George Chilbur, Majestic Theater Company, Majestic Theater, Wyandotte (Detroit), Mich.; R. H. Chisholm, American Amusement Company, Diamond Theater, New Orleans, La.; E. M. Clarke, Southern Theatrical Company, Baker Grand Theater, 112 South Pearl street, Natchez, Miss.; Walter Coddington, Home Theater, 344 Sangamon avenue, Rantoul, Ill.; Thomas A. Saxe, Princess Theater, Third street, Milwaukee, Wis.; Frank Cook, Saxe Amusement Company, Princess Theater, 186-188 Third street, Milwaukee, Wis.; C. D. Cooley, Strand Theater, Tampa, Fla.; Courtney R. Cooper, Wharton, Inc., Renwick Park, Ithaca, N. Y.; Bert H. Cornell, Emerson & Cornell, Hyde Park Theater, 1254 Hyde Park avenue, Hyde Park, Mass.; John T. Collins, Cretsher Theater, Ames avenue, Rutherford, N. J.; S. Corse, Savoy Theater, 163 Park street, Dayton, Ohio; E. T. Crall, Imperial Theater, 3107 Washington avenue, Newport News, Va.; H. M. Crandall, Crandall's Theater, Ninth and E street, N. W., Washington, D. C.; R. D. Croon, Broadway Theater, 15 West Trade street, Charlotte, N. C.; J. B. Crever, Broadway A. & I. Company, Broadway Theater, Main street, Lynchburg, Va.; R. J. Cummins, 14 Central Park West, New York, N. Y.

### D

L. E. Dadmun, Dadmun & Maynard, Harvard Theater, Harvard, Mass.; W. H. Deeth, American Theater, 16 East Lake street, Minneapolis, Minn.; F. H. Dowler, Jr., Signal Amusement Company, Rialto, Strand, Alcazar, Royal, Fine Arts, Alhambra, Bonita and Superba theaters, 719 Market street, Chattanooga, Tenn.; H. T. Drake, Strand Theater, Fayetteville, N. C.; Neil Duffy, Elite Theater, Appleton, Wis.; A. C. Dunkel, Pastime Theater, College street, Iowa City, Iowa; J. W. and N. J. Dusenbery, Grand Theater, State street, Columbus, Ohio.

### E

F. D. Eager, Orpheum and Lyric theaters, Twelfth and P streets, Lincoln, Neb.; A. Engler, Blue Bird theater, 902 Rice street, St. Paul, Minn.; Nate Erber, Lincoln Square Theater Company, Lincoln Square Theater, Lincoln Square, Decatur, Ill.; John S. Evans, West Allegheny Theater, Twenty-fifth and Allegheny avenue, Philadelphia, Pa.

### F

William Fait, Jr., American Motion Picture Company, Inc., Avon Theater, Utica, N. Y.; M. Firth, Elmon Theater, 2312 Center avenue, Pittsburgh, Pa.; Edw. J. Fisher, Fisher Circuit, 621-625 Lumber Exchange, Seattle, Wash.; F. W. Fischer, Majestic Theater, 115 King street, Madison, Wis.; George Fischer, Alhambra Theater, Saxe Bros., Fourth and Grand avenues, Milwaukee, Wis.; F. Fletcher, Werner Theater, Fourth street, Peru, Ill.; F. H. Franke, California Theater, Twenty-sixth street and Trumbull avenue, Chicago, Ill.; J. E. Feeney, Cozy Theater, Sixth street, Okmulkee, Okla.; Joseph Friedman, Strand Amusement Company, Strand Theater, Sixth and St. Peter streets, St. Paul, Minn.; John H. Frundt, Clermont Theater, 3226 North Clark street, Chicago, Ill.; Thos. Furniss, Rex and Lyric theaters, 110 West Superior street, Duluth, Minn.

### G

H. A. Giles, Link Theater, Walkerton, Ind.; O. R. McGibbons, Orpheum Theater, 5963 Easton avenue, St. Louis, Mo.; James Gilosky, Gilosky & Van Duzen, Gem and Alhambra theaters, Seventh street, St. Paul, Minn.; Samuel Gold, Gold Theater, 3411-13 West Twelfth street, Chicago, Ill.; Leon E. Goetz and Mrs. J. P. Gruwell, Monroe and Little theaters, Monroe Co-op. Amusement Company, Monroe, Wis.; Charles S. Goetz, Wharton, Inc., Ithaca, N. Y.; Thomas D. Goldberg, The Walbrook Amusement Company, The Walbrook Theater, 105 East Saratoga street, Baltimore, Md.; Bert Goldman, Finkelstein & Ruben, New Princess and New Majestic theaters, St. Paul, Minn.; C. H. Goodwin, Eureka Theater, Hunting Park avenue and Marshall street, Philadelphia, Pa.; M. Goteliel, Zone Theater, Sixth avenue, North, Minneapolis, Minn.; Samuel Grant, Plaza Theater, 273 Essex street, Salem, Mass.; J. S. Grauman, Miramar and Murray theater, 688 Oakland avenue, Milwaukee, Wis.; G. H. Greaves, Moore & Greaves, Princess Theater, 1620 Curtis street, Denver, Colo.; H. P. Greene, Lake Amusement Company, New Lake Theater, 35 West Lake street, Minneapolis, Minn.; E. R. Gregory, Dorchester Theater Company, Dorchester Theater, 1524 Dorchester avenue, Boston, Mass.; S. E. Greenebaum, Blank & Greenebaum, Garden theater, 121 West Third street, Davenport, Iowa.

### H

J. G. Haag, Madison Theater Corporation, Band Box Theater, 127 West Madison street, Chicago, Ill.; W. L. Hamilton, Marinuka Theater, Galesville, Wis.; Saul S. Harris, Gem Royal, Crystal and Kempner theaters, Little Rock, Ark.; William E. Heaney, West End Amusement Company, Virginia, Crawford and New Madison Square, 809 West Madison street, Chicago, Ill.; Geo W. Heinbuch, Superior Theater, 8421 Superior street, Cleveland, Ohio; F. Heller, Meridian Amusement Company, Fischer Theater, Danville, Ill., Meridian and Starland theaters, Anderson, Ind.; F. J. Herrington, Coliseum, Mt. Oliver, Pittsburgh, Pa.; George H. Hines, Auditorium, 207-209 Michigan street, South Bend, Ind.; Clyde H. Hitchcock, Hitchcock & True, Princess Theater, 12-14 Fourth street, Northeast, Minneapolis, Minn.; Fred W. Hoelzer, Eclipse Theater, 428 Primer street, St. Louis, Mo.; George D. Hopkinson, Hopkinson Amusement Company, Hamlin Theater, 3826 West Madison street, Chicago, Ill.; Joseph Hopp, Majestic Theater, Rock Island, Ill.; T. Hoppenratt, Asp & Hoppenratt, Home Theater, 4205 Washington avenue, North, Minneapolis, Minn.; Ernest H Horstmann, Park Theater, City Hall avenue, Middleboro, Mass.; Ira D. Howard, Iris Theater, Winamac, Md.; George A. Howard, Bijou Theater, South Main street, Monmouth, Ill.

### J

S. H. Jones, Empire Theater, Broadway, Altus, Okla.; Peter J. Jeup, Enterprise Amusement Company, Luna Theater, 161 St. Aubin street, Detroit, Mich.; B. F. Johnson, Sugg Theater, Fourth avenue, Chickasha, Okla.

### K

H. C. Kleihen, Lawrence Theater, 3407 Butler street, Pittsburgh, Pa.; H. & S. E.

Koplar, Consolidated Theaters Company, 1023 Holland building, St. Louis, Mo.; H. W. Kerr, The Kerr Theater, Little Sioux, Iowa; Carl Kettler, Jr., Bijou-Olympic, Bijou-Rex, home office, West Palm Beach, Fla.; Edwin J. Kilpatrick, Sydney, Australia; Mrs. E. Kobilek, Gaelic Theater, 2425 West Forty-seventh st., New York City; A. E. Kunz, Kunz Bros., Princess Theater, Fifth and Capitol avenues, Springfield, Ill.

L

George M. Laing, Burton Theater, Thirty-ninth street and Indiana avenue, Chicago, Ill.; J. W. Lambeth, Lee Theater, Thomasville, N. C.; Langheinrich & Berg, Burleigh Theater, 917 Burleigh street, Milwaukee, Wis.; A. T. Laurick, Chicago Avenue Theater, 431 West Chicago avenue, Chicago, Ill.; Charles Law, Palace Theater, Pana, Ill.; H. Laper, Lyric Theater, 223 South Fifth street, Springfield, Ill.; Paul Le Marquand, Empress Theater Company, Empress Theater, Douglas street, Omaha, Neb.; G. E. Lathrop, Bowdoin Square Theater, Bowdoin square, Boston, Mass.; N. F. Lorlf, Chimes Theater, Center street, Cedarburg, Wis.; Jacob Lourie, Beacon Theater, Inc., Beacon Theater, 47 Tremont street, Boston, Mass.; M. S. Ludick, Melrose Park, Melrose Park, Ill.; G. M. Luttrell, Luttrell's Majestic Theater, 20 East State street, Jacksonville, Ill.; Patrick F. Lydon, Imperial Theater, 619 Broadway, South Boston, Mass.

M

M. M. McFadden, Lincoln Theater, 1846 West Madison street, Chicago, Ill.; E. V. McGrath, Dix Theater Company, Stratford Theater, Dix and Ferdinand streets, Detroit, Mich.; W. S. McLaren, Majestic and Colonial theaters, Mechanic street, Jackson, Mich.; William O. Maschke, Strand Theater, 230 Hack road, Ridgefield Park, N. J.; H. R. Mason, Acme, Crystal and Rex theaters, Goldsboro, N. C.; C. C. Melvin, 2d, Lyceum Theater, 35 Main street, Bradford, Pa.; W. C. Meloy, Strand Theater, 204 North Vine street, Shelbyville, Ind.; Albert Metzger, Fairy Theater, Knox, Ind.; Mr. Meyer, Tivoli Company, Tivoli Theater, 342 Mason street, San Francisco, Cal.; William Meyer, Sr., Phototorium Theater, 612-614 Kansas avenue, Kansas City, Kas.; A. J. Moeller, Temple Theater, Grand River street, Howell, Mich.; A. B. Momand, Odeon and Savoy theaters, Shawnee, Okla.; George Moore, Jones, Linick & Schaefer, Orpheum Theater, 336 South State street, Chicago, Ill.; S. M. Moscow, Orpheum Theater, 1026 Massachusetts avenue, Cambridge, Mass.; I. M. Mosher, Buffalo Palace Corporation, Palace Theater, 327 Main street, Buffalo, N. Y.; J. H. Moulder, Empress Theater, Sapulpa, Okla.; Carl J. Mueller, Spencer Square Theater, Nineteenth street and Second avenue, Rock Island, Ill.

N

W. J. Nash, King Bee Theater, 1710 North Jefferson avenue, St. Louis, Mo.; F. E. Nemec, Park Theater, Brainard, Minn.; John E. Niebes, The Dawn Theater, 1910 Gratiot avenue, Detroit, Mich.; H. L. Nortman, Drexel Theater, 858 East Sixty-third street, Chicago, Ill.

O

Lee A. Ochs, Costello Theater, 23 Fort Washington avenue, New York, N. Y.; L. H. O'Donnell, O'Donnell-Eskridge Amusement Company, Grand Opera House, Washington, Ind.; John O'Donnell, Premier Theater, 1320-24 Point Breeze avenue, Philadelphia, Pa.

P

H. T. Paradis, Oasis Theater, Wilson, N. C.; Ora Parks, Washington Theater Company, Marion, Ind.; Fred Pirad, La Salle Theater, La Salle, Ill.; Edgar E. Pearce, Amusu Theater, Winston-Salem, N. C.; J. Eugene Pearce, Pearce's Theater, 610 Canal street, New Orleans, La.; King Perry, Enterprise Amusement Company, Luna Theater, 161 St. Aubin street, Detroit, Mich.; Edw. Pohlmann, Mutoscope Theater, 3037 Olive street, St. Louis, Mo.; A. R. Pranver, Alhambra Theater, 1814-16 North Twenty-fourth street, Omaha, Neb.

R

N. C. Rice, Opera House, Algona, Iowa; D. G. Rodgers, Nicollet Theater, 1347 Nicollet avenue, Minneapolis, Minn.; Joseph Rhode, Rhode Opera House, Kenosha, Wis.; Joseph G. Rhode, Rhode Theater, 164-166 Market street, Kenosha, Wis.; Oscar Rohlff, Rohlff Theater, 2559 Leavenworth street, Omaha, Neb.; J. B. Reisman, Hill Amusement Company, Dale Theater, Selby and Dale streets, St. Paul, Minn.; J. Louis Rome, Broadway Amusement Co., The Broadway Theater, 509 South Broadway, Baltimore, Md.; L. Rosenfield, Temple Grand Theater, Creston, Iowa; B. F. Rothstein, McCarty & Rothstein, Majestic Theater, 402 South Main street, Tulsa, Okla.; M. M., L. M., H. A., C. B., G. B., and J. J. Rubens, Princess, Lincoln, Crystal and Colonial theaters, Joliet, Ill.

S

N. Samish, Amuse U and Family theaters, Sixth avenue, Clinton, Iowa; A. F. Sams, Piedmont Amusement Company, Winston-Salem, N. C.; E. Sangenmock, Colonial Theater, Sixteenth and Vliet streets, Milwaukee, Wis.; F. H. Solomon, Solomon's Theater, 920 South Grand avenue, Los Angeles, Cal.; B. J. Sawyer, "Y" Theater, Pearl and State streets, Cleveland, Ohio; Fred C. Seegert, Regent Theater, 4007 North avenue, Milwaukee, Wis.; Fred W. Schaefer, Crystal Theater, 2701 West North avenue, Chicago, Ill.; P. E. Schilling, Greenwood Theater, Washington street, Greenwood, Miss.; J. A. Schloss, Liberty Theater, Sixth avenue, North, Minneapolis, Minn.; F. A. Schneider, Dix Theater Company, Stratford Theater, Dix and Ferdinand streets, Detroit, Mich.; Max Schwartz, Artcraft Theater, Fifty-fifth and Halsted streets, Chicago, Ill.; J. E. Sherwood, Sherwood & McWilliams, Inc., Grand Theater, 204-206 State street, Madison, Wis.; Florence W. Signor, Martha Washington Theater, 8 Ballard street, Ypsilanti, Mich.; J. H. Simpson, Ideal Theater, 3959 St. Clair avenue, Cleveland, Ohio; P. Sittnu, Sittnu Theater, 1222 Sedgwick street, Chicago; W. J. Slimm, Marquis Theater, 1755 Crawford road, Cleveland, Ohio; John S. Slocum, Woodrow Theater, Mangum, Okla.; J. E. Smith, Smith Theater, 4909 Second avenue, Pittsburgh, Pa.; Sidney Smith, Kedzie Amusement Company, Kedzie Annex, 3212 West Madison street, Chicago, Ill.; S. Spinigett, Family Theater, O'Nalcey Amusement Company, 103 West Michigan avenue, Jackson, Mich.; W. E. Spran, Olympic Theaters, Inc., Gordon's Olympia, 658 Washington street, Boston, Mass.; J. T. Stark, J. T. Stark and Ideal theaters, Grand Rapids, Wis.; H. F. Stallings, Grand Theater, Kinston, N. C.; William Al. Steffes, Northern Theater, 404 Twentieth avenue, North, Minneapolis, Minn.; Lewis V. Stephens, Oetcy Amusement Company, Juinata Theater, 3149 South Grand avenue, St. Louis, Mo.; S. M. Stein, Grenada Opera House, Grenada, Miss.; Charles G. Stuart, Palais Royal, 1710 West Madison street, Chicago, Ill.

T

W. E. Tebbetts, Alhambra Theater, Forty-ninth street and Hawthorne avenue, Portland, Ore.; R. R. Terry, Revelry Theater, 342 East Forty-seventh street, Chicago, Ill.; T. & M. Thomas, Strand Theater, Strand Amusement Company, Eighteenth and Douglas streets, Omaha, Neb.; D. H. Thompson, Muse U S Theater, 1314 Germantown avenue, Dayton, Ohio; Shirley C. Thompson, Orpheum, Mexico, Mo.; Walter Thimmig, Grand Theater, Broadway, Sparta, Ill.; G. H. Toser, Marion Photoplay Company, Marion Theater, Marion, Ohio, Southern Theater, Bucyrus, Ohio; Sam H. Trigger, Pastime Theater, Fifty-fourth street and Second avenue, New York, N. Y.; H. Trinz, Columbia Theater, 1021-25 Walnut street, Milwaukee, Wis.; A. P. Tugwell, Regent and Globe theaters, 433 Meins street and 3511 C———, Los Angeles, Cal.

V

H. B. Varner, Lyric Theater, Lexington, N. C.

Alden Washburn, Unique Theater Company, Unique Theater, 700 Washington street, Boston, Mass.

W

W. W. Watts, Gaiety and Vaudette theaters, 509 East Monroe street and 216 South Fifth street, Springfield, Ill.; Harry I. Wasserman, Rosen, Ludwig & Wasserman, Eagle Theater, 2227 Washington street, Roxbury, Mass.; C. L. Welch, Main Theater, Salisbury, N. C.; P. W. Wells, Bijou Amusement Company, Bijou Theater, Front street, Wilmington, N. C.; H. White, Beechwood Theater, 1554 West Warren avenue, Detroit, Mich.; S. T. White, White's Theater, Greenville, N. C.; J. R. Wiethlin, Eclipse Theater, 7 Schultz avenue, East Kirkwood, Mo.; W. H. and L. Willey, Rex Theater, Main street, Mulberry, Kas.; Guy L. Wonders, Wilson Amusement Company, Wilson Theater, 418 East Baltimore avenue, Baltimore, Md.

X

Louis Zahler, Karlov and Howard theaters, 4048 Armitage avenue, Chicago, Ill.; H. C. Zander, Majestic and Cozy theaters, Rhinelander, Wis.; A. C. Zearing and C. C. Pettijohn, North Star theater, Twenty-fifth street and Central avenue, Indianapolis, Ind.

---

Nate LeVene, Jr., formerly associated with the Mutual Film Corporation, has been engaged by C. C. Hite, manager of Goldwyn's Cincinnati office, to represent Goldwyn Pictures in the Cincinnati territory, covering Ohio and West Virginia.

Mr. LeVene has been in the moving picture business for the past four years, having served in the capacity of road representative for the Mutual in Cincinnati, and during that time has built up an enviable reputation as a film salesman.

# What Theater Men Are Doing

## AN OPEN FORUM FOR EXHIBITORS

*This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum,* MOTOGRAPHY, *Chicago.*

### *New Empire Theater of Alabama*

THE New Empire Theater building now under construction in Montgomery, Alabama, owned by the N. J. Bell Estate, will upon completion be one of the most modern and mechanically equipped picture theaters in this country.

The design is of Renaissance style, with elaborate architectural and artistic treatment, faced with stone and pressed brick, and topped with elaborate stone cornice. A copper marquise over full width of sidewalk is to be erected for entire frontage of building. The auditorium has a bowled floor, with an incline of seven feet and six inches, and has a seating capacity of nine hundred.

The surroundings of the screen are provided with a gorgeous architectural treatment, with niches located on each side of screen, which are provided with full life size cast statuary. A platform is directly in front of the screen for lecturing and illustrating purposes, with orchestra located in front of platform, enclosed with brass railing.

In addition to a complete orchestra, a large and handsome pipe organ will be installed, with pipes concealed in richly decorated chambers, located on left and right side of screen, with keyboard placed in orchestra pit.

Twenty thousand cubic feet of air per minute will be constantly taken from the air shaft and forced by means of a seven foot fan through the air washer and cooler in summer, and thence into the general air chamber, from which the cool air will be distributed by means of three hundred eight inch diameter mushrooms (placed under seats) into the auditorium, from which the air will be constantly withdrawn in volumes above mentioned by means of the exhaust fan in attic and pent house.

Through this method of cooling and ventilating a drop of ten degrees from the temperature in the shade on the outside will be secured in the auditorium, making the auditorium the most ideal pleasure and amusement resort during the summer. The same operation of the mechanical plant takes place in winter, with the exception that the air is forced through a heating chamber instead of a cooling chamber, maintaining a temperature on the inside of seventy degrees, with same ventilation as above set forth. All of the machinery will be operated by electric motors, alternating current, 220 volts—two phase 60 cycles, with a total of 42 horse power.

Another feature of this model picture theater is the vacuum cleaning system also operated by electric power with a number of outlets placed in auditorium.

The system of lighting is that of indirect lighting and has been carefully studied from every angle to obtain the most pleasant and desirable effect for a moving picture theater, with a four color scheme in auditorium, which will enable the operator to use any color of lighting most suitable for the subject on the screen.

The lights in the auditorium close to the front are of very small wattage, but they increase in wattage towards the rear according to established rules for picture auditoriums.

The fire exits are placed on left side of auditorium, connected with an alley leading to the sidewalk in front. The projection and winding rooms are located on the second floor, near the offices of the manager of the theater, and the walls and ceilings are provided with fire proof lining. In these rooms are located the machines and motor generator set.

The theater will be under the management of H. C. Farley, who for many years was in charge of the Empire theater on Commerce street. Only the highest class motion picture productions will be exhibited on the screens accompanied with similar class of orchestra and pipe organ music.

The building will be completed and ready for occu-

*How various theaters throughout the country are staging the advertising end of Vitagraph's "Womanhood, the Glory of the Nation." The scene on the right is a lobby recruiting station. Many theaters aided recruiting in this way.*







pancy by June first, according to plans prepared by Frederick Ausfeld, architect. The erection and completion of the structure is being carried forward by James Hodgson.

Plans are also completed for a two-story commercial building to be erected on lot adjoining the New Empire theater. This building consists of three stories on first floor with club quarters on the second for one of the social clubs of the city.

### *The Organ in the Picture House*

Harvey Robb in the *Motion Picture Bulletin,* has the following to say about the use of organs in not-too-damp houses:

Until recently the organ had been looked upon as an instrument best adapted to the accompaniment of religious services, and was to be found mostly in cathedrals and churches—with the exception of the homes of a few musical enthusiasts and wealthy people, who could afford to gratify an expensive whim.

The development of the tonal qualities had been in accord with the producing of the serious, stately and legate style of music, and this combined with awkward means of manipulation, tended, especially in solo playing, toward a good deal of monotony and rough and faulty interpretation.

Of late years immense progress has been made in new tonal coloring and effects, with mechanical contrivances to assist in smooth handling of an immense number of stops. Organ builders have successfully experimented in high pressure strings and reeds, and in novel percussion effects, until now, in some of our larger organs, there seems to be no limit to the variety of sound that may be obtained.

Music that seemed ill fitted to the older organs, is quite appropriate on the new, and a style of composition is being introduced by modern composers that is making organ literature more comprehensive and interesting.

In giving musical atmosphere to the screen drama the organ has been put to a new use for which it has proved itself especially fitted. Music on some of our large theater instruments can be rendered to suit every action from the most serious and dramatic to the lightest comedy.

It is to be regretted, however, that many instruments being installed today have a predominance of these ultra-modern additions to the exclusion of the foundation stops of diapason flute, and string qualities, and the result is weak and insincere. In this short article I would like to sound a warning against a careless selection of organs for motion picture theaters.

Tribas, fancy strings and reeds, chimes, bells, xylophones, and even more extreme effects are only pleasing when used in contrast to the more stable tones, and even there much discretion and judgment must be displayed by the organist. Music must be produced that will soothe and not inflame the senses of the listener and picture accompaniments must not be obtrusive and noticeable, tending to detract the interest from the screen.

There should be a good supply of soft eight and four-foot stops of varying color, enclosed in carefully made swell boxes, and the greater part of the registration should be selected from these.

When a really characteristic piece of playing is called for, one may resort to the solo stops, and in so doing will display artistry and forcefulness.

Great care should be taken in placing the organ in a suitable position to play in conjunction with an orchestra. If this is properly done, the orchestra will be tremendously augmented and a perfect ensemble may be had and the effectiveness of the music will be more than doubled.

Should the music appear to be emanating from two distinct sources the illusion of a huge orchestra will be lost and the renditions will be ragged and inartistic.

I would suggest, in conclusion, that theater managements considering the installing of an instrument, should consult several competent players as to the selection of stops and also the placing of the organ chambers, thus circumventing the waste of time and money in ultimate alterations.

### *What Minneapolis Theaters Run*

By J. L. Johnston
*Special Correspondent for* Motography.

With the summer season for local moving picture theaters just starting it can be truthfully said that there is not one down-town theater in Minneapolis that could be called a program house. A year ago, the New Garrick was practically solid Paramount; the Strand, Triangle and Metro; the Lyric, World and Vitagraph and the Aster practically Mutual Pathe and Fox.

At the present time the New Garrick has temporarily given up Paramount and is running Fox, Vitagraph and other features while the Strand has taken over some of the Paramount features in addition to state rights films, Artcraft, Metro, Bluebird and World. The Lyric is running some K. E. S. E., some Vitagraph, some Fox and some Metro.

The Aster runs various state rights and program features while the New Unique, recently opened as a photoplay house, uses Triangle, Pathe and Mutual features. In St. Paul, Triangle is the backbone of the Alhambra's business while Metro features are on the schedule at both the Starland and the New Princess with Paramount and Bluebirds at the Strand and Fox and state rights features at the Blue Mouse.

## Doug Saves His Director

A wireless message from East San Pedro, California, to Avalon, California, telegraphed to the Artcraft headquarters in New York states that Douglas Fairbanks saved the life of his director, John Emerson, when the latter fell overboard and was nearly drowned near the Catalina Islands. When Emerson fell into the water everyone took it for a joke thinking he was trying to imitate the energetic Douglas. On coming up for the third time, however, the star realized the desperate situation and hurled a life preserver over the director with perfect accuracy. Fairbanks then leaped into the water, reaching Emerson as he became unconscious. Once aboard the boat he was quickly restored. The company had been taking some deep water scenes for "The Optimist," the new Artcraft picture, around the Catalina Islands when Emerson fell into the ocean.

## Now Making Western Drama

Crane Wilbur, the Horsley-Art Dramas star, is at present engaged on a five-reel western feature at the Los Angeles studio. This is being directed by Lorimer Johnston. Juanita Hansen is leading woman in this picture. The working title is "Devil McCare."

George Marshall, director of western dramas for Universal, has added Al. Kaufman, the well known pugilist, to his company.

# "Split Reel" Notes for Theater Men

## HOW OTHERS ARE STEERING THE SHIP

BEGINNING Saturday, July 29, Alfred Hamburger will present at the Ziegfeld Theater, on Michigan avenue in Chicago, the super-feature, "One Law for Both." This is a spectacular drama of Russia and America produced by Ivan Abramson.

* * *

Chas. A. Somma, proprietor of the Hippodrome and Dixie Theaters of Richmond, Virginia, is using MOTOGRAPHY cuts in the *Hippodrome News*. These prove to be attractive and effective advertising.

* * *

Eight ex-ushers of the Strand Theater, New York, who have enlisted in the army, were recently the hosts for a party of soldiers at an afternoon performance through the courtesy of Mr. Edel.

* * *

The Broadway Theater of New York will follow its run of "The Lone Wolf" with "The Lesson," the first picture Constance Talmadge has made with the Selznick Company.

* * *

Mr. Lee A. Ochs at the close of his speech upon accepting the presidency last week declared that he would not be a candidate for re-election next year. However, it's possible he might be prevailed upon to run again.

* * *

C. E. Van Duzee of Minneapolis, managing director of the Alhambra Theater, declares he had the first motion picture machine west of Chicago. It was purchased in 1897 and is now in the class with the first automobile.

* * *

More than 100,000 persons in 300 picture theaters were addressed in Chicago during the second day of the National Convention by the "Four-Minute-Men." This week there have been no speeches, as the time is being devoted to completing the work of organization.

* * *

The Rialto Theater of New York has begun showing the new Triangle production featuring Olive Thomas, the former Follies girl of New York. On the same bill is also a Sidney Drew comedy, the Rialto animated magazine and scenic film. The program will as usual be supported by special soloists and by the big Rialto orchestra.

* * *

The Strand Theater of Red Bank, New Jersey, has just completed a contest that has proved a winner. The men, women and children receiving the largest number of votes have been selected to play parts in a local talent two-reeler, "A Romance of Red Bank," which will be filmed and shown at the Strand.

* * *

The South boasted two women delegates to the Chicago convention. Mrs. Belle Levy of New Orleans and Miss M. E. Rollins of Grenada, Mississippi, didn't make any speeches on the floor of the convention but they did considerable talking outside. Just wait! There may be a woman president of the league yet. If there is a charge of gavel rule, then it will be because only the handsome men are recognized by the chair.

Motion picture owners of Salina, Kansas, are planning to run their show houses Sundays, July 25 and August 5. They say the chautauqua will operate on those dates, and that they have the same right to run for profit as the chautauqua. If the Salina picture houses give Sunday performances the whole subject of Sunday closing will probably be fought out in court.

* * *

R. M. Chisholm, owner of the Diamond Theater, New Orleans, is planning to start a producing company of his own, if a half million dollar scheme in which he has interested several wealthy New Orleans business men goes through. Richard Travers of Essanay fame, may be found among the stars of the new company, according to report.

* * *

The use of pictures by large corporations as a means for educating their employes along lines that will be helpful to them is gaining in popularity. The Allegheny Steel Company at Tarentum, Pennsylvania, is among the latest corporations to give free moving picture shows for its employes dealing with matters of importance to mill workers and showing the necessity of practicing "safety first."

* * *

Prominent Omaha men are giving five-minute speeches at each of the twenty-eight performances of the war film, "The Tanks at the Battle of the Ancre," which started its run last week at the Brandeis Theater. They are urging people to subscribe to the Red Cross and to enlist in the army and navy.

* * *

A new use for pictures was recently discovered when President Willard, of the Baltimore & Ohio, found places along his road that needed the attention of maintenance engineers while watching a film that was made along a section of his line. Although it is not expected that President Willard will make a filmed inspection of the entire Baltimore & Ohio system, it is believed that pictures have large possibilities with respect to inspecting sections less extensive.

* * *

At last Chicago is seeing the latest Mary Pickford picture, "The Little American." It is now attracting unusual crowds at the Studebaker Theater on Michigan avenue. This film, it will be remembered, was held up by Major Funkhouser, chief of the Chicago censor board, on the charge that it was objectionable to our German-American citizens. The case was taken through the courts and at last the Artcraft Company gained permission for its showing after it was endorsed by two hundred of Chicago's leading citizens.

* * *

The prettiest delegate at the National Convention came from the state of Wisconsin. Miss Flossie Jones of Waukesha, while the general manager and vice-president of the Waukesha Amusement Company, a concern operating the three theaters that furnish that town renowned for its spring water with amusement, looked as though she had never done a stroke of work in her life. And yet she is said to have a twelve-cylinder busi-

ness head and be a human dynamo. At any rate she was "just terribly popular" with the rest of the delegates from her state, and with those from other states, too, as far as that is concerned.

* * *

The explosion of a film at a theater in Tulare, South Dakota, recently resulted in a number of near-casualties. Two women were severely burned and another was badly trampled under foot during the stampede. The explosion occurred while Walter Ott, owner of the hall, was operating the machine. He was thrown down and badly burned about the face and head.

* * *

The name of the new million dollar picture theater which B. S. Moss is to build at Broadway and One Hundred and Eighty-first street, New York, is still the subject of controversy and discussion. The management feels that there is a lot in a name, especially for a theater. The "Blue Bell" and the "Wilson" are the two appellations at present under consideration.

* * *

The insurgents as soon as they bolted the Motion Picture Exhibitors League displayed marvelous celerity in getting new literature printed and posting the New Morrison Hotel with it. A card with the caption, "Be a booster for the American Exhibitors Association," was the first broadside that was fired at every man with a badge pinned to his lapel.

* * *

Sam Trigger, the deep bass voice from New York, when Lee Ochs refused to withdraw his name as a candidate for president, went into the new organization that was formed with heart and soul. He said he was prepared to give ten thousand dollars to make it "go over" if need be. His offer, however, wasn't called. Dues rather than donations are being relied on for the financial support of the new body.

* * *

You can undoubtedly gain some benefit from using cuts, free of charge, from Motography. All you need to do is to write in as soon as you receive the magazine containing the cuts you would like to borrow and ask for them. There is no charge whatever. Just enclose the clipping showing the picture of the cut you would like and state the issue in which it appeared.

* * *

Manager Edel of the Strand Theater of New York has completed arrangements whereby all official war films, taken in Europe, by the cameramen with General Pershing's army, will have their first American presentation at the Strand Theater exclusively. The first shipment of these films was received last week and are now being shown at the Strand under the title "Uncle Sam's Troops Training Behind the Firing Lines in France."

* * *

A soldier who fought at the battle of the Somme was present recently at the Auditorium Theater, Minneapolis, in connection with the showing of the pictures by that name. Major A. Fortin, a Winnipeg physician, who had seen two years of service in the Canadian army, spoke as the film was displayed and threw sidelights on the picture that gave the audience an idea of the war being waged across the Atlantic that could scarcely be obtained without actual participation in it.

* * *

"This is nothing new—this is a joke—these bolting fellows; they mean nothing to our league at all. It's a cinch. I will tell you what I am going to do—am I going to accept it? I'd like to see anybody stop me." If you think you may ever be called upon to make an acceptance speech you ought to memorize this piece of literature. It is the opening of the inspired speech of Mr. Lee A. Ochs upon accepting the presidency for another term.

* * *

The Casino Theater of Marshalltown, Iowa, which has been dark since July 1, for redecoration, is to be opened within a few days. Manager Muel Haupt is looking forward to a large fall business with his rejuvenated house, which is now one of the classiest theaters in the state. The new color scheme is old ivory gray and old rose. Max Tschauder, formerly orchestra leader at the Casino, will take over a half interest in the theater at the time of its opening.

* * *

Jean Southern found her vaudeville training and experience was still an asset recently when she visited three of the Marcus Loew Theaters, New York. She is an entertainer of great skill on the legitimate stage as well as on the screen. When she appeared at the Royal, Brooklyn, on July 17, and at the Times Square and the Forty-second street theaters three days later, she scored distinct personal successes. Miss Sothern appeared at the Loew Theaters in connection with the showing of her latest Van Dyke Art Drama, "Miss Deception."

* * *

Judge A. P. Tugwell, the portly delegate from California, who represented the Pacific state at the Chicago convention, was heard to lament his nearness to the producing centers of the film industry. "I think it's a shame," he said, "that the producers invite people into their places to show them how pictures are made. It takes all the mystery out of the thing. And time and again in my theaters I have heard young folks pooh-pooh scenes where trick photography was employed. They had seen how it was done so that it no longer interested them."

* * *

Fred J. Herrington, national organizer for the Exhibitors League during the past year, told the American Exhibitors Association that he thought the day was coming when the national body of exhibitors would pay money into the local organizations instead of vice versa. Mr. Herrington stated that when a telegram was displayed in pictures it was always a Western Union telegram. When a typewriter was shown, it was always an Oliver typewriter, etc. The film manufacturers, he said, are making millions advertising these things, but the day is coming when the exhibitors will be able to demand their share of the profits for allowing the use of their screens.

* * *

Did you ever try co-operating with one of your competitors in advertising? This is what is being done in Chicago by Manager H. G. Weil of the Castle Theater on State street and Manager H. C. Miller of the Rose Theater on Madison street, only two blocks away. These managers recently took newspaper space, advertising Douglas Fairbanks in "Wild and Woolly," with the names of both theaters at the top of the ads. At the bottom was the line, "The only theaters in Chicago now showing this picture." Manager Weil stated that the plan saves money and proves to be effective advertising, as the public can easily remember the names of two theaters in connection with one picture.

# The Man Inside the Booth

## PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THIS department is a permanent feature of MOTOGRAPHY. Its editor, Mr. Scobey, is a former secretary and treasurer of the Motion Picture Machine Operators' Local No. 194, I. A. T. S. E., and was formerly associated with the Central Film Service Company of Indianapolis. He has been elected vice-president of the Central Labor Union of Indianapolis, the first operator to be so honored. The idea is to make this department just as helpful as possible to operators and exhibitors. Send your questions and problems to Mr. Scobey. He is sure to give you some valuable information. Address, MOTOGRAPHY, Chicago.

### *Wants to Konw About I. A. T. S. E.*

**Please give me some particulars concerning the I. A. T. S. E. Operators' Union. What are the requirements of any one wishing to join the union? Are there any examinations required and if so are they very rigid? I have had about two years' experience with an Edison machine as helper, and about one year's experience with a Power's Cameragrah 6A machine as first operator. What are the fees attached to this union? Is there a local at Dallas, Texas, and if not where is the nearest one? Please give me all information you can possibly afford on this subject.**—*Harry Marwill, Troup, Texas.*

Any man over eighteen years old is eligible to make application to any local of the I. A. T. S. E. and M. P. M. O. Every local has its own particular way of passing on the application of a man wishing to join. All applications for membership must be made in writing and must be signed by one or more members of the local. The application after being presented to the local is turned over to a committee whose duty it is to investigate the record of the applicant as to age, experience and other qualifications.

If this committee reports favorably on the application it is then turned over to another committee who gives the applicant an examination. According to the I. A. laws you are required to make application to the nearest local. The initiation fees vary and the only way for you to find out what the fee would be in your case would be to write to the secretary of the nearest local. There is a M. P. M. O. local, No. 249, at Dallas, Texas. Write to the secretary of this organization and he can tell you what the initiation fee will be and whether that is the one for you.

### *Is Having Trouble with Worn Slots*

**I am working in a booth and have two Simplex machines. I am having trouble with one of them. In setting the star to the cam I can get it to fit snug and do not have any lost motion to speak of. But when the cam pin moves through the slots of the star then there is considerable lost motion. Is there any way to eliminate this? I have had the intermittent movement out and the slots in the star are worn, but the outside that fits to the cam does not seem to be worn at all. On the other machine the slots in the star are not worn at all. Would it do any good to use heavy oil or grease in the worn movement?**—*E. J., St. Louis, Missouri.*

The only thing that you can do with the intermittent movement that you are having trouble with is to replace the worn star with a new one. The chances are that you will find the cam pin in the cam to be worn also so that you will have to have both new cam and star. I would advise you to send the intermittent movement to the Simplex factory and have them make the necessary repairs for you. Possibly the worn part was defective in some way and they will replace it for you. If you do not care to lose the use of the machine while sending the intermittent movement away take it to one of the several repair departments that are located in your city and have them do it for you. Using heavy oil in the intermittent movement would not help you any, for a part worn as badly as you say the star is can only be remedied by substituting new parts.

### *Has Suggestion that Obviates Film Punching*

**I am a reader of MOTOGRAPHY and am very much interested in the Projection Department. I have noticed from time to time that different operators have sent in suggestions, and some of them have been very good. I have never written to the department before but I have a suggestion to offer which has enabled me to tell when a reel is nearly over without opening the upper magazine door.**

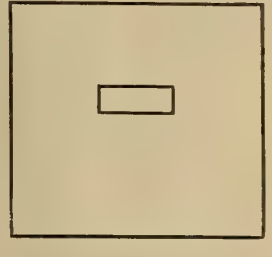
**I am using two Power's 6A machines and I took the two top magazines to a tinner and had a piece cut out of the door of one three inches long by two inches wide, into which was fitted a piece of fire glass. The hole was so cut that when a reel was in the magazine you could see the hub of the reel. I use my own reels in the booth so I had each cut away leaving the hub exposed when looking at the reel sidewise. On the other magazine I had the hole cut on the back of the magazine and the glass put in in place of it. Then I punched a small hole through the lamp house just over the condenser mounts and to the right of them on one machine and to the left of them on the other.**

**I hung two small mirrors up on the wall between the machines and had one angled so that the light coming from the hole in the lamp house would reflect from the mirror on to the opening in the magazine door of one machine. The other mirror I placed so that the light would reflect on the opening in the back of the magazine of the other machine.**

**Now I can sit between the machines and have a light on the magazine of the machine that I am running and with-**



*Extra metal cut from side of reel so that hub may be seen.*



*Opening cut in magazine for fire Glass.*

**out any other light in the booth, or without opening the magazine, I can see just how much film is left. This way I have plenty of time to start the lamp and change from one machine to the other without punching holes in the film for**

**warning signs. I do not know whether I have made this clear to you or not. But if you think it worth while you can give it to the readers of your department. I have found it works well for me. I am sending you a rough sketch of the magazine and the reel that may possibly help explain my suggestion.**—*Walter Kesterson, Local No. 325, Wilkes Barre, Pennsylvania.*

I am passing your suggestion on to the readers of the department. It is probably very good for the older style magazines that have not the opening in the magazines. Several of the manufacturers are now putting the fire glass in the magazine and that is considerable help to the operators.

### *Objects to Screen Time on Posters*

**I am a reader of this department and have a protest to register against the film manufacturers who are putting the screen time of their productions on the posters that they send out with the pictures. I have had several arguments with my manager over this screen time of films. I had a two-reel subject the other night and the poster gave the screen time as thirty-three minutes.**

**The service that we are using is about seventy to ninety days old and you can see what I am up against. No doubt the two reels were supposed to run thirty-three minutes when they were released, but by the time I get them they have been cut and censored until they won't run longer than about twenty-six or seven minutes. My manager cannot understand. He says that the people that make the picture ought to know how fast to run them. I do not believe that they should put the screen time on the posters. What do you think about it?**—*Operator, Kansas City, Missouri.*

I agree with you, screen time is all right for the new release, but it is a bad proposition for the houses that use the older films. Have your manager measure a reel of film and you can convince him very quickly.

## Cohan Picture to Be Released Aug. 26

Walter E. Greene, president of the Artcraft Pictures Corporation, last week announced that the second George M. Cohan picture, "Seven Keys to Baldpate" has been completed and will be released August 26, following the Douglas Fairbanks film, "Down to Earth," which will be released August 12.

During its sensational presentation on the theatrical stage this play by George M. Cohan, founded on the story of Earl Derr Biggers, amazed the most blase critics of the drama for its utter disregard of all accepted rules and regulations of the demands of a successful offering of the theater. Never in the annals of theatricals had a play so completely bewildered its audience and never before had the critics admitted this fact with such frank commendation.

Heralded as a "mystery farce" it has a combination of novel situations and surprises that keeps the audience guessing from beginning to end. Just when the course of the story seems clear, the clever author gives it a twist that discloses an entirely unexpected theme. At times it appears to be a farce of extreme humor when suddenly it takes on a melo-dramatic aspect ending finaly with a complete surprise that leaves the audience laughing not only at the play but at itself as well.

Staged under the direction of Hugh Ford, the producer of many film successes under the Famous Player banner, the screen portrayal of "Seven Keys" is expected to score a greater success than even that experienced by the play, in view of the greater scope the screen offers in which to present the unique features of the story. The fact that George M. Cohan himself portrays the leading part in the photoplay also gives the film a great advantage over the original play. In the part of George Washington Magee, the novelist, who makes a wager that he can write a story in twenty-four hours on which item the play is built, George M. Cohan is given great opportunity to present his famous characteristics and mannerisms. Supporting him is an exceptional cast including Anna Q. Nilsson, Elda Furry, Corene Uzzell, Joseph Smiley, Armand Cortes, C. Warren Cook, Purnell Pratt, Frank Losee, Eric Hudson, Carlton Macy, Paul Everton, and Russel Bassett.

## Kid Pictures Ready

Within two weeks V. L. S. E. will begin releasing the new Bobby Connelly series, in which Vitagraph's boy star, surrounded by his own company, will be presented in an entirely new set of features. Eight pictures, all one-reelers, have been completed and listed for release, which carries the schedule up to the last week in September. The way the list stands now, the pictures and their order of release will be as follows:

August 6—"Bobby, the Boy Scout," a timely little drama in which Bobby plays an heroic role, his conduct being guided by the teachings of the famous scout organization.

August 13—"Bobby, the Movie Director," in which Bobby is showed playing "hookey" from the studio. He takes a bunch of youngsters to a desert island and there stages a movie of his own, but it is interrupted when the kids discover that their boat has drifted away and they are stranded.

August 20—"Bobby, Philanthropist," showing Bobby as a favored child of wealthy parents in the role of a knight to a little ragamuffin newsgirl, who is beset by newsboys who resent her as business rivals.

August 27—"Bobby, the Pacifist," a charming little drama in which Bobby overcomes a natural inclination to beat up all the kids in the neighborhood, rescues his three-year-old leading woman from a band of kidnappers and does other valorous deeds.

September 3—"Bobby's Bravery," in which Bobby dreams he is a Sir Galahad and with the aid of his trusty knights saves teacher from the wiles of his grown-up brother.

September 10—"Just What Bobby Wanted," which shows Bobby, an only child, pining for a little sister. He solves the problem by adopting the daughter of the village ne'er-do-well.

September 17—"Bobby's Secret" brings him forth as a good Samaritan who robs his own bank of $150 and gives it up for an operation that saves the life of a little crippled girl.

September 24—"When Bobby Broke His Arm," a roaring comedy in which a bad boy is banished to the farm and has more fun than if he had stayed in the city.

The pictures are all clean, snappy and replete with the kid element that charms not only the little folk, but their parents, as well. The scenarios were especially written for Little Bobby and his remarkable talent is given full play in the pictures from start to finish.

## President Uses Pictographs

The Paramount-Bray Pictographs, the magazine-on-the-screen, which has been visualizing the thoughts of the country's greatest thinkers during the past two years, will be used by President Wilson to carry the messages of the government to the millions of photoplay lovers each week. A portion of this popular single reel, which is released to all exhibitors by Paramount, will be set aside each week, to visualize the governmental messages. The Pictographs were chosen because of the far-reaching scope this medium has had, and which has proven to be the most popular short-feature of its kind in the industry.

### The Convention Story

(*Continued from page 224*)

the Motion Picture Exhibitors' League of America, which check I now present to your treasurer, Mr. Jeup.

Gentlemen, I am glad to be here.

I shall never forget the courtesy, consideration and confidence extended last year in the arduous days successfully spent in organizing the entire industry. Those days, I feel, resulted in many deep and lasting friendships of which I am very proud.

The National Association has more than warranted its formation, by its many acts for the benefit of the whole industry, in most of which acts the exhibitors' branch has been of leading importance, as it must continue to be.

### Industry Honored by Government

The thought uppermost in my mind today, as it must be in the minds of all of us, is that this is not time for jealousy or for the slightest thought of smallness between any branches of the motion picture industry. On the contrary, we must now come into complete and harmonious co-operation and unity, for having been called by the Government of the United States, we can no longer think of ourselves, nor of our own individual ambitions, or likes or dislikes, but solely of our responsibility and duty to the American people.

No industry in the history of the world has been so signally honored as this one. Sought by every department of activity, we were called to Washington by the President, by every cabinet officer, and by the head of each department or bureau, in recognition that we possess the greatest vehicle of thought transmission so far known to man, with which to transmit for the government, the information which it is absolutely essential the people should know in this present crisis.

And in the responsibility and the work thus imposed upon us, the exhibitor must take the leading and most important part, for it is through the screen of the exhibitor that the secretary and the treasury must use the industry to teach the people of the necessity of subscribing to future loans; it is through the screen of the exhibitor that Mr. Hoover must tell the people to live primarily on perishable food, in order that the staples may be sent to give life to our allies, where productive man power has been so tremendously decreased, and must teach that the clean plate is primary to success.

It is through the screen of the exhibitor that Mr. Fosdick must teach each community where a soldiers' camp is situated, of its responsibility for the health and of the physical and moral welfare of the soldiers, and must furnish for the soldiers, clean and wholesome means of recreation and education; it is through the screen of the exhibitor that Mr. Coffin must carry his message of the construction of thousands of aeroplanes with which to win the war, and that the building of automobiles must meanwhile almost entirely cease.

It is through the screen of the exhibitor that Mr. Davidson must largely conduct his campaign for one of the greatest of all charities, the Red Cross.

In all probability, the fathers of the industry little realized that the day would come when a representative of several departments of the United States Government would be in attendance upon an exhibitors' convention. Think of it, gentlemen. The existence at this time of this greatest of all means of thought transmission, developed so quickly to its high degree of effectiveness, seems almost providential, for it speaks, as the President says, a universal language understood by all tongues, races and creeds, which is to carry the lesson of democracy to all parts of the world, and is to give all peoples so thorough an understanding of each other as to prevent the re-occurrence of another world's war.

A rising vote of thanks was given Mr. Irwin and Vitagraph for the check.

### Other Executives Speak

Other speakers who urged harmony, testified to Mr. Brady's sincerity and told of the honor which had come to the picture industry were Adolph Zukor of Paramount, C. R. Seelye of Pathe, J. Robert Ruben of Metro, William Sherrill of Frohman, Samuel Goldfish of Goldwyn, Joe Brandt of Universal, J. H. Hallberg and Marcus Loew. President Ochs preceded Mr. Loew's speech by an announcement that he had just received Mr. Loew's application for membership in the New York branch of the league.

After these speeches followed a report of the Good and Welfare Committee, which follows:

1. That any exposition, ball or function promoted for profit by any local organization of any state should first have the sanction and consent of state officers and a percentage of profits derived from such function, not to exceed 10 per cent, be turned over to the state organization.
2. Opposed to free picture exhibitions, except when strictly educational.
3. Rules to govern places of amusement should include churches and schools when these give exhibitions.
4. Exhibitors air no grievances in public press. Submit them to the local.
5. A committee on publicity be appointed to aid the government.
6. League declare itself opposed to advertising of salaries of stars.

Following this came the report of the music tax committee, dealing with a very important phase of the exhibitor's business. This story will be found complete on another page of this issue.

### Arbitrators' Report

Then the arbitration committee announced itself ready to report and the following statement was read:

We, your committee on arbitration, beg leave to submit the following report and recommendations:

1. That the best interest of the moving picture industry will be served by one national organization composed of the exhibitors of the U. S.
2. That we are of the opinion that the differences can be adjusted fairly and amicably to the satisfaction of all factions by proper discussion in a general convention assembled.
3. That in the deliberation of the convention the fullest privileges shall be granted to all persons in the discussion of all matters under consideration and that the same rights be accorded to the consideration of a minority report of a committee as is accorded to the report of the majority.
4. We recommend that all of the present known candidates for the respective offices retire as candidates for that office and that the convention proceed to the election of officers with a view of securing the greatest amount of harmony and efficiency possible.
5. We recommend that all delegates attend the meeting of the League at the Coliseum at 7:30 this evening and at that time and place the delegates by regular parliamentary proceedings adjust all differences.
6. Recommend that any grievances be referred to a committee of ten, five appointed by each body.

Unanimously adopted.

The convention then adjourned until the evening session.

### Two A. M. Session

Something was started when Frank J. Rembusch of Indiana, one of the candidates for president, moved to allow all exhibitors to sit in on the deliberations of the convention. This was seconded by New York and discussed by Joseph Hopp of Illinois. The matter was referred to the arbitration committee, who reported as follows:

Exhibitors who are members of the league or who have applied for membership may be allowed to remain in the chamber, but are not to take part in the deliberations of the body and are to occupy seats outside the circle of regular delegates. Also exhibitors recommended by any regularly elected delegate may remain in the session.

This report was accepted and approved by the convention.

Next came the report of the financial committee. It was stated that the accounts were in the hands of the auditors, who would report later. Joseph Hopp made a report for the committee on constitution and by-laws. This was adopted with the exception of the two clauses upon which there was not unanimous agreement.

The president's report for the year was next read and approved. It showed that he had received but $500 in salary during the year and that the expense of running the office had been low. Several new states were

gained for the league. The report was accepted, as was also that of Treasurer Peter J. Jeup of Michigan. The secretary's report, Mr. Sweeney reported, was in the hands of the auditing committee to be brought up later.

### *Election of Officers*

The next business was the real kernel of the convention—the election of officers. Most of this was, of course, done by lobbying and various political methods, off the floor of the convention. The above-board part of the election was started off by Louis Levine of New York, who made a speech nominating Lee A. Ochs, the former president. This was seconded by delegates from New Jersey, Nebraska and Idaho. Upon Ochs' nomination, Jake Wells, afterward elected president of the new exhibitors' body, rose and asked Mr. Ochs if he intended to accept the nomination. The latter replied in the affirmative. Whereupon, Wells turned to the "revolters" and said: "Gentlemen, you have heard his decision." Immediately some thirty-five or forty delegates rose and left the convention hall.

The vote on the nomination was then taken by states. Ochs was given 178 votes. Twenty-nine votes were "passed"—not voting, and the bolting faction represented 35 votes. Following was the way the states lined up:

For Ochs: Illinois, 25 votes; Iowa 6, Idaho 6, Kansas 6, Mississippi 6, Maine 6, Maryland 6, Minnesota 18, Missouri 7, Massachusetts 9, North Dakota 6, Nebraska 7, New Hampshire 6, New York 14, North Carolina 8, New Jersey 8, Ohio 7, Pennsylvania 9, Vermont 6, Washington 8, California 6, Florida 6.

The states not voting were Indiana and Oklahoma. Those represented among the exhibitors who walked out of the convention were Michigan, Virginia, North Carolina, Wisconsin and Washington, D. C. The account of their subsequent organization will be found on another page of this issue.

Following the vote on the delegates, President Ochs stated that their action was the result of the work of one of the motion picture trade journals.

The last action was the election of the other officers already mentioned. These were placed in office by the ballot cast by the secretary, as in no case was there more than one nomination. The election of the three directors to the National Association of the Motion Picture Industry, was put over until later as the session had now extended until 2 A. M.

### *Convention at Boston Next Year*

The last important action taken at the late session was the decision to hold the next National Convention and Exposition in Boston in view of the big boosting campaign put on at the convention by the big Boston delegation and their enthusiastic invitation to the delegates to come to the Hub for next year. The motion to go east for next year was made by David A. Rogers of Minnesota and it was carried by a practically unanimous vote. Boston's only competitor was St. Louis, whose representative gracefully withdrew in favor of the eastern city.

Just before adjournment, a committee consisting of Friedman of Minnesota, Horstmann of Massachusetts, Schaefer of Illinois, Furnis of Minnesota and Manheim of New York was appointed to purchase a gift for President Ochs, as an appreciation of his work during the past year. This gift, a beautiful silver service, was presented to Mr. Ochs at the big exhibitors' banquet at the Hotel Morrison the following evening.

## Film Man Enters Agency Field

J. K. Burger, known as "Simon Legree" and "J. K.," has left the motion picture industry to enter the advertising agency field, to specialize in the advertising of motion pictures.

Mr. Burger has been identified in many responsible positions with the motion picture industry since its infancy. He has covered every large city in the United States for Pathe and International in the interest of sales promotion.

In his new capacity, as one of the factors in the E. T. Howard Company, Inc., one of the oldest advertising agencies in New York, Mr. Burger will be glad to see his many friends.

---

The Selig Polyscope Company has announced the next group of Hoyt farce comedies to be released through K. E. S. E. Each of the Hoyt comedies are two reels in length and feature William Fables.

---

## New Skinner Story

Essanay announces that Bryant Washburn's August release will be "Skinner's Baby," the third of the already famous "Skinner" series.

The first subject, "Skinner's Dress Suit," was received with open arms by exhibitors in every part of the United States, it being the answer to the public's desire for true-to-life American comedy-dramas and a relief from the surfeit of problem plays. To date this picture has been shown in nearly one-third of the theaters in the entire country and bookings are still being made for weeks in advance.

What proved most surprising was the "Skinner's Bubble," the second of the series, was so good that it influenced many exhibitors to book the first feature in order not to miss any of the series. Now with the announcement that "Skinner's Baby" is finished no doubt all who have as yet hesitated about contracting for these pictures will do so at once, as an opportunity for an extensive campaign is offered with three subjects in the series.

Bryant Washburn, of course, plays the part of Skinner and Hazel Daly again appears as Honey, his wife. Other members of the cast appear in the same parts they did before. Harry Beaumont wrote and directed the play.



*Bryant Washburn and Hazel Daly in "Skinner's Baby."*

# Current Releases Reviewed

## "Alma, Where Do You Live?"

**Six-Reel Picturization of Adolf Phillip's Popular Farce-Comedy. Reviewed by George W. Graves**

THE Newfields Producing Corporation, in presenting in photoplay form this noted musical farce-comedy, offers something that is unusual not only because it is a picturization of a musical comedy—a thing rarely attempted—but because it is a good picturization of a play which was more than mildly successful. In making his version of the play register as good entertainment, Hal Clarendon, the director, was aided by a number of real comedy types in the cast. The original play offered a great number of farcical situations which prove to be pleasingly screenable. Throughout the picture there are many subtitles taken from the song of the stage play, which give promise of adapting themselves to suitable orchestra accompaniment.

At first there is confusion because of the introduction of so many characters, but this straightens itself out nicely later, partly through the use of the name of the speaker before every line spoken in the subtitles. The comedy situations are evolved without any recourse to slapstick; the laughs are in the situations themselves and the way the different "funny" characters are handled. True, the spoken rendition, musical numbers, etc., put the original stage production in a place where it is not on a level of comparison with the screen interpretation, but it seems that the latter, in its degree, is going to be successful because of the commendable way that the adapter utilized the original situations as screen material. Of course, many of these situations are impossible, but the nature of the play excuses that. Toward the end the director introduces a timely note by bringing in some volunteer company soldier stuff, all of this fitting into the action well and bringing the play down to late modern times.

The part of Alma was very suitably given to Ruth Mac-Tammany, whose work in "The Girl at Rector's" will be remembered. As the attractively vivacious actress and artist's model she affords a big degree of life and animation to the picture, and, perhaps, no less a degree of pulchritude. Frank McNish, as Theobold Martin, and Walter Mack, as Anitole Peach, get their share of the laughs, and others in a well selected cast are George Larkin, Jack Newton, John Webb Dillon and Mattie Keene.

## "The Warrior"

**Seven-Part Itala Production Offered by Harry Raver, Inc. Reviewed by George W. Graves**

MACISTE, without the flesh tint which made him the formidable looking black slave in "Cabiria," proves to be in "The Warrior" not only a human steam engine of strength but a comedian as well, for his unheard of deeds of physical prowess, although they excite a rather poignant feeling of pity for his victims, certainly get the laughs. "The Warrior" is essentially a comedy, and it is much better so, since the movie public is beginning to sigh a little restessly over the sombre, morbid war dramas that are being produced in such numbers. "The Warrior" has a few battle scenes, but they subserve the end of comedy more than anything else, giving Maciste a chance to perform his wonders, and there are no scenes of authentic battle attack.

The Alpinos, that wonderful race of strong, hardy mountain climbers, perform a number of feats that will have the audience gaping in wonderment. Among these are views showing the whole detachment of soldiers climbing a perpendicular cliff at a dizzy height with nothing keeping them from the abyss below but the rope, knotted at intervals, upon which they are climbing. The men, seeming no larger than ants, climbing upon these ropes, strung over the face of the cliff with an almost interminable space below and beyond, make a picture not soon to be forgotten. Another remarkable feat of the Alpinos is the climbing over an aerial rope from one peak to another. The men forge


MOTOGRAPHY

in

Bound Volumes

¶ The following volumes of MOTOGRAPHY, bound in black cloth, leather corners and gold lettering may be had at $3.00 each. Only a limited number of any volume.

| | |
|---|---|
| Volumes 11—1914 | Volumes 14—1915 |
| 12—1914 | 15—1916 |
| 13—1915 | 16—1916 |

Address Circulation Dep't

MOTOGRAPHY

Chicago



*You can afford*

to use, and we can afford to manufacture, *only* the *best* film.

With the product *right*, chemically and physically, "clearest pictures" follow as a matter of course.

It is easily identifiable by the stencil

"EASTMAN"

in the margin.

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

their way over the deep hollow in the earth's surface monkey-fashion entirely by their hands.

The plot of the story is very slight, but it is all of sufficient in this case. It tells how Maciste, with a band of Italians, escapes over the Austrian border just as the war stars, how later he hears of the dire peril of his friend, an Italian count living in Austria, returns to the latter country, and, single-handed, makes it more than hot for the Austrian forces stationed at the Count's castle and one Fritz Pluffer in particular, and how the "Warrior," joined later by the staunch little army of Alpinos, exterminates the Austrian roisterers, two of whom are just drawing lots for the pretty daughter of the Count, when the crash comes.

No one can complain that Maciste is not given plenty of "stunts" to perform. The audience on hand to view "The Warrior" went wild with delight at this giant's spectacular feats and rocked itself to and fro with laughter at the ludicrous effect so many of these produced. There is also some good comedy not conjoined with the spectacular, as witness the scenes in the tailor shop where Maciste tries on the biggest Alpino outfits to be had. In every uniform he tries on he bursts through in a new place, while he splits one coat all the way up the back.

Pushing a large tree over, jumping on horseback over a bridge into the water, bowling a horse and rider over on the ground, throwing men around like dolls, etc., the star certainly dominates all of his scenes. In the attack on the castle, where Maciste seizes a great cudgel from the fireplace, dashes onto the balcony like a demon of destruction and lays about him until not one of the Austrian horde exhibits any signs of life, the audience is swayed by the irresistible comedy, and sympathy for the victims, in turns. Singly and in pairs he hurls the men from the balcony as if they were shot out of a sling. The marvel to the spectator is, how many bones were broken in the taking of these scenes?

Some of the most beautiful mountain scenery ever caught by the camera is exhibited in the film. The lights and shadows falling on the snowy peaks and the dark rocky formations are of surpassing beauty. The majority of these Alpine scenes are above the clouds.

As entertainment, "The Warrior" is remarkable. It is a scenic story of comedy and thrills, and an educational subject showing one of the most interesting departments of the allied war schedule. The picture is destined to promote affection between America and Italy, a fact that is worth considering. "The Warrior" is good for crowded houses.

## Ad Film Producers Meet

On July 17 the executive committee of the Advertising Film Producers' Association of the World met in session at the Rothacker studios of Chicago. Those present were:

W. A. Harris, president, Cincinnati, Ohio; H. R. Rothacker, vice-president, Chicago, Ill.; R. V. Stambaugh, secretary, Cleveland, Ohio; Fred C. Laflin, treasurer, Chicago, Ill.; Joseph Brandt, committeeman, New York City; Herbert Andrews, committeeman, Washington, D. C.

Ways and means were devised and arranged for the broad extension of this organization and a special meeting was called for August 27, to be held at the Rothacker studios, at which meeting will be all of the members of this Association which is the official picture department of the Associated Advertising Clubs of the World.

During the executive session, moving pictures were made of the members in action, which pictures will be combined with the official pictures taken at the National Advertising Convention at St. Louis, which will be shown throughout the country under the auspices of the Advertising Film Producers' Association at Ad Clubs, etc.

ANNOUNCEMENT

HAMPTON DEL RUTH

EDITOR AND PRODUCTION MANAGER

MACK SENNETT—COMEDIES

Bluebird

Photoplays

(Inc.)

Present

Arthur Hoyt

With Neva Gerber, Geo. Hernandez and George Chesbro, in

A Dramatic Picturization of the Famous Novel

"Mr. Opp"

By

Alice Hegan Rice

Author of "Mrs. Wiggs of the Cabbage Patch," and other successes.

Directed by Lynn Reynolds

Millions of people have read and enjoyed the fascinating novels of Alice Hegan Rice. Beginning with the popularity of "Mrs. Wiggs of the Cabbage Patch" her popularity has grown tremendously. "Mr. Opp," from which the current BLUEBIRD was picturized, is an absorbing and dramatic picture of small town life, so faithfully presented as to be a most absorbing entertainment. It will please all your patrons, and add to the growing prestige of BLUEBIRD Photoplays. Book through your local BLUEBIRD Exchange, or from

Bluebird Photoplays

(Inc.)

1600 Broadway, New York

# *Newslets for Your Program*

## INTERESTING NOTES ABOUT THE PLAYERS—READY TO CLIP OUT AND PRINT

An average of sixty requests a day for autographed photographs registers the public's appreciation of **Norma Talmadge's** art as a film actress. Her admirers include all classes of society from "newsies" to magazine editors and bank presidents.

The skeptical may doubt it, but **"Fatty Arbuckle** swears that his favorite color is blue. By way of explanation the big comedian asserts that this particular shade stimulates his sense of humor. Consequently, he has his dressing room decorated with it and surrounds himself with tones of blue wherever possible.

**Fritzi Brunette,** Selig star, is now established in a cozy Caliornia bungalow that is half buried in roses and flowers. She even has a tiny vegetable garden, where she works in the early morning weeding and planting lettuce and other vegetables. Fritzi declares that nothing so freshens and puts her in trim for her day's work at the studio as these early morning sessions with hoe or trowel.

**Jean Sothern,** who appears in Art Dramas, wishes to deny the report printed in most of the trade papers and dailies that she had recently married.

**Marguerite Clark,** who possesses among other distinctions, the honor of being the only motion picture star who does not drive her own car, is now busily at work mastering the intricacies of the gear shaft. The Famous Player-Paramount star is going to drive a taxicab in her next picture and director J. Searle Dawley insisted that she practice with her own car rather than saddle the company with indemnities for seven of eight hundred wrecked flivvers.

Five hundred dollars is offered by the **Horkheimer Brothers** for a five-reel photoplay in which **Jackie Saunders** is to be featured. The competition is open to all and the winning decision will be made entirely on the suitability and merits of the scenario. All photoplays submitted must be worked out into full continuity of scenes, preceded by a synopsis of the story and cast of characters and scene plot, and by viewing the productions in which Miss Saunders has been featured recently, scenario writers will be able to get a line on the class of stories most likely to appeal to her and her managers.

All scripts must be submitted before November 1st and should be addressed to "Contest Editor, Balboa Amusement Producing Company, Long Beach, California," with stamped, self-addressed envelope enclosed. Scripts must be typewritten and as few sub-titles as possible employed in the scenario.

**Roscoe ("Fatty") Arbuckle** asserts that at least one good joke should be perpetrated at the family breakfast table every morning. This is more essential to starting the day right than the inevitable newspaper or coffee and rolls in his opinion.

**Alma Hanlon,** who has been acting as "marraine," or Godmother, to a soldier of the French Army, yesterday received from him a table cover, which he made while in the hospital. It is of green silk, and very neatly put together. The soldier, who writes in very correct but sometimes amusing English, remarks: "I have just finished this cover today, and I am very pleased with me."



*Here's an American diver that would play havoc with the German submarines, for if a U-boat saw her she could undoubtedly lure it right up onto land, where it could be captured. It's the American-Mutual star, Francelia Billington. If you would like to borrow this cut, just say so to "Motography, Chicago," as soon as possible. There will be no charge.*

Some time ago automobile row rocked and swayed to the news that **Pauline Frederick** had purchased a nile green Peerless roadster as the first sign of spring. Miss Frederick, having possessed the roadster a few weeks, characteristically tired of it and sent it to the shop to be painted a khaki tan. In the meanwhile, in order that she could get from Thence to Thither in an irreducible minimum of time, the Famous Players-Paramount star purchased a specially built racing Simplex which is positively guaranteed to make one hundred miles an hour on the lowest discoverable gear. Incidentally when the Frederick heel alights upon the cut-out, the noise of the recent British bombardment at Messines fades into pale pink insignificance.

Ruth Roland is spending a few days in Los Angeles visiting Friend Husband and about ten thousand other friends. Miss Roland states that she is returning to New York to appear in a seven-reel feature and that Milton Sills will play opposite her, after which it is quite probable that Miss Roland will go west again.

Grace Cunard and Joe Moore are fond of motoring to Santa Monica of an evening for a dip in the ocean after dark. This is not very kind of Miss Grace as her bathing costumes are creations in themselves and she is an excellent swimmer.

"It is easy to be a real heroine," says Anna Little. "When Fred Balshofer stood on an overhanging rock on location in Arizona and I saw the supporting rocks crumbling I grabbed his arm and pulled him back and the big rock went down, down the canyon. It was just the natural thing to do." Miss Anna is supporting Harold Lockwood in "Under Handicap" and the company recently returned from Arizona.

## SLITER IN ALBANY MUTUAL OFFCE

F. G. Sliter, traveling representative working out of the Albany office of the Mutual Film Corporation, has been appointed manager of the Albany office, to succeed W. F. Holdermann. Mr. Sliter has been covering the state for the Mutual Film Corporation for the past two years, coming to the Mutual organization shortly after the opening of the Albany branch, during Mr. J. M. Mullin's administration.

Mr. Sliter received his promotion through hard and faithful service, his qualities being recognized by the Mutual Film Corporation through their policy of selecting branch managers from the ranks of their representatives who have shown unusual executive sales ability.

Mr. Sliter has a host of friends in the territory who wish him success in his new venture.

# Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

## General Program

### Broadway Star Feats

D The Third Ingredient (O. Henry Series) ..... 2,000
D Friends at San Rosario (O. Henry Series) ..... 2,000
D Past One at Rooney's (O. Henry Series) ..... 2,000
D The Marionettes (O. Henry Series).. 2,000
D The Green Door (O. Henry Series).. 2,000
D The Guilty Party (O. Henry Series) 2,000
D The Cop and the Anthem (O. Henry Series) ..... 2,000
D Vanity and Some Sables (O. Henry Series) ..... 2,000

### Black Cat Stories

C Much Obliged (Virginia Valli)..... 2,000
D Local Color (Webster Campbell)..... 2,000
C Be My Best Man (Edward Arnold).. 2,000
C Pass the Hash, Ann (Marguerite Clayton) ..... 2,000
D The Clock Struck One (Marguerite Clayton) ..... 2,000
D Sundaying at Fairview (Mark Ellison) 2,000
C The Quarantined Bridegroom (Mark Ellison) ..... 2,000

### American Girl Series (Kalem)

D The Tyrant at Chiruachua ..... 2,000
D The Man from Tia Juana..... 2,000
D The Secret of Lost Valley..... 2,000
D The Trapping of Two-Bit Tuttle..... 2,000
D The Vanishing Line Rider..... 2,000
D The Man Hunt at San Remo..... 2,000

### Ham and Bud Comedies (Kalem)

C Hard Times in Hardscrapple..... 1,000
C Bandits Beware ..... 1,000
C The Menagerie Mix-Up..... 1,000

### Geo. Bickel Comedies (Geo. Kleine)

C The King of Cooks..... 1,000
C Love, Luck and Loot..... 1,000
C A Mixed Color Scheme..... 1,000
C A Suit and a Suitor..... 1,000
C Nearly a Husband..... 1,000
C Some Statue ..... 1,000

### Selig

D Two Dollar Gloves (Bydine Zuber)... 2,000
D The Evil Day (Casson Ferguson).... 2,000
D A Social Climber (Casson Ferguson). 2,000
D The Prodigal's Return (Casson Ferguson) ..... 2,000
D The Last of Her Clan (Virginia Kirtley) ..... 2,000
D The Love of Princess Olga (Louizette Valentine) ..... 2,000
D Won in the Stretch ..... 1,000
D The Framed Miniature..... 1,000
D The Return of Soapweed Scotty (Robyn Adair) ..... 2,000
C Romance and Roses (John Lancaster) 1,000
C Baseball at Mudville (Lee Morris)... 1,000
C Rescuing Uncle (John Lancaster).... 1,000
C Movie Stunts (Tom Mix)..... 2,000
T Uncle Sam Afloat and Ashore..... 2,000

## Mutual Program

### Friday

D 6-22 A Sheep Among Wolves (Jimmie Dale Series, No. 14) (E. K. Lincoln) ..... Monmouth 05616–17
D 6-29 The Tapped Wires (Jimmy Dale Series, No. 15) (E. K. Lincoln) ..... Monmouth 05632–33
C 6-29 The Immigrant (Charles Chaplin) SPECIAL ...

### Tuesday

C 7-3 The Girl in the Frame.... .....La Salle 05641
T 7-3 Mutual Tours Around the World .....Gaumont 05642

### Wednesday

T 7-4 Mutual Weekly, No. 131.. .....Mutual 05643

### Friday

D 7-6 The Victory (Last of Jimmie Dale Series, No. 16) (E. K. Linsoln)..... ..... Monmouth 05646–47

### Thursday

C 7-12 Jerry at the Waldorf (Geo. Ovey) .....Cub 05658
T 7-12 Reel Life .....Gaumont 05659

### Tuesday

C 7-17 The Kissing Butterfly.... ..... La Salle 05667
T 7-17 Mutual Tours Around the World ..... 05668

### Wednesday

T 7-18 Mutual Weekly, No. 133... ..... Mutual 05669

### Thursday

C 7-19 Jerry's Star Bout (George Ovey) .....Cub 05670
T 7-19 Reel Life .....Gaumont 05671

### Tuesday

C 7-24 A Match in Quarantine.... .....La Salle 05681
T 7-24 Mutual Tours Around the World .....Gaumont 05682
C 7-31 Man Proposes....La Salle 05695
T 7-31 Mutual Tours Around the World ..... 05696

### Wednesday

T 8-1 Mutual Weekly, No. 135... ..... Mutual 05697

### Thursday

T 7-25 Mutual Weekly, No. 134... ..... Mutual 05683
C 7-26 The Red, White and Blew (George Ovey).....Cub 05684
T 7-26 Reel Life .....Gaumont 05685
C 8-2 Jerry's Big Stunt (George Ovey) .....Cub 05698
T 8-2 Reel Life, No. 66.Gaumont 05699

## Universal Program

### Regular Releases

*Week of July 30*

D Right-of-Way Casey (Neal Hart).... .....3, Gold Seal
C Married by Accident (Eddie Lyons and Lee Moran).....Nestor
C Blackboard and Blackmail (Phil Dunham) .....L-Ko
T Universal Animated Weekly, No. 83.
D The Woman Who Could Not Pay (Cleo Madison) .....Star
C The Battling Bellboy (Wm. Franey) .....Joker
C Where Are My Trousers? (Carter De Haven) .....2, Victor
T Universal Screen Magazine, No. 30...
T Universal Current Events, No. 12....
C The Stinger Stung (Gale Henry.Joker
C A Good Liar.....Powers 500
T In Monkey Land.....Powers 500
D The Gray Ghost, No. 6 (Priscilla Dean) .....2, Universal

### Special Releases

*Week of July 16*

C A Dark Deed (Eddie Lyons)..... .....1, Nestor
C Surf Scandal (Dan Russell)..2, L-Ko
T Universal Animated Weekly, No. 61 ..... Universal
D The Web (Cleo Madison)..... .....2, Star Featurette
T Universal Screen Magazine, No. 28.. ..... Universal
C He Had 'Em Buffaloed (William Franey) .....1, Joker
C Box Car Bill Falls in Luck....Powers S
T In the Heart of India.....Powers S
D The Fight (The Gray Ghost, No. 4) (Priscilla Dean) .....

### Regular Releases

*Week of July 16*

D Six Shooter Justice (Harry Carey).. .....3, Gold Seal
C One Bride Too Many (Matt Moore) .....2, Victor

### Special Releases

*Week of July 9*

C Minding the Baby (Eddie Lyons, Lee Moran) .....1, Nestor
C Hearts and Flour (Bob MacKenzie).. .....2, L-Ko
T Universal Animated Weekly, No. 30.. .....1, Universal
C Meet My Wife (Neal Hart)..1, Victor
D Three Women of France (Irene Hunt) .....2, Rex
T Universal Screen Magazine, No. 27.. ..... Universal
D Double Suspicion (Neal Hart)..... .....2, Bison
C Kitchenella (Gale Henry)....1, Joker
C Monkey Love .....Powers 500
T In the Rocks of India.....Powers 500
D The Warning (The Gray Ghost) (Priscilla Dean) SPECIAL..... .....2, Universal

### Regular Releases

*Week of July 9*

D A Limb of Satan (Ruth Stonehouse). .....3. Gold Seal
C The Paper Hanger's Revenge..... .....1. Victor
C Kicked Out (Carter De Haven)..... .....2. Victor
D Hatton of Headquarters (Lee Hill) ..... Imp
D The Punishment (Robert Leonard).. .....Big U

### Special Releases

*Week of June 25*

C The War Bridegroom (Eddie Lyons, Lee Moran) .....1, Nestor
D The Golden Bullet (Harry Carey).. .....3, Gold Seal
C Her Daring Tearing Days (Lucille Hutton) .....2, L-Ko
T Universal Animated Weekly, No. 78.. .....1, Universal
T Universal Screen Magazine, No. 25.. .....1, Universal
C His Fatal Beauty (Wm. Franey).... ..... Joker
D The Double Topped Trunk (Allen Holubar) .....Imp
C Duke Doolittle's Jungle Fizzle.Powers
T In the Land of Many Temples.Powers
D "The Gray Ghost" (The Bank Mystery, No. 1) (Priscilla Dean and Eddie Polo) SPECIAL..Universal

## State Rights Productions

The Deemster (Derwent Hall Caine) .....Arrow 9,000
The Barrier.....Rex Beach 9,000

Joan, the Woman (Geraldine Farrar) ....Cardinal 11,000
The Lincoln Cycle (Benjamin Chapin) ....Charter 2,000
The Curse of Eve (Enid Markey)... ....Corona Cinema 7,000
Enlighten Thy Daughter..... ....Enlightenment Corporation 7,000
Birth .....Eugenics Film 6,000
A Mormon Maid (Mae Murray)..... ..... Friedman 5,000
The Woman and the Beast...Graphic 5,000
Intolerance .....D. W. Griffith 9,000
The Bar Sinister.....Frank Hall 9,000
Her Fighting Chance (Jane Grey)... ....Frank Hall
Civilization .....Harper 9,000
The Honor System..... .....Honor System Booking 10,000
The Whip.....Paragon Films 8,000
Beware of Strangers.....Selig Special 7,000
The Ne'er-Do-Well .....Selig Special 8,000
The Garden of Allah....Selig Special 10,000
Who Shall Take My Life.Selig Special
The Black Stork...Sherriott Pictures 5,000
The Crisis .....Sherman Elliot 10,000
The Submarine Eye..Submarine Film
The Spirit of '76.....Goldstein 12,000
Should She Obey?.....Arizona
American War News (Serial Weekly) .....Cinema
Are Passions Inherited?.Warner Bros. 7,000
Balloonatics .....Century Comedies
Below Zero .....Wharton 2,000
Birth Control.Moss B. S. M. P. Corp. 6,000
Bit o' Heaven..... 5,000
Defense or Tribute (Defense of Tribute Film Co.)..... 5,000
Eagle's Wing .....Bluebird 5,000
Even as You and I..... .....Universal Film Co.
Eyes of the World....Clune Film Co. 10,000
Fairy and the Waif..... .....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies..... ....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think..... .....Creative Film Corp. 6,000
Girl Who Doesn't Know..... .....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man ..... .....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Condoned Sin.....Biograph Co. 6,000
The Honor Roll.....Joseph F. Lee
How Uncle Sam Prepares..... .....Hanover Film Co. 5,000
Humanity.....Select Photoplay Co. 6,000
Humanizing Mr. Winsby..... .....Unity Sales Corp. 5,000
Idle Wives.....Universal Film Co.
Ignorance.....Popular Pictures Corp.
In the Hands of the Law..... .....Moss B. S. M. P. Corp. 5,000
In Treason's Grasp..... .....Renowned Pictures Corp.
Is Any Girl Safe?.Anti-Vice Film Co. 5,000
King Bee Comedies..... .....King Bee Films Corp.
Land Just Over Yonder..... .....Unity Sales Corp. 6,000
Land of the Rising Sun..... .....American Japan Pictures 10,000
Lottery Man.....Unity Sales Corp. 5,000
The Manx Man.....Henry J. Brock 9,000
The Masque of Life.Signet Film Corp. 6,000
Mothers of Men..Robards Player Co. 7,000
Mo-Toy Comedies....Peter Pan Film
One Day....Moss B. S. M. P. Corp. 5,000
One Law for Both...Ivan Film Prod.
Parentage.....Frank J. Seng 7,000
The Passion Flower..... .....Ultra Pictures Corp. 5,000

## Feature Program

### Artcraft

6-24 Wild and Woolly (Douglas Fairbanks) ..... 5,000
7-2 The Little American (Mary Pickford) ..... 5,000

### Art Dramas

6-21 The Road Between...Thorndike 5,000
7-2 The Peddler..U. S. Amusement 5,000
7-9 Miss Deception.....Van Dyke 5,000
7-16 When You and I Were Young .....Apollo 5,000

### Bluebird Photoplays

6-25 A Kentucky Cinderella (Ruth Clifford, Zoe Ray)..... 5,000
7-9 The Car of Chance (Franklyn Farnum) ..... 5,000
7-23 The Rescue (Dorothy Phillips). 5,000

### Butterfly Productions

*Released Week of*

7-23 The Double Standard (Roy Stewart) ..... 5,000
7-30 A Wife on Trial (Mignon Anderson) ..... 5,000

### Fox Film Corporation

*Released Week of*

7-22 To Honor and Obey (Gladys Brockwell) ..... 5,000
7-25 His Final Blowout (Hank Mann) ..... 2,000

### Kleine Edison-Selig-Essanay

*Released Week of*

7-18 When Sorrows Weep (Mary McAlister) ..... 2,000
7-21 Knights of the Square Table... ..... Conquest 4,000
7-21 Farmer Alfalfa and His Wayward Pup.....Conquest 500
7-21 Your Flag and My Flag..... ..... Conquest 500
7-21 The Making of 100-Ton Guns.. ..... Conquest 500
7-21 What Form Means to an Athlete ..... Conquest 500
7-21 The Story of the Willow Plate ..... Conquest 1,000
7-23 The Golden Idiot.....Essanay 5,000
7-25 The Uneven Road (Mary McAlister) .....Essanay 2,000
7-28 Billy and the Big Stick..... .....Conquest 4,000
7-28 Two Kentucky Boys..Conquest 2,000
7-28 Climbing Mt. Washington..... .....Conquest 500
7-28 Gathering Bananas and Cocoanuts .....Conquest 500
7-30 A Touch of Nature.....Edison 5,000
8-1 The Season of Childhood (Mary McAlister) ..... 2,000

### Selznick

*Releases for July*

The Lone Wolf (Brenon)..... 7,000
The Lesson (Constance Talmadge)... 6,000
The Moth (Norma Talmadge)..... 6,500

### McClure Pictures

*Released Week of*

5-12 Seven Deadly Sins, "The Seventh Sin" (George Le Guere and Shirley Mason)..... 5,000

### Metro Pictures

*Released Week of*

7-16 Blood Will Tell (Ralph Herz) ..... Metro 2,000
7-23 Mr. Parker—Hero (Mr. and Mrs. Sidney Drew)..... ..... Metro-Drew 2,000
7-30 Henry's Ancestors (Mr. and Mrs. Sidney Drew)....Metro 2,000

### Mutual Star Productions

*Released Week of*

7-16 Betty Be Good (Jackie Saunders) .....Horkheimer 5,000
7-23 Melissa of the Hills (Mary Miles Minter) .....American 5,000
7-30 Pride and the Man (William Russell) .....American 5,000

### Mutual Serials

*Released Week of*

7-2 The Road Wreckers (The Railroad Raiders, No. 13 (Helen Holmes) .....Signal 2,000
7-9 The Trap (The Railroad Raiders, No. 14) (Helen Holmes) .....Signal 2,000
7-16 The Mystery of the Counterfeit Tickets (The Railroad Raiders, No. 15) (Helen Holmes) ..... 2,000

### Mutual Special

7-23 The Gipsy's Trust (The Great Stanley Secret, No. 1) (William Russell) .....American 4,000
7-30 The Great Stanley Secret, No. 2 (William Russell)..... .....North American 4,000

### Paramount Features

*Released Week of*

7-9 In the High Sierras..... .....Burton Holmes 1,000
7-12 Forbidden Paths (Sessue Hayakawa, Vivian Martin)..Lasky 5,000
7-16 What Money Can't Buy (Jack Pickford) .....Lasky 5,000
7-16 An Oregonian Niagara ..... .....Burton Holmes 1,000
7-19 Cook of Canyon Camp (George Beban) .....Morosco 5,000
7-23 The Long Trail (Lou Tellegen) .....Famous Players 5,000
7-23 Catching and Canning Oregon Salmon .....Burton Holmes 1,000
7-26 The Squaw Man's Son (Wallace Reid) .....Lasky 5,000
7-30 The Crystal Gazer (Fannie Ward) .....Lasky 5,000
7-30 To the Summit of Mt. Hood.. .....Burton Holmes 1,000
8-2 A Kiss for Susie (Vivian Martin) .....Pallas 5,000

### Pathe

*Released Week of*

7-11 Hearst-Pathe News, No. 56.... 1,000
7-14 Hearst-Pathe News, No. 57.... 1,000
7-15 It Happened to Adele (Gladys Leslie) .....Thanhouser 5,000
7-15 The Neglected Wife, No. 10 (Ruth Roland).....Balboa 5,000
7-15 Lonesome Luke in Stop-Luke-Listen .....Rolin 2,000
7-15 The Fatal Ring, No. 2 (Pearl White) .....Astra 2,000
7-15 Sweden's Waterways ..... 500
7-15 Placer Gold Mining.....Pathe 500
7-18 Hearst-Pathe News, No. 58.... 1,000
7-21 Hearst-Pathe News, No. 59.... 1,000
7-22 The Last of the Carnabys (Gladys Hulette).....Astra 5,000
7-22 The Neglected Wife, No. 11... ..... Balboa 2,000
7-22 The Fatal Ring, No. 3 (Pearl White)..... Astra 2,000
7-22 Know America, No. 16..... ..... Combitone 1,000
7-25 Hearst-Pathe News, No. 60.... 1,000
7-28 Hearst-Pathe News, No. 61.... 1,000
7-29 The On-the-Square Girl (Mollie King) .....Astra 5,000
7-29 The Neglected Wife, No. 12... ..... Balboa 2,000
7-29 The Fatal Ring, No. 4....Astra 2,000
7-29 Know America, No. 17..... .....Combitone 1,000
8-1 Hearst-Pathe News, No. 62.... 1,000
8-4 Hearst-Pathe News, No. 63.... 1,000

### Triangle Distributing Corporation

*Released Week of*

7-8 Time Locks and Diamonds (Wm. Desmond) ...Triangle 5,000
7-8 A Toy of Fate..... .....Triangle Komedy 1,000
7-8 Dangers of a Bride...Keystone 1,000
7-15 A Successful Failure (Jack Devereaux) .....Triangle 5,000
7-15 His Sudden Rival ..... .....Triangle Komedy 1,000
7-15 The Mother Instinct (Enid Bennett) .....Triangle 5,000
7-15 The House of Scandal..... .....Triangle Komedy 1,000
7-22 A Successful Failure (Jack Devereaux) .....Triangle 5,000
7-22 His Fatal Move..... .....Triangle Komedy 1,000
7-22 Sudden Jim (Charles Ray)..... ..... Triangle 5,000
7-22 An Innocent Villain..... .....Triangle Komedy 5,000
7-22 She Needed a Doctor.Keystone 1,000
7-29 In Slumberland (Thelma Salter) .....Triangle 5,000
7-29 Sole Mates....Triangle Komedy 1,000
7-29 Borrowed Plumage (Bessie Barriscale) .....Triangle 5,000
7-29 His Widow's Might..... .....Triangle Komedy 1,000

### Vitagraph-V. L. S. E.

*Released Week of*

7-16 The Stolen Treaty (Earle Williams) ..... 5,000
7-23 Richard the Brazen (Harry Morey) ..... 5,000
7-30 By Right of Possession (Antonio Moreno) ..... 5,000

### World Features

*Released Week of*

7-23 A Self-Made Widow (Alice Brady) .....World 5,000
7-30 The Iron Ring (Arthur Ashley) .....World 5,000

# Stories of the New Film Releases

## READY TO CLIP AND USE IN YOUR PROGRAM OR ADVERTISING

### Mutual Pictures

**Pigs and Pearls**—(One Reel)—La Salle—August 7.—A caveman, his sister and her pet pig live contentedly in their woods cabin until one day Billy, his sister Matie, and his sweetheart, Pearl, ride out to the woods and Pearl falls for the prowess of the caveman. Later, Matie, in order to cure Pearl of her mad infatuation, invites the caveman to a dinner party. He comes accompanied by his sister and the pig. The guests receive one shock after another, and Billy, to get even with Pearl, makes love to sister. When Matie overhears the caveman planning to kidnap Pearl, she gets busy, and putting sister in Pearl's hat and long cloak, the caveman is fooled and carries her off, leaving Billy, Matie and Pearl watching, relieved at their departure.

**Jerry on the Railroad**—(One Reel)—Horseley—August 9.—Featuring George Ovey. Jerry selects a railroad track for a quiet siesta. He is interrupted by the whistle of an onrushing engine. He jumps to safety. Section hands nearby impress Jerry into hard labor from which he escapes by jumping on a hand-car. Arriving at a bridge Jerry seeks shade under a buttress. Here he finds a fuse leading to a charge of dynamite. He hurls the bomb away just as it explodes. The section hands seize the wondering Jerry, haul him off to jail. Jerry falls in love with the daughter of a neighboring rancher, who is the object of the affections of Hank, a railroad man, and Joe, a half-wit. In confinement he finds that his prison adjoins a storeroom to which Joe has a key. Jerry watches through a knothole and sees the half-wit plugging an apple with cyanide. He realizes that Joe is going to give this deadly poison to the lovely daughter. Jerry makes his escape to where Joe is teasing daughter with the poisoned apple. Jerry strikes it from his hand and they fight. The battle rages until father and the section hands, attracted by daughter's screams, separate them but not until Jerry has been felled. They carry him into the house where, finding his heart has stopped, they place him on a couch and fold his hands across his chest. Jerry has been experiencing a nightmare. Sleep had overtaken him while waiting his call for a movie part.

### Universal Program

**Married by Accident**—Nestor—July 31.—With Eddie Lyons, Lee Moran, Edith Roberts, and Vera Lewis. Bob loves Edna, but mother objects to him because he has no money. Chauncy, his roommate, has more money than brains, and thinks he loves Edna's maid. Bob persuades Chauncy to act as a shield for his courtship. Edna leaves a note saying that she has eloped with the man she loves. Mother and the maid start after the couple and arrive just as the minister has married Edna and Bob. Mother faints. While she is unconscious, Chauncy is united to the maid.

**The Battling Bellboy**—Joker—August 2.—With Wm. Franey. Bill is a bellboy. Lillian and her husband quarrel, and Lillian comes to the hotel to live. Milt falls for her at once, and Bill is wild about her. Mr. Pugilist, Lillian's husband, arrives and Milt as Bill's manager, tries to make a match between the two. At the fight Bill is completely knocked out. Bill learns that Lillian is Mrs. Pugilist. The manager knocks Bill down, and Za Su, who is passing, runs in and lays out the manager and Milt.

**The House of Mystery**—Episode No. 6 of The Gray Ghost—July 30.—With Emory Johnson, Harry Carter and Priscilla Dean. In this episode we see the Ghost's men and their method of robbing Arabin's jewelry store. Meanwhile, the Gray Ghost with Morn Light and Wade Hildreth land on a mysterious island. Wade is put into a room with Olmstead. The Ghost tells Olmstead that the police are still anxious to know of his whereabouts for the murder of his father, the banker. Morn Light is locked in a room and is told by the Ghost that Hildreth will never leave the place alive.

**Right-of-Way Casey**—(Three Reels)—Gold Seal—July 31.—With Neal Hart, Joe Richson and Janet Eastman. Casey is a traffic cop and is in love with the same girl that the Sergeant, his superior officer, is in love with. Knowing this the Sergeant plots with two crooks to get Casey out of the way. They succeed, and Casey arrives in a Western town somewhat dazed. Meantime, the two crooks make a big haul, and after dividing this with the Sergeant, they decide to "blow" the town for a good time. They arrive at the same town where Casey is and are recognized by him. Casey arrests them, gets the girl he loves and also the position of the Sergeant, who is found to be the crooks' accomplice.

**In Monkeyland**—(Split Reel)—Powers Educational—August 4.—We see the gorilla and the orang-outang. Then the chimpanzee of Africa, who seems to speak to us. He has a cage chum, a Malayan orang-outang. The orang has small ears, because he lives in trees and has few enemies. The saki of Brazil is an extremely rare monkey, clad like an Eskimo. The tiny Brazilian marmoset has a savage countenance. Some of the monkeys register expression as well as any screen favorite. We see a baby Peruvian crying for its mother. Then a Cacaque chewing tobacco. Only the Old World monkeys have cheek-pouches for storing food. On the same reel with "A Good Liar."

**A Good Liar**—(Split Reel).—An old veteron tells two pickaninnies how he received his medal. He tells them that back in '61, when he was a young private on sentry duty, the enemy attacked them in an aeroplane. He managed to overcome them, and then discovered a huge bologna sausage, which was the enemy's entire food supply. He reported to headquarters, and was presented with the medal for this achievement. The boys then give him a medal with "Liar" on it. He is disgusted and tells them they don't know a real liar when they see one. On the same reel with "In Monkeyland."

**Universal Screen Magazine**—Issue No. 30—August 3.—First is a demonstration of the methods in use in an Ohio institution in teaching the blind to "see." The girls learn to sew, crochet and weave baskets. The boys are acrobats, and their favorite sport is "wrastlin'." A new invention is the Hyde shipbrake, which enables crafts to stop in little more than their own length, and thus to avoid the tremendous loss of ships and cargoes through collisions. Domestic Science is represented by a demonstration of how to make a fireless cooker. Making an airplane is perhaps the most interesting subject in this number. The reel closes with a clay cartoon, "Faces U Face," by the sculptor, Willie Hopkins.

**The Stinger Stung**—Joker—August 4.—With Gale Henry, Milton Sims and Charles Haefli. Maud and the Judge are spooning near a beehive. Jeremiah, the girl's sweetheart, pokes the bees with his rake and stirs them into action. Jeremiah is arrested and brought into court, tried and found guilty. He is sentenced to be electrocuted. Maud discovers that bees cannot be held accountable for their criminal actions. She shows the Judge her authority and he writes her a pardon for Jeremiah. She hastens to the execution chamber and saves him just in time.

**Where Are My Trousers?**—(Two Reels)—Victor—August 3.—With Carter De Haven, Flora Parker De Haven, Eva Lewis and Danna Ong. Van Kirby and his pretty wife, Vera, are happily married until mother-in-law appears. Vera and her mother leave for the country and Van is to come that night. Before going, Vera sends all of her husband's clothes to the tailor's to be pressed and sent on to the country by evening. Van arrives at the depot but slips on a banana peel. Not wishing to appear in the country in such a condition, he goes back to his office and sends his trousers to the tailor. By mistake they are sent to the country with the others. Trying to get in his city home, he is arrested as a burglar. The next morning delirious from cold he is found raving about his trousers. Later dressed up in new clothes, but looking very pale, he goes home. Vera promises never to leave him again.

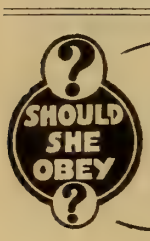
**Blackboards and Blackmail**—(Two Reels)—L-Ko—August 1.—With Lucille Hutton and Phil Dunham. Lucille and her mother, two light-fingered persons from the city, arrive in the village. Lucille accepts the place as the new school teacher. Mishap, the cook in the boarding house, and the President of the Board, take a great fancy to Lucille. While the President is escorting the teacher to the school, Lucille's pal robs his safe. Mishap gets Lucille and elopes with her. The crowd ropes the auto, and Mishap and Lucille take refuge in the schoolhouse. The crowd then blow it up, and Phil and Lucille high in the air, shower the crowd with the stolen money.

**The Woman Who Would Not Pay**—(Two Reels)—August 2.—With Cleo Madison, Frank Whitson, Daniel Leighton and Bertram Grassby. Duane Lovett was a woman whose husband adored and trusted her after four years together. One of her old lovers, Malcolm Leroy, who had clung desperately to the edge of her attention for years, became jealous of Daredevil Dan Hargreaves, her latest victim. One night, making certain that Dan was with Duane, he hastened to inform Lovett. Cautiously Lovett entered his home, but Duane was warned in time to hide Dan in the wall-safe. After her husband had left her room, she rushed to the safe, Dan's body fell out before her—dead. Lovett came in smiling malignantly at her. Duane stood staring at the body of Dan. At last she had paid.

### State Rights Features

**The Little American**—(Five Reels)—Artcraft.—Featuring Mary Pickford. Angela Moore is engaged to a German youth living in this country. Just before the war commences he returns to his native land to take his place in the military organization. Angela finally starts for Europe to take care of some estates in France that belong to her, but on the way the liner on which she is traveling, is torpedoed. A sensational rescue is effected, and Angela at last arrives in a remote quarter of France, only to learn that her relative has died. War sweeps down upon her house in all its fury and soon the place is the headquarters of the Germans. She meets her fiance, Karl, again, under the most repulsive circumstances. The latter is gradually led to discern the wrongs of his military system, and when, finally, Angela is to be shot as a spy, he vehemently denounces his countrymen with the result that he is named to die with the girl. But a miraculous escape is in store for both and as they story closes both enjoy their freedom. Reviewed in this issue.

**Alma, Where Do You Live?**—(Six Reels)—Newfields Producing Corporation.—Released State Rights. Featuring Ruth MacTammany. Gaston Duval, a young artist, while out riding one day meets a beautiful girl with whom he instantly falls in love, but she will divulge none of her affairs outside of the fact that her name is "Alma." The latter, a talented dancer, is engaged by Count Ladislaw for his production and it is through this connection that she again meets Duval, whose father is a friend of the Count. About this time a "rube" character, Anatole Peach, is the center of the manipulations of his guardian who is trying to trick him out of his inheritance. To help Anatole get his inheritance Alma agrees to lure him into a proposal, but, although she does not know it, she is helping the guardian appropriate the inheritance, because the will reads the opposite of the wily guardian's representations. All kinds of complications set in concerning Alma and the many lovers circumstance ascribes to her, resulting in an out-and-out quarrel between Alma and Duval. Alma, dressing in a boy's uniform and pretending to be her own lover, causes more trouble. Finally matters are cleared up and the befuddled lover discovers to his great relief that Alma is not a wholesale heart-breaker. Reviewed in this issue.


Produced by Arizona Film Co.

A gripping drama of love that points out the perils of Easy Divorces and Poisoned Marriages.

For State Rights Address

RENOWNED PICTURES CORP.
AKIBA WEINBERG, President
1600 Broadway, New York City

ABC FILMS Producers of ScreeNews Magazine ABC FILMS

EXHIBITORS:

Take my word for it as an old friend of yours, that ScreeNews not only means good news for you, but the best news on the screen.

J. E. WILLIS,
Pres. and General Manager.

"THE HOUSE OF FILM SPECIALTIES"
AMERICAN ABC FILMS BIOSCOPE
CORPORATION CHICAGO, U.S.A.

## Feature Programs

### Butterfly

**A Wife on Trial**—(Five Reels) Butterfly—July 30.—With Mignon Anderson, Leo Pierson and L. M. Wells. Phyllis has charge of the Children's Department at the library. One day she receives a note from her friend, Mrs. De Guenther, that she has a new line of work for her. That night she learns the sad story of Allan Harrington. One day while out riding with his fiancee, he was severely injured in a motor accident and his sweetheart killed. His dying mother wishes her son, now a hopeless cripple, to have some one to care for him who will have more interest than a hired stranger. It means that Phyllis would have to marry him. Thinking over her sordid circumstances and little money, she consents. Several weeks later we see Phyllis and Allan in the country. Realizing that Phyllis has been cheated of her birthright, Allan tells her that their marriage must be annulled. A sneak thief enters the house. Phyllis, hearing her husband's cry, rushes into his room and attacks the man to keep him from Allan. The thief has nearly overpowered her, when her husband with great effort reaches her. With the reaction, they realize what has happened, and their love for each other.

### Mutual Star Productions

**Pride and the Man**—American—(Five Reels)—July 30.—Starring William Russell. Jack Hastings, a well bred young fellow, who has entered pugilism as a career because of a love for boxing, is known in professional circles as "Handsome Jack" Bronson. In his private character he meets a beautiful and wealthy young woman, Thelma Everett, who falls in love with him. Hastings is for a time determined to avoid meeting the beautiful girl, for whom he has conceived a deep affection, but after pondering the matter he abandons his ring career as champion heavyweight of the world and marries Thelma. Hastings' efforts to make money as a contractor prove futile because he has not sufficient capital. His wife secretly puts money into his business in order that he may not be discouraged. Despite this the firm goes to smash and Hastings discovers that he owes his wife $50,000. In order to meet this debt he decides to meet one more candidate for the world's championship and does so. The young wife, believing that her husband's broken promise is proof that he no longer loves her, falls under the sway of plotters against Hastings. He wins the fight and pays Thelma the $50,000. They are reconciled.

**Souls in Pawn**—(Five Reels)—American—August 6.—Starring Gail Kane. Prince Kondemarck, chief of the German secret service in Paris, has been ordered to secure for the service of his govrnment the cleverest and most beautiful woman obtainable in aid of plans important to his government. Liane Dore, beautiful widow of the late Sebastian Dore, killed mysteriously at the door of his home, agrees to serve on Kondemarck's promise to reveal to her in one year the name of the man who killed her husband, against whom she has sworn vengeance. The Prince himself killed Dore. The latter, posing as a bachelor, betrayed the former's sister in Germany. Kondemarck killed Dore accidentally in a scuffle. In the course of their association as spies, Liane and Kondemarck fall in love. The war throws open Liane's home to wounded Frenchmen. Von Pollnitz, unsuccessful in inducing Liane to reveal French secrets in the absence of Kondemarck in Germany, denounces her as a spy. She is arrested and sentenced to death. Kondemarck returns from Germany, uses his spies to rescue Liane after she has agreed with the prefect of police to betray him, the latter having revealed to her that Kondemarck killed her husband. On the verge of arrest, Kandemarck produces letters showing that Dore betrayed his sister. Liane is carried on board the Kondemarck yacht and the lovers escape.

## Classified Advertisements

**FOR SALE**

New opera house. Seats 250, suitable for dances, road shows and movies. Splendid movie town. Five surrounding towns to draw from. New Simplex machine, 1917 model, used only two months. Also other new equipments. Owner selling on account of going to war. Price only $500, cash or payments. Harriet Opera House, Lone Rock, Wis.

**WANTED TO BUY**

Universal Tripod, perfect condition, subject to thorough examination. Nebraska Feature Co., 1210 P St., Lincoln, Neb.

## New General Manager

IN order to improve facilities for distribution in the Albany territory, which has been without a branch of General Film, that company has just made



*Ray E. Gallagher, General's new manager in Albany.*

an appointment of a manager with headquarters in the capitol city who begins his duties at once. The appointee is Raymond E. Gallagher, who has been connected with the sales department of the New York exchange.

The important Albany territory has not been served by General Film from an office in that city, the distribution having been from New York. There was, however, such a demand for General Film product developing there that it was considered due the exhibitors to have better facilities. General Manager Harold Bolster of General Film determined that the office at 48 Howard street should be opened and a live, aggressive agent placed in charge. The service given by the company will therefore be directly available.

Raymond E. Gallagher, who now joins Sales Manager Kent's aides, has made an unusually good record as a film salesman in the New York district. Before joining Branch Manager Buxbaum's force he was for years at the Vitagraph plant in Brooklyn, which city is his birthplace. Mr. Gallagher was formerly private secretary to Commodore J. Stuart Blackton. Before that he was in the publicity department of Vitagraph, being one of the two original members of the first publicity staff engaged by that company. He knows the film business from every angle and has had in fact seven or eight years of experience in it under conditions that were exceptionally valuable. Still he is quite a young man and is probably the youngest branch manager on the rolls of General Film. He is being congratulated on his new appointment by a wide circle of friends in every branch of the film industry. It is expected that he will be welcomed to an equal extent at Albany, where there has been such a desire manifested for some one of his abilities to be on the ground with General Film's interests in charge.

## CAUGHT AT THE CONVENTION

L. M. VALDIZ, manager of the Royal Opera House, at Laredo, Texas, came in to impart the information that business is very good down in the Lone Star state.

Edwin Booth, manager of the Alhambra at Indianapolis, got in Wednesday morning, the same old Edwin, a glad hand for everybody.

Chas. M. Olson, Ollie Moore, Edwin Booth, A. C. Zaring, Ike Beitman, J. C. Reed, all of Indianapolis, took the village by storm. Zoring still has the old smile that won't come off. Olson is remodeling his Alhambra Theater, and comes forth with the word that the Alhambra will be some theater when he gets through with it. Edwin Booth will manage the house.

O. O. Parks came all the way from Marion, Ind., to do the convention. While here Parks is arranging for his vaudeville and road attractions for the coming season.

W. C. Quimby, owner of the Jefferson Theater at Ft. Wayne, Ind., came in for the convention. Clyde is not reluctant to say that business is good.

Frank Heller, manager of the Starland at Anderson, Ind., and the Fisher at Danville, Ill., dropped in to say hello. Frank avers that, while he is not giving John D. any chase for financial honors, he manages to eat hominy three times daily and smoke good cigars. More power to you, Frank.

R. W. Abbett, sales manager of the Central Film Co. of Indianapolis, arrived Thursday night. Mr. Abbett was very much enthused with the Xposition, this being the first one he has attended.

C. G. Hite, manager of the Cincinnati Goldwyn branch, is here to get acquainted with the stars. Claude is some star himself.

NOTICE

For War and Navy Activities and Current Events

WRITE

HOOSIER FILM MANUFACTURING COMPANY

41 When Bldg., Indianapolis, Indiana

FOR SALE

Mailing Lists

MOVING PICTURE THEATRES

Every State—Total 25,000
Price, $3.50 per M.

1400 Film Exchanges .....$4.00
206 Manufacturers and Studios ... 1.50
235 Picture Machine and Supply Dealers..... 1.50

Particulars.

A. F. WILLIAMS, 168 W. Adams St., Chicago

Mr. and Mrs. Sirk of North Manchester, Ind., came in to meet their many Chicago friends.

Roy Andrews of Muncie, Ind., meandered into town. Roy came on to help put Frank Rembusch in as president.

Olson and West, Galesburg movie moguls, while here gave the burg the up and down.

Dad Hines slipped in from South Bend to look things over.

Al Friedlander, that congenial film peddler, came all the way from Dallas, Texas. You know Al, used to wish Pathe service on you. Al would not spill any of his plans, but we suspected that he might hook up with one of the big exchanges here.

Sam Sax, manager of the Bluebird office at Indianapolis, made a hurried trip. Sam is a very busy man.

Sammy Greenbaum, manager of the Garden Theater at Davenport, Iowa, arrived with a party of friends.

Ira Howard of Winnemac, Ind., decorated everybody with Frank Rembusch badges. Some booster, this Howard person.

George K. Landis, manager Indianapolis World office, was here boosting World pictures. Several competitive salesmen gave George the raspberry. We don't know who had the best film when the argument ended.

The *Weekly Movie Herald,* the well known publication issued to fans in behalf of several picture houses of the city, had a booth at the exposition, and attracted the interest of a large number of picture patrons.

## Chicago Notes

Billy Hamburg is organizing a new film club for Chicago, to be known as the Screen Club.

Sam Katz, of the Balaban-Katz Company, has just completed a honeymoon trip spent at Yellowstone Park.

The National Welfare and Educational Association of Chicago has gotten out a special propaganda film entitled "Uncle Sam's Babies."

H. C. Allen, president of the Peter Pan Film Corporation of New York, was in Chicago last week for the purpose of consolidating the Peter Pan and Toyland Corporations.

Mildred Considine, Chicago scenario writer, leaves for New York this week, to join Julian Johnson, former editor of *Photoplay Magazine,* in the editorial department of the Selznick Enterprises.

Harry Weiss, the well known tall and graceful manager of the local Selznick branch, is right up in the first rank of men drafted for Uncle Sam's new army. Harry says sure he'll go—if he has to.

Among the Chicago film men drawn for the first conscript army on the first draft in Chicago are the following: Pathe, F. H. Christolph, C. Bestar; Universal, Thomas Greenwood, Henry Igel, Wallace West; Mutual, Louis M. Noto, A. P. Desormeaux, E. H. Duffy; K. E. S. E., Harry Wellington; Vitagraph, H. H. Finney, George Hueth; Famous Players, Thomas Murphy, Teddy Peterson. Motography, Carlyle Fliedner.

Mae Murray, late of Paramount and one of the most popular stars in filmdom, who has signed a long term contract to work for Universal in Bluebird pictures, made a hit with Chicago exhibitors at the exposition. She will be directed by Bob Leonard, who is as well known as a director as she is as a star.

Joe Brandt has returned to New York where he will again become the general manager of the Universal Film Manufacturing Company. While at the exposition Mr. Brandt was one of the hardest working men in the city, and was accused of being everything from Irving Mack's assistant to general manager of the Exposition.

F. M. Brockell of the Goldwyn offices, reports contracts coming in for fall bookings on the Goldwyn program. The coming season in the picture business is going to be one of the best that we have ever had if indications around Chicago exchanges, based on the amount of fall bookings, can be taken as a criterion.

The Chicago office of the Lewis J. Selznick Productions, Inc., is about to undergo complete alterations. The increase of business necessitates a larger shipping room and larger office space. Although this concern has been in the business but a year they have grown so rapidly that they claim the entire fourth floor of the Orpheum Theater Building and find this space too small to successfully carry on their business.


# Ask the Mothers

## DO CHILDREN COUNT?



**Book this famous series of 12 charming photoplays and**

**THE MOTHERS WILL TELL YOU.**

**featuring**

**LITTLE Mary McAlister**

ESSANAY
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago

# MOTOGRAPHY

## The MOTION PICTURE TRADE JOURNAL



EXHIBITORS throughout the country have found MOTOGRAPHY'S

**"What the Picture Did for Me"**

section, the greatest possible aid in

**making the box office pay *every day***

You will find it on pages 277 to 281.

Vol. XVIII CHICAGO, AUGUST 11, 1917 No. 6

Goldwyn Pictures

# Two Goldwyn Pictures Win $728,000 in Contracts

GOLDWYN'S only trade showing in all America to date is the one held last week in Chicago when an invited group of exhibitors saw Madge Kennedy in "Baby Mine" and Mae Marsh in another production not yet announced by name to the public.

As a result of *this one Chicago showing*, Goldwyn booked contracts in a single afternoon aggregating $728,000.

In other words: Goldwyn Pictures *sell themselves on sight* to the biggest and ablest exhibitors of the nation; sell themselves through *sheer merit;* through *their strength and beauty* and because they reveal in every foot of their length the fact that skilled producers *have put their hearts and brains into the making of them.*

When, within the next few days, Goldwyn Pictures are revealed at trade showings in our twenty-five offices in North America even *you* cannot conceive of the sensation they will create, or estimate the volume of bookings these showings will induce.

We have been truthful and accurate about Goldwyn Pictures. We have awaited their completion before announcing their virtues. . . . And Robert Lieber, the great Indianapolis exhibitor, voices the opinion of hundreds of exhibitors when he says: "Goldwyn Pictures are better than you ever said they would be."


***Advisory Board***

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE



Goldwyn Pictures Corporation

16 E. 42d Street New York City

Telephone: Vanderbilt 11

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVIII CHICAGO, AUGUST 11, 1917 No. 6

# New Exhibitors' Association States Aims

## ONLY OWNERS OR MANAGERS ADMITTED TO A. E. A.

SINCE the Chicago convention, the two national exhibitors' organizations have been a good deal before the eyes of the trade.

Of particular interest has been the activities of the American Exhibitors' Association, the body organized by the theater men who bolted the convention of the Motion Picture Exhibitors League of America, which was held in Chicago July 16 to 22.

The complete story of the organization of this new exhibitors' association has already been printed in MOTOGRAPHY. The general manager, Charles Pettijohn, of Indianapolis, is to draw a salary of $10,000 per year. We are now able to offer a complete statement of the general ideas and principles of the American Exhibitors' Association, which has just been officially issued by that body. These follow:

### *Aims of American Exhibitors' Association*

The purpose of the organization is to improve and protect the business interests of its members, and to care for the interests of the exhibitor first, but work in harmony with all branches of the industry.

Only bonafide motion picture exhibitors can obtain membership, which means theater owners or accredited managers.

A member discontinuing in the picture theater business will immediately forfeit his membership.

This national body shall work to assist the United States government in times of war or great crisis.

To demand and encourage the production and showing of pictures of a high moral character.

To adjust and arbitrate differences between different branches of the industry.

### *To Fight Censorship*

To work against adverse legislation and legalized censorship and in every way to be a medium that will uplift and promote the prosperity and best interest of the picture industry.

This organization shall be incorporated in regular business form and shall not be used for any money-making schemes or profit.

It shall depend for its support upon its members through subscriptions and donations.

### *"Packed Convention" Impossible*

The plan of organization is such that the national body can never be controlled by a few and a packed convention will be impossible.

The plan will be such that the organization will be more representative and large cities will not be able to control delegations as they have in the past, because the very large cities will be given a charter and must operate under separate charter from the balance of the state.

For example, the city of New York will have a separate charter and the state of New York will have a separate charter. Past experience has proved that the conditions under which an exhibitor in smaller cities and larger cities works are different, therefore both work better and more efficient as separate bodies, and the larger cities have been able to bring an immense delegation to conventions and in that way control the organization. At the same time we are giving the larger cities the proper power and consideration by giving them a separate charter equal to the state.

### *Plan for Convention Delegates*

Delegates to the national convention will be more evenly distributed because representation will be based on the following plan:

Each charter shall be entitled to two delegates, one the state president and the other a delegate elected by the charter, and then each charter shall be allowed one delegate for each one hundred members.

On this plan it will be impossible for one charter to have the power of selecting all of the committees doing the work of the convention, or be able to come to a convention with enough delegates to control the convention.

The executive committee shall be composed of the presidents of the charters and a plan will be inaugurated by which a referendum of votes by mail may be taken on urgent questions.

### *Exhibitors in New Association*

Among the exhibitors prominent in the formation of the American Exhibitors' Association were the following:

California, Attorney O'Donnell, Los Angeles; District of Columbia, Harry Crandall, Washington; Chicago, A. J. Krug; Indiana, Frank J. Rembusch; Kansas, W. H. Willey; Kentucky, Louis Dittman; Louisiana, N. Thatcher; Maryland, Guy Wonders; Massachusetts, Harry L. Kincaid; Michigan, S. A. Moran, Ann Arbor; Detroit, Peter Jeup; Minnesota, Al Steffes; New York City, Sam Trigger; New York state, I. M. Mosher, Buffalo; Ohio, Sam Bullock, Cleveland; Oklahoma, A. B. Momand; Pennsylvania, Fred J. Herrington, Pittsburgh; South Carolina, George C. Warner; Texas, Charles E. McElravy; Virginia, Harry Bernstein; Wisconsin, J. E. Sherwood.

Among the members enrolled at the first meeting were:

Louis H. Frank, Chicago; Selby A. Moran, Ann Arbor, Mich.; George Hembuch, I. H. Simpson, W. J. Slimm, Ohio; George P. Wilbur, Wyandotte, Mich.; J. Louis Rome, Baltimore; O. R. Browne, Raleigh, N. C.; Philip Banovitz, Chicago; Herman Schoenstadt, Illinois; Henry Schoenstadt, Illinois; H. R. Mason, B. H. Stephens, North Carolina; O. W. Moore.

Edwin Booth, Indianapolis; Frank Coon, Milwaukee; J. E. Feeney, Oklahoma; J. Sells, Virginia; A. E. Bennett, Muncie, Ind.; D. M. Bain, Wilmington, N. C.; Paul Laugheinnicher, Milwaukee; Joseph G. Rhode, Kenosha, Wis.; John S. Slocum, Mangun, Okla.; P. W. Wells, Georgia; C. R. Andrews, Indiana; H. C. Kleihm, Pittsburgh; J. L. Oliver, Chickasha, Okla.; Ira D. Howard, Winamac, Ind.; O. J. Chandler, Peru, Ind.; King Perry, Lima Theater, Detroit; Jay E. Sherwood, Madison, Wis.; H. Bugh, Fond du Lac, Wis.; Charles Olsen, Ike Butman, Dr. J. M. Rhodes, A. H. Zrahennig, Indianapolis; H. B. Varner, Lexington, N. C.; C. H. O. Dennely, Indiana; A. P. Tugwell, Los Angeles; J. S. Gauman, Wisconsin.

Anna M. Kesner, Chicago; Emma Kobilak, Chicago; E. J. Crall, Virginia; Henry Lutz, Thomas Kahn, Isadore Schulkin, Illinois; I. Bertman, A. C. Zaring, A. L. Wischer, Indiana; F. A. Schneider, Detroit; Henry Bernstein, Virginia; E. McGrath, Detroit; S. H. Joney, Oklahoma; Guy L. Wonders, Baltimore; J. H. Moulder, Oklahoma; Maurice A. Choynski, Chicago; R. D. Craver, Charlotte, N. C.; W. H. Willey, Mulberry, Kan.; A. J. King, Chicago.

J. H. Silliman, H. Tinz, Milwaukee; George W. Heinbuch, Cleveland; William Fait, Jr., Utica; H. M. Crandall, Washington; H. J. Paradis, Wilson, N. C.; Adolph Powell, Chicago; Wallace W. Baker, Detroit; J. Henry Saunders, Missouri; J. S. Grau-

man, Wisconsin; Anna M. Kesner, Illinois; E. T. Crall, Virginia; Isadore Schulkin, Illinois; H. Treulich, Illinois; I. Bertman, Indiana; A. C. Zoring, Indiana; A. L. Wischer, Indiana; Max Cooper, Illinois; A. C. Nucio, Chicago; August Zilligen, Jr., Chicago; A. F. Gundley, Chicago; Lubliner & Trinz, Chicago.

## "Couldn't Be Done"—He Did It

Two days before the Chicago exposition a Windy City firm had notified Goldwyn it would be impossible to secure stands for the posters that company wished to place in less than 10 days. Eddie Hardin, a well-known member of the Friars of New York and manager of the motion picture department of the Poster Advertising Company, literally gathered the Goldwyn posters under his arm, stepped on a crack train to Chicago and by keeping the wires hot en route secured the necessary boards for his paper before he completed the 18 hours' journey. The paper went up almost overnight and when the exposition opened the thousands who traveled down Wabash avenue or Michigan boulevard to the big Coliseum saw stand after stand papered with the Goldwyn announcement.

Upon the lithographs are head pictures of Mae Marsh, Madge Kennedy, Jane Cowl, Maxine Elliott and Mary Garden. The posters are in brown, white and blue with natural color portraits of Goldwyn's famous stars. Before another month has passed every city in the United States of more than 5,000 population will be included in the bill board campaign which is a part of the Goldwyn promotional schedule.

Alan Forrest, as in "Charity Castle," is cast as Mary Miles Minter's leading man in "The Call to Arms," now being produced.

## Producer Speaks Mind

Motography, Chicago.

In my opinion one of the very best things you have done is "What the Picture Did for Me." I hope you increase this department until it covers the entire country.

I am not an exhibitor. I am on the producing side. But I am an advocate of the better picture—the clean, the artistic, the worth-while. Only by doing bigger and better things can the motion picture reach the ultimate usefulness and greatness that will result in the largest popularity and profit.

The old days are gone. With their passing passed the cheap picture and the cheap theater.

Your department, "What the Picture Did for Me," will do more to improve the business than anything I can think of. It will serve as a barometer to producers and exhibitors alike. If you will extend the department so that each week it reflects the pictures throughout the country, you will have rendered a service of incalculable value.

The reports reflect the tastes of different audiences, and by comparisons one may easily arrive at the true value of each picture. They reflect the drawing power of both subject and stars. They reflect what the public wants, or, better still, what it is willing to pay for. They reflect the more popular producers. Incidentally and indirectly they furnish much food for thought.—*Edwin L. Barker.*

Douglas Fairbanks recently offered to co-operate with the American Red Cross, by collecting funds among his friends. The offer was gratefully accepted. and the Artcraft star at once began just the sort of a campaign that might have been expected of him. As the result of his vigorous efforts, he has turned over to the Red Cross nearly $800, and the returns are just beginning to come in.

# Screenshine

By Mel

THE NEWS MAKES A SCOOP

THE *Motion Picture News*, our orange-hued eastern competitor, grows enthusiastic in its last issue over the Vitagraph booth at the Chicago exposition, stating Rose Tapley was one of the attractions at "Vitagraph's elaborate booth."

There's only one thing wrong with the *News*.

There wasn't no Vitagraph booth at the exposition.

Outside of that little inaccuracy, the *News'* account of the booth was O. K.

Ever run any pictures that had the advantage of being made in the actual very presence of the star featured? Here's a house that has. Witness one of its latest advertisements:

"Notice: Don't confuse our Clara Kimball Young pictures with others. These pictures were made in the presence of Clara Kimball Young personally."

Some of the younger, unmarried exhibitors who visited the Chicago branch of the Fox Film exchange were startled last Friday to find a sparkler the size of a piece of coal on the significant left-hand finger of the pretty siren at the switchboard. Orline blushed and confidentially whispered that it didn't really belong to her. But we didn't know whether to believe her or not. Dollars to doughnuts it's some darn soldier at that. Gee, won't it be a relief when those fellows get out and stop flashing diamonds everywhere they go? Then the rest of us poor cripples 'll have a chance.

Bill Sweeney, while he still looks terribly thin as a result of his strenuous efforts to catch the hot bolts that flew about the convention hall during the recent rioting of the exhibitors, was looking better upon his return from a one-day vacation to Batavia, Illinois. He and the Mrs. took a trip up the Fox river.

Fred Laing and A. C. Krebs, two of the pilots responsible for bringing the exposition into a gold-bottomed harbor, are acting like a pair of babies now. They sleep all night and all day, too, and a good many of the rest of us are doing the same.

MEMBER OF FAIRBANKS COMPANY DROWNS

Douglas Fairbanks photoplay, "Down to Earth," has been delayed as a result of the death of one of the members of the company. The player fell overboard near the Catalina Islands during the production of a scene for the new film and was drowned. Despite the loss, the picture will be finished by next week, according to Director John Emerson. The wire from the Fairbanks organization reads: "Production of 'Down to Earth' delayed. Important member of company drowned off Catalina Islands despite frantic efforts to rescue him. Another player has been secured only after a long search. Picture will be finished next week, says Emerson. The drowned player was Pep, a mongrel cur."

WHAT THE PICTURE DONE TO HIM

We're going to run a little "What the Picture Done to Me" of our own this week—me and Bert Goldman. Here's Bert's reports, dog gone him.

Motography, Gentiles:

Blind Man's Luck—Pathe. Excellent picture. Poor title. Business cheesy. But they both enjoyed it.

* * *

Lest We Forget—Sidney Drew Comedy. Very funny. Organist laughed out loud.

* * *

God of Little Children—Standard good picture. Business Film Corporation. (Let's forget it.) Pleased the ushers immensely.

* * *

The Man Who Was Afraid—K. E. S. E. Very timely. But so many effects worked up on battles, leader couldn't sleep.

Bert Goldman, Manager,
New Princess Theater, St. Paul, Minn.

Next convention Chicago will get some sleep, for the darn thing's in Boston. It won't matter there; Boston's sleeping most of the rest of the time.

# "What the Picture Did for Me"

## ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

*(Editorial Note:—"The trade paper than can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews* Motography *publishes in each week's issue the actual, unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. The theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

**THE AMAZONS,** with Marguerite Clark (Artcraft-Paramount)—"The first picture on the new program. A very good picture which seems to please everyone. Should satisfy any audience."—M. J. Weil, Castle Theater, Chicago.—*Downtown house.*

**The Bond Between,** with George Beban (Paramount)—"A splendid picture. Beban is wonderful. You should book this."—E. N. LaJeunesse, Premier Theater, Littleton, N. H.—*In high class neighborhood.*

**Joan the Woman,** with Geraldine Farrar (Paramount special)—"Great. The star is good. Photography very good."—E. N. LaJeunesse, Premier Theater, Littleton, N. H.—*In high class neighborhood.*

**Wild and Woolly,** with Douglas Fairbanks (Artcraft)—"Excellent production, well liked by the audience. Capacity business."—H. A. Gundling, Bryn Mawr Theater, Chicago.—*In high class neighborhood.*

**Wild and Woolly,** with Douglas Fairbanks (Artcraft)—"A sure slapstick picture. Fair drawing card."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

**Less Than the Dust,** with Mary Pickford (Artcraft)—"Star, direction and story excellent. Business S. R. O. in spite of hot weather."—J. W. Allender, Lyric Theater, Spokane, Wash.

**Each Pearl a Tear,** with Fanny Ward (Paramount)—"One of the best pictures with this star we have ever had. Everyone liked it."—A. N. Miles, Eminence Theater, Eminence, Ky.

**Little Lady Eileen,** with Marguerite Clark (Paramount)—"For some reason this subject did not draw very well for us, but I consider it a splendid picture."—A. N. Miles, Eminence Theater, Eminence, Ky.

**The Parson of Panamint,** with Dustin Farnum (Paramount)—"Thoroughly interesting, with delightful bits of humor. The strong ending makes the story carry home its lesson. I had a lobby full of people waiting for the second show and nearly everyone complimented the picture."—A. N. Miles, Eminence Theater, Eminence, Ky.

**Her Better Self,** with Pauline Frederick (Paramount)—"Business good with this feature, due to the title and the star. Our patrons seem to like Miss Frederick's work."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhodo.*

**The Little Boy Scout,** with Ann Pennington (Paramount)—"Not much to this picture. Star hasn't much drawing power."—H. A. Gundling, Bryn Mawr Theater, Chicago.—*In high class neighborhood.*

**Sapho,** with Pauline Frederick (Paramount)—"A fine production. The star is great and is popular here."—E. N. LaJeunesse, Premier Theater, Littleton, N. H.—*In high class neighborhood.*

**Heir of the Ages,** with House Peters (Paramount)—"The worst yet."—S. Trinz, Covent Garden Theater, Chicago.—*In high class neighborhood.*

**Her Strange Wedding,** with Fannie Ward (Paramount)—"A fair picture to fair business."—S. Trinz, Covent Garden Theater, Chicago.—*In high class neighborhood.*

**Giving Becky a Chance,** with Vivian Martin (Paramount)—"Business fair. Story ordinary but interesting."—H. A. Schwahn, Eue Claire Theater Co., Eau Claire, Wisconsin.

**Her Strange Wedding,** with Fannie Ward (Paramount)—"Drew fair business. Picture only fair. Star has no box office value here."—H. A. Schwahn, Eau Claire Theater Co., Eau Claire, Wisconsin.

**Freckles,** with Jack Pickford and Louise Huff (Paramount)—"This combination of stars, the story and the way it is put over is very good. It was well liked by all who saw it."—Edward Trinz, West End Theater, Chicago.—*In middle class neighborhood.*

**Tennessee's Partner,** with Fannie Ward (Paramount)—"This is a good western drama, full of beautiful out-of-door scenes; as a whole, is a very pleasing picture; brought us good business and the patrons were well satisfied."—C. C. Hubert, Opera House, Newark, N. J.—*A college town.*

**Madam La Presidente,** with Anna Held (Paramount)—"In my three years' experience as an exhibitor this is the poorest excuse of a picture I ever ran. I had more complaints from my patrons and more people left the theater while the picture was on than any picture I ever ran. A few immoral pictures like this one will ruin any exhibitor's business. Business was very poor, and

every one was disgusted with this picture."—C. C. Hubert, Opera House, Newark, N. J.—*A college town.*

**The Undying Flame,** with Olga Petrova (Paramount)—"Although the story is laid in ancient times, the picture went over well. Owing to the fact that this is the first Petrova picture that has come out under the Paramount banner, the people expected a different kind of a picture."—Edward Trinz, West End Theater, Chicago.—*In middle class neighborhood.*

**The Undying Flame,** with Olga Petrova (Paramount)—"Good settings and scenic effects, but our neighborhood does not care for these partly Egyptian stories. Business only fair. The star is decreasing in drawing power."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Stolen Treaty,** with Earle Williams (Vitagraph)—"A very good detective story. Earle Williams always pleases. Business pretty good."—M. J. Weil, Castle Theater, Chicago.—*Downtown house.*

**The Soul Master,** with Earle Williams (Vitagraph)—"Pretty fair picture. True to life. Pretty good business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**My Official Wife,** with Clara Kimball Young (Vitagraph re-issue)—"A very good picture with excellent drawing power. Pleased everybody."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

**The Sixteenth Wife,** with Peggy Hyland (Vitagraph)—"A pretty fair picture. Business good."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Fall of a Nation** (Vitagraph special)—"The best picture I ever ran. I can't say too much for this picture. Everybody pleased. Good business."—Harvey Nelson, Grand Theater Newberry, Mich.

**The Chattel,** with E. H. Sothern (Vitagraph)—"A great feature, good enough for any theater. Star is immense."—E. N. LaJeunesse, Littleton, N. H.

**O. Henry Stories** (Vitagraph)—"Very, very good pictures. Business good."—J. L. Goral, Variety Theater, Buffalo, N. Y.

**Aladdin from Broadway,** with Edith Storey (Vitagraph)—"A good Arabian play, but our audiences really do not enjoy this kind."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

**Apartment 29,** with Earle Williams (Vitagraph)—"A wonderful picture. Everyone who saw it commented very favorably. The star is very popular here."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

**Womanhood, the Glory of the Nation** (Vitagraph special)—"Fine picture. Went over big and patrons were well satisfied. Played two days at advanced prices. Increased business the second day."—H. N. Turner, Family Theater, Pine City, Minn.

## What Does the Box Office Show?

IS THE picture you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They may want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Which picture on your program do you consider superior box office attraction? (Write in pencil.)

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks..... Remarks.....

..... .....

..... .....

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks ..... Remarks .....

..... .....

..... .....

Address ..... City and State .....

Name of Theater ..... Sent in by.....

Help the industry produce better films. Fill out the blank every week. Mail it to Motography, Monadnock Bldg., Chicago.

**The Cave Man,** with Robert Edeson (Vitagraph)—"This is a wonderful picture. Vitagraph features are our best money-getters and this one is great. Full of thrills and big scenes. All my patrons enjoyed it immensely."—H. E. Manor, Opera House, Hebron, Ill.

**Sins of the Mothers,** with Anita Stewart (Vitagraph)—"The star excells herself in this picture. The play is so real that it grips the entire audience. Did a big business. Earle Williams has great drawing power."—H. E. Manor, Opera House, Hebron, Ill.

**The Maelstrom,** with Earle Williams (Vitagraph)—"This picture drew big. Was liked by the audience."—H. A. Gundling, Bryn Mawr Theater, Chicago.—*In high class neighborhood.*

**The Mother Instinct,** with Enid Bennett (Triangle)—"A fair picture. Business nothing extra."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

**The Mother Instinct,** with Enid Bennett (Triangle)—"Miss Bennett surely is a find. The work done by her is almost perfect and the story and direction will make Triangle hold its own.—Edward Trinz, West End Theater, Chicago.—*In middle class neighborhood.*

**The Mother Instinct,** with Enid Bennett (Triangle)—"A good picture to fair business."—S. Trinz, Covent Garden Theater, Chicago.—*In high class neighborhood.*

**The Strange Transgressor,** with Louise Glaum (Triangle)—"A good picture to good business."—S. Trinz, Covent Garden Theater, Chicago.—*In high class neighborhood.*

**Wild Winship's Widow,** with Dorothy Dalton (Triangle)—"Business fair. A good picture that registered very satisfactorily."—W. A. Schwahn, Eau Claire Theater Co., Eau Claire, Wisconsin.

**The Sawdust Ring,** with Bessie Love (Triangle)—"Bessie Love makes her appearance on the screen as a bareback rider. It is a delightful love story of the circus, and Bessie Love surely makes the hit of her career. The story is a little improbable but was well liked by everyone."—Edward Trinz, West End Theater, Chicago.—*In middle class neighborhood.*

**The Sawdust Ring,** with Bessie Love (Triangle)—"A pretty fair picture. Business fair."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

**The Patriot,** with Wm. S. Hart (Triangle)—"Mr. Hart endeavors to describe the true American soldier of the western type who, after living in the despths as a Mexican renegade comes back to prove himself a true American. Mr. Tart and Georgie Stone are excellent."—Edward Trinz, West End Theater, Chicago.—*In middle class neighborhood.*

**The Sins Ye Do,** with Frank Keenan (Triangle)—"Excellent. Star great. Fine from start to finish. Title against it. Business fair."—A. O. Landry, Victor Theater, Abbeville, La.

**The Female of the Species,** with Dorothy Dalton (Triangle)—"A good picture but the patrons do not like this sort. Business poor."—A. O. Landry, Victor Theater, Abbeville, La.

**Sudden Jim,** with Charles Ray (Triangle)—"A good picture. Business not good on account of the hot weather."—M. J. Weil, Castle Theater, Lake Shore, Chicago.—*In high class neighborhood.*

**In Slumberland,** with Thelma Salter (Triangle)—"A very poor picture with no drawing power."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Hater of Men,** with Bessie Barriscale (Triangle)—"A popular star and a good drawing title. An ordinary, pleasing program picture. Business with it was good, considering the summer weather."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Madcap Madge,** with Olive Thomas (Triangle)—"A new star that is likely to become a favorite in the future. She acts and screens well and has a pleasing personality. The story is of the comedy-drama nature."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**A Corner in Colleens,** with Bessie Barriscale (Triangle)—"A good picture which went over big. Everyone was pleased. Don't be afraid to boost it."—H. N. Turner, Family Theater, Pine City, Minn.

**The Bugle Call,** with Wm. Collier, Jr. (Triangle)—"A good production and a good drawing card."—Wm. Maguire, Gem Theater, Silverton, Colo.

**Her Fame and Shame,** with Louise Fazenda (Keystone)—"We played this with a Mary Pickford feature. Excellent comedy. Excellent business."—J. W. Allender, Lyric Theater, Spokane, Wash.

**Her Circus Knight,** with Ora Carew (Keystone)—"Good comedy. Business fair on account of an unknown star."—J. W. Allender, Lyric Theater, Spokane, Wash.

**On Trial** (Essanay special)—"A great picture that draws on the strength of the title. The picture is one that will hold the interest throughout its entirety. Do not be afraid to boost it. It is a box office attraction."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Country That God Forgot,** with Thomas Santshi (Selig-K. E. S. E.)—"Good picture and good print. Good crowd and satisfied patrons."—E. C. Snodgrass, Snodgrass Theater, Scottsboro, Ala.

**The Prince of Graustark,** with Bryant Washburn (Essanay-K. E. S. E.)—"A poor print. Such prints hurt the business. This did not give the picture justice. The star is good."—E. C. Snodgrass, Snodgrass Theater, Scottsboro, Ala.

**Skinner's Dress Suit,** with Bryant Washburn (Essanay-K. E. S. E.)—"We have never presented a picture to greater advantage. It seemed to embody the much desired qualities of star and story and we know of no one who could have expressed with such life-like

fidelity this human personage, Skinner. We cannot but feel that continuation of this series would meet with the greatest success."—S. Barrett McCormick, Circle Theater, Indianapolis, Ind.

---

**Skinner's Bubble,** with Bryant Washburn (Essanay-K. E. S. E.)—"A very good production. Audience well pleased. Capacity houses."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

---

**The Trufflers,** with Nell Craig (Essanay-K. E. S. E.)—"Poor business. Picture not liked."—Gus Myers, Metropolitan Theater, Grand Forks, N. D.

---

**Satan's Private Door,** with Mary Charleson (Essanay-K. E. S. E.)—"Pleased the majority. Business poor owing to local conditions."—Gus Myers, Metropolitan Theater, Grand Forks, N. D.

---

**The Raven,** with H. B. Walthall (Essanay)—"A good picture. People dissatisfied on account of a bad print."—E. C. Snodgrass, Snodgrass Theater, Scottsboro, Ala.

---

**The Barricade,** with Mabel Taliaferro (Metro)—"Patrons said this was one of the best pictures they had ever seen. Business fair."—A. O. Landry, Victor Theater, Abbeville, La.

---

**Sidney Drew Comedies** (Metro)—"Same old story! Dear Sidney, put on more speed."—J. L. Gorel, Variety Theater, Buffalo, N. Y.

---

**The Greatest Power,** with Ethel Barrymore (Metro)—"The star is not the favorite some of the younger feminine stars are. The picture deals with war, which people do not like to see pictured at this time. When they come to a picture show, they want to forget about war."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

---

**Aladdin's Other Lamp,** with Viola Dana (Metro)—"Fair picture. Business fair."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

---

**The Trail of the Shadow,** with Emmy Wehlen (Metro)—"A good picture. Business fair."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

---

**A False Friend,** with Robert Warwick (World)—"Drew good business. Story poor, but star drew business."—H. A. Schwahn, Eau Claire Theater Co., Eau Claire, Wisconsin.

---

**The Self-made Widow,** with Alice Brady (World)—"Fair picture to fair business."—S. Trinz, Covent Garden Theater, Chicago.—*In high class neighborhood.*

---

**The Self-made Widow,** with Alice Brady (World)—"It is a most fascinating kind of a story with plenty of comedy in which Miss Brady is superb."—Edward Trinz, West End Theater, Chicago.—*In middle class neighborhood.*

---

**The Self-made Widow,** with Alice Brady (World)—"Not as serious as you would think from the title. The star draws well. Business good. Picture well up to the Brady-made standard."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

---

**As Man Made Her,** with Gail Kane (World)—"A pretty good picture. Business just fair."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

---

**The Beloved Adventuress,** with Kittie Gordon (World)—"Fair picture. Business poor because the title did not appeal."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

---

**Shadows and Sunshine,** with Marie Osborne (Pathe)—"Excellent picture which pleased a large audience. Little Marie is a drawing card here."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

---

**Told at Twilight,** with Marie Osborne (Pathe)—"A very good picture. Baby Marie is getting good money at this theater. Big business."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

---

**Sunshine and Gold,** with Marie Osborne (Pathe)—"The child's work is wonderful and she is a good drawing card."—Wm. Maguire, Gem Theater, Silverton, Colo.

---

**The Candy Girl,** with Gladys Hulette (Pathe)—"A very good picture. Business pretty fair."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

---

**The Tanks at the Battle of Ancre** (Pathe)—"A very good war picture. It did not draw good business at the Castle because our women patrons do not care for war pictures."—M. J. Weil, Castle Theater, Chicago.—*Downtown house.*

---

**The Gentle Intruder,** with Mary Miles Minter (American-Mutual)—"Another Minter knock-out. Photography beautiful. Big business. This star is 'there,' from all angles."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

---

**Sunny Jane,** with Jackie Saunders (Horkheimer-Mutual)—"Here is a picture that lovers of good wholesome laughs can't help liking. Big crowds."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

---

**The Serpent's Tooth,** with Gail Kane (American-Mutual)—"Production good. Star well liked but the story leaves a bad taste. Fairly good business."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

---

**High Play,** with William Russell (American-Mutual)—"Star and play fine. Business poor on account of hot weather."—J. W. Allender, Lyric Theater, Spokane, Wash.

---

**A Modern Cinderella,** with June Caprice (Fox)—"A fine picture with a good lesson attached."—Wm. Maguire, Gem Theater, Silverton, Colo.

---

**East Lynne,** with Theda Bara (Fox)—"A good play, well staged. Enjoyed capacity business, but Theda

Bara is out of her place in a role like this one."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

**Two Little Imps,** with Jane and Katherine Lee (Fox)—"One of the best children's pictures shown by us. Business fair."—A. O. Landry, Victor Theater, Abbeville, La.

**Heart and Soul,** with Theda Bara (Fox)—"Big business in very hot weather. Picture pleased everybody."—Gus Myers, Metropolitan Theater, Grand Forks, N. D.

**Some Boy,** with George Walsh (Fox)—"A hit in every sense of the word."—Guy Myers, Metropolitan Theater, Grand Forks, N. D.

**The Piper's Price,** with Dorothy Phillips (Bluebird)—"A good play of its kind but too suggestive. Why they keep making plays like this is more than I can understand. Fair business."—C. Everett Wagner, Dreamland, Theater, Chester, S. C.

**A Kentucky Cinderella,** with Ruth Clifford (Bluebird)—"Finely directed. One of the best pictures ever projected on the screen."—H. A. Gundling, Bryn Mawr Theater, Chicago.—*In high class neighborhood.*

**Man and Beast,** with Ben Kingsley (Butterfly)—"A very good picture."—J. L. Gorel, Variety Theater, Buffalo, N. Y.

**The Golden Bullet,** with Harry Carey (Universal)—"Harry Carey is O. K., a second W. S. Hart. Story good."—J. L. Goral, Variety Theater, Buffalo, N. Y.

**The Brand of Hate,** with T. Marshall (Universal)—"This picture went over big. Book it sure."—J. L. Goral, Variety Theater, Buffalo, N. Y.

**The Young Patriot,** with M. Anderson (Universal)—"A good picture to good business."—J. L. Goral, Variety Theater, Buffalo, N.Y.

**The Reed Case,** with Allan Holubar (Butterfly)—"A very good story. Drew great. Business fine but—do you know why I drew a crowd? Because I put an ad in the newspaper, mentioning the name of Eddie Polo in heavy print. Mr. Holubar is a good actor. He played his part perfectly, but he hasn't the power to draw the crowd. Eddie Polo is a better drawing card than two Charlie Chaplins and three Max Linders! In this way no exhibitor need fear to book this picture. The weather was hot but with 'Eddie' I made a 'clean-up'."—J. L. Goral, Variety Theater, Buffalo, N. Y.

**Little Miss Fortune,** with Marion Swayne (Art Dramas)—"Popular star, good production, audience pleased. Played to big house."—R. J. Sullivan, Princess Theater, Vincennes, Ind.

**The Road Between,** with Marion Swayne (Art Dramas)—"A very poor picture with no drawing power."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The God of Little Children,** with Alma Hanlon (Art Dramas)—"Good picture. Business—let's forget it"—Bert Goldman, New Princess Theater, St. Paul, Minn.

**One Law for Both,** with Leah Baird (Ivan)—"An excellent attraction. Picture well liked. The best Russian picture ever made."—C. A. Natter, Eagle Theater, Brooklyn N. Y.—*In middle class neighborhood.*

**The Marcellini Millions,** with George Beban (Paramount)—"Good Italian character portrayed by the star. Business good. The picture was well liked by our patrons."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

### *Serials*

**Pearl of the Army,** with Pearl White (Pathe)—"This is the tenth episode and the serial is still drawing capacity houses. My people are all well pleased with it. It is very timely."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

**Patria,** with Mrs. Vernon Castle (Pathe)—"This serial has not been the drawing power for me that it should be on account of a miss-out in getting started. It is only a fair serial."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

**The Voice on the Wire,** with Ben Wilson and Neva Gerber (Universal)—"This serial is about the best that has been made. It surely packs them in here. We are also running **"The Mystery of the Double Cross"** the same night and show to capacity. We can take care of 1,200 easily but they come strong. These serials please all."—Thomas Lancaster, Theater Grande, Detroit, Mich.

**The Secret Kingdom,** with Charles Richman and Dorothy Kelly (Vitagraph)—"A serial that is drawing nicely and is well liked. Stars are excellent."—Thomas Lancaster, Theater Grande, Detroit, Mich.

**Patria,** with Mrs. Castle (Pathe) and **Pearl of the Army,** with Pearl White (Pathe)—"These are both good money getters and good pictures throughout."—Thomas Lancaster, Theater Grande, Detroit, Mich.

**The Great Secret,** with Francis X. Bushman and Beverly Bayne (Metro serial)—"A very good serial. The stars are liked exceedingly well. Drew big crowds. Well liked by our patrons. Very good business while running this serial."—Mrs. George Volk, Kensington Theater, Buffalo, N. Y.

## Hart's Co-Director Starts Work

Cliff Smith, who as William Hart's co-director during the past two years, has been responsible for much of Hart's success, has just signed a new contract with Triangle for a term of two years and will start immediately on a new series of western productions starring Roy Stewart.

These will be produced at Hartville, the scene of Smith's former activities, where the topography of the land and character of the buildings and exterior sets are particularly adapted for the type of productions that he will direct. Smith keeps with him his former assistant, Charles Rush, as well as his technical staff, and Triangle followers may look forward to some gripping new plays of the early West.

# EXHIBITORS AID GOVERNMENT

**Indiana Theater Men to Be Active in Co-Operating on Publicity Plans—Rembusch Sends Letter to Managers**

Indiana exhibitors are to set a good example to all of the other theater men of the country in co-operating with the government in connection with the war.

Frank J. Rembusch, president of the Indiana Exhibitors' Association, and temporary chairman of the organization committee of the American Exhibitors' Association, has sent the following letter to the exhibitors of the Hoosier state:

The President of the United States has honored and recognized the motion picture industry as a great force in assisting the United States government in the present war crisis.

The exhibitors of the United States have been asked to work especially with the Committee on Public Information, William A. Brady, chairman, and there will be two methods of distributing information.

1. Our screens. (Showing slides and short films.)
2. Four-minute talks in our theaters.

On July 23, your state president was called to Indianapolis by Dr. Barnard and other members of the Food Conservation Committee. Our first work is to assist this committee in enrolling the housewives of America. (Enrollment date is August 15.) Slides will be sent you this week. You are to begin showing them at once contiuously until August 15, and then return the slides to Box 176, Shelbyville, Indiana.

The Conservation Committee has no funds to carry on this work and our organization is asked to finance same. These slides will cost about $250 for Indiana. Therefore, each and every exhibitor in the state is earnestly requested to immediately forward his dues of $12 a year so that we will have available funds. (These dues may be paid $1 per month.)

In view of the fact that the United States government has been lenient with the motion picture exhibitors on the recent proposed tax of 10 per cent of gross receipts, which will probably not be passed because Congress appreciates the fact that this tax would undoubtedly ruin and bankrupt many theaters and put many theaters out of business, the same as it has in Canada, every exhibitor in Indiana and in the nation should show his appreciation and patriotism on this occasion by doing his bit in financing the work now requested by the government.

Your president will advance money to pay for these slides and trusts that a generous response will be forthcoming from all Indiana exhibitors, in the way of dues and donations.

A prominent member of the Food Conservation Board stated: "The motion picture industry has been under severe criticism in the past—perhaps oftimes rightly. The industry is asking for special consideration by the people in the way of liberal legislation. I believe everything asked for in reason will be granted if the motion picture industry shows itself worthy."

Therefore, please, first, run the slides; second, on August 16 return the slides; third (of greatest importance), "Do your bit big" and help finance this splendid work.

## To Produce "Just a Woman"

Eugene Walter's well known play, "Just a Woman," will be produced as a photodrama by Julius Steger, in association with Messrs. Lee Shubert and Joseph M. Schenck.

Miss Charlotte Walker will be the star, playing the title role which she created in the original stage version. She will be supported by an excellent cast headed by Lee Baker. The production will be under the personal direction of Julius Steger and Joseph A. Golden.

Trooper 44, the Dixon Boardman super-feature in five reels, has been disposed of in the United States through the agency of James A. Stiles, 220 West 42nd street, to Mr. M. L. Tobias, of 729 Seventh avenue.

# FILM MEN DRAFTED

**Large Number of Young Bloods in Industry to Be Taken Into First National Army—Many Actors Included**

A large number of film men have, of course, been affected by the draft for the conscript army. Among them are the following:

From the Famous Players' studio, Adolphe Menjou, who recently appeared in the support of Marguerite Clark in "The Amazon"; Paul Vogel, assistant camera man; Joseph Goodrich, assistant camera man; George Vandermunder, property chief; Crawford Kent, leading man for Pauline Frederick. Some of these enlisted in various branches of the service before the draft numbers were announced.

Six Gaumont men are in the Tenth Regiment of the New York National Guard; eight more will be called into service upon the first allotment of the draft: These are:

Frank H. Mayer, Charles Francis Ward, Frank Eugene Bellese, Charles Merkle, Harold William Lewis, John Schafer, Lawrence D'Armour, and John Diviny.

Considering the number of men from the motion picture industry registered for the selective draft, the result was really astonishing in the way it avoided the West Coast studio colony. However, the colony was no altogether neglected and many of the boys will have to leave the camera and shoulder a gun for some time to come.

One of the very first to be drafted was Wallace Reid of the Lasky Company. He will claim exemption because of his wife and child. The securing of this exemption may be difficult owing to the fact that his wife, professionally known as Dorothy Davenport, may be adjudged as capable of supporting herself and child.

Tom Forman and Lucien Littlefield of the same studio were drafted, but had already enlisted, Forman in the Coast Artillery and Littlefield in the Ambulance Corps in France.

Victor Fleming was the only one at the Douglas Fairbanks plant to be called and will claim no exemption.

George Walsh of the Fox Company was among the early ones on the list. His wife, Seena Owen, who has been playing opposite him, was taken sick and sent to a sanitarium the same day. Walsh will probably claim exemption. Victor Potel, known as Slippery Slim; Charles Parrot, comedy director, and Ralph Spence, scenario writer, were others at the Fox studio called for the first quota.

Jack Klyston, head of the L-Ko comedy staff; Jay Belasco of the Christie comedy company, and James Harrison of the same organization were named.

Charles Ray, the Ince star; Lynn F. Reynolds, Triangle director; Pliny Goodfriend, husband of Mary Anderson of the Vitagraph Company; William Franey, Milton Sills, Craig Hutchinson, Francis McDonald, George Marshall, Lloyd Whitlock and J. Webster Dill of the Universal company were drawn.

Charlie Chaplin, Harold Lockwood and J. Warren Kerrigan were overlooked. Carlyle R. Robinson, Chaplin's press agent, was among those selected, however.

## More Bison Western Features

Hereafter Universal will release a Bison feature every other Tuesday, alternating with a Gold Seal drama.

"The Soul Herder," a transcript from life on the frontier, featuring Harry Carey, will be the first release under the new arrangement, bearing the date of August 7.

# Film War Committees Appointed

## CHAIRMAN WILLIAM A. BRADY NAMES REPRESENTATIVE PICTURE MEN

THE personnel of the committees from the picture industry who will work with the government at Washington in connection with the war is now given out by Chairman William A. Brady.

Sometime ago President Wilson, who is one of the most progressive of modern minds in realizing the extent and power of the picture industry, appointed William A. Brady, president of the National Association of the Motion Picture Industry, to mobilize the entire film business, to the aid of the government. Mr. Brady was asked to co-operate directly with the Department on Public Information, headed by George Creel at Washington.

Following this appointment, President Brady and a number of representative film men went to Washington and held numerous conferences with the heads of different departments there. Also the government sent four representatives of as many different departments to Chicago, who addressed the convention of the picture industry held there July 14 to 22. The convention voted to support Chairman Brady and his co-workers to the fullest extent and to do all possible to be of service to the government, as an aid in winning the war.

Exhibitors pledged themselves to give publicity through their theaters to any material the government may send out through the motion picture committees and also to turn over their theaters for the use of the "Four Minute Men," speakers who are now addressing audiences all over the country through the picture houses.

### *Complete Committees Appointed*

Chairman Brady has named the following men upon his various committees, assigned to co-operate with the various departments of the government:

**War Department**—P. A. Powers, Universal Film Com-Company, 1600 Broadway, New York City; Eugene M. Clark, Jefferson Theater, Natchez, Miss.; William A. Johnson, editor *Motion Picture News,* 729 Seventh avenue, New York; Cecil B. De Mille, Lasky Studios, Los Angeles, Cal.

**Navy Department**—John R. Freuler, Mutual Film Corporation, 220 South State street, Chicago; Joseph F. Coufal, Novelty Slide Company, 115 East Twenty-third street, New York City; Stanley Mastbaum, Stanley Company, Philadelphia, Pa.; Arthur Jones, Associated Motion Picture Advertisers, 1476 Broadway, New York City.

### *Food Board Also Aided*

**Food Commission**—Arthur S. Friend, Famous Players-Lasky Corporation, 475 Fifth avenue, New York City; Alec Pantages, Pantages' circuit of theaters, San Francisco; Thomas H. Ince, Ince productions, Los Angeles; Donald J. Bell, care Bell & Howell Company, 1801 Larchmont avenue, Chicago; John Wylie, editor *Moving Picture World,* 17 Madison avenue, New York City.

**Treasury Department**—Adolph Zukor, Famous Players-Lasky Corporation, 485 Fifth avenue, New York City; Marcus Loew, Loew's Enterprises, 1493 Broadway, New York City; J. E. Brulatour, Eastman Films, 5 West Thirty-second street, New York City; Walter W. Irwin, Vitagraph-V. L. S. E., 1600 Broadway, New York City; George K. Spoor, care Essanay Film Manufacturing Company, 1131 Argyle street, Chicago, Ill.

**Department of Agriculture**—Stephen A. Lynch, Triangle Distributing Corporation, 1493 Broadway, New York City; Lewis L. Levine, Regent Theater, Brooklyn, N. Y.; W. R. Rothaker, Rothaker Film Manufacturing Company, 1131 Diversey Parkway, Chicago, Ill.

### *Aircraft Board Represented*

**Department of Interior**—Richard A. Rowland, Metro Pictures Corporation, 1476 Broadway, New York City; Samuel A. Rothapfel, Rialto Theater, Times Square, New York City; Walter J. Moore, care Miner Lithograph Company, 518 West Forty-sixth street, New York City.

**Aircraft Division**—J. A. Berst, Pathe Exchange, Inc., 25 West Forty-fifth street, New York City; Louis F. Blumenthal, National Theater, Jersey City, N. J.; Edward Earl, president Nicholas Power Company, 90 Gold street, New York City; Theodore Mitchell, care D. W. Griffith Enterprise, 807 Longacre building, New York City; J. H. Hallberg, United Theater Equipment Corporation, 1604 Broadway, New York City.

### *Help for Training Camps*

**Commission on Camp Training Activities**—Samuel Goldfish, Goldwyn Pictures, 16 East Forty-sixth street, New York City; Lee A. Ochs, president Motion Picture Exhibitors League of America, 1587 Broadway, New York City; Dr. Cranston Brenton, National Board of Review, 80 Fifth avenue, New York City; Major J. Stuart Blackton, Vitagraph Company of America, Brooklyn, N. Y.; William Farnum, actor, Fox Film Corporation, 130 West Forty-sixth street, New York City.

**Commercial Economy Board**—Louis J. Selznick, 729 Seventh avenue, New York City; Thomas Eager, motion picture exhibitor, Lincoln, Neb.; William B. Donaldson, Billboard Publishing Company, Cincinnati, Ohio.

**Shipping Board**—William L. Sherrill, Frohman Amusement Corporation, 310 Times building, New York City; Lewis B. Mayer, American Feature Film Company, 60 Church street, Boston, Mass.; Edward J. Fisher, motion picture exhibitor, Seattle, Wash.; William E. Lewis, *Morning Telegraph,* New York City.

### *Red Cross Films Also*

**American Red Cross**—For the East: William Fox, Fox Film Corporation, 130 West Forty-sixth street, New York; Mitchell H. Mark, Iroquois Gas building (407), Buffalo, N. Y., manager Strand Theater, New York City; E. S. Porter, Precision Machine Company, 817 East Thirty-fourth street, New York City. For the West: Jesse L. Lasky, Lasky Studios, Los Angeles, Cal.; Peter J. Schaefer, care Jones, Linick & Schaefer, Madison and State streets, Chicago, Ill.; Douglas Fairbanks, Lasky Studios, Los Angeles, Cal.

### *Woman's Committee Named*

The following committee of women also will act in conjunction with the food commission:

Ouida Bergere, American Play Company, Inc., 33 West Forty-second street, New York City; Gail Kane, Mutual Film Corporation, Santa Barbara, Cal.; Marguerite Clark, Famous Players' Studio, West Fifty-seventh street, New York City; Kitty Gordon, Peerless Producing Company, West Fort Lee, N. J.; Norma Talmadge, Selznick Pictures, 729 Seventh avenue, New York City; Mary Pickford, Lasky Studios, Los Angeles, Cal.; Anita Stewart, Vitagraph Company of America, Brooklyn, N. Y.; Ethel Barrymore, Metro Pictures, 1476 Broadway, New York City; Margaret Mayo, Goldwyn Company, 18 East Forty-sixth street, New York City; June Elvidge, Peerless Producing Company, West Fort Lee, N. J.

### *Film Chief Ex-Offico Member*

Ex-officio members of all the above committees are David Wark Griffith, chairman of the war co-operation committee of the National Association of the Motion Picture Industry, 806 Times building, New York City, and for the Council of National Defense, William A. Brady, World Film Corporation, 130 West Forty-sixth street, New York City.

---

The Smart Set Comedy Company held a trade showing in New York this week of its two new two-reel comedies, "Intolerants" and "Hodscotch." These productions were written and directed by Captain Leslie T. Peacocke and feature Harry Crouch.

## Theaters Publish "News"

*Mutual Weekly,* the one-reel topical produced by Gaumont for release through Mutual, is covering a wide range of interesting subjects in these days of big news and, due to Gaumont's method of rapid assembly of film and Mutual's facilities for quick distribution, exhibitors are able to throw news on their screen as soon as the newspapers in their communities are able to get the illustrations of current events into print.

Exhibitors are coming to a general realization of the advantages of a topical reel. The public is, in these days, more keenly interested in news than it ever before has been and with the American troops already in France this interest will grow. The exhibitor who is able to throw onto his screen pictures of current events as soon as the newspapers in his locality publish illustrations of the same news, is building a reputation for being "a live one" and a reputation for being progressive has high box office value to the exhibitor.

An evidence of the wide variety of subjects handled by the *Mutual Weekly* is apparent for the summary of Weekly No. 134, which follows:

Washington, D. C.—Senate employees present an ambulance to the Red Cross for service in France.

Marseilles, France—English Colonial troops arrive.

Holtsville, Calif.—Combination highway and railroad truck. The U. S. army is adopting advanced transportation methods.

Cambridge, Mass.—Gen. Vignal inspects trenches dug by Harvard's embryo officers.

Mare Island, Calif.—New destroyer added to U. S. fleet. Thousands see the "Caldwell" launched.

Coronado, Calif.—Society takes to aquaplaning.

Seattle, Wash.—Three girls start on hike to San Francisco.

New York City—MacLane and Gordon Highlanders capture New York. Picturesque Scots give send-off to 100 navy recruits.

"Somewhere in France"—How Uncle Sam will care for his wounded. First hospital train goes into service.

Fort Slocum, N. Y.—Raymond Hitchcock and his beauty chorus from "Hitchy Koo" distributes 50,000 cigarettes to boys encamped there.

Paris, France—General Pershing and U. S. Regulars are given a great public reception here. Prostrate France wildly welcomes American fighting men.

Atlanta, Ga.—Miss Julia Quinn's unique pets.

Fort Ethan Allen, Vt.—First mounted inspection of cavalry recruits.

Honolulu, Hawaii—Relief for French war orphans.

## Auto Race in Jaxon Comedy

Journeying to the scene of the big automobile race between Ralph DePalma and Barney Oldfield on July 20, the cameramen engaged on the Jaxon Comedies production secured some zipping "cut-ins" for one of the forthcoming Jaxon comedies. This is probably the first time a big race of speed stars like this has been directly utilized to aid a comedy production. The scenes secured will be inserted in a Jaxon comedy appearing in the third series starting about Sept. 15.

## Metro Studio Enlarged

Three acres of ground have been added to the Metro studio at Hollywood, California. The additional space was acquired when Director Fred B. Balshofer discovered that to properly stage the forthcoming Metro wonderplay de luxe, "Paradise Garden," he would have to have more stage and studio room. "Paradise Garden" is to be a seven-reel Metro special production. It is an adaptation of the popular novel from the pen of George Gibbs and will have as its star the capable and versatile Harold Lockwood.

Close estimates place the cost of this production at not less than $100,000 and it will require months to complete it. Recently Harold Lockwood has been seen in all sorts of roles from the fantastic light comedy, "The Haunted Pajamas," to the athletic and virile role he portrayed in "Under Handicap." In the new and bigger production Mr. Lockwood will be seen in the role of a society man.

## Triangle for August 5

Olive Thomas in her second picture, "An Even Break," will be presented on the Triangle program of August 5, together with Wilfred Lucas and Elda Millar in "The Food Gamblers," produced under the superivsion of Allan Dwan.

"An Even Break" is the second play in which Miss Thomas has appeared since signing her contract with Triangle, and it is said to be one of the most pretentious offerings released as a program feature.

The story, which is by Lambert Hillyer, parallels the star's own career from nonentity to Broadway fame. What is said to be the largest and most elaborate setting ever constructed on the Triangle Culver City stages was used for a scene depicting the nocturnal gayeties of a Broadway cafe. More than five hundred people, including dancers, a Jazz band, professional entertainers, and a large company of guests assembled about the candle-illumined tables, were employed for this episode.

Through such scenes of riotous splendor the star trips her way in costumes that only a "Follies" beauty can wear. She also dances in that lithe, spontaneous manner that established her as a musical comedy favorite.

In the large company supporting her appear such Triangle favorites as Charles Gunn, Darrel Foss, Charles K. French, J. Frank Burke, Margaret Thompson, and Louis Durham. The production was directed by Lambert Hillyear, the author.

A play that will undoubtedly evoke considerable discussion because of its timely subject is "The Food Gambler" in which Wilfred Lucas and Elda Millar are featured. Miss Millar has the role of a young newspaper woman who makes a sensational expose of food speculation as practiced by certain prominent financiers. Lucas has the role of Henry Havens, food commissioner, who assists Miss Millar in her struggle to indict the enemies of national welfare.

Among the supporting players are Mac Barnes, Russell Simpson, Jack Snyder and Ednardo Cianelli. The production was directed by Albert Parker under the supervision of Allan Dwan.

## Minister Entertains Company

After the day's work on "The Little Samaritan" had been finished at the Erbograph studio last Thursday, Reverend Clarence J. Harris, who wrote the story for Marian Swayne, took the principals to his Yonker's' home in his car, and entertained them royally with a reception and banquet. Speeches were made by Miss Swayne, Joseph Levering, the director, and Reverend Harris.

George Fisher, leading man for Mary Miles Minter in four of her recent productions, has been cast as chief support of Juliette Day in her second American picture, "The Rainbow Girl," work on which commenced immediately upon completion of her debut number, "Betty and the Buccaneers."

PAUL H. WOODRUFF, Editor
ARTHUR E. CURTIS, Associate Editor

NEW YORK OFFICE: 1022 LONGACRE BUILDING, Forty-second Street and Broadway Telephone Bryant 7030
CHARLES R. CONDON, Eastern Representative

LOS ANGELES OFFICE: 6035 HOLLYWOOD BLVD.
MABEL CONDON, Western Representative

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy.

Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY
THE MOTION PICTURE TRADE JOURNAL
PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
E. R. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS
Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue but proof of such advertisements can not be shown in advance of publication.

SUBSCRIPTION PRICE
Per Year $3.00

| | |
|---|---|
| Canada - - | Per year $4.00 |
| Foreign - - | Per year 5.00 |
| Single copy - - - - | .15 |

NOTICE TO SUBSCRIBERS
REMITTANCES—Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.
CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.
If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVIII CHICAGO, AUGUST 11, 1917 Number 6

# The Master Artists and the "Buckeye" Artists

THERE is a fellow a few blocks from here who stands in the window of his store and paints pictures. They are good-sized canvasses, with good oil colors laid upon them. When he finishes one you can have it for a dollar and a half. If you are an ordinary dub like most of us, you will say it is a pretty picture. You may even think it is beautiful. He sells it for a dollar and a half because it only takes him twenty minutes to paint it. He is a master of technical tricks that show more genius, in a worldly sense, than the painstaking, laborious care of the "great" artist. He makes the branch of a pine tree with one stab of a wide brush. He makes the wheel-ruts in a country road with two quick sweeps of a fine point. He is through before the temperamental type of artist gets his colors mixed. And, as we said before, to most people the result looks at least "pretty."

This piece-work picture painter is not peculiar. His is a recognized trade. They call it "buckeye" painting, and some commercial studios that turn out "art" for department stores and mail order houses employ his kind by the dozen. They cover several square feet of canvas to the hour, and so make good wages. Some of their stuff retails as high as five dollars with a frame; and when it gets old and dusty and second-hand it probably brings two and a half or three dollars.

Meanwhile the real artist works by no clock and resorts to no time-saving cleverness. When his work is finished he gets a thousand, or two thousand dollars for it, because somebody offers that much for it. And when it is old and dusty and second-hand, it brings fifty or a hundred thousand dollars at an auction sale.

There is almost that difference between film producers. Motion pictures is not an art in the same sense that painting is an art, because the lines of the image itself are made by nature, and not by man. But the distinction is scarcely more than a quibble of words. The structure of the motion picture is based on art just as truly, in the broad sense, as is the structure of the painting. And so some of the motion picture artists are masters and some are "buckeyes."

Now any artist who has the makings of a master in time can degenerate into a "buckeye" if he allows himself to be tempted by the promise of steady demand for his product and good pay for his time. If he has not enough respect and love for his art to devote his whole energies to it without regard either for time or for the exact size of the expected reward, the "buckeye" system will seem the easiest and safest way.

There has always been a market for "buckeye" paintings, and there will always be a market for "buckeye" films; and goodness knows there are plenty of "artists" ready to supply them. The majority of pictures come dangerously close to that clasification, because they are turned out by the foot on a time schedule. The truly artistic picture can have no time schedule and no predetermined footage.

The motion picture producer who is not entirely consumed by commercial ambitions must

decide whether he will be a master artist or a buckeye artist. With the latter decision there is no doubt that he will make a living. With the former he may experience a period of struggle and unappreciation; but in the end, if he has the material in him, his reward will be the greater for his disregard of it.

---

## Next in Importance to Pictures

FOR making a satisfied patronage, unquestionably music is next in importance to pictures. What is more, good music goes a long way toward overcoming the distress caused by poor pictures. Every exhibitor who has experimented with different forms of music knows that the effect on the audience is great. The success of some of our nationally famous picture presenters is due as much to their knowledge of music as to their selection of films.

But the exhibiting business would be rather discouraging if no exhibitor could hope to succeed without a musical education. Probably the average picture theater man knows as little about music as the average man in the street—which is mighty little.

The only musical education an exhibitor really needs he can get very quickly, through his eyes instead of his ears. He will observe that the houses with the best music get the best and biggest and most reliable patronage. He will see that money judiciously spent for better music immediately pays a profit in better attendance. To realize the importance of worth-while music—that is all he has to know about it.

The musician employed in a picture theater, whether he be a lone piano and organ player or an orchestra leader, should certainly be able to fit appropriate music to the scenes of each picture. A six dollar a week girl cannot be expected to do it; but with that exception it is not a difficult task. Any player whose training extends farther than his fingers can handle it nicely, and generally without resorting to suggestion pages written by "experts."

There are dozens and hundreds of suitable bits of music for every character of scene that can appear in a picture. It is almost ridiculous to pick out one of these and insist that all exhibitors use it when playing a certain picture. One of the greatest of picture musicians discovered early in his career that the same musical rendering does not equally please all communities. The local musician is, or should be, a far better judge than the desk "expert" attached to a trade paper or a producer's office.

The public's attitude toward music seems somewhat peculiar to the man who insists on analyzing what he sees. During the recent Red Cross campaign, when that institution took over numerous picture theaters for one-night benefits, extra contributed attractions in the way of quartets, soloists, etc., frequently appeared. It is doubtful if advertising these novelties would have increased the attendance any. People seldom pay admission to hear a local quartet sing. Yet in almost every case these performers were encored again and again, and the pictures had to wait.

The exhibitor who prides himself on his program is apt to exclaim "This is not a concert, it is a picture show!" But that same exhibitor concedes the necessity of some sort of music by hiring a piano pounder who is much worse than nothing at all. There is no showmanship in spending a hundred dollars or more a week for film service and then begrudging twenty-five dollars a week for music.

A department store lunch room or a chop-suey joint provides better music than nine picture theaters out of ten—and has less real reason for providing any at all.

A really competent piano player for seven nights and two matinees will probably cost twenty-five dollars a week in the cities—less, of course, in smaller towns. A four-piece orchestra might be had for eighty to a hundred dollars. Prices of this kind, of course, are dangerous things to quote for country-wide reading. A great deal depends on the musicians' ability to secure other employment for hours when the show is dark. Music teachers make good candidates for this kind of a job.

Nothing good can be had for nothing, and not much can be expected for a few dollars a week. Music is not cheap—though some of the ingenious instruments now on the market make it quite economical, and are really excellent substitutes for expensive orchestras. But the thing we would like to see exhibitors recognize is that good music, bought judiciously, is always a splendid investment—and sometimes changes failure into success.

# Ask for Charter in A. E. A.

## CHICAGO THEATER MEN AMONG FIRST TO AFFILIATE WITH NEW BODY

ONE of the first groups of local exhibitors to hold a meeting in order to affiliate with the new American Exhibitors' Association was a group of Chicago picture men, formerly known as the Illinois Theater Owners' Association. They met July 27 in a hall at 19 West Adams street, and decided to send in an application for a charter to the new national body.

According to the constitution of the American Exhibitors' Association, cities with over 1,000,000 population are to have chapters separate from those of the states in which they are located. The meeting was called by H. Schoenstadt in order that the Chicago men could hear Judge A. P. Tugwell, of California, former vice-president of the Motion Picture Exhibitors' League of America, and Fred Herrington, the league's national organizer during the past year, before these men left the city. Both men had been largely instrumental in the forming and launching of the American Exhibitors' Association, and it was thought a good plan to have them address the prospective Chicago chapter before they left for their homes.

### *Regret Politics in League*

The speakers regretted the fact that the old league had been made a political football and warned against politics creeping into the new organization. Mr. Herrington dilated on the necessity of an exhibitors' body that would really work for the interests of the exhibitor on the questions, local and national, that keep coming up. This, he said, the league had failed to do, and at times had even acted in a manner contrary to the best interests of the theater men of the country.

Mr. Herrington said there was no denying that the old league had done a great deal of good or Mr. Ochs would never have been so desirous of securing control of it.

"But," he said, "at the present time it is a one-man organization, conducted to further the interests of a trade paper. It no longer represents the exhibitor. In fact, it is often employed in a manner antagonistic to his best interests.

### *Theater Men Owe Great Deal to League*

"But the good it was able to do before it fell into the hands of politicians was immeasurable. It was used as a weapon to kill the showing of pictures in hotels when they threatened to creep in and menace the theater. It forced one of the largest department stores in the country to abandon its plan of showing free films. Time after time, when the picture theater was threatened by unfair competition, the league stepped in and saved the day.

"That was possible only because the league represented the theater men of America. Its voice was authoritative. It was the spokesman of the millions and millions invested in picture theaters all over the United States. So it wielded tremendous power.

### *Still Has Power*

"It still wields power, but many of us feel that that power is misdirected. That is the reason we are so anxious to start this new American Exhibitors' Association off right. We need an organization that will really represent us again—that will fight for us when unjust legislation is proposed—that will oppose the workings of willful censorship. We need an organization, in fact, not dominated by a single man to further his selfish motives, but one which has at heart the advancement of the screen from the exhibitors' standpoint."

Mr. Herrington and Judge Tugwell were given a rising vote of thanks for their addresses, and then attention was centered upon getting the Chicago chapter properly enrolled under the banner of the new national association.

A committee of five was appointed by President Schoenstadt to meet with a similar committee from the Chicago exchanges to see what could be done about abolishing deposits. Mr. Schoenstadt declared he had talked with the managers of the various Chicago exchanges and found them in a very receptive mood to consider changes which would remove this load from the shoulders of the local theater owners. Louis H. Frank, G. P. Morris, A. J. Krug, George Henry and A. J. Mulligan were the men appointed by Mr. Schoenstadt on this committee.

### *Decide to Resign from League*

Before adjournment a motion was unanimously passed urging members of the new organization to give up their membership in the local chapter of the league. Another motion, favorably passed upon, placed in the hands of the executive committee the task of drawing up in suitable form a list of the reasons for withdrawing. Each member will be given a copy which is to be enclosed in the envelope carrying his resignation.

George Henry, former president of the Chicago chapter of the league, greeted the new organization, wishing them success, after which the meeting adjourned.

---

## New Marguerite Clark Play

"Bab's Burglar," the first "Sub-deb" story by Mary Roberts Rinehart in which Marguerite Clark portrays the character of the seventeen-year-old school girl, has been completed and is now being made ready for release by Paramount some time in September.

Mrs. Rinehart, who makes her debut as a picture-play author in the present story, has given a fiction a new character in the little sub-debutante, Barbara Archibald, youngest daughter of a wealthy family, whose greatest misfortune is that she is "to juvenile for words," twenty months younger than her sister, Leila, and greatly "misunderstood owing to her so-called imaturity." She has not yet finished boarding school and has not been introduced to society as a debutante. These two trials in her life are to her the most important, seconded only by her difficulties in the matter of "love and romance."

---

Mary Pickford, having just completed her next picture, "Rebecca of Sunnybrook Farm," is enjoying a brief vacation, much of which is being spent in the surf. Meanwhile Frances Marion, who writes her scenarios, and Marshall Neilan, her director, are at work on the preliminaries of the next Pickford-Artcraft release.

## New Universal Releases

Variety is the distinguishing feature of the Universal releases for the week of August 6. Monday will be Butterfly day, as usual, signalized by the release of "Follow the Girl," a strong western play, featuring Ruth Stonehouse and Roy Stewart. In addition, several comedies, a western thriller with Harry Carey in the star role, three big news reels and the latest installment of "The Gray Ghost," the mystery serial, will be released.

"The Soul Herder," a Bison drama of the old frontier, is the offering for Tuesday, August 7. Harry Carey will have the leading role. It concerns the regeneration of a reckless knight of the plains, who through force of circumstances is forced to protect and later provide for two homeless children. At the same time, he is obliged to impersonate a parson, and in this guise puts over one of the most effective "sermons" ever heard in the lawless hamlet of Buckhorn. "The Love Slacker," a Nestor Comedy, featuring Eddie Lyons and Lee Moran, will be shown on the same date. It depicts the misadventures of a would-be woman-hater, who finds it impossible to evade the blandishments of the fair ones, despite his most heroic efforts.

The two-reel L-Ko Comedy, "The Little Fat Rascal," heads the releases for Wednesday, August 8. Number 84 of the Animated Weekly will be issued on the same date.

Mary Fuller will be the star of the dramatic feature for Thursday, August 9, which is entitled "The Untamed." It tells of the romance that comes into the life of a daughter of a Southern moonshiner who finds herself thrown into contact with a young revenue officer. Striking scenery and the acting of Miss Fuller give this feature unusual charm.

"O-My the Tent Mover," a Joker comedy, featuring William Franey, is scheduled for release with "The Untamed." A brief and pungent burlesque of "Omar the Tentmaker," this story tells of the misadventures that befall on Launcelot Briggs, an old clothes dealer who is lost on the desert and rescued by a Sheik. William Franey is supported by Lillian Peacock, Za Su Pitts and Milburn Moranti.

"Like Babes In the Wood," a Victor two-reel comedy of exceptional novelty, featuring Violet MacMillian and Fred Woodward, will be released on Friday, August 10. This is a drama story, in which the imaginative adventures of two children are depicted with appealing realism. On the same day the 31st issue of the Universal Screen Magazine will make its appearance.

Besides a Joker Comedy featuring Gale Henry, and entitled "The Vamp of the Camp," there will be a Power humorous travelogue, entitled, "Seeing Ceylon With Hy. Mayer," released Saturday, August 11, together with the 13th number of Universal Current Events.

The 7th episode of "The Gray Ghost," the mystery serial featuring Priscilla Dean, Eddie Polo and Harry Carter, released during the week, will be entitled "Caught in the Web."

## To Star in Own Scenario

Ruth MacTammany, star of "Alma, Where Do You Live?" is now busily engaged in putting the final touches on the manuscript for her next production, which will be directed by Hal Clarendon for the Newfields Producing Corporation. Miss MacTammany herself adapted the screen version of "Alma, Where Do You Live?" from the stage success, which had very little plot, so that making the "Alma" scenario was practically writing a new play. Into this she succeeded in getting a great deal of dramatic action and strength.

The new production will start within a few days and not only the title of the picture but its theme is being kept secret as the producers desire to spring a complete surprise on the public.

When Miss MacTammany was in Italy pursuing her operatic career she had the opportunity to visit some of the finest motion picture studios in the world. It was there that she started her writing and several of her scripts were made into successful productions in Italy. The script which she is now completing will be the first entirely original play by herself in which she has played the star role. Much of the picture will be taken in the White Mountains.

## GOLDWYN MAKES NEW HAUL

**Big New Picture Corporation Signs Contract for Series of Rex Beach Productions—Get "The Auction Block"**

All future Rex Beach pictures, made from the stories and novels of this world-famed author, are to be distributed and controlled by Goldwyn under a contract signed by Samuel Goldfish, Benjamin B. Hampton, president of Rex Beach Film Corporation, and Mr. Beach himself.

This contract places the Goldwyn distribution in immediate possession of Mr. Beach's recently completed production of "The Auction Block," made from one of his greatest novels.

"The Auction Block" was directed by Larry Trimble, a director of imagination and force who, since its completion, has joined Goldwyn and is now directing Jane Cowl in "The Spreading Dawn."

By obtaining a series of Rex Beach productions Goldwyn comes into possession of stories that will rank as the biggest box office attractions in the film world and is thereby enabled to offer these pictures to exhibitors throughout the world in addition to the twenty-six pictures previously announced as constituting Goldwyn's scheduled annual output.

"I think," said Mr. Beach after signing the contract, "that the entry of Samuel Goldfish, Edgar Selwyn and their associates into the field of motion picture production brings in just the type of men needed to make pictures one of the great arts. They have established a rapidly expanding organization that reaches around the world and I believe that their genius and abilities, which will henceforth be utilized in the making of my productions, will be responsible for a marked advance in this industry."

Thus far the trade has been told very little about "The Auction Block." Announcement of this and other Rex Beach pictures to be offered by Goldwyn will be made shortly.

## Drama of the Cattle Country

Ruth Stonehouse and Roy Stewart are the featured players of "Follow the Girl," the Butterfly Picture scheduled for release August 5. The story deals with the adventures that befall an orphaned Swedish girl, Hilda Swanson, whose dreams of the wonderful attractions of America are suddenly answered one day when the agent of a Swedish-American colonization company agrees to furnish her transportation to this country for a nominal sum.



*Scenes showing the romance and punch in Greater Vitagraph's new serial, "The Fighting Trail," featuring William Duncan and Carol Holloway.*

# NO CHANGE IN POLICY

**V. L. S. E. Rental Prices to Remain Same, Says General Manager Irwin—Exhibitor Watching Producer Closely**

Walter W. Irwin, general manager of V. L. S. E., distributor of the Greater Vitagraph product, has notified the exhibitors of the United States and Canada that there will be no change in the rental policy of V. L. S. E., and that the present policy of that distributing organization will continue as it has been for several months past.

The statement by Mr. Irwin, which was issued through the publicity department of V. L. S. E., was called forth in answer to numerous inquiries from exhibitors as to what they might expect in the future.

"Other companies are changing their policies," one prominent exhibitor wrote. "They are increasing their rental prices to a figure considered exorbitant by some of us, and we want to know if V. L. S. E. purposes to follow in their footsteps."

V. L. S. E., according to Nat S. Stronge, publicity director of Greater Vitagraph-V. L. S. E., has no idea of increasing its rental prices to the exhibitors of the country.

"After being in attendance during the entire week at the Chicago convention, where I met numerous exhibitors from all parts of the country," said Mr. Stronge, "I have reported to General Manager Irwin that every exhibitor to whom I talked had a good word to say regarding Greater Vitagraph products and spoke in an appreciative manner of the way in which the V. L. S. E. branch exchanges throughout the country are handling the Greater Vitagraph product.

"I was amazed to learn of the extent to which the exhibitors are watching and investigating the production end of the business. Many of them have almost as good an idea of costs as the producers themselves.

"One item the exhibitors are watching very closely is the star salary question.

"In discussing this question one prominent Minnesota exhibitor diagnosed the question from the standpoint of the exhibitor. He had just called attention to the fact that one company recently had signed a contract with a male motion picture star at a salary of $10,000 a week.

"According to his figures, this salary meant that a five-reel feature in which this particular male actor is the star would cost not less than $120,000 to produce. This figure he based on a production time of six weeks, making the salary of the star during that period $60,000. He allowed a similar amount for supporting cast, direction and incidental expenses. On top of this cost, he asserted, must be added the cost of prints and distribution.

" 'Right at this point,' " this big Minnesota exhibitor continued, " ' the exhibitor is affected. We know that there is not a producing company able to spend $120,000 on a five-reel program feature and rent that feature to the exhibitors of the country at an equitable price. By an equitable price I mean a price at which the exhibitor can make money.

" 'Several of the larger producing companies appear to be working on the assumption that the exhibiting end of the business can stand a greater tax in film rentals.

My prediction is that they have not made a thorough investigation of the purchasing power of the business. These companies cannot double the price of their film rentals and expect to retain their exhibiting patronage. The exhibitor of today is rapidly becoming a business man to whom cost problems no longer are an enigma.

" 'Recently I was approached by the salesman of one of the companies which has adopted the policy of doubling its film rental. I explained that not one of my houses had the seating capacity to stand the increased tax and that I did not feel justified in increasing my admission price to meet it. The outcome was that the salesman threatened to rent the product to my competitors. He did not know that I and my business competitors had held a meeting and discussed his proposition. All of us agreed that his proposition was impossible and each agreed that to sign a contract with the company would mean business suicide. For this reason none of us signed, and those of us who had previous contracts with this same company sought the V. L. S. E. Minneapolis exchange. Upon being assured that Greater Vitagraph's rental policy would not be changed, we made arrangements to show the Blue Ribbon Features.' "

## New Essanay Features

Trade showings of two Essanay feature productions are now being offered at branch offices of the K. E. S. E. Service. One is "Open Places," the third of the Essanay-Western series in which Jack Gardner, the former musical comedy star, is being featured. This photodrama, which has been built to meet the general public demand for red-blooded action on the screen, will be released August 20. The second production is that in which Taylor Holmes, the stage comedian, is to make his screen debut. This is a comedy-drama entitled, "Efficiency Edgar's Courtship," and will be released September 3.

"Open Places" presents the adventures of a little New England school ma'am who attempts to teach the "wild and woolly" West its A B C's. In the little pioneer town of Rawhide, Montana, on the Canadian boundary, she meets a typical bad man, and impressed by his picturesque appearance, weds him. Their honeymoon is cut short by a deadly duel in which her husband slays another man and is forced to flee across the boundary to escape justice. A year passes in which the little teacher gradually grows interested in Constable Calhoun of the Canadian Mounted Police. The dramatic climax comes when, as their acquaintance has ripened into mutual love, the bad man turns up again to claim his wife. The picture has a screen time, approximately, of sixty-five minutes. Ruth King and Carl Stockdale head the supporting company.

Taylor Holmes has been given the same type of subtle comedy characterization in his first picture, which made "His Majesty, Bunker Bean," "The Third Party," "The Million" and other of his stage successes so popular. The story, written by Clarence Budington Kelland and published in the *Saturday Evening Post*, presents the actor in the role of an "efficiency bug" who seeks to win the love of a girl by the application of modern business methods. To more successfully compete with his chief rival, who plays a guitar, he purchases a saxaphone. His plan works contrarily to his intentions, however, in the long run efficiency wins out for him. Virginia Valli takes the leading feminine role.

"Efficiency Edgar's Courtship" has a screen time of sixty-eight minutes.

## Posters in Yiddish for "The Peddler"

So popular is Joe Welch, the famous character actor who is presented on Art Dramas program in an adaptation of his famous play, "The Peddler," that special posters, printed in Yiddish, have been gotten out for use by exhibitors catering to members of that race.

This is probably the first time that posters on a regular production have been printed in a foreign language. The move was initiated by Charles Streimer, manager of Modern Feature Photoplays, Inc., which distributes Art Dramas for New York and New Jersey.

As soon as the announcement was made that Joe Welch's play was to be done in screen form by the U. S. Amusement Corporation, theaters in the districts which are populated largely by members of the Jewish race began making inquiries, at the demand of their patrons. Mr. Streimer reports that he booked the program in many of these theaters purely on the merit of "The Peddler."

The reason for this unprecedented demand will be clear when it is remembered that Joe Welch is practically idolized by the Jews of America, for what he has done to present their racial characteristics in a true light on the stage.



*The first Essanay Taylor Holmes feature, "Efficiency Edgar."*



*Scene from Gail Kane's latest American-Mutual feature, "Souls in Pawn." It leads the Mutual releases for the week of August 6.*

# FOR YOUR PROGRAM

**One of the Leading Offerings for August 6 is Gail Kane in "Souls In Pawn," Chief Mutual Release for Week**

"Souls In Pawn," Gail Kane's fourth Mutual-American production, tops the list of Mutual releases for the week of August 6.

"Souls In Pawn" is a story of international intrigue laid in the days which immediately preceded the great European war, and in the first months of the world conflict.

Miss Kane appears in the role of a French woman of high cast and wealth who, to avenge the murder of her husband, sells her soul to an alien spy-in-chief, falls in love with the buyer and gets into deep complications when hostilities break out.

The beautiful Mutual-American star, whose screen successes include "Whose Wife?," "The Serpent's Tooth" and "The Upper Crust" has never been seen to greater advantage than in "Souls In Pawn." She is, in the first three reels, a vivacious, gorgeously dressed society woman. In the last acts of the picture she is a Red Cross nurse, and the uniform of the Red Cross becomes few women as it does Miss Kane.

"Souls in Pawn" is a war picture in that it shows none of the horrors of the war, and yet in a stricter sense it is a war picture, for its theme is world politics immediately before and dealing with the war.

"Pigs and Pearls," a one-reel LaSalle, released August 7. There is a heavy demand for one-reel comedies and both the Cub and LaSalle brands have been booked by hundreds of exhibitors with gratifying results. George Ovey has built a wide following with his one-reel laugh provokers and exhibitors report regularly to Mutual offices that Ovey is the most popular of the host of film comedians who are turning out one-reel subjects. M. De La Parelle who is directing La Salle comedies has struck a popular chord in his subjects and although the first release was made only a few months ago, the brand has been booked heavily.

*Reel Life*, Mutual's weekly film magazine, enters a new and novel field in its release of August 9. It shows undersea pictures. E. B. Gray, celebrated photographer, was commissioned to get sub-sea pictures for *Reel Life* and selected the sea gardens near Miami, Florida. The pictures are so unusual that they will stand a week's booking. The same issue of *Reel Life* shows a colored baptizing in Old Virginia, pictures R. E. Madsen, the Nebraska boy giant, shows how the human heart generates electricity and covers a variety of other subjects, including animated cartoons from *Life*.

Mutual tours around the world, released August 7, covers a trip down the Senegal river in French West Africa, Bruges, an old city of Belgium and a trip through the fishing villages of France. Mutual Weekly No. 126, the one reel topical film carrying current events up to the hour of release, reaches the screen August 8.

## Adds to Story Corps

The Misses Helen Starr and Elizabeth Maloney, trained and tried writers, have been added to the Dazeys, Charles and his son, Frank, Daniel F. Whitcomb and Clifford Howard, as scenarioists for the American. This is in line with Persident Samuel S. Hutchinson's plans for ever-better stories.

---

A novel booking has been arranged by Charles Ledin and his assistant, N. Hass, whereby Fox's Jamaica Theater will introduce something of a novelty next week in a two-part program which shows a clever booking angle. The first portion of the program will be devoted to M. H. Hoffman, Inc.-Foursquare feature, "The Sin Woman"; the second half will present Fox's picture, "The Innocent Sinner."

# "PARENTAGE" TO MAKE MONEY

**Hobart Henley, Author and Director, Tells Why He Feels Confident His Thought Film of Home Life Will "Clean Up"**

"A great many of my closest friends tell me that I am altogether too methodical in my work," declares Hobart Henley, the creator and director of Frank J. Seng's "Parentage." "Perhaps they are right," he confesses, "but I've always found that it pays to take an infinite amount of pains with tasks that must be done well, and I feel certain that my own theory is not such a bad one when I took ten weeks to make 'Parentage.'



*Hobart Henley, author and director of remarkable new picture.*

"It has been exceptionally well received, and I am naturally proud of my part in its success as a states rights production. I also have my own ideas of what might have happened to this production had I rushed it through in the usual time allotted to directors of seven-reel pictures

"I know 'Parentage' is going to make big money for its exhibitors and I am very glad of it. It is a type picture, therefore a human picture, therefore a picture that will draw the masses. The artists, most of them without previous experience in pictures, do not stalk through their parts; they live them and the result is that audiences accept them at their face value.

"'Parentage' will be welcomed by the exhibitors of this country and enjoyed by the millions of fans primarily because it is clean and wholesome entertainment and there are no smutty scenes in it which require justification on the grounds that they impart knowledge. I could have gone further and introduced scenes dealing with the seamy side of life, but I saw no necessity for it. I have never believed the 'off color' pictures were in demand and the way 'Parentage' packed 'em into the Rialto settled that question for me once and for all time.

"All in all there are so many evidences of success tacked on to this production that I feel highly gratified that experienced film men have unanimously acclaimed it a money maker for everybody."

## Theaters Run "Her Fighting Chance"

The activities of the various Hoffman-Foursquare Exchanges throughout the country are progressing in a satisfactory manner. Jerome Abrams, Eastern Division Manager, has just established the Philadelphia Foursquare Exchange at 1325 Vine street, and during the past week closed a number of important contracts, among which are: "The Bar Sinister" and "Her Fighting Chance" for Poli Theater, Scranton; Victoria Theater, Harrisburg, and eight prominent Philadelphia theaters. The St. Louis Foursquare Exchange, in charge of Sidney J. Baker, among a large number of bookings, has placed "The Bar Sinister" for a week in Kansas City.

George W. Weeks, division manager of the Detroit Foursquare Exchange, taking care of Michigan, Ohio, Kentucky and Indiana, placed "The Bar Sinister" for a week at the Colonial Theater, Columbus, O., and has also signed a number of important contracts that indicate that this will be one of the many active territories covered by a Foursquare exchange.

# MISS DALTON WITH PARAMOUNT

**Through Association With Thomas H. Ince, Popular Actress Joins Charles Ray and Enid Bennett in New Affiliation**

Another Thomas H. Ince star has been added to those already announced by the producer as following along with him in his new affiliation with Paramount. Dorothy Dalton's name is to be added to those of Charles Ray and Enid Bennett as Ince stars to appear in pictures hereafter to be released exclusively through Paramount. There will be eight Dorothy Dalton pictures scheduled by Paramount.

The announcement places the name of Dorothy Dalton in the list of Paramount stars along with Marguerite Clark, Pauline Frederick, Billie Burke, Lina Cavalieri, Julian Eltinge, Enid Bennett, Jack Pickford, Vivian Martin, Wallace Reid, Charles Ray, Sessue Hayakawa, George Beban and others.

Miss Dalton, by the terms of the new arrangement will continue under the direction of Mr. Ince, through whom she has achieved film fame. Pictures made under his directions and with Miss Dalton as star will be released regularly by Paramount.

## Second Mayfair Production Soon

"Persuasive Peggy," the production in which dainty Peggy Hyland makes her Mayfair debut, is ready for its trade showing, and preparations are under way for the filming of the second picture which is promised not to fall below its predecessor in any way.

Even after the final crank of the camera in "Persuasive Peggy," Miss Hyland found her efforts needed in the completion of this production. The little finishing touches had to be made and her time was well filled arranging these many details in co-operation with the members of the producing and artistic staff. The subtitles which were written by the authoress, Maravene Thompson, has to be placed in suitable frames.

But "Persuasive Peggy" is at last ready for the trade showing and the second Peggy Hyland-Mayfair production is coming in for its just share of attention. M. A. Schlesinger, president of the company, is not yet ready to announce the title of this offering, but in it Miss Hyland once more finds a role ideally suited to her capabilities.

The studios at 515 West 54th street are preparing for her return and the carpenters and stage hands find their time well occupied planning the attractive scenes which will be erected. Each detail will receive every bit as much attention as it received in the filming of "Persuasive Peggy," and as soon as Miss Hyland returns from the country where she is resting for a short time before beginning work on the second picture, the formal announcement will be made.

# NEW PROJECTION DISCOVERY

**Mazda Lamps to Supplant Carbon Illumination for Picture Projection—Discovery Would Be a Boon to Industry**

Mazda incandescent lamps for motion picture projection are no longer an experiment but a proved and established success, according to advices received this week from the Mazda Lamp Laboratories and from the Argus Lamp and Appliance Company of Cleveland, Ohio.

This latter company has correlated the development of the mazda motion picture projector lamps by perfecting the Sheck Universal Adapter which will immediately convert any type of motion picture projection machine with carbon arc to the use of the new mazda lamp. The announcement of this company includes the fact that these adapters and lamps are now ready for the market.

Prominently identified with the development of the mazda lamp for motion picture projection and the designing of the universal appliance for the adapting of carbon arc machines to the use of the mazda lamps is Oscar M. Sheck, a lighting engineer well known in the fields of stage and motion picture illumination. The adapter now being exploited by the Argus Lamp and Appliance Company is the invention of Mr. Sheck who has been for the past year working hand in hand with engineers of the Mazda Development Laboratories.

Mr. Sheck, in addition to his engineering activities, finds time to discharge the duties of one of the general organizers of the National Alliance of Theatrical Stage Employes and Moving Picture Operators. He is personally known to thousands of operators throughout the United States and Canada, all of whom will be greatly interested to learn of the Sheck appliance. Indeed, operators everywhere have been anxiously awaiting the introduction of the mazda motion picture illumination, for the reason that arc lighting with its poisonous gases, has had a most distressing effect on the health of the operators. Mazda lamps will, of course, eliminate all fumes in the booth and will be infinitely safer.

The claim is made for the mazda lamp, in addition to the health-giving features noted above, that they will give better light; that they will completely eliminate flicker on the screen and that they will do away with all eye strain by removing the harsh qualities now present in carbon illumination. In addition, it is certain they will further recommend themselves to exhibitors by so reducing the amount of current consumed as to materially lower the cost of projection.

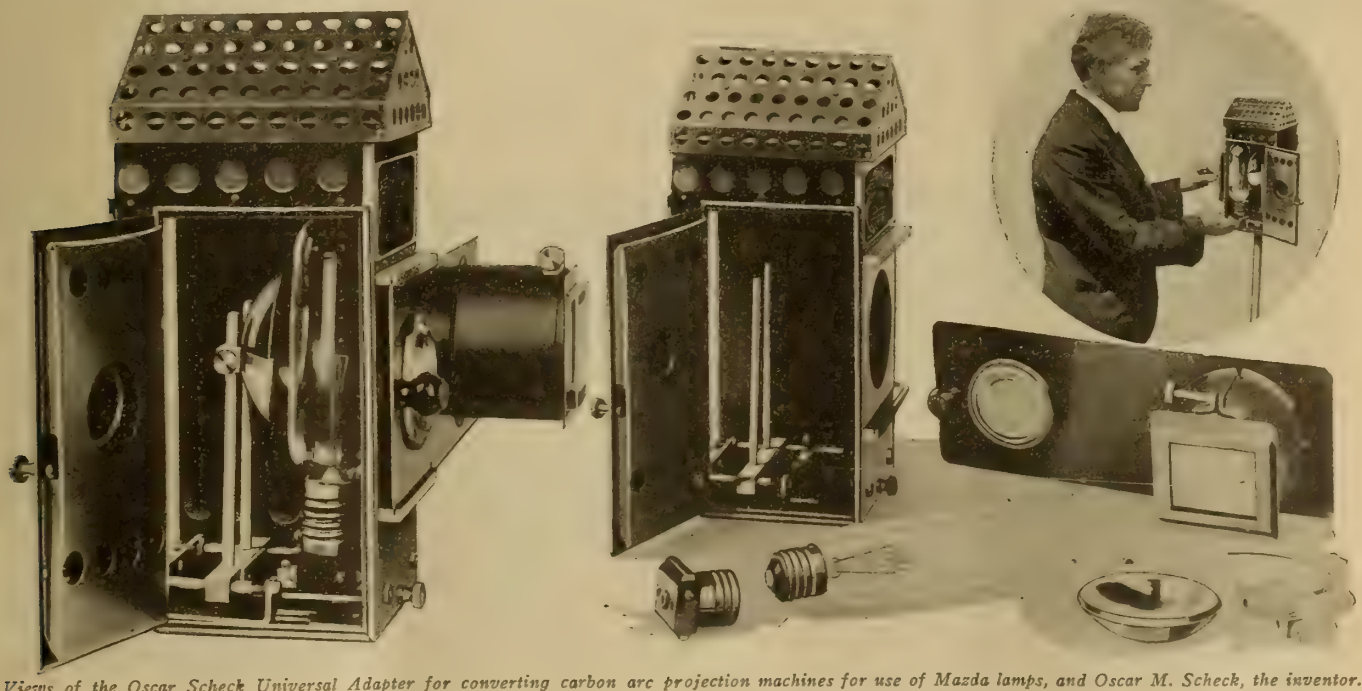
In preparing this lamp for practical service, however, no provision was made for an appliance with which the mazda lamp might be adapted to the present carbon arc motion picture installation. The Argus Lamp and Appliance Company of Cleveland, however, has undertaken the distribution of the Sheck Adapter, which permits the use of the mazda lamps in the present carbon arc housings without cutting or marring the housing in any way.

H. H. Cudmore who has been prominently identified with the mazda lamp industries for many years, is now general manager of the Argus Lamp and Appliance Company and is personally directing the distribution of the Sheck Universal Adapters.

Since the preliminary announcement of the new adapter was made Mr. Cudmore has been flooded with inquiries from all parts of the world. It is in no way any exaggeration of the facts to say that the new discovery will eventually revolutionize the entire motion picture industry.

## Artcraft Issues Classy Magazine

One of the finest business organs in the industry, if not the very finest, is now published by Artcraft Pictures Corporation, of New York. Norman S. Rose is editor. Volume 1, No. 1, is dated July 30, 1917. The classy little magazine is called *"Artcraft Advance"* and contains twelve pages of interesting reading matter, attractively illustrated. The cover is a splendid decorative design in colors, showing Mary Pickford in "The Little American."



*Views of the Oscar Scheck Universal Adapter for converting carbon arc projection machines for use of Mazda lamps, and Oscar M. Scheck, the inventor.*

# NEW ASSOCIATION DIRECTORS

**Prominent Film Men to Guide National Association of Motion Picture Industry Coming Year—Successful Season Closed**

The National Association of the Motion Picture Industry has held its first annual meeting of members and practically all of the prominent figures of the industry were present. The gathering took place at the Princess Theater at the time of the Chicago convention.

The Association has really made remarkable progress and its accomplishments, revealed in reports of the executive's secretary, Frederick H. Elliott, and President Wm. A. Brady, are surprising both in quality and value to the business as a whole.

In order to save traveling expense and time, the association voted to held its directors' meetings quarterly instead of monthly. The work of the transportation committee was reported by Wm. L. Sherill, of the Frohman Amusement Corporation, and Arthur S. Friend, of Paramount, reported the progress of the insurance and legislative committees.

### *31 Censor Bills Killed*

D. W. Griffith, chairman of the censorship committee, being in Europe, his report was made by Theodore Mitchell, who stated that censorship bills had come up for passage during the last year in the legislatures of no less than 31 different states in the union. All of these, thanks to the energy of the committee, were successfully combated, in spite of the fact that the committee worked practically without any financial support. All of the reports were accepted, including that of the secretary and treasurer, with those of the association, for the inestimable services rendered.

There are 73 companies and many individuals now represented in the association, including all of the various branches of the industry. There are 40 producers, 11 distributors, 18 supply and equipment companies and 4 publication concerns, among the factors of the organization.

### *Director Elected*

The association elected 28 directors as follows: William A. Brady, World Film Corp.; W. W. Griffith, D. W. Griffith's Enterprises; Wm. L. Sherill, Frohman Amusement Corp.; Carl Laemmle, Universal Film Mfg. Co.; Adoph Zukor, Famous Players-Lasky Corp.; J. A. Berst, Pathe Exchange, Inc.; Arthur S. Friend, Paramount Pictures Corp.; Walter W. Irwin, Vitagraph, V. L. S. E.; P. A. Powers, Universal Film Mfg. Co.; Richard A. Rowland, Metro Pictures Corp.; Donald J. Bell, Bell & Howell Co.; J. E. Brulatour, Eastman Films; J. H. Hallberg, United Theater Equipment Corp.; Walter J. More, H. C. Miner Litho. Co.; J. F. Skerrett, Nicholas Power Co.; Paul Gulick, Universal Film Mfg. Co.; Arthur James, Metro Pictures Corp.; Wm. A. Johnston, *Motion Picture News;* Joseph F. Lee, States Rights Buyer; Thomas G. Wiley, *Moving Picture World.*

## Screen Club's "First Reel"

The Screen Club of New York has celebrated its "First Reel."

The scenes of the festival were the Casino Theater and the Screen Club's clubhouse on West Forty-sixth street. Most of the important personages of filmland were present at one place or the other during the evening or the early morning of Monday, July 30. The proceeds from the performance at the Casino will go toward the financial support of the club.

Among the notables who took part in the "show" were Raymond Hitchcock of his "Hitchy Koo" fun-maker; James Morton, the monologist; Lillian Walker, Flora Finch, Wally Van, Hughie Mack, Albert Roccardi, Arthur Ashley, Laura Walker, in a scene from "The Man Who Came Back," Alice Brady, Stanley Forde, Marjorie Bonner and William Powers.

## "Taking Over" Story Mistake

Edwin Thanhouser makes the following statement to MOTOGRAPHY:

The story that the Thanhouser studios has been taken over by the Clara Kimball Young Company it a total mistake and I would like you to give the fact publicity. The accurate news in the matter is that Miss Young's company is producing its first picture at our studio, picking our plant for this after an inspection of every large studio in and around New York City.

I appreciate that no harm was meant by the erroneous item, which clearly came from the pen of someone uninformed as to the size and facilities of our place at New Rochelle. Not only is it housing Miss Young's company but our own under Director Ernest Warde, and we are considering letting some independent producers of large features partake of our facilities, too.

The Thanhouser studios rank among the largest glass studios of the country and they have not been taken over by any single producing company, but indeed are negotiating now to house several.

## Horsley Hit By Draft

Uncle Sam has called eight men from the David Horsley Studios for service in the new American army. Horace Davey, director of Neal Burns and Gertrude Selby in Selburn Comedies, was the first man to be published as a conscript. H. B. Lull, assistant director to Horace Davey, and Clair DeWitt, assistant director of George Ovey in Cub Comedies, were also drawn, as was George George, who plays with George Ovey. The comedy jinx was broken when Ben Cohn, scenario editor, discovered his number in the tabulated lists. Two stage carpenters reported themselves as drafted, while Harry Ryan, a property man, enlisted in the Coast Artillery several days before the great military lottery.

## "The Natural Law" Coming

According to advance information available, "The Natural Law," produced by Charles H. France, of the France Film Corporation, will be one of the strongest dramatic subjects ever produced. As a play "The Natural Law" had a run of nine months at the Republic Theater. The screen presentation is said to be an emotional triumph for Miss Marguerite Courtot, who is featured, while both the leading male characters, Howard Hall as the doctor and George Larkin as the boy, are played with tremendous force.

The production is an elaborate one and the film is now being prepared for a trade showing. Publicity campaign is under the direction of the Hessner Publicity Bureau.

## Mutt and Jeff Visit Rialto

Arrangements have been completed for the new Mutt and Jeff animated cartoons to be shown daily at the Rialto Theater, New York. Mutt and Jeff are sure some devils in their own home town. Not content with the handsome reception accorded them daily at the Strand Theater, they have now with their amusing whimsicalities, laid siege to the Rialto and captured it by storm. And news comes that they are capturing strongholds all over the country with gas attacks—laughing gas.

# Mabel Normand With Goldwyn

## LITTLE STAR TO BEGIN WORK WITHIN FORTNIGHT

Mabel Normand and Goldwyn Pictures Corporation have resumed friendly relations again and it is expected the little star will be at work in the Fort Lee studios within a fortnight.

Miss Normand signed a contract with Goldwyn last fall and came East in May to begin work. Temporary differences, now fortunately adjusted by Gabriel L. Hess, general counsel for Goldwyn and Arthur Butler Graham, counsel for Miss Normand, delayed the beginning of her work, but during the intervening time plans for the star were not held up. A great amount of literary material had been purchased from famous authors and the scenario department buckled down to the preparation of her first two pictures.

Goldwyn's plans for Miss Normand contemplate giving her even more distinctive comedies than she has done in the past and the technical and artistic facilities which Goldwyn contributes to all of its productions mean much for this exceptional artist whose vogue is as great in foreign lands as it is here at home.

Announcement will be made soon of the director and staff who are to make Miss Normand's first Goldwyn Picture.

### *Goldwyn Signs More Big Exhibitors*

Goldwyn's first and only trade showing, held last week in Chicago, resulted in a landslide of contracts for Goldwyn Pictures with some of the nation's greatest exhibitors.

This trade showing at which only two of the Goldwyn productions were shown, produced many surprises. At eleven o'clock in the morning an invited group of exhibitors from all sections of the country saw Madge Kennedy in "Baby Mine," her first Goldwyn picture and at its conclusion cheered and applauded. After luncheon the same group of guests saw Mae Marsh in a Goldwyn production which has not yet been announced by name to the public.

As a result of the Chicago showing contracts were signed with:

Robert Lieber for the Circle Theater, Indianapolis. This is the largest and finest theater in that section of the country and one of the distinctive motion picture houses in the United States.

Edward A. Zorn for the Temple Theater, Toledo. Mr. Zorn is one of Ohio's biggest exhibitors and also one of the pioneer exploiters of pictures through the medium of newspaper advertising.

William Sievers, New Grand Central Theater, St. Louis, who has one of the largest and finest motion picture theaters in that city.

William Flynn for the Twelfth Street Theater, Kansas City. Mr. Flynn is one of the most successful exhibitors in his section of the country and besides having two Kansas City motion picture theaters is also the lessee of the Willis Wood Theater.

Nathan Ascher for his twelve Chicago theaters. The Ascher Brothers' chain of theaters are large, modern amusement places in the best neighborhood locations in America's second city.

Other important contracts covering a score of the larger cities have been signed within the week by exhibitors without the necessity of trade showings.

A second trade showing was held in Boston last Friday in conjunction with Harry F. Campbell, manager of Goldwyn's Boston offices. Exhibitors throughout the territory were present by invitation.

Philadelphia will have its trade showing this week and similar showings are being announced for all of the Goldwyn offices in the United States and Canada.



*Mabel Normand, probably the screen's most popular comedienne, who is to begin work for Goldwyn Pictures soon, a scene from Jane Cowl's first Goldwyn production, and Mae Marsh in "Polly of the Circus."*

### *New Additions to Scenario Department*

Two important additions have been made to the scenario staff in the persons of Franklin B. Coates and Miss Catherine Sminck, both of New York City.

Mr. Coates is well known to the photoplay writing world for his adaptation of "Poppy," "Pawns of Destiny" and more than a score of other multi-reel stories that have had an international showing. His story, "John Mainwarning," won the $1,000 grand prize in a picture play writing contest of recent vintage. Mr. Coates has been made assistant to Adrian Gilspear, who has had charge of the writing and of some of the more important Goldwyn productions.

Mr. Coates is also known as an explorer of more than amateur note. During the years of 1913 and 1914 with three companions he explored the Amazon River from its source to its mouth by way of the uncharted Hullaga River.

Miss Catherine Sminck has the distinction of being the first member of the Columbia University class in photoplay writing to become associated with a producing company. This class is under the direction of Dr. Victor Oscar Freeburg and that photoplay writing is included in the curriculum of one of the largest American universities is a significant sign of the times. Recently Goldwyn presented the Columbia class with sets of still photographs from Maxine Elliott and Madge Kennedy productions. These are being used as models in the lecture course. This fall the members of the photoplay writing class will visit the Goldwyn studios at Fort Lee for the purpose of making a first hand investigation of film dramas in the making.

## Triangle-Keystone Studio Opens

With five companies ready for action and directors and people engaged for several others, the Triangle-Keystone comedy studio has been officially opened in the old Fine Arts plant on Sunset boulevard, Los Angeles.

All of the directors and performers in the reorganized aggregation were with the old Keystone Comedy management and were foremost among the artists who contributed to the phenomenal popularity of the famous two-reel productions.

The five companies now on the job are headed by Harry McCoy, Charles Avery, H. Haymaker, Reggie Morris and Harry Kerr, and each of the directors has brought with him the players and assistants with whom he was associated before Triangle reorganized. The studio itself has been completely renovated, and improvements added at an approximate cost of $100,000.

The facilities of the plant compare favorably with those of the largest producing concerns in the country and it is stated that the company is prepared to excel in volume and quality its previous output.

## First New Big V Comedy

On August 6, Greater Vitagraph will release the first of its new series of rollicking Big V Comedies. These comedies, which are of the slapstick variety, but refreshingly devoid of the pie-hurling element, are produced under the direction of Lawrence Semon, who plays the leading male role and also collaborates with Graham Baker in writing the scripts.

In the cast supporting Mr. Semon are some of the most intrepid performers before the camera, chief among whom are Joe Simberg, Earl Montgomery, Joe Basil and Ed. Dunn. All of them are tranied acrobats, recruited from circus and vaudeville stage to provide laughs and thrills for the Big V Comedies.

The new series of comedies will be characterized by some of the most remarkable trick photography ever seen on the screen. The new stunts in cinematography which are being concocted by Cameraman Len Smith and Director Semon are calculated to create a furore in film circles when the first of the new Big V Comedies is released.

The first of these new farces will be "Boasts and Boldness," a fast-moving comedy, telling of a man who constantly is impressing upon his fiancee how brave he is. The complications are fast and furious to the end.

## Serial Thriller in Mutual Comedy

"Beach Nuts," the Cub comedy released by Mutual August 16, carries an explosion scene which would do justice to a serial thriller, but it was semi-accidental.

An imitation filling station after the style of those which John D. Rockefeller is building on almost every city corner in the country, was erected on the lot at the Horsley studio almost under the edge of the bleachers of the ball park where Los Angeles was battling Salt Lake City.

The "business" required that George Ovey, star in the Cubs, drive into the filling station, run amuck with his car at which an explosion was to ensue. A charge of black powder was installed to furnish the explosion. But the director underestimated the explosive power of the charge and as a result the ball game was hastily suspended and that section of Los Angeles began to use the telephone to determine what "the Germans" had done.

## Bobby Connelly Series

V. L. S. E., distributing organization for Vitagraph, announces the inauguration, next week, of the new Bobby Connelly series of kid features starring the wonder boy of the Vitagraph plant. The series will contain ten one-reel subjects, each a story complete in itself and built on experiences that come into the life of every red-blooded boy of this or any other generation. Eight of the pictures have been completed, the first five having been directed by Wesley H. Ruggles and the last three by Charles M. Seay. The latter will complete the series.

"Bobby, Boy Scout," is the title of the first picture, which is scheduled for release August 6.

The play is said to be highly instructive and filled, from start to finish, with real boy humor and activity. Bobby Connelly is supported in this picture by a strong company of juvenile actors, the chief of these being little three-year-old Aida Horton and Bobby's sister, Helen Connelly. Mabel Ballin plays the role of Bobby's mother and Bill Shea that of the skipper.

## New Manager Named

H. J. Smith of the sales force of the Minneapolis branch of the Mutual Film Corporation has been appointed manager of the sub branch at Fargo, N. D., vice F. B. Thompson, who tendered his resignation.

Director James Young, who directed Bessie Barriscale's production of "Rose O'Paradise," at her studio in Hollywood, California, has returned to New York.

# Food Commissioner Aids Triangle

## HELP PRODUCING COMPANY STAGE "FOOD GAMBLING"

"The Food Gamblers," a Triangle picture dealing with the greatest problem that confronts the American nation today, is about ready for release. It was produced under the supervision of Allan Dwan who, realizing the serious and far-reaching value of the subject, sought the co-operation of John J. Dillon, commissioner of foods and markets of the State of New York, for the purpose of gaining accurate statistics wherewith to give the play the power and conviction of truth. He found Mr. Dillon not only ready to furnish details but even willing to appear as an actual character in the story.

One of the dramatic situations is that where Elda Millar, as a newspaper reporter on the New York *Globe,* consults the commissioner as to exposing the food gamblers and is shown a complete diagram tracing the distribution of food from the producer through various crooked channels down to the consumer. Through the assistance provided by Mr. Dillon it was not only possible to expose existing conditions but to provide a suggestion for correcting them. The sincerity and whole-hearted interest which the New York Commissioner is taking in this problem is indicated in the following article, prepared by him for special use in connection with the production and presentation of the film.

### *Gambling in Human Lives*

The American people are paying through the nose for the barest necessities of life. They are tamely submitting to being gouged out of their hard-earned wages; they are being mulcted of that spare cash that should go to buying some of the finer things of life, and all because they have permitted a group of parasites to wedge themselves in between producer and consumer.

In polite parlance, these parasites are known as commission men because they pay themselves a commission which comes out of the ultimate consumer's pocket. As a general proposition the jobber or speculator performs a useless service. No one who has investigated the situation by which a group of from five to eight of these food gamblers pass the product of the farm and garden from one greedy hand to another until the cost has multiplied, doubts that food gambling is as bad for the body politic as the ordinary gambling with roulette wheel or faro box. It is held in some communities that there are honest gamblers with the ordinary tools of their trade, but in food gambling the dice are always loaded, the wheel is always crooked; the box is always "braced" and the cards are always stacked.

To get down to a concrete fact: New York spends each year one billion dollars for food. Out of this billion the commission merchants and food sharks seize nearly three hundred and fifty million dollars in commissions for a service that is not only worthless but iniquitous in that it represents sheer waste. That situation is duplicated from one end of the country to the other wherever there is a community of people who buy and sell food in any quantity other than that of the individual need.

### *Need for Action*

There is no need to get hysterical over the situation. Calm consideration is better, but there is need for action when it is considered that the gouging methods referred to have raised the cost of such things as bread, potatoes, vegetables, eggs, butter and so on, one hundred per cent. This would not be so serious, perhaps, did not the bulk of the population live without a margin of safety. To raise the cost of a loaf of bread, of a quart of milk, or even the cheapest grade of meat one hundred per cent merely means in cold words that over fifty per cent of the men and women and children in our larger communities will eat just half what they used to eat. Now it is an unquestioned axiom that thirty per cent of the population is underfed. Malnutrition is the basis of much physical degeneracy. Social workers are familiar with its effects in what is known as "rickets." It breaks down the physique of the child; it results in an increased attendance in our insane asylums, our reformatories, our hospitals and our prisons.

Today the food gamblers have increased the problem of malnutrition so vastly that to a great part of our population the problem is not "What shall I eat?" but "How shall I eat at all?"

### *Getting Down to Cases*

Let us take the concrete case of one single bushel of potatoes. The farmer on Long Island who raised that bushel sold it last October and got 80 cents to $1 for his labor. Yet, and this is curiously strange, you and I will walk into a grocery store and will pay from 10c to 12c a pound for that same bushel. As there are 60 pounds of potatoes in a bushel we will pay at the rate of $6 for the bushel that the farmer sold for $1.

You ask, "Who got the difference?"

We cheerfully arise to answer: "The railroad got a little, the buyer got a little, the commission man got a little, the wholesaler got a little, the first, second and third jobbers got a little, and the retailer got a little. The housewife pays a dollar for food for her family. On an average the farmer gets 35c—the cost of distribution is 65c. Last fall the farmer got 80c to $1 a bushel for potatoes. In the grocery store the housewife paid $6 or more.

But the middleman and the food gambler lies about the situation first; he says there are no potatoes to be had, and he conceals his bushel in a storage warehouse.

So much for the condition—the disease, if you will—but what of the remedy?

### *The Remedy*

The answer lies in state control of food distribution. The one answer to the ever rising costs; the one possibility of eliminating the gouger who fattens on the misfortune of his kind is in central markets or distribution points to which food can be shipped by growers, and from whence it can be distributed by state superintended means. Those who wish to deal in food products shall be licensed by the state, and they shall so conduct their business that they take a fair toll for a reasonable service. Under state supervision demand and supply will regulate prices and the independent food gambler will deal on the square or go out of business. The remedy is simple, but it is not possible until we awake from that typically American apathy which leaves vital problems of human relationships to those who can wring the most profit from these relationships.

---

## Little Star in "Pants"

Essanay is filming Little Mary McAlister, its child star, in a five-part comedy-drama, the title of which is "Pants."

Little Mary went over big at the Chicago convention, never failing to get a good hand from the crowds when she was introduced. She recently was appointed a sergeant in the regular army and attracted much attention also in the Army booth at the Coliseum where, garbed in her diminutive uniform, she solicited recruits for Uncle Sam's fighting forces.

"Pants" will be the first feature production in which the little actress takes the leading role. However, President Spoor of Essanay believes her past successes have created a demand for her in something bigger, and that her work deserves the better chance.

The story presents the contrast between the life of a rich little girl, hemmed in by prim governesses, and that of other children who, though poorer, enjoy the full freedom which childhood needs. While the important roles, essentially, are played by children, the story carries such realism that it will form a picture equally as enjoyable to adults as to children.

# PICTURES FOR SOLDIERS

**Ninety Army and Navy Training Camps Completely Equipped—Weekly Attendance of 250,000 Soldiers at Y. M. C. A. Halls**

Preparatory to the mustering in of the National Guard and the selective draft army of a million men, the War Work Council of the Y. M. C. A., in conjunction with the Fosdick Commission on Training Camp Activities, has installed picture machines in about ninety army and navy training camps in this country.

Nearly two million feet of film are being shown weekly and this will be increased eight times when the greater army is mobilized. An average weekly attendance of one quarter million enlisted men is reported at the picture exhibitions in the Association huts. By arrangement with the Community Motion Picture Bureau of Boston the photoplays are now accessible at the Y. M. C. A. building wherever young men are training for the army and navy, for aviation work and ambulance service, for engineering duties and for coast defense.

Provision is made for one building for each five thousand men, or, in some instances, one for each three thousand men. There are now one hundred and fifteen buildings and large tents at the ninety camps, and plans are made to double this number when the selective draft army goes into the cantonments.

In most of the camps an average of five exhibitions a week are given, which aggregates three thousand showings a week—a record in the picture business. The leading motion picture producers and distributors of the country are co-operating in this work.

"Motion pictures serve especially well as a form of recreation, entertainment and instruction in the camps," said Lee Hanmer, head of the Committee on Motion Pictures of the Fosdick Commission. "The strenuous program of physical activities, coupled with the required periods of intensive study, demand just the kind of relaxation and amusement that a motion picture exhibition affords.

"Selecting and producing suitable films is, however, a most difficult task. It requires a degree of good judgment, discrimination and business organization far above the ordinary. The picture must be virile, gripping, clean and inspiring, but also there must be comedy, as well as tragedy, in the well-balanced program. To secure such films, insure their prompt delivery at the appointed times and places throughout our extensive system of training camps, and make special adjustments to meet the needs of special occasions, is a highly difficult and technical undertaking. The Commission on Training Camp Activities is fortunate in having in this connection the services of the Community Motion Picture Bureau."

## New Mrs. Castle Picture

"The best Castle picture yet!" was the verdict of Pathe officials after the private showing of the third feature starring Mrs. Vernon Castle, the best-known, best-dressed, best-advertised woman in America. It is the first appearance of Antonio Moreno as Mrs. Vernon Castle's leading man.

The picture holds the interest from beginning to end. It is an intense murder mystery story dealing with the diabolically clever manner in which one man kills another, proves an apparent alibi for himself and throws the suspicion upon his rival in love.

In this picture, Mrs. Castle appears to better advantage than in any of the features yet completed, not only from the standpoint of her acting but she actually looks more beautiful. Features of the production are the sets and backgrounds. Antonio Moreno is a splendid hero and the two make a fine pair. Their work is one of the strong points of the picture.

## New Wholesome Films Official

Guy McConnell, widely known as a motion picture producer, and a magazine writer of note, has joined Wholesome Films Corporation of Chicago, in the capacity of director general. McConnell's genius will guide the continuity and production of all Wholesome subjects.



*Guy McConnell, general manager Wholesome Films Corporation.*

Wholesome Films already has begun productions under Guy McConnell's direction, of "The Penny Philanthropist" by Clara E. Laughlin. Ralph Morgan of the "Turn to the Right" company, has been cast in the leading masculine role. Production is to begin soon, M. J. Weisfeldt, general manager, announces, on a serial picture from McConnell's talented pen.

The basic idea of Wholesome Films, of which the company's name itself is indicative, is proving a Mecca for leading lights in film and literary circles. Mr. Weisfeldt declares that more than fifty leading writers have already agreed to bring their pen-creations to Wholesome for production.

"As director general of Wholesome Films Company," asserted Guy McConnell, "I shall bend my every effort to an accurate mirroring on the screen of the author's point of view. In no way will the works of recognized good authors be sullied by cheap thrill injected by directors—in no way will false action be thrust upon the picture public in order to put the so-called 'punch' in mediocre stories.

"The Wholesome policy is the selection only of the best, cleanest and cleverest stories—the Wholesome kind—and the rigid exclusive of all else. Wholesome Films Corporation is dedicated to a new high standard of motion picture entertainment. It shall be my duty, and I shall strive in every way, to see that this new standard is in all respects maintained."

Danger from typhoid and other germs in drinking water does not worry folks at the Greater Vitagraph studio, in Brooklyn, for there is an artesian well right on the property.

# FILM AIDS RECRUITING

**Army Officer Writes to Author, Telling How Young Men Join Uncle Sam's Legions After Seeing "Little American"**

That "The Little American," the great Mary Pickford-Artcraft patriotic production, is one of the best aids to recruiting which the government has, is being demonstrated every day by the hundreds of letters received by the "Little American" herself, by Cecil B. De Mille, the producer, and by Jeanie Macpherson, the author of the story.

Miss Macpherson recently received a letter from Lieut. Jas. Douglas, Second Separate Troop, Louisiana Cavalry, now at the training camp on the border. Lieut. Douglas writes:

"We have placed a recruiting officer outside of the theater where "The Little American" is being shown, and grab many young men as they come out after seeing this wonderful play. I don't know how soon we are going to the front, but if we ever reach the firing line, I wish that just before going into battle we could show 'The Little American' to our boys, for I know they would then be in the right frame of mind to charge all the way up to Wilhelm's castle in Berlin.

"That story of yours has furnished the most opportune and inspiring play I have seen in years."

# NEXT FARRAR PRODUCTION

**"The Woman God Forgot" Powerful Story of Aztec Life, Containing Remarkable Settings and Effects, Directed by Cecil B. De Mille**

That the first picture made by Geraldine Farrar as an Artcraft star will be far out of the beaten track, and on an unusual scale of production, is the statement that comes from Walter E. Greene, president of Artcraft Pictures Corporation.

"The title of the picture," says Mr. Greene's announcement, "will be 'The Woman God Forgot.' It is a colorful and powerfully dramatic story of Aztec life, introducing the historic character of Montezuma and revealing the splendors of his court. Jeanie Macpherson, whose great patriotic play for Mary Pickford, 'The Little American,' has made her the most talked about screen writer in America today, is the author of 'The Woman God Forgot,' and it will have the personal direction of Cecil B. De Mille.

"Mr. De Mille and a staff of research experts have been at work for many weeks preparing data for effects and costumes, and we expect the cost of the tremendous special settings which will be built to run into figures which might be considered excessive if they did not pertain to so magnificent and important a production.

"Among the special sets is a tropical jungle, containing a lake for water fowl, the whole fenced and covered over with 10,000 feet of wire netting, to prevent the escape of the animals and birds."

## New Victor Moore Comedy

Victor Moore for his next release (July 30th) returns to the "family series," in a comedy called "Motorboating." Most of the scenes are taken down at the Seashore, and they make the comedy a splendid release, particularly for the summer time.

## "Immensely Valuable" to Exhibitor

MOTOGRAPHY, Chicago.

I regard MOTOGRAPHY by far the best medium for imparting to exhibitors the *kind* of information they should know, and which they would pay most for. In no other picture publication do we find reviews on current pictures, by *exhibitors themselves.* This alone is immensely valuable to us all. Besides that, anyone can see that MOTOGRAPHY is well edited, I mark it, unhesitatingly, at the top of all magazines of the trade that come to my desk. Not so big in pages, but superior in quality.—*The McGhie Theater, N. W. Huston, Owner, Columbus, Kansas.*

## Statement by H. O. Davis

With plans for the future development of the Triangle Film Corporation's immense producing plant at Culver City that will make it the largest concern of the kind in the world, H. O. Davis, vice-president and general manager of the Triangle, has arrived in Los Angeles from New York, to spend several weeks here in the interests of the company.

"Accomplishments are always more convincing than statements," said Mr. Davis, "but the vital theme to be conveyed to exhibitors and public alike is that the new Triangle quality in pictures and program will be the foreword of our entire organization.

"The slogan recently adopted by our Eastern department strikes the keynote of the situation. It is: 'The best of Yesterday will not be good enough for Tomorrow.'

"The producing facilities of the Culver City plant are greatly to be increased and as rapidly as possible stages and other producing equipment will be erected on the sixteen acres purchased last week adjoining the present eleven acre plant. More than a score of new companies will be added immediately, for which the directors and playing forces already have been chosen. Triangle will produce comedies on a large scale as well as feature dramas that will have a distinctly different tone.

"The time has come when Triangle will no longer attempt merely to make motion pictures; we will be making dramas and telling stories. More money will be put into the quality of the productions than ever before in the history of the industry, and how well we will have succeeded in accomplishing the desired results will be evident in the finished offerings."

## First Artcraft Hart Play

The past week has been a very busy one for Thos. H. Ince and that bright luminary of the Ince firmament, Wm. S. Hart, who accompanied Ince into the Artcraft fold. The name of the first Ince-Hart-Artcraft picture is not yet announced, but it is said to be a story of an entirely different type from anything in which Hart has recently appeared. C. Gardner Sullivan, who has provided the gun-fighting star with so many of his best known vehicles, is the author of the piece, so it is reported.

Studio conferences between producer, star and author have been many, and production work is expected to begin in the near future.



*Louis Glaum in "Golden Rule Kate," a coming Triangle.*

# LOUISE GLAUM IN NEW ROLE

**Triangle Vampire Reverts to Militant Tactics of Pioneer Days in "Golden Rule Kate"—Says to Keep Public Guessing**

Few fans will recollect that Louise Glaum, celebrated as the "peacock siren" of Triangle pictures, is a graduate of the school for gunfighters, having served in many pictures under the command of William S. Hart. In her latest picture, "Golden Rule Kate," to be released August 5, she quits the effete atmosphere of perfumed liars to return to the dance halls of the rugged West, which formed the setting for her conquests in the earlier pictures.

Soon after her appearance as feminine opponent to William S. Hart in Triangle western pictures she took up the vampire art and attained a master's degree.

Like her male prototypes Golden Rule Kate rules her domain with an iron hand and settles all disputes at the point of a gun. When a minister encroaches upon her domain and opens a church in competition to her dance halls she immediately orders him off. Ignoring her threats, he delivers a sermon to his flock on the evils of such resorts as that conducted by the "sagebrush hen." "The Heller," one of Kate's confederates, rushes to inform her that the sky-pilot is preaching heresy to her loyal patrons and is planning to clean out the saloon. Immediately she orders the "Heller" to enter the church, rope the minister in his pulpit and drag him to her place. There at the point of a gun she invites him to take a drink at the bar in the presence of the crowd. His calm refusal causes her to relent. Later she strikes a compromise with him, agreeing to attend church every Sunday if he will tend her bar one hour each day. The first indication of the woman's regeneration is in the announcement she issues that married men cannot drink whiskey in her dance hall.

Miss Glaum is perhaps the first woman star to present a type parallel to that of the famous "bad men" of the screen. It is one which will require entirely different methods from the parts which she has played with marked success for the past year. The story by Monte M. Ketterjohn was chosen by the star herself as a vehicle, because she is determined not to be typed and because she finds zest in developing characters of striking contrasts.

"Keep the public guessing," is the slogan advanced by Miss Glaum in a recent interview. Surprise them, shock them if necessary, but keep them on the alert for your next play. That is the secret of a picture player's continued success. Once a screen star gets in a rut and does the same things over and over her future is jeopardized. People become tired of the sameness. They do not believe she can do anything other than the screenworn characters which she has ceaselessly interpreted. True, a type may become a fad of the hour, but only for the hour, and, any way, what ambitious actress wants to be catalogued as a fad?"

# TRIANGLE STARTS RE-ISSUES

**Hart and Fairbanks Plays to Appear in Special Series —Many Notable Stars in Supporting Cast**

On September 1, the Triangle Distributing Corporation will commence re-issuing its series of Triangle pictures starring Douglas Fairbanks and William S. Hart. The first will be a Fairbanks feature, the title of which will be announced within the near future. This will be followed by a Hart subject, to be released about September 15.

"We are re-issuing these plays in response to the insistent demands of our exhibitors," is the statement issued by Triangle's New York office. "They will not be marketed on the 'open booking plan,' but in a series. Incidentally, the rental price will not be of the 'open booking' scale but so moderate that every exhibitor in every city, town and village can avail himself of the opportunity to reap profits on the stars whom he has helped to make.

"These will be the Triangle masterpieces of the stars, carefully selected from the large number of successes in which they appeared. During his association with Triangle Douglas Fairbanks was featured in twelve pictures. William S. Hart has appeared in Triangle pictures exclusively during the past two years, making no less than sixteen during that time.

"These Triangle pictures featuring Hart and Fairbanks might be termed 'all-star features,' for many of the supporting players are now stars of the first magnitude, rivaling in popularity even the men featured. Among the number are Bessie Love, Louise Glaum, Dorothy Dalton, Margery Wilson, House Peters, George Fawcett, Seena Owen, Enid Markey, Alma Reuben, Sylvia Bremer and Clara Williams. The plays were produced by star directors from stories by leading scenarioists and novelists.

# URGES 15-CENT ADMISSIONS

**President Freuler of Mutual Says Ten-Cent House Will Soon Be in "Jitney Class" in the Eyes of Public**

By John R. Freuler,
*President Mutual Film Corporation*

The time is here for a general price-raising movement among the exhibitors conducting theaters with a ten-cent admission. A great many, probably most, of these theaters are giving a great deal more than ten cents' worth of amusement. Their costs of operation have considerably increased and the standards of film production have vastly improved since the day when the ten cent price became general. The public ought to pay more and it is willing to pay more.

There was a time in the early history of the motion picture when the public was glad to see a one-reel show for five cents admission. Now, for only twice the money, the public can see about a hundred times as much amusement on the screen, under better conditions, in a better house, with better projection, and the fifteen-cent price that the exhibitor should be getting now is more available than the nickel was then.

When I consider the big investment that is being made at the studios supplying the Mutual Film Corporation with its star productions, and the studios of some of our worthy competitors, and when I consider the products of their big capable institutions, the strong box office power of the present day stars, I am convinced that the ten-cent theater is rapidly passing into the past along with its busy predecessor the "five-cent show."

### *Make it "Fifteen Straight"*

The exhibitor will find little difficulty in increasing his price to fifteen cents if he will only make an effort to make his show look like the money's worth. That is largely up to the exhibitor. The same pictures that run on Broadway in New York for prices around fifty cents a seat are being shown elsewhere at prices from ten cents on up. The pictures are the same, but the presentation makes the difference. A new coat of paint, comfortable seats, music, fresh air, cut flowers and a little politeness along with the advertising will easily make the difference between a fifteen-cent house and a ten-cent house.

It will also prove a much better policy to put in a straight fifteen-cent admission price, than to follow the line which some exhibitors have adopted of putting in an occasional special day with a twenty-five cent admission. The public likes to know what it is going to pay when it starts for the show, not when it gets to the window. The special price for a special show in a neighborhood house particularly is as destructive of good will and patronage as the old practice among five-cent houses which used to hang up a ten-cent sign when they were "holding them out."

### *Suggested 15-Cent Piece*

The general application of a fifteen-cent admission price will be easier of course when it can be paid in one piece of money with a fifteen-cent piece. The Mutual Film Corporation originated the idea of a special fifteen-cent coin, made particularly for the benefit of the motion picture industry. The idea is growing in favor and if the exhibitors of the country will help the thing along by writing to their congressional representatives it will be a simple matter to get the necessary legislation. This movement will have the advantage of incurring no foes, as did the movement some years ago for a recoinage of the three-cent piece.

I have been a consistent advocate for the steady increase of the admission price for the motion picture theater from the beginning. It is pleasant at this time to point back to the time when at the launching of "The Diamond from the Sky" we launched a campaign for the general institution of a ten-cent admission price. That campaign succeeded admirably. The new ten-cent houses steadily pulled patronage away from the five-cent houses. The increased price carried a suggestion of higher quality which took with the public. I remember at that time I said to the exhibitors of the country in a book entitled "How to Increase Your Box Office Receipts," "Be sure to make your show look like a quarter's worth when you ask for a dime." The same rule holds good today. Make it look like more. Treat your show as though you think it better and you will have the public convinced. Ten cents is not enough money for a seat at the representative motion picture theater today. Get fifteen.

## Brenon Beats His Best

Herbert Brenon is being congratulated on all sides because of the fact that his latest production, "The Lone Wolf," has now beaten the run of his previous sensational success, "War Brides," at the Broadway Theater, New York. The picturization of the Louis Joseph Vance story has gone over heavier than any big feature recently shown in New York and is undoubtedly destined to run all summer at the Broadway. "War Brides," of course, was a tremendous success and Mr. Brenon would have been well satisfied if "The Lone Wolf" had equalled its record. But now that the big thrill picture has beaten "War Brides'" record the director is feeling very good over the whole thing. The Selznick offices report a big advance demand for "The Lone Wolf" throughout the country. The ten pre-release showings in the principal cities of the United States will take place early in August and will undoubtedly be followed by a great rush of regular bookings when the picture becomes available for regular release.

---

When Williard Mack was induced to direct his trenchant pen into channels other than the drama it was to have been expected that he would provide something well worth while. He has written a vital and compelling story to which he has given the title "Who's Your Neighbor?" and it has been ground into celluloid and presented by the Master Drama Features, Inc. Willard Mack has given to the stage more than a score of plays, many of them likely to endure for a period much longer than the average life of work builded upon a timely topic. His contribution to the screen drama was probably prompted by the distressing Ruth Cruger mystery, which was so cleverly solved by Mrs. Grace Humiston, and follows very closely many of the phases of that drama in real life that shocked the world.

---

Alice Brady's next drama for World-Pictures is "Betsy Ross," founded upon the historic flag-making episode of Revolutionary times. This picture play carries a touching love story punctuated with heroism and adventure. It was written by H. A. Du Souchet from his own widely circulated novel of the same name. Mr. Du Souchet also wrote the vastly successful stage play, "My Friend From India."

# MUTUAL'S FALL SCHEDULE

**Productions Under Way for Fall Release to Include Bevy of Twinklers—Chaplin at Work on Last Mutual Picture**

Mutual stars who will appear in the forthcoming fall releases issued by that company include the following well known names: Mary Miles Minter, William Russell, Gail Kane, Juliette Day, Margarita Fischer, Edna Goodrich, Ann Murdock, Julia Sanderson, Olive Tell, Charles Chaplin.

Miss Minter, whose "Melissa of the Hills" has just been released, has virtually completed "Charity Castle," the first of her productions under the direction of Lloyd Ingraham. Her next picture will be "Call to Arms."

William Russell has completed "Sands of Sacrifice," and has started work on "The Sea Master," in which his nautical role gives him a chance to be an entirely different kind of hero. Both productions are under the direction of Edward S. Sloman who has supervised the recent Russell successes, the last of which to be released was "Pride and the Man."

Juliette Day, the new addition to the Mutual-American studio forces, has about completed "Betty and the Buccaneers" and "The Rainbow Girl" has been selected for her second picture. Miss Day is under the direction of Rollin S. Sturgeon, who formerly directed Gail Kane.

"The Unafraid," will be Gail Kane's next production following "Souls in Pawn," scheduled for release August 6. "The Unafraid" was originally known under the working title of "For the Family Name."

At the Empire studios in Glendale, Long Island, Ann Murdock is at work on "The Impostor." "The Beautiful Adventure" and "Outcast" have already been completed.

Edna Goodrich is producing "A Daughter of Maryland," upon the completion of which it will be released with "Reputation" and "Queen X."

"The Runaways," featuring Julia Sanderson is nearly completed and her second production has been decided upon.

It was agreed when the project of presenting Frohman stars in pictures was launched by John R. Freuler, president of the Mutual Film Corporation and Alfred Hayman, representing the Frohman interests, that there would be no releases until three subjects had been completed by the stars.

Jackies Saunders has completed "Bab, the Fixer," set for release August 13, and has left the Horkheimer studios for Honolulu, where she is spending an extended vacation.

Miss Margarita Fischer has been recuperating at San Diego from a serious illness and has been working slowly on her forthcoming production, "The Girl Who Couldn't Grow Up," under the direction of her husband, Harry Pollard.

Charles Chaplin is producing the twelfth of his Mutual specials at the Lone Star studio near Los Angeles. Chaplin has been taking nearly four months to complete his recent comedies so that the date of release of the twelfth is speculative. The title of the production has not been selected by Mr. Chaplin, and probably will not be until it is completed.

## Second Selective Paramount Picture

Jack Pickford's and Louise Huff's first bow as stars in the Paramount's new "Star Series" selective booking policy to be inaugurated August 5, will be made in an adaptation of Owen Johnson's Lawrenceville story, "The Varmint," familiar to millions of *Saturday Evening Post* readers. Both young Paramount stars have established themselves in the favor of the picture-play public by their exceptional work in "What Money Can't Buy," Booth Tarkington's "Seventeen," "Freckles," "The "Dummy" and other equally important productions. Their new vehicle is suited especially to their needs and to the importance of the inauguration of Paramount's new booking policy.

## New Fox Policy

William Fox has indicated his producing plans for next season as follows, beginning Sunday, September 2:

### *Standard Pictures*

Eight Theda Bara Superpictures under a separate and independent contract on the open market.

Eight William Farnam de luxe pictures under a separate and independent contract on the open market.

"Jack and the Beanstalk"—nine amazing reels of action, children, thrills, novelties. This picture will be booked on the open market.

"The Honor System"—the greatest human story ever told on stage or screen. This picture can be booked on the open market.

Twelve Fox Kiddie pictures. This series can be booked on the open market. Among the stories already produced that will be released in this series are "Treasure Island," "Babes in the Woods," "Aladdin and the Wonderful Lamp," "The Brownies,' "Mikado," "Pinafore,' "Alice's Adventures in Wonderland," "Ali Baba and the Forty Thieves."

Trade shows will be held in every important exchange center of the United States, showing Standard Pictures before release dates. We will not book Standard Pictures unless the exhibitor has actually seen them on the screen. My confidence is supreme.

### *Fifty-Two Fox Special Features*

Beginning Sunday, September 2, we will release every week one Special Feature picture, from five to six reels, each production based on a successful stage play or novel, headed by a star of box office drawing power, staged by a great director, and produced with skill and care, regardless of expense.

### *Comedy Pictures*

Twenty to twenty-six comedies, two reels each, during 1917-1918. We will not talk or advertise them for booking purposes. We will not book our comedies until they have been seen by you. Each comedy supervision of Henry Pathe Lehrman, the master wizard of comedy making.

It is a human impossibility to guarantee more than twenty-six meritorious comedies during the next twelve months. Therefore, we have limited our output to twenty-six. We have ten of the greatest comedy pictures ever made on our shelves. We will show them to you. Our release date will be announced later.

### *Recapitation*

Fox Film Corporation will offer the exhibitor during the coming season the following pictures:

Thirty-six Standard pictures on the open market.
Fifty-two Fox special features on contract.
Twenty to twenty-six comedies on open market.

Call at our nearest exchange and make your arrangements now. I can assure you that the two million and one half dollars that we have expended in finished productions are worthy of your earnest and immediate attention, and I advise you to call at our nearest branch office and see the pictures screened at trade shows. I have personally witnessed the first six months production and I believe they will insure the 1197-18 success of any exhibitor who is fortunate enough to secure our contract.—*William Fox, President Fox Film Corporation.*



*Geraldine Farrar, the popular prima donna, in "The Woman God Forgot," her first Artcraft production.*

## Mary Pickford Play Completed

The last foot of film rolled through the camera a few days ago in the making of the new Mary Pickford-Artcraft release, "Rebecca of Sunnybrook Farm."

Taking into account the star herself, the story, its adaptation and its direction, there seems no reason to doubt the expectation of all connected with the production that it will take rank as Mary Pickford's greatest artistic success, and will follow the Pickford precedent of new box-office records.

It was with the greatest enthusiasm that "Our Mary" entered upon the making of "Rebecca of Sunnybrook Farm." Kate Douglas Wiggin's famous story had always been one of her best-loved books, and she had many times wished that it could be her privilege to enact upon the screen the irrepressible and lovable little maid whose pranks as well as her winsome traits are so well depicted in Mrs. Wiggin's novel.

In addition there has been a continual stream of letters, addressed to the little Artcraft star, ever since she began to rise to fame, asking her to play "Rebecca." They made a strong appeal to her, in view of her own fondness for the heroine of the story. Meantime, the picture rights for "Rebecca of Sunnybrook Farm" had been sought by many producers, for many stars, but without success. But when the rights were sought for Mary Pickford, they were readily granted.

Mrs. Wiggin's story, published in October, 1903, attained a sale of 337,000 copies in seven years. The play, "Rebecca of Sunnybrook Farm," in which Mrs. Wiggin and Charlotte Thompson collaborated, was one of the big successes of the season in which it appeared on Broadway, and met with equally great favor on the road. For the film production, the adaptation has been made by Frances Marion, well known as one of the most capable writers connected with the screen. The picture was directed by Marshall Neilan, remembered as Miss Pickford's leading man in "Madam Butterfly," and since heralded as one of the cleverest as well as one of the youngest in the directing field.

The great triumph by "America's Sweetheart" in her recent portrayal of child life, "The Poor Little Rich Girl," is still fresh in the memories of her admirers. In "Rebecca" they will see another little girl of an entirely different type—a breezy, joyous little madcap, with a heart of gold, who conquers the stern natures of two elderly maiden aunts, and finds a wonderful romance awaiting her in the little village where she goes to live with them.

In the supporting cast of "Rebecca of Sunnybrook Farm" are such well known players as Eugene O'Brien, Helen Jerome Eddy, Charles Ogle, Marjorie Daw, Mayme Kelso, Jane Wolff, Josephine Crowell, Jack MacDonald, Violet Wilkey, Frank Turner, Kate Toncray and Emma Gerdes.

## Cuts Picture on Train

With ten thousand feet of the New Douglas Fairbanks Artcraft production, "Come Down to Earth" under his arm, Director John Emerson with Billy Shea, head of the assembling department, departed for New York last week to be gone three weeks. Emerson cut and titled this Fairbanks production while en route to New York, and took Billy Shea to assist in the work.

In order that they have all the facilities of the studio cutting room, arrangements were completed with Mr. Hoppe of the Santa Fe Railroad to remodel three connecting drawing rooms and grant the carpenters a free hand in making these rooms practical for John Emerson and his associates.

While in New York, Emerson will interview a number of players for his next Douglas Fairbanks cast, in addition to discussing some big stories with recognized screen authors.

## Red Cross Gets First Showing

Lewis J. Selznick donated the first public showing of his first Constance Talmadge picture, "The Lesson," to the Long Beach Branch of the American Red Cross, and it was seen by a big audience at the Hotel Nassau Sunday evening, July 29.

The most beautiful scenery in any recent photoplay is claimed as the background for "Souls Adrift," a new World-Picture Brady-Made, of which Ethel Clayton is the altogether charming star. This story was photographed upon an island off the coast of Georgia, where the vegetation is tropical in its luxuriance and splendor.



*America's champion grinner, Douglas Fairbanks, in his newest play, "Down to Earth."*

## Fairbanks August 12 Release

Douglas Fairbanks has left the sun-steeped hills and valleys of California for a vacation trip to Wyoming, where he will pursue mountain lions to their lairs.

The vacation trip follows the completion of "Down to Earth," the Fairbanks-Artcraft release of August 12. The last "shot" of this picture had hardly found its way to the developing room when Douglas hopped a rattler-de-luxe for the northwest. With him were his camera men, Victor Fleming, Bull Montana, the actor-wrestler-trainer, and a wealthy easterner named Henry Mosler who is taking a pleasure trip through the West, and was glad to include lions in his itinerary. Three hunting dogs also went along.

Fairbanks has hunted many kinds of game, but this is his first trip after mountain lions. The party is reported to have taken along enough ammunition to win of couple of battles in Europe, and its members confidently expect to come back with at least a couple of dozen lion pelts. While the athletic star is absent from the studio, Anita Loos and Joseph Henaberry, under the supervision of John Emerson, are busy on the next Fairbanks scenario—selecting the cast, ordering the settings, and getting everything in readiness so that the star can begin on his fourth Artcraft picture as soon as he returns from the wilds.

## Timely Military Scenes

Scenes incident to the war predominate in the eighty-second issue of the Universal Animated Weekly, just released.

Among the scenes naval recruits are shown at their training station near San Francisco going through the various tactics that will fit them to be regular war dogs. A sham battle on Goat Island in which the boys take part adds a dramatic punch to the scenes.

Canadian veterans, home from the trenches, are pictured on a visit to a picture theater in Montreal, where the feature of the day is the recent Animated Weekly Special devoted to General Pershing's reception in France.

Other scenes are devoted to the construction of U. S. Cantonments at Yaphank, Long Island, where 40,000 men will be prepared at a time for field service; the recent big recruiting rally in Brooklyn led by Sergt. Richard Fitzgerald of the Canadian Highlanders and an unusually effective series of pictures showing a group of young cadets from St. Agnes Convent going through a maze of military convolutions with the precision and sangfroid of grizzled veterans. Hy Mayer contributes his usual timely cartoon feature.

## Salisbury a Bluebird

Monroe Salisbury had been added to the acting forces at the Bluebird studios.

Salisbury, by reason of his long experience, both on the legitimate stage and in filmdom, is one of the most talented picture actors of the present day, and has a host of admirers throughout the land.

He appeared in the first Lasky picture, "The Squaw Man," playing with Dustin Farnum, and also was the lead in "The Goose Girl," one of the first of Marguerite Clark's vehicles. One of Salisbury's most recent notable characterizations was that of "Alessandro," leading role in the screen production of Helen Hunt Jackson's beautiful story, "Ramona." He also made a distinct hit as "Conrad La Grange" in "The Eyes of the World" and subsequently played with George Beban.

## League Discourages Donations

Vitagraph started something when it donated a $1,000 check to the Motion Picture Exhibitors' League of America. Not that the league objected to receiving $1,000, but they discussed the question for some time at the last session of the National Convention, just passed, and it was decided to discourage manufacturers from the practice of making cash donations rather than exhibiting at the exposition.

Although the *Motion Picture News* mentioned Vitagraph's *elaborate* booth at the Chicago show, the fact is that Vitagraph made no exhibit there at all, due to the fact that the company was unable to send any of its stars to Chicago at that time.

A millionaire's magnificent steam yacht burning to the water line at sea is one of the big pictorial effects of "Souls Adrift," a mid-August publication of World-Pictures, Brady-Made. Ethel Clayton is the star of this play, and the setting a tropical island.

# "BABBLING TONGUES" READY

**Ivan Film Productions Soon to Release Its Second Big Photoplay—To Have Especially Arranged Musical Accompaniment.**

"Set society to glancing slyly at a man and a woman whose relationship to each other is really innocent and there is started the impalpable power of suggestive force of whispered opinion, rising into a whirlwind of babbling tongues which will blow its victims giddily into the arms of an awful tragedy."

The above paragraph is the basic argument of the scenario of "Babbling Tongues," the second production of the Ivan Film Corporation.

James Morrison, Grace Valentine, Arthur Donaldson play the leading parts, and such artists as Paul Capellani, Louise Beaudet, Carolyn Birch and Gladden James support them.

The story is one dealing with the trials and vicissitudes brought on by inconsiderate remarks and actions of people, not exactly malicious, yet so poignant in their effect, that they bring death to a noble and kind man, and the destruction of the peace of others who were entitled by their inherent virtues to happiness. Then, being whipped and scourged by evil tongues out from the shelter of society, the victims find happiness and peace in each other's arms, conscious of the all-sufficiency of a pure love tried as by fire.

"Babbling Tongues," full of new situations and climaxes, will have a specially arranged musical accompaniment, the synchronization of which with the action of the picture has been entrusted to George W. Beynon. His work in Morosco's "Peer Gynt," in Famous Players Company, Lasky Company and Paramount, is unquestionably of great value as a musical contribution to moving-picturedom.

"Let me say," he says, "that 'Babbling Tongues' is one of the best pictures I have ever seen, and by all means the greatest in its capacity for a musical adaptation.

"The bright beginning calls for a light vein of music, such as waltz and bright intermezzo, with a frivolous twist to the domestic scene of the maid and the butler. Gradually, as the tongues begin a-babbling, there comes an undertone of discontent, mutterings and sinister crashings. The play moves quickly into a tragedy, and the music becomes ponderous, interwoven with broken melodies and dissonant chords, themes and counter themes striving one against another. Steadily and surely the play develops, and the music grows in its dignity of purpose, assuming a grandeur and a mysterious character, with an increasing undercurrent of chattering as the darts of the babbling tongues pierce to the quick.



*Grace Valentine, attractive heroine of the new Ivan Film production, "Babbling Tongues," which is soon to be released as that company's second feature, and a scene from the play.*



*Three of the big guns responsible for Ivan's "Babbling Tongues." From the left, Arthur Donaldson, James Morrison and William Humphrey, director.*

"Finally, as the plot moves swiftly to its close, the music rises in a mighty crescendo of fear and foreboding, commanding in its dignity, compelling in its force, and, reaching the zenith of its fearsomeness at the climax of the story, suddenly and with abruptness —stops.

"A happy surprise follows, and the theme shouts out its triumph, crying out its joy, shaming the backbiting, venomous motives, and brings the picture to its happy ending."

## Organ for Foreign Buyers

J. Frank Brockliss, Inc., 729 Seventh avenue, New York, are issuing a bulletin for circulation among buyers of films in all countries outside the United States. The bulletin takes the form of an illustrated catalogue fully descriptive of a large list of films released on the open market. The nature of the bulletin will at once be realized when it is stated that Brockliss handles the worlds rights of such recent notable successes as "The Deemster," "The Barrier," the Billy West Comedies, "The Land of the Rising Sun," the U. S. Navy, "The Canadian Army," the A-Kay Productions, Motoy Comedies and many others.

Mr. Brockliss, president of the company, is one of the world's pioneer film men, his business having been established in London, England, many years ago. He has a list of film buyers in all parts of the habitable globe; and in New York at the present time ranks as perhaps the largest operator in the foreign markets.

A two-reel picture practically completed in six working hours is the record established by Director Burton George, who has just finished the staging of "In the Same Boat," a Universal Nestor comedy starring Eddie Lyons and Lee Moran.

## August Vitagraph Features

V. L. S. E., the distributing medium of Greater Vitagraph product, announces its August list of four features, the first of which, "The Second Mrs. Tanqueray," will be released on the sixth. The others on the schedule are "Mary Jane's Pa," "Transgression," and "The Divorcee." The official announcement from V. L. S. E. contains the following:

August 6—"The Second Mrs. Tanqueray," adapted from the most daring play ever written by Sir Arthur W. Pinero. It is the story of a woman whose heart was good, but who died a victim of her own indiscretions and the prejudice these engendered. The stage play, made famous here and abroad by Mrs. Patrick Campbell, is exceeded in heart grips and soul thrills by the extraordinary production Vitagraph has given it. Sir George Alexander and Miss Hilda Moore, two of the greatest living artists of the English-speaking stage, are cast in the leading roles.



*Andre Roosevelt, Vitagraph production manager.*

August 13—"Mary Jane's Pa," a masterful screen version of Edith Ellis, delightful drama in which Henry E. Dixey scored one of his greatest successes as a star of the legitimate stage. A brilliant, sparkling story in the original, it has been even bettered under the artistic treatment given to it by W. P. S. Earle, director of "Within the Law" and assistant to J. Stuart Blackton in the production of "Womanhood, the Glory of the Nation." Marc MacDermott, who played the Turkish nobleman in the fine satire, "The Sixteenth Wife," appears in the title role and his portrayal is said to be one of the best of his career. Mildred Manning plays the part of Mary Jane and Eulalie Jensen, Templar Saxe, William Dunn and Cleo Ayres, complete an all-star cast.

August 20—"Transgression," a tale of modern politics and chicanery, in which the melodramatic interest is highly developed. Earle Williams plays the role of mayor of a great city, a man of ideals, who stakes his own career in his devotion to a younger brother accused of murder. Corinne Griffith plays opposite to Mr. Williams. Two of the finest pieces of acting in the play are those of Webster Campbell and Florence Billings. "Mother' Mary Maurice, in this picture, celebrates her golden jubilee as an artist, this marking her fiftieth anniversay on the stage.

August 27—"The Divorcee," with Mary Anderson and Alfred Vosburgh in the featured roles, is a skillfully handled satire on the Reno divorce colony as it was in its palmy days. There is a fund of humor, of near-tragedy and fine riding in the picture and its story is one that handles a delicate subject in an inoffensive manner.

The September releases of Vitagraph have all been listed and the titles of these soon will be announced.

## Picture Demonstrates old Axiom

That history can be stranger than fiction is remarkably demonstrated in Herbert Brenon's big production, "The Fall of the Romanoffs," which is rapidly nearing completion at the Brenon Studios. This picture is an authentic screen story of the stirring events that have happened in Russia during the past few months, yet it is as weird and fantastic as the wildest dream of a scenario creator. Iliodor, the mad monk, who played an important role in the recent revolutionary events, is playing himself in "The Fall of the Romanoffs," and it is his revelations that form the basis of the story that will be unfolded on the screen.

In "The Fall of the Romanoffs," Herbert Brenon is giving to the world at large the mad monk's story of the events which hastened the revolution: The realization of the people that they were being tricked and cheated by their rulers, that their destinies were being presided over by an unscrupulous peasant, a traitor to Russia, and the interests of the Russian people, and that the czar and czarina were in treacherous communication with the enemy and were about to betray their country into the hands of the enemy by signing a separate peace with Germany and forming a treacherous alliance regardless of the deepest interests of Russia and their pledged word with the allies.

Mr. Brenon in his picture is producing these events with all possible accuracy so not only will the picture be a form of entertainment but an education and a little essay, so to speak, of these historical events in Russia. He traces, too, from historical sources, the extraordinary career of the charlatan, Rasputin, who had no claim to any honors whatsoever, no education and no purpose save to gain his own selfish ends.

Stranger than fiction is this tale of modern Russia. Events have taken place there of late that have astonished the world, and caused it to gasp with wonder. It is a remarkable story from first to last, and one that lends itself to the screen with peculiar aptitude. But the strength of Mr. Brenon's new picture, "The Fall of the Romanoffs," lies not only in that it is a tale of real human beings, people who have lived through one of the most dramatic periods in history, but in that from start to finish it is true and that it is not a truth of bygone days but of today.

## Pugilist Joins Big "U"

George Marshall, director of western dramas for Universal, has added Al Kaufman, the well known pugilist, to his company.

Kaufman, who stands six feet two inches and weighs two hundred and five pounds, has had a large following in this country since 1904 when he first gave evidence of real prowess in the squared circle. He has faced many of the best heavyweights in the business, and in 1909 gained much prestige by battling Jack Johnson to a standstill.

Al Kaufman is not new to the motion picture game, having made his first appearance eight years ago with the Lubin company. During the past twelve months he has been in the employ of the Keystone comedy company.

## "Song Hit in Photoplay"

The latest "Song Hit in Photoplay" number to be featured by Universal in co-operation with Waterson, Berlin & Snyder, is "Indiana," which will be presented by Claire Rochester, well known to vaudeville audiences.

It has a swinging military air, easy to march to, and the words of the lyric, while exploiting the special charms of the good old Hoosier state, can be twisted to fit almost any regiment.

Many of the troops embarking for France have secured copies of "Indiana," and it is expected that the special photoplay featuring the song will prove equally popular.



*Scenes from Herbert Brennon's remarkable Russian revolution drama, "The Fall of the Romanoffs."*

## History to Be Seen in "Romanoffs"

Aside from the fact that Herbert Brenon's latest production, "The Fall of the Romanoffs," is to be a notable feature and one that promises to take its place in the constellation of great pictures, a resume of its cast of characters will be of great interest since the list includes a half dozen famous international figures. The Czar and the Kaiser are both important characters in the story, and other notables who figure prominently in the action are the Czarina, the Grand Duke Nicholas, Prince Felix, Rasputin and, of course, Iliodor, the mad monk—this role being assumed by Iliodor, the real character.

All of these roles are being played by widely known film players although in each instance particular care has been taken by Mr. Brenon to secure a man who as nearly as possible resembles the famous original. Edward Connelly is credited with a really remarkable characterization as Rasputin, the religious impostor, who was responsible directly for the overthrow of the Romanoffs dynasty. Nance O'Neil, famous picture star, is the Czarina. She gives an impressive presentation of the Empress of Russia, now reduced to one of the common people by the recent revolution. Alfred Hickman is the Czar, while George Duenenberg, a well-known French actor, was strangely enough chosen to play the Kaiser. Although the task is probably not to his liking, still he will be revealed on the screen as a lifelike War Lord. Charles Craig, playing the heroic Grand Duke Nicholas, is another true-to-life portrayal, while Conway Tearle is receiving wide praise from those who have seen advance portions of the feature for his characterization of Prince Felix. With a story absolutely true to recent history and the principal, that of Iliodor, the mad monk, played by the real monk, "The Fall of the Romanoffs" gives every promise of being a great screen triumph.

## Laboratory Work Improving Fast

"The war has brought another American advance and it is in motion picture laboratory work. Up to 1914 the 'finish' of European positive film, especially on the big features, was the despair of the dark-room workers of this side, but 1917 sees American laboratory work the equal of the foreign."

This is the significant statement of Charles C. Field, a motion picture laboratory expert of 729 Seventh Avenue, New York City, who goes on to say:

"When announcement was made in former days of the release in this country of a great Italian or French spectacle film, American film men in all lines rushed down to the advance showing. The producing people were not the only ones interested, because marvelous as the 'big scenes' in their handling were to our studio workers, more marvelous were the exquisite tints and tones to the American laboratory workers.

"But they don't marvel any more. They equal it. That seems to be the American war-time idea regarding anything European that has to do with dyes and chemicals, and so the film laboratory man has joined his American co-worker in all fields of laboratory endeavor and used the war years to bring his standard of perfection up to that of the foreign film manufacturers'. The result is that there are pictures showing on Broadway today, made in America from start to finish, that give way to no European feature in any branch of workmanship."

## Here's Something New

Carl Anderson, president of Paralta Plays, Inc., who was actively identified with the two years most exhaustive investigation of the motion picture industry on which the Paralta Plan was founded, has created a new office in motion picture production—the executive director.



*Joseph B. Maxwell, Paralta executive director.*

This functionary will be an all powerful man in the Paralta management and will be subject only to the action of the board of directors. He will have general supervision of efficiency men, for it is the purpose of Paralta to carry its investigations to their ultimate conclusion and to subject the production end of the industry to the same crucial inquiry that was applied to distribution and exhibition.

Mr. Anderson and the executive committee of the Board of Directors of Paralta not only created this office but they filled it, immediately appointing Joseph B. Maxwell to the position.

Mr. Maxwell has been for many years widely known as the greatest producer of feature vaudeville acts in this country and has accumulated a fortune in this branch of constructive amusement enterprise. In the development of this work he has maintained a small private theater for rehearsals and a costume department, and has managed his business on lines of such great efficiency and economy that he has attracted the attention of the entire theatrical profession.

The appointment of Mr. Maxwell to the position of executive director of Paralta is in line with the policy of this company to fill all executive positions with experienced theatrical men of high standing whose exceptional abilities are well known. This company believes that the motion picture industry is fast coming to follow well tried theatrical business methods, especially in connection with productions, and is therefore placing its production division under the direction of an executive supervisor clothed with sufficient power to make his work effective.

Mr. Maxwell's many years of experience as a theatrical producer especially qualifies him for the office he has undertaken to fill. He is also in full sympathy with the work before him, for he is one of those practical minds who cannot see why a picture that is scheduled to cost $50,000 on liberal estimates, should show a cost of $65,000 to $70,000, or more, when the balance sheet is struck.

Mr. Maxwell will make his headquarters in New York, but he will spend much of his time on the coast, where he will do a great deal of investigating to establish a system of cost computation in relation to picture production. He will also go deeply into exhibition, his long experience as a showman making this branch of the industry particularly interesting to him.

Mr. Anderson has also engaged Edward Hemmer as chief of the Eastern scenario department. Mr. Hemmer has been identified with Artcraft, representing Mary Pickford's interest, and has been noted for his particular aptness in selecting stories subject to exceptional development on the screen.

## May Head Own Company

Since it became generally known that Virginia Pearson's contract with William Fox is about to expire, the popular star has received several flattering offers from well-known producers who are seeking her services for pretentious film productions.

Although Miss Pearson would neither deny nor affirm it, the rumor that she is considering an offer which will place her at the head of her own producing organization, releasing through one of the big distributing concerns, appears to be well founded.

Miss Pearson has been appearing under the Fox banner for over a year and has become one of the most popular box office attractions in the industry. Among her most prominent characterizations during this time were those presented in "Blazing Love," "Tortured Heart," "Hypocrisy," "The War Bride's Secret," "The Bitter Truth," "Sister Against Sister," "Royal Romance," and other well-known film successes. Prior to her affiliation with Fox, Miss Pearson appeared under the Vitagraph brand, coming to that studio after a successful stage career, during which time she attracted wide attention as the creator of the first vampire role in "A Fool There Was."

## Latest Butterfly from "Best Seller"

Mignon Anderson is the star of the Butterfly feature released July 30. She has the leading role in "A Wife on Trial," a five-part drama taken from Margaret Widdemer's novel, "The Rose Garden Husband," which ranked as one of the best sellers a season or two ago.

In writing the book from which "A Wife on Trial" is adapted, Margaret Widdemer was credited with evolving an unusually entertaining story out of elements that might easily have become unsympathetic in less skillful hands. Miss Baldwin has handled the story in a way to bring out its essential atmosphere, at the same time strengthening the plot. Mignon Anderson's characterization of the pretty library clerk, whose ambition to own a rose garden results in one of the strangest marriages ever conceived of, rings true to life.

## Doris Schroeder Joins "U"

Miss Doris Schroeder, well known and popular among scenario scribes, has assumed charge of the reading staff of Col. J. E. Brady's manuscript department at the Universal studios.

Miss Schroeder was formerly associated with the Vitagraph scenario department, of which she was editor of their Pacific Coast studios. Previous to joining the Universal staff Miss Schreoder had been engaged for almost a year as a feature play writer for the American Film Company.

# The Man Inside the Booth

## PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THIS department is a permanent feature of MOTOGRAPHY. Its editor, Mr. Scobey, is a former secretary and treasurer of the Motion Picture Machine Operators' Local No. 194, I. A. T. S. E., and was formerly associated with the Central Film Service Company of Indianapolis. He is vice-president of the Central Labor Union of Indianapolis, the first operator to be so honored. The idea is to make this department just as helpful as possible to operators and exhibitors. Send your questions and problems to Mr. Scobey. He is sure to give you valuable information. Address, MOTOGRAPHY, Chicago.

### *Has New Device*

I am a reader of your department and I have been very much interested in the different articles that I have seen there. The manager of the theater where I am employed had an Automatic Signal Device for Moving Picture Machine Operators installed on the Powers 6A machines in the booth. We used the device for three weeks and then took them off, as the manager was not satisfied with them.

I got interested in the principal of the device and since that time I have installed a device of my own which I find works very satisfactorily in every respect. I will give you an outline of the one that I installed and if you think it worth while you can pass it on to the department. To start with, I take a piece of tin foil six inches long after rewinding the film so that the tail piece is out on the rewind, and as the last frame of the picture shows at the hub of the reel I start to count and count back three cranks of the rewind. At this point I apply the tin foil to the film by using film cement. The tin foil is applied on the emulsion side of the film and extends from the edge of the film to the edge of the picture, and is a strip about six inches long. I rewind back ten cranks of the rewind from where I applied the first piece of tin foil and apply another piece the same way as the first. This second piece, of course, comes through the machine first (remember the tin foil is at the tail of the reel), and is used as a warning to light the lamp on the other machine. The first piece that was put on comes off last and is used as a warning to start the other machine. So far for the film end of the device.

The rest of the contraption is installed as follows—connect three dry cells in series, and run a bell wire from the carbon side to a buzzer or bell (I use a buzzer), and from the buzzer or bell to the top magazine of each machine. Then run the bell wire from the carbon side of the battery to the frame of the machines. This wire can be attached to any part of the head or frame of the machines.

Next insulate the top magazine from the rest of the machine. I used card board for an insulator. I bent a piece of the card board across the head plate of the machine and let it extend over so that it reached below the flanges of the magazine. Then I punched two holes to allow the passage of the bolts that hold the magazine to the head. Next I cut two short pieces of mica from a piece of tube mica to use as an insulator, so that the bolts and the flanges of the magazine would not touch each other. The above process applies to both machines.

The device is now ready to use. In preparing the reels apply the tin foil to each reel as described above. On the 6A machines I have found that I had to apply more tension to the reel in the top magazine, so that the film would not run slack from the magazine rollers to the top sprocket of the head. On the 6B machine, however, the new tension device is strong enough to take care of this. The batteries and buzzer can be located any place that is convenient. I have mine located at the rewind bench. The best place to attach the zinc side of the battery to the frame of the machine is at the ground connection on the frame located between the front legs. The rollers of the magazine must be kept clean and free from dirt and dust, otherwise the tinfoil will not make a contact when passing through them.

I have experimented with several kinds of cement and find that the Bull Dog cement gives the best results for fastening the tin foil to the film. The firm that is manufacturing the device that was first put on the machines have tried to cause me trouble. They ordered me to take my device off, but I am still using it, and if any of the operators care to try it I think that they will find it an excellent substitute for the punch that has been causing so much trouble to the exchanges, managers and patrons of the theaters.—Sam E. Fear, Starland Theater, Anderson, Indiana.

Your letter in regard to the attachment for a warning device for film was received several weeks ago and the only reason that I have not printed it sooner was that I had had an operator experimenting on your suggestion and at this time can say that it works as nearly perfect as any of the numerous devices I have seen used. It certainly will cause a stop to the punching of film if the operators will try it. I do not know what caused the argument between you and the company that is manufacturing the device that you mention, but I do know that as long as you are using your device for your own benefit and not trying to sell it to anyone, they can not bother you one bit. The only fault that I could find with your device would be that in using it the operator will have to watch the amount of tin foil he uses on the film and be sure that it is firmly attached. I find that to get the best result that six inches are plenty and that if more is used the results are not as good. I also find that the speed of the machine has no effect on the workings of the device.

Several weeks ago there was mention made in the projection department of a sample of film cement sent in by an operator in Wisconsin and at that time I said that I could not recommend it until I had given it a fair test and was satisfied that it would do all that was claimed for it, namely, that it would make a perfect patch without scraping the emulsion from the film.

I took a reel of advertising film and made eight patches on it with the cement and that reel has been in active service for the last three weeks at a house that runs in the evenings only. The patches were made according to the directions sent with the cement and at the end of the third day one of them came loose and since then all but one of them have come loose. I think that the party that made the cement was honest in his convictions when he thought that he had discovered a new cement, but as I said in the other article on the subject, I have never seen a cement yet that would make a good patch without scraping the emulsion from the film and I do not believe that anyone else has found one either.

There may be one discovered some day but up to date it is not on the market. No doubt the party that was experimenting with the cement was only using the film for one day at a time.

The Exhibitors' Supply Company, of Indianapolis, Indiana, have just closed a contract with the Central Amusement Company, also of that city, for two of the latest model Simplex machines for the new Alhambra Theater. The Exhibitors' Supply Company is a new concern in the field, and is a branch of the Exhibitors' Supply Company of Chicago, Illinois.

# WORLD STARS DRAW CROWDS

**Brady Pleased at Ovations World Players Received at Chicago Coliseum—Thinks It Speaks Well for Program System**

"If ever my mind had carried a shadow of doubt regarding the program system as the survival of the fittest, Chicago would have dispelled that fleeting shadow for all time," declared Director General William A. Brady, of World Pictures, following his return from the convention and exposition. Resuming, Mr. Brady said:

"This story I am about to tell is not a case of brag, but a recital of hard, cold facts. It is not a boost of World Pictures for themselves but as they stand for a principle—and here are the details:

"Until the day set aside for us, the Coliseum had been full but not uncomfortably so. In the daytime the big edifice had been sparsely occupied and at night only fairly full. On World Pictures day the crowds began to pour in as soon as the doors were opened, and by three in the afternoon the assembled multitude were setting up a clamor for our stars.

"When Carlyle Blackwell, June Elvidge and Alice Brady arrived at half past eight that evening they had to be smuggled in through a side entrance because the regular avenues were choked with men, women and children who could no longer get in and were having a hard time forcing their way back across the sidewalk into the street.

"Inside, the mass of people was so dense that nobody could move without help from the police and firemen, of whom there were forty extra members on duty.

"The enthusiasm with which the World's stars were received was such that it will never be forgotten by any of those present, and after the reception if you wanted to locate Miss Elvidge, Mr. Blackwell or Miss Brady, all you had to do was to look at the spot or spots where the people were jammed in so they could not move.

"Now comes the most remarkable part of the narrative: We did not decide to send any of our stars to Chicago until the day before the exposition opened. It is a serious business matter to pause in the making of so much as a single picture, and as our stars work all the time in our plan of efficiency, the visit of three World artists meant the stopping of three pictures.

"Our publicity manager left New York on Sunday, one day after the exposition opened. He had not sent a line or a photograph to the newspapers in advance, and did not know who were to be the World attractions until he arrived on the spot.

"Thus, we broke every record of attendance and attention, by a wide margin, and the only way I can account for it is upon the theory that the stars on a thoroughly well established program, appearing before the same audiences every week or oftener, in a great number of theaters, establish a popularity enormously outdistancing that of the overpaid stars of special features coming around once in a while—sometimes with a success and sometimes without.

"We made no effort at all to get the result that came to us, and it was doubly gratifying on that account. It not alone sealed the wonderful popularity of World pictures and stars, but proved a theory to which we have adhered faithfully in the face of criticism that has often amounted to reproach."

# NO EXPORT OF DAMAGED FILM

**Government Officials Request Picture Producers and Distributors to Refrain from Selling Mutilated Film Until Close of War**

Government officials, acting upon the suggestion of Walter W. Irwin, treasurer, secretary and general manager of V. L. S. E., have requested every representative motion picture producer and distributor in the country to refrain from selling mutilated motion picture films to any person, whatsoever, until after the termination of the war. Every big producer and distributor has agreed to co-operate with the government in this matter.

During the recent annual convention of the National Association of the Motion Picture Industry, held at Chicago, Mr. Irwin served notice upon his colleagues numbered among the magnates of the business that information had come to him which tended to prove that Germany and her allies had secret agents in this country who were attempting to corner the market of disused and mutilated films which they were using for the manufacture of high explosives.

The basis of motion picture films is gun cotton which also is the basis of nearly every high explosive. It is understood that Germany and her allies are experiencing a shortage in gun cotton to such an extent that they are prepared to pay fabulous sums for any substance of which gun cotton is a component part.

Just as soon as a motion picture film producing or distributing company receives a report from an exhibitor or from a branch office that a print of a picture has been damaged, the print is called in, "junked," and placed in storage. There are many millions of feet of damaged film in storage. In one western city it is declared that there is an entire storage warehouse given over to the storage of damaged film and it also is declared that the secret agents of Germany have been endeavoring to negotiate for this tremendous supply, offering as high as forty-two cents a pound for it as against the usual market price of about eighteen cents a pound.

According to the preliminary investigation the damaged film stock which has fallen into the hands of the German secret agents has been shipped to Germany via the Scandanavian countries and has been shipped as motion pictures to be used for exhibition purposes. Through shipment in this manner it has passed the government officials without question.

Hereafter all motion picture films will be subject to strict examination before shipment. If any are found to be damaged so as to be worthless for exhibition purposes they will be barred from shipment.

# The Exhibitor and The Story

## THEATER MEN CAN CO-OPERATE WITH PRODUCER—NEW YORK MANAGER TALKS

By Mildred Considine

A PRODUCING concern has come to the front and offered the exhibitor an unlimited opportunity and it is up to every theater man to avail himself of it.

"As the relations of producer and exhibitor are beginning to become those of co-operation instead of commercial enmity, it would not only be practical but beneficial for the producer to request a representative exhibitor to pass upon a short synopsis before a story is put into picture form," says Walter W. Irwin, general manager of Greater Vitagraph.

Evidence enough that a new regime is in order, is it not? And very timely, too, I would say, for some solution to the chaotic state of affairs in the picture industry is absolutely necessary.

### *"Story Most Important Factor"—Irwin*

"The story is the most important factor of a picture," Mr. Irwin goes on to say. "It is the basic foundation, and without a good one, no director, no matter how clever he is, nor how good a cast he has to work with, can turn out a meritorious picture!"

The question came up regarding original scenarios by special screen writers, and the relative value of adaptations of noted works.

"So far the adaptations of some of the works of noted authors have not proved successful because they have not given the serious attention to the scenarios that they have employed in their literary works," Mr. Irwin told me.

Dickens' "Tale of Two Cities," what a beautiful picture it was! The director, Frank Lloyd, modestly admits that he subordinated himself to the author, yet his brain is evident in every foot of the picture. Nor was any the less credit due him because he did not have his finger in the pie of writing it over. Therein lies the secret of a successful photoplay. When a book is purchased for adaptation, it is handed to a continuity writer, who, finding it seriously lacking in the material which according to his opinion belongs to every picture, attempts to combine it with various ideas of his own, and the result is a hodge-podge that is neither one thing nor the other . . . then the director finishes the job. Neither of the authors hit upon his ideas and he promptly rips and tears it into a thousand pieces, putting it together with his own material and the result is a hit-and-miss affair that is about as understandable as a Futurist picture.

Three people cannot write the same story . . . unless they do it in collaboration! Every creator of stories should know the technique of the screen and put his own ideas into a working script—or continuity—that a director can go to work upon without revision. This is imperative. Then and then only will we have good stories!

I saw a picture the other evening that illustrated very clearly the disastrous effects of a poor story that served as the vehicle of a well-known star who was making her first advent into pictures. The effort was pathetic, and very unfair to the public. It seemed to me that there was no honesty behind the production. The whole idea was to exploit the star regardless of what the result would be and it was an awful conglomeration of nothingness. I nearly wept in mortification for the star, for every natural charm that she possessed was obliterated by the inconsequential trash that she waded about in. Luckily I was a guest of the management, or I should have been prompted to demand a return of at least fourteen of the fifteen cents required for admission.

"The Barrier" is a good example of a successful scenario. The actors in it are practically unknown with the exception of one or two, yet I have never seen a better picture. It was directed by the author, not rewritten by the director. The electric sign read "The Barrier, by Rex Beach." In every instance the author's name was the only one featured, yet I don't believe that anyone had cause to complain. It was virile, filled with red-blooded people who lived and who sounded the depths of your emotions at every turn and it left you with a satisfied feeling that your evening had been put to good account.

Not that I am an advocate of featuring the author. This would be foolish in most cases for the ordinary picture public isn't interested in him, but this picture proves that a picture can be a success without featuring a star to the obliteration of everything else.

### *New York Rialto's Director Talks*

I asked S. L. Rothapfel of the Rialto Theater, New York, what his idea was regarding the relative value of stars and authors.

"Every exhibitor likes to book a well-known star when he can," Mr. Rothapfel said, "and it stands to reason that an established screen favorite has a box office advantage over players of lesser reputation, but it has been my experience that if a star is not provided with a good story, both star and theater will notice the bad effect of the inferior vehicle.

"Some of the pictures which have pleased the patrons of the Rialto the most were selected because they told a clean, wholesome, light-hearted story, even though not a player in the cast was of stellar rank. The time has arrived when that kind of a story will please more patrons of the silent drama than any other. The grim and menacing character of the news in the daily papers is driving the public to seek something in the way of entertainment which will come as a relief and relaxation from the horrible conflict into which our nation has been drawn.

"The value of an author's name in connection with a picture varies in accordance with the author's reputation.

"To my notion it would be unfair to the producer if the exhibitor tried to pass upon screen stories before they were put into film form. The exhibitor must deal with the finished product. But the producer must be on the look-out for stories that deal with the many likable qualities common to most of mankind. Let him play upon the simple emotions, let him make sure that his plots are developed with some degree of artistry and subtilely, let him spread all the laughter and sunshine possible, and he won't have to consult the exhibitor beforehand. The exhibitor will buy his pic-

tures and the great warm-hearted, amusement-loving public will pay him back a thousand fold!"

Mr. Rothapfel's message is the reiteration of what every other exhibitor in the country should convey to the producers of the pictures that he uses in his theaters!

## New Moreno Picture Ready

On July 30, Greater Vitagraph will release another of its "sure-fire" box office attractions in the form of a scintillating story of the great out-doors by Alvah Milton Kerr, called "By Right of Possession." Featured in this new Blue Ribbon feature are Mary Anderson and Antonio Moreno, who demonstrated their abilities as box office magnets in "The Magnificent Meddler."

Miss Anderson is seen as a self-reliant girl of the West who is confronted with the trials and tribulations of managing a mine which she has inherited. To add to her troubles she takes possession, while a violent labor riot is in progress, but she succeeds in quelling the disturbance and bringing the strike to an end.

During the period of turmoil, the girl meets the sheriff, played by Antonio Moreno. She is impressed with his stalwart manliness and after rescuing him from a precraious situation, a realization of love comes to both. Through a misunderstanding the lovers are parted only to be reconciled through the sheriff's heroism and the ingenuity of a mutual friend.

Included in the picture is a vividly reproduced cattle stampede in which hundreds of cattle were used, the filming of which consumed several weeks owing to the indisposition of the "beefers" to disport themselves before the camera. There are a great many underground shots showing the workings of a big mine and there are also some exterior shots filmed in the Sierra Nevadas, which lend much atmosphere to the offering and greatly enhance its appeal.

---

Nathan Hirsh, president of the Civilization Pioneer Film Corporation, who has recently acquired the exclusive distributing rights for the sensational photodrama based on pre-natal influence entitled "Hate," produced by the Fairmount Film Corporation, reports that this picture has established a new record for summer business. Among the big circuits which have already contracted for this picture are the Loew chain, which have booked it solid for sixty-five days for the whole chain. Several other circuits are at the present time negotiating for a run on this picture.

---

Millard Webb has been engaged by Douglas Fairbanks to assist John Emerson in the staging of his Artcraft productions. Mr. Webb closed a successful three-year engagement with co-directors C. M. and S. A. Franklin, starting at the Triangle and terminating at the Fox Western studio, to accept the offer from Douglas Fairbanks. Some of his best work with the Franklins was assisting in the preparation of the scenarios for "Jack and the Bean Stalk" and "Treasure Island," in addition to taking an active part in their picturizations.

## New Standard Office

The Standard Film Corporation, distributing the Art Dramas Program for numerous states in the northwest, has just opened a new office in Omaha, Nebraska. C. W. Taylor, who is in charge, was formerly manager of the General Film Company's exchange in Omaha.

## Woods Engaged by Lasky

Frank E. Woods has been engaged as general manager of productions of the Lasky Company under Director General Cecil De Mille. Mr. Woods is the author of the original scenario of "The Birth of a Nation" and was former general manager for D. W. Griffith and supervisor of productions of the Fine Arts Studios.

As the right hand man of David W. Griffith, with whom he was in intimate association at the Fine Arts Studios, Mr. Woods did excellent work in the supervision, selection and preparation of material for production and in the actual assisting of the various directors in the staging of their photoplays. His activities under the new arrangement will be practically the same and he will occupy a similar position on the west coast to that which is now held by Hugh Ford in the eastern studios of the Famous Players-Lasky Corporation.

## "Hell's Belles"

"Hell's Belles," new Mutual special for immediate release, a twenty-minute review of the dress parade and evolutions of the Forty-eighth Highlanders, crack Canadian regiment that fought at Vimy Ridge, constitutes one of the principal picture news features of recent issue.

The famous regiment appeared in Grant Park, Chicago, Monday morning and the Mutual's five hundred foot picture was screened the same evening.

"Hell's Belles" was the name given the Forty-eighth by Prince Rupprecht of Bavaria, after the Scots had cut up his troops in disgraceful fashion during fighting along the Somme and in a finish battle with the bayonet at Laengemarck, during which the Forty-eighth lost half its strength but wiped out three times their number of the enemy. The regiment has been again recruited in Canada to nearly its full strength and is shortly to return to France.

"Hell's Belles" is of historical importance since it pictures the first body of British troops that has carried arms on American soil for over a century.

Chicago bookings on the picture were heavy, and immediate orders for bookings began coming in from Toronto and all parts of Canada, as well as from many cities of the United States.

## Dowlan, Metro Director

The latest addition to the directing staff of Metro Pictures Corporation is William C. Dowlan. Mr. Dowlan recently came from California, where he had been working with the American-Mutual forces, and was at once engaged by B. A. Rolfe to assist in the production of Metro wonderplays at the Metro studio, 3 West Sixty-first street, New York.

Mr. Dowlan has been director of many important photodramas. For many years he was with Universal, both as actor and director. He played De Maupras in "Richelieu" under Alan Dwan's direction, and himself directed such stars as Violet McMillan, Carter De Haven and Flora Parker De Haven. With the last named artists he produced the six-reel feature, "The College Orphan." "The Madcap" was another of his successes. For American-Mutual he directed Mary Miles Minter in "Youth's Endearing Charm," Richard Bennett in "And the Law Says," others being "The Light" and "The Lawmaker."

# What Theater Men Are Doing

## NEWS FROM EXHIBITORS ALL OVER THE COUNTRY

*This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum,* MOTOGRAPHY, *Chicago.*

### *Exhibitor Adds Another House*

THE Apollo theater, Princeton's (Illinois) oldest and largest playhouse, has passed into the hands of the Taylor circuit, when a five year lease was signed for the rental of the theater to Chris Taylor, a Kewanee showman of thirty years' experience. Mrs. Thomas B. Henderson, who has bee n running the house since she canceled the Allardt & Codd lease in February, has turned over the control of the theater to Mr. Taylor.

Mr. Taylor has announced that during the summer the Apollo will be conducted as a moving picture house, but beginning next September it will also be devoted to vaudeville and legitimate drama. The theater has been closed for a few minor changes in the lighting arrangement. During August extensive improvements will be made in the building and the house will be closed except on Saturdays. It will reopen on full time fair week.

Mr. Taylor is an old and successful showman. For the last ten years he has been located in Kewanee, where he is the manager of the new Rialto and Dreamland theaters and Windmont Park.

### *Crowds See Classic in Chicago*

Exhibitors, in the downtown section at least, of Chicago are finding that classics pay. The last evidence of this was found in the presentation of Pathe's version of "Les Miserables," the famous novel by the French writer, Victor Hugo, at Orchestra Hall, under the supervision of Tom North, of Pathe's super feature department.

The first presentation occurred on Sunday night, July 15. On the second evening, Monday, the crowds were unable to gain admittance to the big auditorium, which seats 2,856 people. The admission charged was twenty-five and fifty cents.

The accompanying photographs are the best evidence of the manner in which patrons flocked to see the classic film. The pictures were taken at 9:25 in the evening of the second night of the run. J. A. Berst, vice-president and general manager of Pathe, and C. R. Seelye, business manager, who were in Chicago for the National Motion Picture Convention, went to the theater to see their film and were unable to even get in the house.

### *How to Nab the Theater Mashers*

Do you have "masher" troubles? If so, you will be interested in the following note on the subject taken from the *Weekly Film News,* the organ for the John H. Kinskey theaters of Detroit:

"A man annoying women in the Liberty Theater was arrested, fined and jailed in double-quick time last week, which makes a few thoughts on this subject particularly timely and useful.

"The theater masher is a pest that John H. Kunskey, through his 'plain clothes' department, is trying to stamp out, and so successful has the policy of watchfulness been, that very few reports of this sort of annoyance are received.

"The theater masher is a male creature who chooses a seat next to an unaccompanied woman, sits as close to her as possible, and accidentally (?) touches her with his hand or arm. There are many methods of flirtation and downright annoyance practiced by these idle, brainless creatures, but any woman who finds one sitting next to her will recognize the pest in an instant.

"If patrons who are so annoyed will report the case to the manager immediately, something can be done to give the fellow the lesson he needs or place him where he will have time to think it over.

"Should a man of this sort persistently annoy you, don't speak to him or glare at him; call the nearest usher or find the manager."



*Crowds before Orchestra Hall, Chicago, on the second night of the run of Pathe's "Les Miserables," under the management of Tom North.*

### *Splendid New Walla Walla House*

What is considered to be one of the most beautiful and up-to-date theaters in the northwest will be opened about the fifth of August by the pioneer showman of Walla Walla, who eleven years ago opened the first film house in that city.

Mr. Eiler is erecting a building which will cost in the neighborhood of $100,000. The building site is within 400 feet of the center part of town, situated on the Main street. The building is 60 by 150 feet, three stories high and strictly fireproof, being made of concrete, tile brick with cream colored terra cotta front made up in an original design of Holland architecture.

There are no stairways, but easy inclines lead to the balcony covered with green velour carpet. The lobby is of cream colored marble and tile, with large marble pillars.

There is a $10,000 heating and ventilating system, water cooled air in the summer and steam heat in the winter. There is a unique lighting system, as the entire parquet and balcony may be flooded with light without injury to the picture, all fixtures made up from original designs.

The seating capacity is 1,000, using large roomy mahogany chairs upholstered in Spanish leather, back and seat.

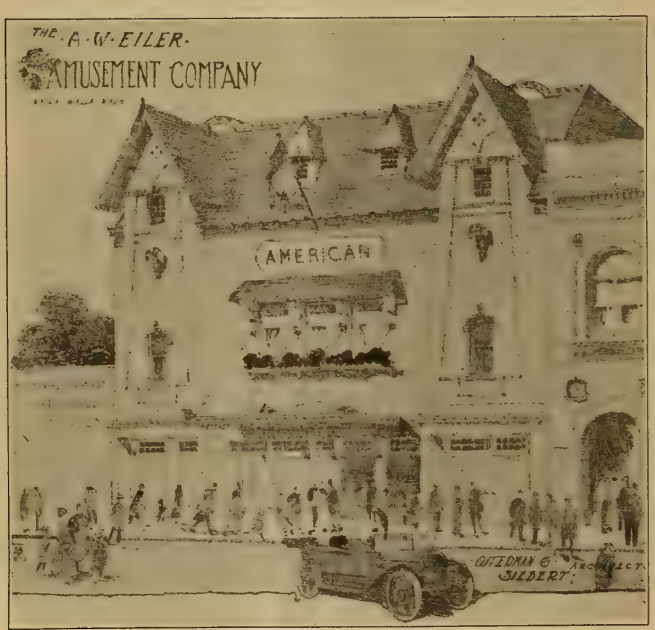
The operating room on the main floor is elevated so that the picture will have a straight throw to the center of the screen. The room is made of concrete and steel, strictly fireproof. Two 6B Powers machines, are installed.

There is a nursery, checking room for baby cabs, rest room for ladies, smoking room, and checking room for parcels.

A $25,000 organ put out by the American Photoplayer Company will be in the pit, which is large enough to accommodate an orchestra of twenty pieces.

The stage is 25 by 50 feet and 48 feet from floor to gridiron, with a 25 by 20 feet opening, is fully equipped to handle any kind of road or vaudeville show. There are large, roomy dressing rooms.

The interior color scheme is old ivory, gold, buff and green.




*The new American Theater, Walla Walla, Washington.*

The front is to be lighted by daylight system from opposite side of street by powerful flood lights.

### *Theis Buys "The Crisis"*

Theis Production Company, headquarters, Orpheum Theater, Wilkes-Barre, Pennsylvania, buys Eastern Pennsylvania rights to Selig's production, "The Crisis."

"The Crisis" shall be shown at the Garrick Theater, Philadelphia, for a three-weeks' engagement, starting August 13, and will be shown in an elaborate fashion.

In addition to the photoplay and augmented orchestra, there will be a large singing chorus of thirty people, which will be seen on the stage between the first and second acts, depicting some of the scenes as shown in the pictures.

The same production as shown at the Garrick Theater will make a tour of the larger cities in Eastern Pennsylvania and carry its own scenery and effects as if it were a large musical comedy.

## "Fighting Trail" Completed

While the finishing touches are being put on the last episodes of "The Fighting Trail," at the Vitagraph plant in Hollywood, the artists at the company's studio in Brooklyn are rushing work on the titles, etc., for the earlier episodes of this serial.

This feature will be in fifteen episodes, the first of which will be released in a few weeks. The story was written by Dr. Cyrus Townsend Brady and J. Stuart Blackton and centers around the hunt for a lost mine which is known to contain an ingredient almost priceless in the manufacture of explosives. The mine is the property of a girl, portrayed by Carol Holloway. She is aided in its recovery by a young mining engineer, played by William Duncan. A band of outlaws, inspired by a foreign agent, plots the seizure of the mine, and their efforts lead to an unending series of thrilling incidents.

The suspense of the audience is maintained throughout, because, in addition to the numerous stirring events of each episode, there is a punch at the close of each chapter. The story picks up naturally and goes through with a smoothness and continuity not always found in serial productions.

## "The Man Without a Country"

"The Man Without a Country," will appear upon the screen shortly, the Thanhouser Film Corporation having just completed a present day multiple reel feature, based upon Edward Everett Hale's immortal story.

Florence La Badie is featured in the production, in the role of a patriotic American girl, while H. E. Herbert, a well known Broadway actor, plays Lieut. Nolan, the unfortunate army officer, whose later years are spent as a prisoner on a naval ship.

Ernest Warde directed "The Man Without a Country," which will have its initial showing within the next few weeks.

## Making Machine Guns

When Gaumont releases "Reel Life" No. 66 through Mutual August 2 the public will see on the screen how machine guns are made. A Gaumont cameraman made a trip through one of the largest American factories, securing some highly interesting pictures.

# "Split Reel" Notes for Theater Men

## HOW OTHERS ARE STEERING THE SHIP

MANAGER EDEL of the Strand, New York, is finding it hard to get help as fast as it is taken away from him by Uncle Sam. Seventeen ushers and other employes volunteered for army and navy service within one month, and now the draft has come along and hit eleven more.

* * *

The runs of "Parentage" in Chicago and New York have proved very successful. Managing Director Rothapfel of the Rialto, where the film was shown, had to open the doors of his illustrious house early and was kept busy with the record attendance.

* * *

Did you know that Buenos Aires is a live picture city and boasts no less than 130 theaters? South America already possesses the nucleus of a virile native-producing industry and the film future of the other American continent promises to duplicate that of its northern neighbor.

* * *

Contracts were recently signed for the showing of "Redemption," featuring Evelyn Nesbit and her son Russell Thaw, at the Loew and Proctor houses throughout New York City. The territory for this film has been practically all sold in the United States and Canada.

* * *

The Theater Louisiana at Baton Rouge has started the innovation of having a young woman entertain the kiddies with fairy stories every Saturday afternoon following its matinees. This ought to take an imagination tax off tired mothers and fathers.

* * *

An ordinance has been passed by the city council of Indianapolis increasing the annual license fee for motion picture theaters charging admission of 10 cents or more from $25 to $100 a year. The license fee of theaters charging under 10 cents admission remains at $25 the same as before.

* * *

John R. Mock, head of the Y. M. C. A. work at Fort Riley, Kansas, states that as many as 1,500 to 2,000 soldiers attend each performance of the picture shows furnished by the Y. M. C. A. at that camp. The Motion Picture Company of Boston supplies the service and nine shows a week are given.

* * *

"The three best pictures I have ever booked are 'The Poor Little Rich Girl,' 'The Mad Lover,' and 'Today,'" said Harold Edel, managing director of the Strand Theater, New York, last week in announcing that he had selected the last two productions for immediate presentation, following their purchase by Pathe.

* * *

Sunday pictures in Schenectady, New York, are a thing of the past according to a decision that has been handed down by Supreme Court Justice E. C. Whitmeyer. An injunction which was granted the picture men on April 13, and which was served on various officials, restraining them from interfering with the Sunday picture shows has been set aside by this latest act of the court.

* * *

The Woodlawn Theater Company, Chicago, has acquired a piece of land on Sixty-third street just west of Drexel Boulevard upon which it is planned to erect a new $200,000 theater with a seating capacity of 2,000 people.

* * *

The cinematograph, according to *Hebdo Film,* has not yet attained in Greece the success it has scored in Turkey and Egypt. The assertion is made that the few properly constructed theaters and the poor exploitation of the industry since its introduction some six years ago are to blame for its lack of progress.

* * *

Raids are becoming such common occurences in London that when the bombs start creashing around their ears from a hostile fleet of German biplanes, the clerks in the film exchanges are said to merely saunter down to the basement and continue with their work as though a flock of doves were overhead.

* * *

In order to stimulate recruiting in the National Guard throughout the State of New Jersey, motion pictures showing the work done by the soldiers while at Sea Girt are being shown at various theaters throughout the state, accompanied by lectures dealing with the National Guard and its activities.

* * *

Because city authorities refused to permit a picture house in Dallas, Texas, to throw open its portals to the public Sunday, a movement has been started to have every phase of the state closing law enforced. The city council will be asked to enforce the blue laws, which will mean the stopping of the sale of cigars, cigarettes, soft drinks and other commodities.

* * *

Sidney Smith, secretary of the Illinois Motion Picture Exhibitors League, in a campaign for new members, recently sent out copies of an editorial taken from MOTOGRAPHY to every exhibitor in the state. The editorial was a plea to make the league represent all the exhibitors, and according to Mr. Smith it was a piece of copy that worked rather remarkable results, and of its own weight pulled several new members into the fold.

* * *

Manager Wehrle of the Colonial Theater at Bluefield, West Virginia, ran two shows after 10 p. m. recently in connection with the "Square Deal Man," featuring William S. Hart. The film was mixed up in an express muddle and arrived at the theater late. The crowds, however, refused to leave until they had seen the "good bad man" and people packed the lobby and sidewalk for nearly a block. Bill certainly is the Hart of America.

* * *

The Grand Opera House of Calcutta, India, the largest and finest theater in India, is being converted into a moving picture house under the supervision of E. H. Du Casse, proprietor of the Bijou Picture The-

ater at Calcutta. "India's Cinema de Luxe" is being provided with a roof garden and a floral bower besides the usual lounges, rest rooms and other apartments found in the best English and American theaters. And yet we always think of India as the home of semi-civilized, smoke-skinned barbarians.

* * *

Dick Travers, the Essanay star, appeared at the Crystal Theater, Dallas, Texas, on two different occasions while on his recent southern trip. The Strand and Hippodrome at Fort Worth, Texas, were also recipients of a visit from the actor-star a day or so before he left for Dallas. He made speeches at each appearance, some dealing with the way pictures are made and others along recruiting lines.

* * *

"The Little American," the Mary Pickford play that stirred up such a typhon in Chicago, seems destined to cause trouble wherever it goes. Mayor Van Lear of Minneapolis was very doubtful as to whether he ought to allow the film to be shown in the twin city, because like Chicago's censor chief, Major Funkhouser, he thought it very wrong to do anything to offend our German citizens. Are all the executive positions held by pro-German officials?

* * *

Exhibitors will find a good deal of interest and usefulness in the new catalogue of pictures issued by the Mutual Film Corporation of Chicago. The booklet contains in handy reference form lists of pictures available at Mutual exchanges whose total cost was some $15,000,000. The past productions of about 40 stars are represented in the "library" and exhibitors can draw upon them all for present programs.

* * *

Another of the possibilities of the film as an advertising medium is seen in recent arrangements made by the Detroit dealer for the Franklin automobile to show a reel on the talking points of his car over a chain of forty first class theaters in his territory. A play that he staged with the Franklin as the conspicuous neuter lead proved so popular in Detroit that he is carrying his screen advertising further and extending it over a large district.

* * *

A new extension, in the shape of a fine new entrance on Washington street, has been added to the Strand Theater of Portland, Oregon. The management has given this theater another and more beautiful face with which to attract the passer by and lure him in. For the lobby and foyer are luxuriously furnished and white lights make the front fairly sparkle. The entrances on Park and West Park streets are still to be retained but will be used as exits.

* * *

The Idle Hour Theater at Cambridge Springs, Pennsylvania, takes a page in a quarterly bulletin called "The Bubbler," which is issued for and concerning the business interests of the town. S. V. Wallace, manager of the Idle Hour, is a good booster for Cambridge Springs. He offers to send free, with posters, 2,000 feet of interesting and scenic views of the mineral water town in which he lives—views which he claims make good screen material for any exhibitor.

* * *

A new Turner and Dahnken playhouse, said to be the third largest picture theater in the state, has been opened at Stockton, California. It has a seating capacity of 2,540 people and the decorative features are said to be second to none. An exterior attraction which has already been the cause of much comment is furnished in the shape of four large steam urns which parapet the top of the building at the entrance. These urns, similar to those which were seen in the Court of Abundance at the Panama-Pacific Exposition, send up a blaze of colored lights which play on the rising steam.

* * *

In writing to the Lord Mayor of Liverpool in connection with an effort that is being made in that city to raise a fund for supplying films for the Grand Fleet, Admiral Sir David Beatty delivers himself of the following appreciation of the motion picture: "I know of no better means by which the minds of the petty officers and men under my command can be temporarily withdrawn from the monotony of immediate surroundings, and thereby refreshed and reinvigorated to renew their endeavors than by the work your fund intends to carry on."

* * *

A resolution permitting picture shows to stay open on Sunday in order that the soldiers might take advantage of them was advocated recently by Alderman John H. Tuohey before the city council of Little Rock, Arkansas.

The resolution follows:

Whereas, There is at this time a large number of young men who are in training for the honorable and all important positions of officers in the army of the United States at Fort Logan, and whereas, some manner of entertainment should be provided for them, and especially on Sunday afternoons, when they have most of their leisure time. Therefore, be it resolved, that the mayor and city council place no interference in the operation of picture shows on Sunday afternoons from 1 to 6 o'clock.

* * *

The lobby of the Ziegfeld Theater, Chicago, was turned into a recruiting station by Major Franklin R. Kenney during the recent showing of "The Slacker," featuring Emily Stevens. The popular major who has had charge of recruiting in Chicago felt "The Slacker" was such a tremendous argument and powerful appeal for recruits that it would be too bad to make the youths who came out after viewing the play suffer torture until they hopped a car and rode all the way to the recruiting station. So he fitted one up in the lobby.

* * *

The Board of Moving Picture Appeals at Dallas, Texas, passed upon its first film following an inspection at the Queen Theater of "Enlighten Thy Daughter." Mrs. Ethel Boyce, moving picture censor, has not condemned the picture, but on account of the nature of the film, asked the board to view it. The usual course is for the censor to pass upon the picture, leaving the theater the right of appeal if it is condemned.

* * *

Alterations amounting to $50,000 have been completed on the old Broadway Theater, now the Liberty of Portland, Oregon. This rejuvenated Jensen & Von Herberg house is now one of the finest in that city. A big, new Wurlitzer-Hope-Jones unit orchestra has been installed and elaborate decorations make the theater itself a picture. Two of the unique features of the house are a 35 foot electrically lighted statue of the Goddess of Liberty, and two framed vistas on either side of the screen with miniature waterfalls at the end of each vista.

# Current Releases Reviewed

## "Souls in Pawn"

**Gail Kane in American-Mutual Melodramatic Feature. Reviewed by Genevieve Harris**

THIS is a well complicated story, interestingly set forth. It is a melodrama which will go well in any theater, for all audiences like pictures with plenty of action, suspense and unexpected twists of plot, such as are contained in this. While there is plenty of excitement, there are no unpleasant scenes,



*Liane cares only for her child.*

nothing to offend any patrons. It is, in short, a rapid adventure story, with pleasing characters, an interesting foreign setting and a timely element. It contains elaborate settings and fine photography, with excellent night lighting effects.

The scene of the play is Paris, 1914. Under present circumstances, it is rather peculiar to have a play presented for American audiences in which the hero is a German, acting as a spy against the French government. The picture was doubtless begun while America was still neutral. However, since the political and national phase of the situation is entirely subordinate to the love and adventure element, this phase of the story will be scarcely noticed by the average audience. The story does not deal, except incidentally, with the war.

Gail Kane does very good work in this play. Donald MacLean, who played opposite Miss Kane in "The Upper Crust," appears as the prince and is well cast. There are a number of character roles played well by well-known American actors. One of the best is Charles Newton as the cobbler-spy.

*The Story:* Prince Kondemarck, chief of the German secret service in Paris, has been ordered to secure for the service of his government the cleverest and most beautiful woman obtainable in aid of plans important to his government. Liane Dore, beautiful widow of the late Sebastian Dore, killed mysteriously at the door of his home, agrees to serve on Kondemarck's promise to reveal to her in one year the name of the man who killed her husband, against whom she has sworn vengeance. The Prince himself killed Dore. The latter, posing as a bachelor, betrayed the former's sister in Germany. Kondemarck killed Dore accidentally in a scuffle. In the course of their association as spies, Liane and Kondemarck fall in love. The war throws open Liane's home to wounded Frenchmen. Von Pollnitz, unsuccessful in inducing Liane to reveal French secrets in the absence of Kondemarck in Germany, denounces her as a spy. She is arrested and sentenced to death. Kondemarck returns from Germany, uses his spies to rescue Liane after she has agreed with the prefect of police to betray him, the latter having revealed to her that Kondemarck killed her husband. On the verge of arrest, Kondemarck produces letters showing that Dore betrayed his sister. Liane is carried on board the Kondemarck yacht and the lovers escape.

## "Skinner's Baby"

**Bryant Washburn in Third Essanay "Skinner" Feature. Reviewed by Genevieve Harris**

WHILE this third "Skinner" picture lacks the plot material of the earlier releases, it contains enough of human interest to "get by" easily with most audiences. Its story is stretched rather thin to cover five reels, and the lack of action is made up for by the clever, unusual incidents which characterized the other pictures in this series. There is also less real humor and more exaggeration in this picture. But Bryant Washburn as "Skinner" and Hazel Daly as "Honey" are as likeable as ever. There is the same good supporting cast with a number of attractive youngsters added, pretty scenes and good photography. The picture will undoubtedly draw wherever Bryant Washburn is known, and it forms a pleasing, light offering for summer weather.

*The Story:* The joy which their friends take in their children lead Skinner and "Honey" to realize that there is something lacking to make their lives perfectly happy. They are overjoyed when they learn that a baby is to come to them. Skinner announces the fact at the office and gives the clerks a holiday. He and "Honey" lay many plans for their son, for they are sure the child will be a boy. The day of the great event, Skinner gets first news of the little stranger's arrival via telephone and proudly announces the arrival of William Manning Skinner, Jr., to the office. Everybody rushes out to buy presents and gets to the house as quickly as the new father himself, with toy guns, hobby horses and everything else a baby boy could wish. Alas, though, it is a baby girl. But "Honey" and Skinner happily decide that a girl should be the first born, anyway.

## "The Little Terror"

**Violet Mersereau Plays Child Role in Bluebird Release. Reviewed by Genevieve Harris**

THE pranks of a mischievous child in a sedate household form the basis of this offering. Violet Mersereau always plays a child role in an appealing and amusing fashion and upon this ability of the star's the whole play rests, for it has almost no story to hold the interest. For this reason it is rather light fare to offer most audiences. However, many neighborhood houses,



*Scene from "The Little Terror."*

whose patrons wish a cheerful, frivolous picture on a summer evening, will accept this, especially if they like Violet Mersereau.

The story begins in a circus atmosphere, but this only introduces the play. The rest of the action takes place in the household of the heroine's grandfather. Pet animals, governesses, a society fop and the other associates of the heroine are worked into comedy situations, some of them exaggerated.

Rex Ingram directed the play. Supporting the star are

Robert Clugston, Sidney Mason, Jack Raymond and others. The photography is good.

*The Story:* Alice is a child of the circus. Her father had been disinherited when he married a circus rider. Wallace Saunders, Alice's grandfather, repents of his action years later, but this is after the death of Alice's mother and father. The grandfather takes Alice into his home. In spite of the mischief which the child is always engaged in, the old man becomes very fond of her and changes his will so that she and not her cousin, a young man who appears half-witted in the play, inherits his fortune.

After Alice returns from school, a young lady, she meets George Reynolds, whom she had known in her circus days. They fall in love with each other and elope. The grandfather is angry, believing Reynolds is seeking Alice's fortune. But the young man proves that his talent as a cartoonist is bringing him a fortune of his own, and he wins the grandfather's admiration. So all are reconciled.

## "In Slumberland"

### Triangle Subject in Five Reels Released July 22. Reviewed by George W. Graves

A PICTURE to be arranged in the list of light, wholesome, "pretty" offerings is this story of the fairies, with more comedy in the balance than drama and a plot which is simple and familiar relying entirely on acting, treatment and



*Scene from Triangle's fantasy, "In Slumberland."*

production to make it attract. That it does attract there is no doubt. Little Thelma Salter, one of the best known and most liked child actresses on the screen, brightens the whole with her smiles. She is entirely unaffected. Laura Sears, as the child's mother who is harassed by a grasping land owner intent upon getting her into his power, makes a very favorable impression, and J. P. Lockney and Walter Perry in Irish character parts provide a good share of the entertainment.

Irvin Willat, the director, created a fine Irish rural atmosphere and made some very startling coups in artistic production with the scenes in fairyland. The whole picture is a human and artistic one. It is characterized by good acting. It will make delightful entertainment for those to whom sensational, lurid stories have no appeal and who like a story of this quiet kind, with plenty of quaint comedy and something beautiful to catch the eye most of the time. The story has an especial appeal to children.

## "A Touch of Nature"

### Essanay-K. E. S. E. Feature A Good Baseball Picture. Reviewed by Genevieve Harris

THE photodramatic possibilities of the national game are being recognized by directors, and here is a story that will thoroughly delight any baseball fan. It is taken from a story by Peter B. Kyne, published in *The Saturday Evening Post*. It is interesting, human, humorous and realistic. It is also rather out of the ordinary and will please any audience. The baseball game will surely excite all the youngsters in your house, and many of the elders, to applause and cheers. They will be interested, too, in seeing John J. McGraw as a picture actor. He comes to the hero's rescue with a contract to play on a ball team after father has disowned him.

The play is well directed and there is good acting and photography. John Drew Bennett plays the hero, William Cosgrove. Viola Cain is charming as Madame de Montignon, the vaudeville performer with whom he falls in love. George Henry appears as Old Man Cosgrove, who combines "baseballitis" and a weak heart. Edward O'Connor is a good type as Shamus O'Brien.

*The Story:* William Cosgrove falls in love with a little vaudeville performer, Madame de Montignon. He decides to marry her, and his father threatens to disinherit him if he does. This does not stop him, however. He and his bride, whose real name is Peggy O'Brien, set out to win, independent of the Cosgrove wealth. Then young Cosgrove gets a position on a big league baseball team, and father is torn between anger and pride. He attends a game in which his son plays and in the exciting events which follow he and his son and the young bride become reconciled.

## "The Iron Ring"

### Peerless-World Sex Melodrama in Five Parts. Reviewed by George W. Graves

THE average spectator who sees this won't be able to tell the story comprehensibly to his family at the breakfast table next morning, inasmuch as there are so many characters and so many complications intertwined throughout that he will be doing well if he keeps it all straight while viewing the picture. Whether or not the intelligent theatergoer is able to assort and assemble the various situations in his mind in some kind of order, it is questionable as to the extent he feels himself being entertained. In the story we have three more or less illegitimate love affairs involving six married folks, and one real virtuous courtship thrown in on the side, probably in the attempt to introduce a slight tinge of wholesomeness.

Aleck Hulette's wife, Bess, believing her husband grossly negligent, falls into a trap set for her by Mrs. Georgie Leonard, who, the mistress of Brown, wishes to see Bess an outcast like herself. Jack Delmore, the man who is angling for the really innocent Bess, has a sister, Dorothy. The latter has "fallen for" Dr. Hogue, a married man well supplied with children. The attempts of Georgie, in league with Jack Delmore, to ruin Bess, base the melodramatic complications. Finally things are cleared up when Delmore, through the narrow escape of his sister with the doctor, and Georgie, through her husband's suicide, realize the error of their ways.

The story leaves no impression on the viewer other than that of a jumble of unpleasant situations involving too many characters to keep him interested even did the situations smack more of likelihood and reality. Undoubtedly there are theaters where "they eat" this morbid sex stuff, but it is no wholesome repast for the family theater. Situations of this



*Scene from the new World play "The Iron Ring."*

kind devolved for real dramatic reasons and those created mechanically for their own sake on the theory that they have "got to go in" are not the same things.

George Archinbaud's direction is one of the better things about the picture, as is the photography.

# "The Long Trail"

**Famous Players-Paramount Drama in Five Reels. Featuring Lou-Tellegen. Reviewed by H. D. Fretz.**

A STORY brimful of action, with its romantic settings in the great Northwest country, its punch and thrills intermingled with a great love, is wonderfully shown in "The Long Trail," the new Famous Players picture. It is well told, convincing, and the work of Lou-Tellegen in the role of



*Lou Tellegen in "The Long Trail."*

Andre Dubois, a big-hearted trapper, is splendid throughout. Mary Fuller plays the part of Louise Graham, an orphan, whose hypocritical relatives try to force her to marry a man she detests. How she is deserted by her friends, and how, in order to save her from the scandal of the lumbermen, Andre marries her, makes an intensely interesting story.

The photography is excellent and the snow scenes are most beautiful. The photoplay was written by Eva Unsell and directed by Howell Hansel. With these two screen favorites as stars, the picture will undoubtedly be popular with the picture-goer. A splendid cast is in support of Lou-Tellegen and Mary Fuller, including Winifred Allen, Sidney Bracy, and Franklin Woodruff.

Andre Dubois, a French-Canadian trapper, lives with his little sister, Michette, on the edge of "The Long Trail." When she grows to womanhood he sends her to the convent at Montreal to receive her education. About this time, Louise Graham visits the North Country. She and Andre become great friends. When she is denounced by her finance and friends, Andre offers her his name and the shelter of his home.

Michette and Louise's brother, Paul, have an unfortunate love affair. With his sister's death, Andre vows vengeance on the man. The climax comes when Paul, seeking refuge from the police, stumbles into the little shack on "The Long Trail" and pleads to be saved. For Louise's sake, Andre endeavors to aid Paul to escape. But Paul is shot and killed by a mounted officer. When Louise sees her brother dead and Andre manacled for helping the fugitive to escape, she explains everything. The policeman puts her hands in Andre's and rides down the trail leaving the two alone.

# "The Planter"

**Nevada M. P. Corporation's Ten-Reel Dramatization of Whitaker's Novel. Reviewed by G. W. Graves**

IT should be the purpose of the producers of a picture of pretentious proportions to incorporate within the boundaries of the subject material whose appeal will be universal. Any deviation from the line of general appeal by catering either to the sensation seekers or any other distinct and relatively small class is taken at a hazard. The appeal of "The Planters" is purely sensational. We have fights, brutality, horrors, arrayed in a way to transfix and engross those who care for such things, and to be absolutely abhorrent to those who do not.

The story, with its theme of love and hate, intermingled with an episodic arrangement of the cruelties suffered by the Yaqui slaves on American owned rubber plantations in Mexico, is slow in its telling and quite without suspense. Intelligent handling of mob scenes, production on a big scale, good photography, etc., together with fine acting by a well typed cast, give the picture what holding power it has. Perhaps the two most glaring faults of the picture are its excessive length and the overdoing of brutal detail, attacks on women, etc.

The exhibitor can promise his patrons good acting and call their attention to the fact that Tyrone Power, a dramatic actor of real talent, has the featured role, and he can also increase his patrons' anticipations by informing them of the splendid exotic atmosphere and types. However, he cannot guarantee satisfaction on the point of pleasant entertainment or real artistic handling, because the many revolting situations prelude the former, while the story wanders and fails to hold of itself. The star is submerged for a long time, while the love-interest between the rather negative hero and his "woman" is being developed. Later on we find that this love development was a non-essential, since the hero's real sweetheart is entirely another person. The story has a queer habit of carrying certain characters for a while and then forgetting all about them. When a certain situation calls for their reappearance, back they come to life.

Evidently much time and money was expended in the picture's production and it is a truly regrettable fact that so much of the inartistic and the unpleasant mars the entertainment. However, there are many picture house frequenters who will exclaim "Great!" and sit on the edge of their seats with the enthusiasm usually coupled with such a posture.

In the cast, the work of both Helen Bateman and Lucille King is especially worthy of praise. The latter is a perfect type for the part. Others in a very large cast are Mabel Wiles, Pearl Elmore, L. Encinas, George Odell and Lamar Johnstone. "The Planter" was adapted and produced from Herman Whitaker's novel by Harry C. Drum, assisted by T. N. Heffron in the capacity of director.

# "Richard the Brazen"

**Vitagraph Blue Ribbon Feature, Five Parts, Released July 23. Reviewed by George W. Graves**

DR. CYRUS T. BRADY and Edward Peple collaborated on the story, "Richard the Brazen," while Percy N. Vekroff directed. The popular and strong team—Alice Joyce and Harry Morey—were assigned to the chief roles. As a result we have an attractive piece of film from the entertainment standpoint and one that is satisfying technically. A rather strong comedy coloring excuses, or at least relegates to a point well out of view one or two situations of improbability. This humor, as well as the picture's dramatic side, which gets more and more exciting toward the end, was not



*Harry Morey and Alice Joyce in "Richard the Brazen."*

wasted on the cast, the members of whom cope ably with their parts. The roles provided Harry Morey and Alice Joyce, while not as strong dramatically as they are capable of handling, will give audiences a chance to see the favorites in lighter work and there is little doubt but what they will be pleased. However, both the stars appear in some tense scenes contributing to an exciting climax. Other players who appear are William Frederic, Franklyn Hanna, Agnes Eyre, Robert Kelly and Charles Wellesley. Because of its effective

presentation in all departments, the film can be counted upon for satisfaction and results. The picture has the air of being carefully produced.

The plot has to do with an American youth, Richard Williams, who, through circumstances, is obliged to impersonate an English lord and live in the house of a man whom he later learns is a bitter business rival of his father. Falling in love with his host's charming daughter, Harriet, Richard resolves to "brazen it out." The fact that he is ignorant of the girl's knowledge of his real identity makes for some good comedy, as does the attempt of his valet to betray him. At last comes the clash over the business difficulties of the parents, but as Richard has rendered good account of himself in saving Harriet's indiscreet sister from a blackmailer, the at first indignant host realizes that he really is indebted to the brazen deceiver. The rival of Richard's father also learns that the young man was not trying to trick him in any way, but only accepting his hospitality for the joy of the smiles of Harriet. The two fathers at last come to amicable terms on the contested munitions contract, which is bestowed on the young people as a wedding gift.

## "The Garden of Allah"

**Selig Production of Hichens' Novel Presented in Chicago. Reviewed by Genevieve Harris**

AGAIN has Colin Campbell demonstrated his unusual ability to put into picture form the very spirit of the book he is dramatizing. The director of "The Spoilers," "The Ne'er Do Well," and "The Crisis," has given an equally faithful translation of "The Garden of Allah," Robert Hichens' novel of the Saharah desert. All the glamour of far-off places, the color and movement of the African cities and the mysticism of the great desert have been caught in this picture and so much imagination and poetic feeling has been used by the director that even a critic finds it easy to forget about "sets" and "locations" and to believe that she is really looking into the quaint eastern cities or catching a glimpse of the desert itself.

The play is filled with beautiful and interesting pictures, among the most impressive being the windstorm scenes, which are truly remarkable. But excellent as are the scenic effects, they do not overshadow the human drama; instead they form a fitting background. This vivid and active background throws into high relief the emotional and psychological action of the plot. The main interest is always in Domini and Boris, the two restless spirits who come to the desert seeking peace and find and aid each other. Helen Ware and Thomas Santschi, in these roles, are excellent. The minor characters are also well portrayed by a cast which includes such well known players as Al. W. Filson, Eugene Besserer, Harry Lonsdale, James Bradbury, Will Machin and Matt B. Snyder.

## "The Dog in the Manger"

**Selig Hoyt Comedy is August 6 K. E. S. E. Release. Reviewed by Genevieve Harris**

THERE are a number of funny situations in this latest two-reel Hoyt comedy directed by J. A. Richmond at the Selig studios. Much action and some trick photography and an absence of objectionable scenes make the offering one which will be enjoyed by all slapstick comedy lovers. The cast is the same as in earlier releases and includes Amy Dennis, William Fables, James Harris, Edgar Murray, Fred Eckhart and James West.

There is a thread of plot in the comedy. It concerns the adventures of two crooks who are caught while attempting to sell a patented sausage machine which is a fraud. They escape and after a chase go to a hotel. The servants of the hotel have gone on a strike and the crooks are employed in their stead. Then follows a host of mishaps as the awkward pair assume their duties as waiters and general servants.

ANNOUNCEMENT

HAMPTON DEL RUTH

EDITOR AND PRODUCTION MANAGER

MACK SENNETT—COMEDIES

## "Land of the Rising Sun"

"The Land of the Rising Sun" is one of the most unusual film offerings of the year. In New York, where it played at the Rialto Theater for several weeks, the critics of every newspaper praised it as a decided novelty—a travel picture that was much more than a scenic—a revelation of that most wonderful of countries—Japan, its mystery, its charm, its glorious beauty. There are ten episodes in all, and each of them is distinctly original. After seeing the entire series, one may truly say that they "know Japan." Taken entirely from the human interest viewpoint, the spectator is bound to feel an intimate and personal association with the happenings as they develop.

The episodes, in the order in which they appear, certainly show everything that a tourist would see—and it is said that to visit all the places depicted would cost several thousand dollars. The opening number of the series is called "First Impressions," and introduces us to the magic of the Orient.

## Unusual Theme in Fairbanks Play

"Down to Earth," the Douglas Fairbanks-Artcraft picture scheduled for release August 12, has a name which has set the Fairbanks fans guessing, and the play, it is promised, is quite as unusual as its title. Like all Fairbanks' pictures, it is unconventional in treatment, and its amusing scenes are said to be built around a theme that will make audiences think as well as laugh.

MOTOGRAPHY

in

Bound Volumes

¶ The following volumes of MOTOGRAPHY, bound in black cloth, leather corners and gold lettering may be had at $3.00 each. Only a limited number of any volume.

| | |
|---|---|
| Volumes 11—1914 | Volumes 14—1915 |
| 12—1914 | 15—1916 |
| 13—1915 | 16—1916 |

Address Circulation Dep't

MOTOGRAPHY

Chicago

# *Newslets for Your Program*

## INTERESTING NOTES ABOUT THE PLAYERS—READY TO CLIP OUT AND PRINT

**Director Sherwood MacDonald** really did not want to go to New York, anyway, and now that he is again signed up for the direction of the new Jackie Saunders series, life seems again worth while, as Mr. MacDonald is relieved of the anxiety of wondering just how they do things now in New York, anyway!

**Crane Wilbur** and **Juanita Hansen,** is the new combination which will be offered to the film public with the release of the fourth Crane Wilbur feature on the Art Dramas program. This well-matched screen team have begun work under the able direction of **Lorimer Johnstone.**

"I should like to see you very much but it is can not," writes Susumu Hasegawa, a little Japanese admirer, to **Baby Marie Osborne.** Little Susumu San lives in Tokyo, owns lots of canaries, plays a piano—a little—and loves Marie most honorable much.

**Ruth Stonehouse** is acquiring much knowledge of Chinese customs, also a variety of strange Chinese souvenirs in Los Angeles' Chinatown, where she made ninety scenes for a new Universal feature.

**Alfred Vosburgh** has been made a permanent addition to the Vitagraph Hollywood studio, where he will continue to play leads with **Mary Anderson** in five-reel featurese.

In his work when making scenes at Huntington, L. I., in "For France," the Greater Vitagraph Blue Ribbon feature, **Edward Earle,** who is featured with **Betty Howe,** was called on to operate a Lewis machine gun. He fired 200 shots on two different days and on one fired 100 at a target, scoring 44 perfect hits.

**Cleo Madison** is taking the leads at the Wigwam Theater in San Francisco. Miss Madison received a nice offer from the management and the call of the footlights was too strong for her. She does not intend to desert the screen, however.

The youthful American sailor who gets the sweater which **Pauline Frederick** is knitting for the navy need not be surprised if he catches cold, for there are going to be a number of drop stitches and other curious apertures in the garment. Who could sit in a racing Simplex going at top speed and expect to get every stitch correct? The Paramount star declares that frequently it is a question of dropping a stitch or her life, and so far the stitches have suffered.

**Rose Tapley,** the Greater Vitagraph favorite who has been touring the country for more than a year, has been elected an honorary life member of the Cleveland Screen Club.

Women guests at Buckwood Inn, Delaware Water Gap, sat up and took notice when they heard **Valeska Suratt,** famed Empress of Fashion, was coming there to make some exterior scenes in "Wife Number Two," her latest William Fox production. All were prepared to get enough ideas for gowns from watching the star to last them a lifetime. When these same women saw Miss Suratt they opened their eyes and gasped. Except when she was dressed for scenes or for the dining room the Empress of Fashion wore a walking skirt and a sweater. Golf and other sports occupied her spare time so fully that she hadn't a chance to think of dressing up just for the sake of wearing fine clothes.

**Mary Martin,** the beauty of William Fox films now playing opposite **William Farnum** in super de luxe production, whiles away her leisure hours writing verse.



*This bit of morning exercise was taken by Fred Church across Fremont Pass in the Sierra Nevada mountains to add a little touch of interest to "The Lion's Lair," a new Universal play. Would you like to interest your patrons by running this cut in your program? Just ask* MOTOGRAPHY *for it and you can borrow it without any charge. Address simply "*MOTOGRAPHY, *Chicago."*

William Dietz, distinguished for his finished work in "Lonestar," an American Film production of last year, has returned to the Santa Barbara studios to appear in several productions planned for summer making. "Lonestar," for by this sobriquet he is better known, before his screen sucess, coached the football team of the Washington State College to the national championship of 1915. He was one of the best athletes ever developed at Carlisle, the Indian school.

Valda Valkyrien, the noted Danish beauty and screen star, is spending the summer at Long Beach, Long Island. Early rising is a popular amusement since it has become known that the prize beauty of Denmark takes her morning dip and does ballet exercises on the sands before the seven o'clock whistle blows.

Julian Eltinge, noted feminine impersonator, is on his way to the Lasky studio, where preparations are under way for his motion picture debut in Paramount Pictures.

Fay Tincher, one of the bright, particular comedy stars from the coast, who has been working under D. W. Griffith for the past three years, is now in New York, "freshening up."

Mae Murray is also taking a long-needed rest at a milk cure over the river in Jersey.

At the tender age of three weeks, "Fatty" Arbuckle was attracting the serious attention of the public and press. He gurgled his way to the first prize at a rural baby show out in Smith's Center, Kansas, due entirely to the fact that the judges found him a perfect infant Adonis.

### FILM COLONY GAMBOLS

Sponsored by a few of the press agents of the Los Angeles film colony and attended by newspaper scribes, scenario writers and trade correspondents, the Oh, Oh, Gambol and Clambake held recently at Santa Monica was one of the social triumphs of the busy recreational season of Southern California filmdom. The crowning event of the day was a wrestling match between Bull Montana, Fairbanks' champion wrestler, and six press agents of the local studios. Needless to say the six publicity dispensers threw the Bull in record time, thereby hanging up for themselves laurels heretofore unequaled in motion picture publicity circles.

Mabel Condon of MOTOGRAPHY and the *Dramatic Mirror,* insisted on being included in the list of chaperones, but after Miss Condon and Mrs. George Proctor entertained with a specialty dancing number with Irish music on the accordion, and someone asked Mrs. Bill Wing if Mabel wasn't her other daughter, the well known correspondent reluctantly resigned from the post.

Among those present were: Mr. and Mrs. Tom Geraghty, Mr. and Mrs. Harvey Thew, Lasky; Mr. and Mrs. George Proctor, Triangle; Walter MacNamara, Kathleen Clifford, Balboa; H. O. Stechan, Balboa; Bennie Zeidman, Mr. and Mrs. Kenneth McGaffer, Lasky; Mr. and Mrs. Bill Wing; Carlyle Robinson and Eric Campbell of the Chaplin forces; Mr. and Mrs. Sheridan Bickers; Bull Montana and Spike Robinson from the Fairbanks corporation; J. B. Woodside, Triangle; Pat Dowling, Metro-Yorke; H. P. Keeler, Universal; Kenneth O'Hara, Paralta; Ben Rothwell, Scoop Conlon, L. A. Times; Lester Cuneo, Metro; Hank Mann, Dave Allen; Mr. and Mrs. Al Cohn of *Photoplay Magazine;* Florence Larence of the Los Angeles *Examiner;* Verne Harding Porter, *Green Book;* Carmelita Geraghty, Eleanor Nichols, J. C. Jessen, *Motion Picture News;* Mabel Condon, A. L. Selig, Fox.

# Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

## General Program

### Broadway Star Feats

D The Third Ingredient (O. Henry Series) ..... 2,000
D Friends at San Rosario (O. Henry Series) ..... 2,000
D Past One at Rooney's (O. Henry Series) ..... 2,000
D The Marionettes (O. Henry Series).. 2,000
D The Green Door (O. Henry Series).. 2,000
D The Guilty Party (O. Henry Series) 2,000
D The Cop and the Anthem (O. Henry Series) ..... 2,000
D Vanity and Some Sables (O. Henry Series) ..... 2,000

### Black Cat Stories

C Much Obliged (Virginia Valli)..... 2,000
D Local Color (Webster Campbell)..... 2,000
C Be My Best Man (Edward Arnold).. 2,000
C Pass the Hash, Ann (Marguerite Clayton) ..... 2,000
D The Clock Struck One (Marguerite Clayton) ..... 2,000
D Sundaying at Fairview (Mark Ellison) 2,000
C The Quarantined Bridegroom (Mark Ellison) ..... 2,000

### American Girl Series (Kalem)

D The Tyrant at Chiruachua ..... 2,000
D The Man from Tia Juana..... 2,000
D The Secret of Lost Valley..... 2,000
D The Trapping of Two-Bit Tuttle..... 2,000
D The Vanishing Line Rider..... 2,000
D The Man Hunt at San Remo..... 2,000

### Ham and Bud Comedies (Kalem)

C Hard Times in Hardscrapple..... 1,000
C Bandits Beware ..... 1,000
C The Menagerie Mix-Up..... 1,000

### Geo. Bickel Comedies (Geo. Kleine)

C The King of Cooks..... 1,000
C Love, Luck and Loot..... 1,000
C A Mixed Color Scheme..... 1,000
C A Suit and a Suitor..... 1,000
C Nearly a Husband..... 1,000
C Some Statue ..... 1,000

### Selig

D Two Dollar Gloves (Bydine Zuber)... 2,000
D The Evil Day (Casson Ferguson).... 2,000
D A Social Climber (Casson Ferguson). 2,000
D The Prodigal's Return (Casson Ferguson) ..... 2,000
D The Last of Her Clan (Virginia Kirtley) ..... 2,000
D The Love of Princess Olga (Louizette Valentine) ..... 2,000
D Won in the Stretch ..... 1,000
D The Framed Miniature..... 1,000
D The Return of Soapweed Scotty (Robyn Adair) ..... 2,000
C Romance and Roses (John Lancaster) 1,000
C Baseball at Mudville (Lee Morris)... 1,000
C Rescuing Uncle (John Lancaster).... 1,000
C Movie Stunts (Tom Mix)..... 2,000
T Uncle Sam Afloat and Ashore..... 2,000

## Mutual Program

### Friday

D 7-6 The Victory (Last of Jimmie Dale Series, No. 16) (E. K. Linsoln)..... ..... Monmouth 05646–47

### Thursday

C 7-12 Jerry at the Waldorf (Geo. Ovey) .....Cub 05658
T 7-12 Reel Life .....Gaumont 05659

### Tuesday

C 7-17 The Kissing Butterfly.... ..... La Salle 05667
T 7-17 Mutual Tours Around the World ..... 05668

### Wednesday

T 7-18 Mutual Weekly, No. 133... ..... Mutual 05669

### Thursday

C 7-19 Jerry's Star Bout (George Ovey) .....Cub 05670
T 7-19 Reel Life .....Gaumont 05671

### Tuesday

C 7-24 A Match in Quarantine.... .....La Salle 05681
T 7-24 Mutual Tours Around the World .....Gaumont 05682
C 7-31 Man Proposes....La Salle 05695
T 7-31 Mutual Tours Around the World ..... 05696

### Wednesday

T 8-1 Mutual Weekly, No. 135... ..... Mutual 05697

### Thursday

T 7-25 Mutual Weekly, No. 134... ..... Mutual 05683
C 7-26 The Red, White and Blew (George Ovey).....Cub 05684
T 7-26 Reel Life .....Gaumont 05685
C 8-2 Jerry's Big Stunt (George Ovey) .....Cub 05698
T 8-2 Reel Life, No. 66.Gaumont 05699

### Tuesday.

C 8-7 Pigs and Pearls...La Salle 05705
T 8-7 Mutual Tours Around the World, No. 40..... 05706

### Wednesday

T 8-8 Mutual Weekly, No. 136.. .....Mutual 05707

### Thursday

C 8-9 Jerry on the Railroad (Geo. Ovey) ..... 05708
T 8-9 Reel Life, No. 67.Gaumont 05709

## Universal Program

### Regular Releases

*Week of July 30*

D Right-of-Way Casey (Neal Hart).... .....3, Gold Seal
C Married by Accident (Eddie Lyons and Lee Moran).....Nestor
C Blackboard and Blackmail (Phil Dunham) .....L-Ko
T Universal Animated Weekly, No. 83.
D The Woman Who Could Not Pay (Cleo Madison) .....Star
C The Battling Bellboy (Wm. Franey) .....Joker
C Where Are My Trousers? (Carter De Haven) .....2, Victor
T Universal Screen Magazine, No. 30...
T Universal Current Events, No. 12....
C The Stinger Stung (Gale Henry.Joker
C A Good Liar.....Powers 500
T In Monkey Land.....Powers 500
D The Gray Ghost, No. 6 (Priscilla Dean) .....2, Universal

### Special Releases

*Week of July 16*

C A Dark Deed (Eddie Lyons)..... .....1, Nestor
C Surf Scandal (Dan Russell)..2, L-Ko
T Universal Animated Wee'kly, No. 61 ..... Universal
D The Web (Cleo Madison)..... .....2, Star Featurette
T Universal Screen Magazine, No. 28.. ..... Universal
C He Had 'Em Buffaloed (William Franey) .....1, Joker
C Box Car Bill Falls in Luck....Powers S
T In the Heart of India.....Powers S
D The Fight (The Gray Ghost, No. 4) (Priscilla Dean) .....

### Regular Releases

*Week of July 16*

D Six Shooter Justice (Harry Carey).. .....3, Gold Seal
C One Bride Too Many (Matt Moore) .....2, Victor

### Special Releases

*Week of July 9*

C Minding the Baby (Eddie Lyons, Lee Moran) .....1, Nestor
C Hearts and Flour (Bob MacKenzie).. .....2, L-Ko
T Universal Animated Weekly, No. 30.. .....1, Universal
C Meet My Wife (Neal Hart)..1, Victor
D Three Women of France (Irene Hunt) .....2. Rex
T Universal Screen Magazine, No. 27.. ..... Universal
D Double Suspicion (Neal Hart)..... .....2, Bison
C Kitchenella (Gale Henry)....1, Joker
C Monkey Love .....Powers 500
T In the Rocks of India.....Powers 500
D The Warning (The Gray Ghost) (Priscilla Dean) SPECIAL..... .....2, Universal

### Regular Releases

*Week of July 9*

D A Limb of Satan (Ruth Stonehouse). .....3. Gold Seal
C The Paper Hanger's Revenge..... .....1, Victor
C Kicked Out (Carter De Haven)..... .....2, Victor
D Hatton of Headquarters (Lee Hill) ..... Imp
D The Punishment (Robert Leonard).. .....Big U

### Special Releases

D The Soul Herder (Harry Carey).... .....3, Bison
C The Love Slacker (Eddie Lyons, Lee Moran) .....1, Nestor
C The Little Fat Rascal (Phil Dunham) .....L-Ko
T Universal Animated Weekly, No. 84.
D The Untamed (Mary Fuller)..2, Star
C O, My! the Tent Mover (William Franey) .....Joker
C Like Babes in the Wood.....2, Victor
T Universal Screen Magazine, No. 31..
T Universal Current Events, No. 13....
C The Vamp of the Camp (Gale Henry) ..... Joker
T Seeing Ceylon with Hy Mayer.Powers
D The Gray Ghost, No. 7 (Priscilla Dean) .....Universal

## State Rights Productions

The Deemster (Derwent Hall Caine) .....Arrow 9,000
The Barrier.....Rex Beach 9,000

Joan, the Woman (Geraldine Farrar) ....Cardinal 11,000
The Lincoln Cycle (Benjamin Chapin) ....Charter 2,000
The Curse of Eve (Enid Markey)... ....Corona Cinema 7,000
Enlighten Thy Daughter..... .....Enlightenment Corporation 7,000
Birth .....Eugenics Film 6,000
A Mormon Maid (Mae Murray)..... ..... Friedman 5,000
The Woman and the Beast...Graphic 5,000
Intolerance .....D. W. Griffith 9,000
The Bar Sinister.....Frank Hall 9,000
Her Fighting Chance (Jane Grey)... ....Frank Hall
Civilization .....Harper 9,000
The Honor System..... .....Honor System Booking 10,000
The Whip.....Paragon Films 8,000
Beware of Strangers.....Selig Special 7,000
The Ne'er-Do-Well .....Selig Special 8,000
The Garden of Allah....Selig Special 10,000
Who Shall Take My Life.Selig Special
The Black Stork...Sherriott Pictures 5,000
The Crisis .....Sherman Elliot 10,000
The Submarine Eye..Submarine Film
The Spirit of '76.....Goldstein 12,000
Should She Obey?.....Arizona
American War News (Serial Weekly) .....Cinema
Are Passions Inherited?.Warner Bros. 7,000
Balloonatics .....Century Comedies
Below Zero .....Wharton 2,000
Birth Control.Moss B. S. M. P. Corp. 6,000
Bit o' Heaven..... 5,000
Defense or Tribute (Defense of Tribute Film Co.)..... 5,000
Eagle's Wing .....Bluebird 5,000
Even as You and I..... .....Universal Film Co.
Eyes of the World....Clune Film Co. 10,000
Fairy and the Waif..... .....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies..... ....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think..... .....Creative Film Corp. 6,000
Girl Who Doesn't Know..... .....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man ..... .....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Condoned Sin.....Biograph Co. 6,000
The Honor Roll.....Joseph F. Lee
How Uncle Sam Prepares..... .....Hanover Film Co. 5,000
Humanity.....Select Photoplay Co. 6,000
Humanizing Mr. Winsby..... .....Unity Sales Corp. 5,000
Idle Wives.....Universal Film Co.
Ignorance.....Popular Pictures Corp.
In the Hands of the Law..... .....Moss B. S. M. P. Corp. 5,000
In Treason's Grasp..... .....Renowned Pictures Corp.
Is Any Girl Safe?.Anti-Vice Film Co. 5,000
King Bee Comedies..... .....King Bee Films Corp.
Land Just Over Yonder..... .....Unity Sales Corp. 6,000
Land of the Rising Sun..... .....American Japan Pictures 10,000
Lottery Man.....Unity Sales Corp. 5,000
The Manx Man.....Henry J. Brock 9,000
The Masque of Life.Signet Film Corp. 6,000
Mothers of Men..Robards Player Co. 7,000
Mo-Toy Comedies....Peter Pan Film
One Day.....Moss B. S. M. P. Corp. 5,000
One Law for Both...Ivan Film Prod.
Parentage.....Frank J. Seng 7,000
The Passion Flower..... .....Ultra Pictures Corp. 5,000

## Feature Program

### Artcraft

6-24 Wild and Woolly (Douglas Fairbanks) ..... 5,000
7-2 The Little American (Mary Pickford) ..... 5,000

### Art Dramas

6-21 The Road Between...Thorndike 5,000
7-2 The Peddler..U. S. Amusement 5,000
7-9 Miss Deception.....Van Dyke 5,000
7-16 When You and I Were Young .....Apollo 5,000

### Bluebird Photoplays

6-25 A Kentucky Cinderella (Ruth Clifford, Zoe Ray)..... 5,000
7-9 The Car of Chance (Franklyn Farnum) ..... 5,000
7-23 The Rescue (Dorothy Phillips). 5,000

### Butterfly Productions

*Released Week of*

7-30 A Wife on Trial (Mignon Anderson) ..... 5,000
8-6 Follow the Girl (Ruth Stonehouse) ..... 5,000

### Fox Film Corporation

*Released Week of*

7-25 His Final Blowout (Hank Mann) ..... 2,000
7-29 Wife Number Two..... 5,000

### Kleine Edison-Selig-Essanay

*Released Week of*

7-23 The Golden Idiot.....Essanay 5,000
7-25 The Uneven Road (Mary McAlister) .....Essanay 2,000
7-28 Billy and the Big Stick..... .....Conquest 4,000
7-28 Two Kentucky Boys..Conquest 2,000
7-28 Climbing Mt. Washington..... .....Conquest 500
7-28 Gathering Bananas and Cocoanuts .....Conquest 500
7-30 A Touch of Nature.....Edison 5,000
8-1 The Season of Childhood (Mary McAlister) ..... 2,000
8-4 The Half Back .....Conquest 3,000
8-4 The Boy Who Cried Wolf..... .....Conquest 1,000
8-4 Playing in Florida....Conquest 1,000
8-4 Crystals in Formation.Conquest 5,000
8-4 Joy Riders of the Ocean..... .....Conquest 500
8-4 Love's Laboratory ..... 1,000
8-6 A Dog in the Manger..... .....Selig-Hoyt 1,000
8-6 The Little White Girl (Mary McAlester) ..... 2,000
8-6 Skinner's Baby (Bryant Washburn) .....Essanay 5,000

### Selznick

*Releases for July*

The Lone Wolf (Brenon)..... 7,000
The Lesson (Constance Talmadge)... 6,000
The Moth (Norma Talmadge)..... 6,500

### McClure Pictures

*Released Week of*

5-12 Seven Deadly Sins, "The Seventh Sin" (George Le Guere and Shirley Mason)..... 5,000

### Metro Pictures

*Released Week of*

7-23 Mr. Parker—Hero (Mr. and Mrs. Sidney Drew)..... ..... Metro-Drew 2,000
7-30 Henry's Ancestors (Mr. and Mrs. Sidney Drew)....Metro 2,000
8-6 The Slacker (Emily Stevens).. .....Metro 5,000

### Mutual Star Productions

*Released Week of*

7-23 Melissa of the Hills (Mary Miles Minter) .....American 5,000
7-30 Pride and the Man (William Russell) .....American 5,000
8-6 Souls in Pawn (Gail Kane).... .....American 5,000

### Mutual Serials

*Released Week of*

7-2 The Road Wreckers (The Railroad Raiders, No. 13 (Helen Holmes) .....Signal 2,000
7-9 The Trap (The Railroad Raiders, No. 14) (Helen Holmes) .....Signal 2,000
7-16 The Mystery of the Counterfeit Tickets (The Railroad Raiders, No. 15) (Helen Holmes) ..... 2,000

### Mutual Special

7-23 The Gipsy's Trust (The Great Stanley Secret, No. 1) (William Russell) .....American 4,000
7-30 The Great Stanley Secret, No. 2 (William Russell)..... .....North American 4,000

### Paramount Features

*Released Week of*

8-6 Geysers of the Yellowstone... .....Burton Holmes 1,000
7-12 Forbidden Paths (Sessue Hayakawa, Vivian Martin)..Lasky 5,000
7-16 What Money Can't Buy (Jack Pickford) .....Lasky 5,000
7-16 An Oregonian Niagara ..... .....Burton Holmes 1,000
7-19 Cook of Canyon Camp (George Beban) .....Morosco 5,000
7-23 The Long Trail (Lou Tellegen) .....Famous Players 5,000
7-23 Catching and Canning Oregon Salmon .....Burton Holmes 1,000
7-26 The Squaw Man's Son (Wallace Reid) .....Lasky 5,000
7-30 The Crystal Gazer (Fannie Ward) .....Lasky 5,000
7-30 To the Summit of Mt. Hood.. .....Burton Holmes 1,000
8-2 A Kiss for Susie (Vivian Martin) .....Pallas 5,000

### Pathe

*Released Week of*

7-18 Hearst-Pathe News, No. 58.... 1,000
7-21 Hearst-Pathe News, No. 59.... 1,000
7-22 The Last of the Carnabys (Gladys Hulette).....Astra 5,000
7-22 The Neglected Wife, No. 11... ..... Balboa 2,000
7-22 The Fatal Ring, No. 3 (Pearl White)..... Astra 2,000
7-22 Know America, No. 16..... ..... Combitone 1,000
7-25 Hearst-Pathe News, No. 60.... 1,000
7-28 Hearst-Pathe News, No. 61.... 1,000
7-29 The On-the-Square Girl (Mollie King) .....Astra 5,000
7-29 The Neglected Wife, No. 12... ..... Balboa 2,000
7-29 The Fatal Ring, No. 4....Astra 2,000
7-29 Know America, No. 17..... .....Combitone 1,000
8-1 Hearst-Pathe News, No. 62.... 1,000
8-4 Hearst-Pathe News, No. 63.... 1,000
8-5 Captain Kiddo (Baby Marie Osborne) .....La Salle 5,000
8-5 The Neglected Wife, No. 13 (Ruth Roland) .....Balboa 2,000
8-5 The Fatal Ring, No. 5 (Pearl White) .....Astra 2,000
8-5 Know America, No. 18..... .....Combitone 1,000
8-5 Lonesome Luke — Messenger (Harold Lloyd) .....Rolin 2,000
8-8 Hearst-Pathe News, No. 64.... 1,000
8-11 Hearst-Pathe News, No. 65.... 1,000

### Triangle Distributing Corporation

*Released Week of*

7-15 The Mother Instinct (Enid Bennett) .....Triangle 5,000
7-15 The House of Scandal..... .....Triangle Komedy 1,000
7-22 A Successful Failure (Jack Devereaux) .....Triangle 5,000
7-22 His Fatal Move..... .....Triangle Komedy 1,000
7-22 Sudden Jim (Charles Ray)..... ..... Triangle 5,000
7-22 An Innocent Villain..... .....Triangle Komedy 5,000
7-22 She Needed a Doctor.Keystone 1,000
7-29 In Slumberland (Thelma Salter) .....Triangle 5,000
7-29 Sole Mates....Triangle Komedy 1,000
7-29 Borrowed Plumage (Bessie Barriscale) .....Triangle 5,000
7-29 His Widow's Might..... .....Triangle Komedy 1,000
8-5 The Food Gamblers (Wilfred Lucas) ..... 5,000
8-5 His Perfect Day..... .....Triangle Komedy 1,000
8-5 An Even Break.....Triangle 5,000
8-5 A Matrimonial Accident..... .....Triangle Komedy 1,000

### Vitagraph-V. L. S. E.

*Released Week of*

8-6 The Second Mrs. Tanqueray (Hilda Moore) ..... 5,000
8-6 A Regiment of Two (Anita Stewart) ..... 5,000
8-6 Bobby, the Boy Scout (Bobby Connelly) ..... 1,000
8-6 Boasts and Boldness (Lawrence Saemon) ..... 1,000
8-6 Happy Go Lucky (Clara Kimball Young) ..... 5,000

### World Features

*Released Week of*

7-30 The Iron Ring (Arthur Ashley) .....World 5,000
8-6 Youth (Carlyle Blackwell)..... .....World 5,000

# Stories of the New Film Releases

## READY TO CLIP AND USE IN YOUR PROGRAM OR ADVERTISING

## Mutual Pictures

**The Widow's Might**—(One Reel)—La Salle-Mutual—August 14.—The widow Tightfist lives in an apartment house and is enviously watched by her neighbors, Mr. Vee Gates and wife, who hatch a scheme to marry her to Otto and go fifty-fifty with him on the money. Assisted by the widow's cook and the janitor, all works out smoothly, but after the wedding the widow refuses to loosen up on the purse strings. The doctor finally decides to have the janitor drop a brick on Otto, which will cause a dangerous malady, curable only by granting his every desire. Otto submits, but already sore at the bunch, takes advantage of the situation, not only to extract money from the unsuspecting wife, but to make love to the doctor's wife, and before the doctor can figure out if Otto's condition is real or feigned, the plotters are all given a run for their money.

**Beach Nuts**—(One Reel)—Horsleey-Mutual—August 16.—Featuring George Ovey. Jerry admires the girl he sees entering a park. He follows her but a policeman interrupts his flirtation. Father and Count arrive in time to see him "shooed" away and they take daughter to the beach. Jerry is on the sands when they arrive, having a fine time with a bevy of lovely girls. When they discover him in the dressing room daughter shields him from their pummelling. Jerry gets dad and a Count into a fight with the police and then he and daughter beat it in a stolen automobile. Jerry drives his "flivver" into an automobile service station and a terrific explosion drives him into jail.

## Universal Program

**The Little Fat Rascal**—(Two Reels)—L-Ko—August 8.—With Phil Dunham and Merta Sterling. Pop Snodgress disapproves of Phil for a son-in-law, so Phil and Mert decide to elope. Pop catches them as they are coming down the ladder. He sends Mert to school. Then exciting incidents take place. Mert is kidnaped by Melba and Ted. Phil goes to rescue her, but she is carried off in an auto. A policeman chases Phil and at last they are both caught in the safety catchers of the street-car.

**The Soul Herder**—(Three Reels)—Bison—August 7.—With Harry Carey. The new parson, while on his way to Buckhorn, is killed by some Indians. Cheyenne Harry finds the parson's little daughter sobbing for her father. Harry tells her he is to be her new father and to please her puts on the clerical waistcoat. When they arrive at Buckhorn, Harry is received by Jane Brown as her brother-in-law. He enters her home seeing no way out of the predicament. When she finds out the deception, she orders him out of the place. Later Harry is forgiven by Jane and they are happy together.

**The Vamp of the Camp**—Joker—August 11.—With Gale Henry, Charles Haefli and Milton Sims. Little Butterfly is the vamp of the camp. She becomes interested in a stranger, and tries her best to win him, but her charms have no effect on him. At last she persuades him to tell her the cause of his sadness. He says that the old homestead is to be sold because he has not enough money to pay off the mortgage. He promises to marry her if she will get the money. She has just robbed the gambling den, when the sheriff arrives. Little Butterfly then learns that her trusted stranger is Slick Stevens, wanted in a dozen places as a worker of a confidence game. He has already flown.

**O-My the Tent Mover**—Joker—August 9.—With William Franey and Lillian Peacock. Launcelot Briggs is lost in the desert. He is found by the Sheik who dooms him to a life of drudgery unless he can make him laugh. He does so and the old man gives him his daughter, Saharah Sarah. Launcelot loves the younger daughter, Paprika. Plans for the wedding with the awful Sarah are in progress. If he marries her, Skootch will kill him, if he does not, the Sheik will. At last he has a brilliant idea, to hide in the tent and running away inside of it. The last they see of him, the tent is careering madly over the desert. The natives think it a manifestation from their gods.

**The Love Slacker**—Nestor—August 7.—With Eddie Lyons, Lee Moran, Edith Roberts and Fred Gamble. Eddie decides to become a woman hater because he is not popular. He goes to the country and all the girls fall for him, so he has a hard time avoiding them. Lee, the only young man in town, resents Eddie's arrival. Lee and the girls are out motoring, Edith seeing Eddie climbs out of the back of the car to go to him. She complains of a sprained ankle. It begins to rain and Edith forgets all about her ankle. They take refuge under the awning of the drugstore. They become so interested in each other that they do not notice when the revengeful Lee pulls up the awning and lets them get soaked.

**Like Babes in the Woods**—(Two Reels)—Victor—August 10.—With Violet MacMillan, Gordon Griffin, Fred Woodward, and Jack Nelson. A fortune-teller gives Violet and Billie a ring, which she says is a wishing ring. Seeing Hank, the mule, in the yard, Violet wishes that he had a bag of oats, and immediately it appears. Then they wish that the bear rug would come to life. It does and chases them. They rush out to Hank and the three run into the woods. Violet becomes tired and wishes that the bear would go away. The children think of the story book and wish they were the real Babes in the Woods. Their clothes change into rags and they become bare-footed. Violet and Billie are awakened from their deep sleep by the braying of Hank. They realize that it was all a dream.

**Caught in the Web**—Episode No. 7 of The Gray Ghost—August 6.—With Harry Carter and Priscilla Dean. Hildreth tries to escape from the mysterious house, but is overpowered by several men. Hildreth and Jack Olmstead become very friendly. The crooks are forced to tell the Ghost that they have missed the necklace. Jerry and Marco go to the hospital to see Jacques. The doctor has taken notes of what Jacques has said and Marco reads, "Morn Light—Ted Daly—at Morn Light's apartment—save them. In his apartment the Gray Ghost murmurs, as he looks at the picture of Morn Light, that he would kill her if he did not love her. When Jerry, Marco and two detectives enter Morn Light's apartment they are surprised to see the Ghost. Many shots are fired.

**Seeing Ceylon with Hy Mayer**—(One Reel)—Powers Travelaugh—August 11.—The climate of Solombo, in Ceylon, is very hot, and the costumes of the natives suit it. We see a Buddhist procession with its dancers in their strange headdresses. Hy Mayer then suggests in a cartoon, that this more picturesque headgear should be adopted on Broadway. The foliage of Ceylon is wonderful and the variety of trees immense. We see the elephants' bath-room, and then Hy Mayer suggests the use of an elephant as a shower bath. Native dancing to the sound of the tom-tom is the suggestion for other cartoons.

**The Untamed**—(Two Reels)—Mary Fuller Feature—August 9.—With Mary Fuller, William Welsh, Johnnie Walker and Helen Slosson. The revenue officers attack the moonshiners, and Casga's father is shot. She continues to run the still herself. Howard Pike, a revenue officer, admires Casga's wild beauty. His fiancee, Rose, takes Casga to her home. She confides in Casga that her father wants her to marry Howard, but that she loves some one else. Clem, because Casga will not have anything to do with him, determines on a coward's revenge. He informs Pike that there is an illicit still on the place, and shows him where it is. Pike goes to investigate, and is bitten by a rattlesnake. Casga hears his cry for help and goes to his assistance. In the meantime, Rose has eloped with the man she loves. Casga tenderly nurses Howard back to health, and the first thing that they do when he is well, is to break up the still.

**Universal Screen Magazine**—Issue No. 31—August 10.—Rose breeding is the first subject of this issue. Then a demonstration is shown of a new motor for an airplane, which is so constructed that the propellers perform the double function of driving the machine at top speed and at the same time cooling the motor. "Going to sea in an armory" is the next study, and shows the preliminary training of sailors on land, before they ever see a battleship. These pictures were taken in the armory of the Second Battalion of Naval Militia at Brooklyn, New York. Physical culture for women is more important than ever now that women have to take the place of men. Fine exercises are illustrated by experts for the Screen Magazine. The last subject is a "miracle in mud" by Willie Hopkins, called "The Darwin Theory Upset."

## Feature Programs

### K. E. S. E.

**Skinner's Baby**—Essanay special—(Screen Time 65 Minutes)—August 6.—Starring Bryant Washburn and Hazel Daly. The head bookkeeper in Skinner's office becomes a proud father and as Skinner sees his joy he marvels, realizing that he is missing one of life's greatest pleasures. All the way home the realization deepens as he sees other people with their babies. He talks the matter over with Honey. Sometime later Honey confides a wonderful secret to him and elaborate plans are made for him, for of course it will be a boy. The day of the great event Skinner gets the news by telephone and proudly announces the arrival of William Manning Skinner, Jr. Everybody rushes out to buy presents and go to the house loaded with toys, hobbyhorses and everything for the young man. Alas, though, it is a baby girl. But Honey and Skinner happily decide that a girl should be the first born, anyway. Reviewed in this issue.

**The Little White Girl**—(Screen Time 25 Minutes)—Essanay—August 8.—Featuring little Mary McAllister. Gyp, an orphaned child, wins the heart of Captain Shay, a crusty old recluse.



*New Essanays. From the left, "Seventy and Seven," and "Vernon, the Bountiful," a couple of Black Cats, and "The Uneven Road," one of the "Do Childern Count?" series.*

She recalls to his mind his daughter Anna, whom he had sent from the house years before. To make the child happy he spends money liberally. Her dressmaker turns out to be the Captain's daughter Anna and when they begin to trace the origin of the child she is found to be Anna's daughter, whom she had abandoned when facing starvation. Thus the three are reunited in happiness.

**The Bridge of Fancy**—(SCREEEN TIME 25 MINUTES)—AUGUST 15.—Featuring little Mary McAllister. Little Esther hears her mother talk of a brilliant social event and this brings a dream to her. She, too, is a beautiful lady, courted furiously by Captain Jingle of the American boy scouts and Count Espanol, who claims a Spanish title. She loves the captain but the lure of a title predominates. The two suitors fight a duel in which the captain is triumphant, but this does not alter Esther's decision. There is a brilliant banquet at which the engagement is to be announced. All the society of the nation is present. Just as Esther's father is arising to announce her betrothal to the count, Captain Jingle rushes in and causes the count's arrest as an impostor. The attendant hubbub causes Esther to awake, screaming for her mother.

**A Dog in the Manger**—(TWO REELS)—SELIG—AUGUST 6.—A. Jackson Bright, an inventor, and Colin Early, his partner, come to grief when their bogus sausage machine goes to pieces and they only escape the police by a very close margin. They arrive at a hotel where the employes have gone on a strike and are immediately put to work as chefs, waiters, clerks, elevator boy, etc. Both promptly fall in love with Gay Somers, the landlord's daughter. Mr. Grump, the star boarder, provides some excitement in his wheel chair, riding out of the hotel and down the walk. Boniface Somers, seeing his star boarder leave, instructs Bright and Early to give chase and they do so accompanied by Gay. Grump's chair never stops until it plunges into the lake. Bright and Early follow it and none of the three ever come to the surface again.

## State Rights Features

**Should She Obey?**—ARIZONA FILM COMPANY—6 NORTH MICHIGAN AVENUE, CHICAGO—EIGHT REELS.—William Gordon is a rather lazy young man though physically perfect. When he meets and falls in love with Lorna, the village belle, he becomes imbued with ambition and goes to work in a coal mine. His industry and application win him the attention of the owner of the big iron works and he is offered a place in the laboratory. Later, aided by his wife, he makes a discovery that makes him rich. One son, William Junior, comes to them. Association with men of wealth brings him more opportunity for growth and larger investments. At the height of his career he meets and becomes infatuated with Marie Gibson, a show girl. He finally compels Mrs. Gordon to go to Reno and establish residence to secure a divorce, so that he may marry Marie. When Mrs. Gordon's appeal to Marie fails, she does as her husband wishes and he marries Marie.

**In Treason's Grasp**—FIVE REELS—RENOWNED PICTURES CORP., 1600 BROADWAY, NEW YORK CITY.—Featuring Grace Cunard and Francis Ford. Ralph Avery and Robert Young are partners conducting a munition factory. Both are in love with their secretary, Molly Carson. Avery, illegally, has in his possession certain plans belonging to the government and when hunted down by Secret Service men hides them in Young's desk. Young is convicted and sentenced to twenty years in prison. A formula stolen from Young makes Avery rich and he persuades Molly to marry him. Their daughter Lucille is the picture of her mother and about to be married. On the day her engagement is announced the safe containing the formula is stolen by Young's agents, Lucille goes out for a motor ride and collides with a car. The occupants take her into a convenient house which turns out to be Young's and here she learns where the formula is. When Young searches for his uninvited guest he cannot find her. As he is crossing the Atlantic on his way to Europe with the formula she appears and he is struck by her resemblance to Molly Carson. She tells him who she is and that it was her mother's dying wish that should she ever meet Young she should try to right the wrong done by her father. Young loses his bitterness, gives up the formula to Lucille and wires to Ralph Avery to that effect.

## Butterfly

**Follow the Girl**—BUTTERFLY—AUGUST 6. With Ruth Stonehouse and Jack Dill. Donna, a secret agent, is sent to America with some important papers. While on board the steamer she learns that the Secret Service are aware of her mission and are awaiting her arrival. When all are sleeping, Donna goes to the bunk of Hilda Swanson, and places the papers in the hem of the girl's skirt. Arriving in New York, Martinez, Donna's accomplice, follows Hilda and Olaf, who take a train for the West. Hilda and Olaf find employment with Larry O'Keefe, a cattle owner. Martinez makes arrangements with some Mexican cattle thieves to kidnap Hilda. When they find that the papers have been left at the ranch-house, Martinez determines to raid the house. Hilda escapes and meets the Secret Service men who are after Martinez. She gives them the papers and they assure her that she has done a great service to her new country. Larry takes Hilda in his arms and tells her that he will make an American citizen of her.

## Christie Comedies

**Skirts**—(ONE REEL)—CHRISTIE COMEDY—JULY 23.—Having received notice of an inheritance, Harry and his chum, Jimmy, secure an automobile and a beautifully furnished flat on the strength of their anticipated wealth. Then a telegram informs Harry that a later will leaves it all to his cousin Mary. Harry tells the landlord that he is to marry the cousin that afternoon and he decks Jimmy out in feminine apparel. When the real Mary and her chaperone, Ethel, appear, Jimmy is introduced as the bride. When the girls go out Harry and Jimmy have a conference and decide that "she" will be ill when the girls come back. The girls are most sympathetic when they learn this and start to make the bride a cup of tea. Jimmy attempts to escape in his own clothes, but the girls discover the fraud and the boys fess up. It turns out that every one is satisfied, even the landlord, who thinks he may rent two flats.

## Mutual Star Productions

**Bab, the Fixer**—(FIVE REELS)—MUTUAL-HORKHEIMER—AUGUST 13.—Starring Jackie Saunders. John Porter, a wealthy broker of Wall Street, goes broke at the game, and after the liquidation of his debts he has little left. With his wife and daughter Bab, he goes West and buys a small ranch. Ten years later Bab has grown to womanhood, a daring rider and an expert with the rifle. Now comes Richard Sterling, formerly a broker's clerk but now rich. He loves Bab and she loves him, but her mother has greater ambitions for her daughter. The water on Porter's place gives out and when he drills a new well he strikes oil and becomes a money king again. Bab is sent East to school and while she is gone her parents separate. When she returns she finds her mother queening it in society but her father is absent. Bab plans a reconciliation between her parents and succeeds in bringing them together. Then she and Sterling are married.

## Paramount

**The Long Trail**—(FIVE REELS)—FAMOUS PLAYERS-PARAMOUNT—JULY 23.—Featuring Lou-Tellegen. Andre Dubois, a French Canadian trapper, lives in the wilds with his little sister, Michette. Louise Graham is an orphan whose only near relative is her scapegrace brother, Paul. When her hypocritical friends desert her, Andre marries her to save her from the slander of the lumbermen of the place. Meanwhile, Michette and Paul have an unfortunate affair. Complications of all kinds occur. Andre and Louise, since their strange wedding, have been living in a house divided, but incidentally come to care more and more for each other. The story is brought to a happy ending, and Andre and Louise are left alone in their long-delayed happiness. Reviewed in this issue.

## Triangle

**In Slumberland**—(FIVE REELS)—TRIANGLE—RELEASED JULY 22.—Featuring Thelma Salter. Nora and Patrick McCree, parents of a happy little family, live in a quaint Irish village in the cottage owned by Peter Kennedy, a grasping and covetous old soul. Having long had his eyes on Nora, he deliberately plans to get her into his power by removing the husband from his path. As per the villain's prearranged scheme, Patrick, led to think he is a murderer, enlists with the Queen's troops and leaves for Africa to fight the Boers. Just about when the little Irish family, in poverty, is about to succumb to the demands of old Kennedy, Patrick finds his way back to the Emerald Isle. Further operations, however, on the part of Kennedy, prevents him from reaching his needy family. Here "the fairies," whose power is invoked by the children, intervene, and all ends happily for the brave little family. Reviewed in this issue.

## General Program

**The Long-Green Trail**—BLACK CAT FEATURE—ESSANAY—(SCREEEN TIME 30 MINUTES)—AUGUST 11.—"There's many slip twixt the cup and the lip" and so it proves with young Bobby Hopper. His father wants him to marry the daughter of his business competitor in order to consolidate the business. Bobby refuses, and his father employs Jim Dykeman, an ex-convict, to force the marriage. Dykeman plans to kidnap the two and force them into marriage. He gets Bobby but mistakes the girl for her maid, Yvonne. Bobby and Yvonne effect a thrilling escape, fall in love with each other and are married. Just how it turns out for the best is told in the next chapter. Sure the whole thing is just the picturization of a newspaper story a hobo is reading.

**The Smouldering Spark**—(TWO REELS)—SELIG—JULY 30.—Bessie Basset, a pretty village lass, is loved by Bob Hartley, a wealthy yachtsman, young and attractive, but dissipated. Cal Cooper, another suitor, is a robust sailor lad. Though Bessie loves Bob she dismisses him in disgust, after finding him in a drunken stupor on the beach. Captain Conrad, Bessie's godfather, watches her with loving eyes and seeing her failing health, takes her on a sea voyage. Bob, while drunk is shanghaied and shipped on Conrad's vessel. Then begins the regime of abuse for Bob by the mates and sailors of the ship. Bessie will not own that she knows him, thinking the treatment may make a man of him. Her theory proves the right one, for he licks both mates, takes the office of first mate, and when the ship catches fire, puts it out and brings it safely into port.

**The Love of Madge O'Mara**—(ONE REEL)—SELIG—AUGUST 4.—In a cheap chop house on the water front Madge O'Mara works as a cashier to support her invalid mother. There she meets Reginald Van Dorn, and prompted by ambition and love, promises to marry him. Her employer is jealous of the millionaire lad and the millionaire lad's parents strenuously object. Between them all they wreck Madge's happiness and she is left with only a deep resolve to be revenged. Three years later Reginald meets with an accident and Madge, now a nurse, attends him. In her hands she holds the power to let him live or die and though she is strongly tempted, the professional honor of a nurse, and her old love for him, finally triumph and she saves him.

**Selig World Library**—No. 12—AUGUST 1.—The Tortoise Market—The tortoise, valuable for food, oil and shell, is a habitat of the tropical seas. Picturesque Water Battle of India—The Maharaja of Jodhpur's water battle is a gala sporting event given annually. Francisco Villa's Mausoleum—Magnificent mausoleum erected by Villa, rebel chief in the city of Chihuahua, Mex. Our Great Cotton Industry—Cotton seed and pods, gin house, suction method of unloading, conveyors, warehouses, etc.

FOR SALE
Mailing Lists
MOVING PICTURE THEATRES
Every State—Total 25,000
Price, $3.50 per M.
1400 Film Exchanges .....$4.00
206 Manufacturers and Studios ... 1.50
235 Picture Machine and Supply Dealers..... 1.50
Particulars.
A. F. WILLIAMS, 168 W. Adams St., Chicago

UNIVERSAL BOOK IT PROGRAM
No program on earth begins to measure up in any detail with the Mighty UNIVERSAL PROGRAM, pronounced by thousands of shrewd Exhibitors all over the country as the biggest and surest year round Box Office Attraction on the market—If you can get it now BOOK IT—if you can't get it now, watch your first opportunity. Write your nearest Universal Exchange or the
UNIVERSAL
FILM MANUFACTURING CO., CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY - - NEW YORK

SHOULD SHE OBEY?
Produced by Arizona Film Co.
A gripping drama of love that points out the perils of Easy Divorces and Poisoned Marriages.
For State Rights Address
RENOWNED PICTURES CORP.
AKIBA WEINBERG, President
1600 Broadway, New York City

## Minneapolis News

Manager Peevey, of the Minneapolis branch Paramount-Artcraft office, was a recent visitor with Max Goldstine and C. J. Stoughton, at the Chicago office.

Reben & Finkelstein, owners of the six largest downtown theaters in Minneapolis and four in St. Paul, have contracted for the entire output of the Paramount-Artcraft productions for the coming year. In Minneapolis the productions will be run in the New Garrick and Lyric theaters, and in St. Paul Reben & Finkelstein have just completed a deal whereby they take over the Strand Theater.

The St. Paul Strand is closed at present, undergoing extensive remodeling and decorating. It will open August 12 with "The Little American." The name will be changed to the New Garrick, and Manager Calvert of the New Garrick in Minneapolis will stage all of the new productions and they will be moved to St. Paul intact each week.

Each of these big houses will feature, in addition to these big attractions, a special musical program. It has been definitely decided that the admission will not be less than twenty cents, and possibly twenty-five cents. It is rumored that Charles Branhan, formerly publicity man for the Strand, Minneapolis, will have charge of the St. Paul house.

Extensive alterations are also going on at this time in the R. & F. New Garrick in Minneapolis. When the two houses are complete, they will be the best theaters in the Northwest.

W. K. Howard, formerly manager of the Vitagraph exchange in Minneapolis, and later with Metro, is the first Minneapolis exchange manager to book up with Uncle Sam. Mr. Howard has already enlisted and expects to leave not later than September first. During the time he has been in Minneapolis, he has met with unusual success and will be missed by not only exhibitors in the territory, but by his numerous friends as well throughout the exchanges.

## Chicago News

Judge A. P. Tugwell, who came on from the "grand and glorious" state of California, according to his own phraseology, to represent that commonwealth in the Chicago convention, left for the Golden Gate last Friday. Before he left, however, he addressed the first meeting of the Chicago chapter of the new American Exhibitors' Association. Fred J. Herrington was another of the honor speakers on that occasion. Both men wished the new organization success and were very optimistic as to its future.

The Chicago Metro exchange continues to report unparalleled success for "The Slacker," featuring Emily Stevens. The Beach Theater at Fifty-first and Harper has run the picture four days. The management was requested to show the feature by a number of south side women headed by Mrs. William Duff Haynie, chairman of the D. A. R. Red Cross committee. They saw the film at the Ziegfeld Theater in the loop and immediately decided that their local theater would have to play it.

Richard R. Nehls, manager of the American Film Company, Inc., of Chicago, Santa Barbara and London, has returned from New York, where he closed an important deal for the showing of American features abroad. The contract is said to involve the entire European market of the entente allies with an approximate weekly distribution of 30,000 feet of positive film.

Several special meetings of the Reel Fellows Club have been held of late, with the idea of providing ways and means of placing the popular organization on a solid financial basis. At the gathering on last Tuesday night, a special committee was appointed to take up matters vital to the interests of the Club. When the bar licence was denied by the city it took the wind out of the Club. Everyone is opposed to the idea of closing the quarters for the attractive rooms are the only place where film men of the city can gather for social good times.

Jack Lait, whose special stories you have often read in the *Chicago Herald*, has gone over with the *Tribune*, and will write a series of stories for that publication to be published in the form of photoplays. These stories will be syndicated in papers throughout the country prior to their release in drama form. Mr. Lait handled the publicity of "A Daughter of the Gods" during its run at the Studebaker Theater.


# 72 CHICAGO THEATERS
## RUNNING
# "DO CHILDREN COUNT?"

**This series of twelve 25-minute features, presenting**

## LITTLE MARY McALISTER
## Is Sweeping the Nation

**MOST EXTRAORDINARY! — Not a Cancellation In the United States!**

**Run Every Week For A Sure-Fire Money Getter**

***Book Through K. E. S. E.***

ESSANAY
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., Chicago

K-E-S-E

# MOTOGRAPHY

## The MOTION PICTURE TRADE JOURNAL

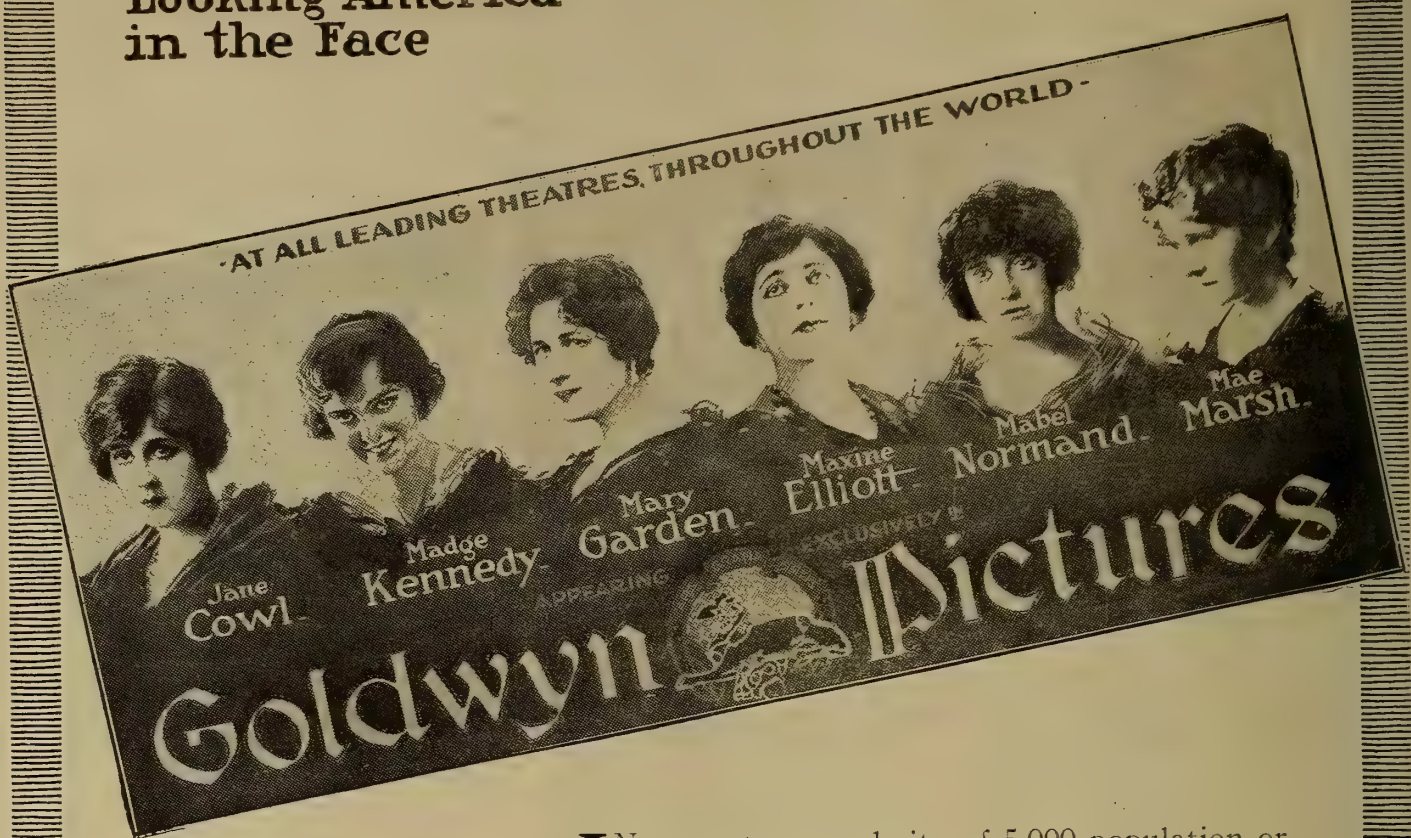


WILLIAM CHRISTY CABANNE

Vol. XVIII CHICAGO, AUGUST 18, 1917 No. 7

# Goldwyn Pictures

## Looking America in the Face




IN every town and city of 5,000 population or over in the United States this multi-color 24-sheet, beginning August 15, is being seen by America's millions.

On every main thoroughfare, on all motor boulevards and highways, near every downtown or neighborhood theatre, near all railroad terminals and parks or playgrounds, these famous stars of Goldwyn Pictures are introducing themselves to the audiences who will hasten to see them in *your theatre.*

These posters dominate every neighborhood in which they appear and lead in appeal to the eye —just as these stars themselves *will lead in appeal* to the picture audiences of the nation.


*Advisory Board*

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE



**Goldwyn Pictures Corporation**

16 E. 42d Street New York City

Telephone: Vanderbilt 11

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVIII CHICAGO, AUGUST 18, 1917 No. 7

# Thirty-Six States in A. E. A.

## NEW EXHIBITORS' ORGANIZATION OPENS NEW YORK OFFICE

IT is estimated by General Manager Charles C. Pettijohn that there are already some 3,000 exhibitors who are members, or about to become members, of the American Exhibitors' Association, the new organization of theater men formed at the time of the national picture convention in Chicago in July.

The complete accounts of how the association was formed by men who bolted from the convention of the Motion Picture Exhbitors' League of America and reports of its subsequent progress have already appeared in MOTOGRAPHY. At the time of its formation there were but three hundred exhibitors who joined the new organization. Since then the movement has spread and theater men all over the country have become familiar with its work through MOTOGRAPHY and the other trade journals.

### *New York Office Opened*

The headquarters of the American Exhibitors' Association is New York. An office has already been opened in the Times Building there by General Manager Pettijohn. Mr. Pettijohn is the Indianapolis attorney and film man who, at the time of the organization of the new association at Chicago was elected to his position at a salary of $10,000 a year. He was one of the leaders on the floor of the Chicago convention, and continually attempted to prevent a split in the ranks of the exhibitor delegates. At the end of the sessions, however, the exhibitors who afterward formed the new organization, dissatisfied with the conduct of affairs by Lee A. Ochs, M. E. P. L. president, bolted from the convention. Regarding this action Mr. Pettijohn has made the following statement to the New York press:

### *Bolt Not Pre-Arranged*

"It has been said that the Chicago bolt was prearranged. It was no such thing. Jake Wells, now our president, had nothing further from his mind. From the way things were going, the idea of another exhibitors' body grew and grew. When it had been mapped out, a number of us went to Wells and asked him to accept the leadership, because we wanted a man who had always been aloof from factions or parties and was unidentified with any exhibitors' organizations. And Wells accepted on condition that he be given a man to work with who would devote all his time and energies to the association." The man chosen for that job is Mr. Pettijohn.

According to Mr. Pettijohn, the plan of forming the various states into units through professional organizers has been found unnecessary, and because of the expense entailed has been thankfully abandoned. In most communities individual exhibitors have been found who are willing to devote their time and money to the cause, and in their hands will be left the work of organization. Mr. Pettijohn has given out some amazing figures of the growth of the association.

### *36 States in Association*

While no organization has as yet been effected in a number of states, the following were pointed out by Mr. Pettijohn as being already in the association:

Alabama, Arkansas, California, Colorado, Connecticut, Delaware, District of Columbia, Florida, Georgia, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Mississippi, Missouri, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, South Carolina, Texas, Tennessee, Virginia, West Virginia, Wisconsin and Washington.

In addition, chapters have been started in Brooklyn, New York, Boston, Buffalo, Detroit, Chicago, Los Angeles and San Francisco.

Mr. Pettijohn then called attention to the present law of the association, limiting the city branches to centers of population of 1,000,000 or more. This, he said, was proving too strict, and would undoubtedly be changed to include smaller cities when the organization's convention was called in Detroit. Another point to be brought up at that time will be a reconsideration of the zone system of representation, discussed but discarded in Chicago.

### *Big Exhibitors' Mailing List*

"The work of organization is going forward as fast as is humanly possible," said Mr. Pettijohn. "I have already compiled a mailing list of exhibitors which I believe is larger than any previously in existence. We took other lists, compared them, cut out duplicates, and now have 15,465 names. I shall soon send out applications for membership to every one of these men. What we want exhibitors to believe is that we do not intend to set up an autocracy. Everyone knows that it is better to hold a convention with the smallest possible number of men in order to expedite matters (how would it work if all the stockholders attended a corporation meeting?) but every member can expect to be fairly represented, and when affairs of importance arise we will always resort to a mailing vote.

## A Remarkable Service for You

FOR YOUR benefit, MOTOGRAPHY has inaugurated a remarkable new exhibitors' service.

*INFORMATION*

You may ASK US ANYTHING that has to do with the business and we will do our level best to secure for you the desired information.

*USE CUTS FREE*

You can borrow, free of all expense, any of the cuts you see in MOTOGRAPHY to run in your programs or other printed matter. Simply ask us for the cuts immediately after they appear in the magazine.

We will aid you in your advertising—write it for you, if you wish—and help in the making of your programs.

*BOOKINGS*

We will make any booking you may desire, or give you information regarding bookings you wish to make.

We will get reports from exhibitors on the business done on any picture you contemplate running and want to be dead sure of.

If there is anything you want to purchase or get prices on, ask us and we will help you to the best of our ability. Give us detailed information.

Ask us if you would like some practical aid in making your house pay, or making it pay MORE, also in regard as to how to build, remodel, and so forth. Ask us about screens, organs, ticket venders, or any form of theater equipment.

*IT'S YOUR TRADE PAPER*

In short, MOTOGRAPHY will tell you anything that can be found out, and will do anything possible for you that you cannot conveniently do for yourself.

Remember: MOTOGRAPHY is YOUR TRADE PAPER, to help YOU and our other 9,000 exhibitors first, last and all the time.

WRITE MOTOGRAPHY.


# ASSAIL DEPOSIT SYSTEM

### Chicago Exhibitors Ask to be Treated Like Other Business Men—Committee to Confer With Exchange Managers

Outcries against the injustices worked by the deposit system and effective remedies which might be applied to lessen the evil occupied a large part of the time and came in for pretty thorough discussion at the second meeting of the Chicago chapter of the American Exhibitors' Association last week at 19 West Adams street.

The plan being applied by the Milwaukee Photoplay Association was cited by A. J. Krug as a practical way to eliminate deposits and still leave the exchange ample guarantee against being victimized by unscrupulous exhibitors. Under the new system the association itself agrees to stand for any losses which the exchange may suffer through the actions of its members. Exhibitors are not required to put up deposits with each exchange with which they do business but place their own deposit with the association which thus becomes their guarantor.

The exhibitor who wants to make a booking merely has to present a card certifying that he is a member of the association and his credit immediately becomes as extensive as he desires to make it. The exchange is safe because it knows the association is behind each one of its members.

A committee holds hearings on grievances and has the power to settle disputes and protect all parties.

"What we want," said Mr. Krug, "is to be treated like business men and not like a bunch of scalawags. There is no trouble any longer in Milwaukee where this system is in operation and we certainly need something like that here in Chicago. Other business men are given credit if they are honest and don't ask more than their interests are worth. Why shouldn't the exhibitor be shown the same courtesy?"

The question of a substitute will be taken up this week by the committee appointed at the last meeting by President Schoenstadt to confer with the Chicago exchange managers. And the prospect of real results are said to be very promising.

A motion was passed to acquaint Charles Pettijohn, general manager of the American Exhibitors' Association, with the efforts of the music publishers to levy a seat tax on theater owners. It was decided best to take no official action in the matter until he had been consulted.

Applications for membership continue to come in, the total enrollment at present being nearly eighty.

## Jere J. Cohan Dead

Jere J. Cohan, head of the noted theatrical family known as the Four Cohans, and father of George M. Cohan, died on August 1 at his home in New York.

It is estimated that more than a thousand people of the theatrical and motion picture world attended the funeral services, held at the Church of the Blessed Sacrament, New York, August 3.

Mrs. Vernon Castle, the Pathe star, and a company of seventeen players together with director Frank H. Crane of the Astra, are at Saranac Lake in the Adirondacks where several weeks will be spent in taking scenes for Mrs. Castle's next feature.

# "What the Picture Did for Me"

## ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

*(Editorial Note:—"The trade paper than can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews* Motography *publishes in each week's issue the actual, unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

**BORROWED PLUMAGE,** with Bessie Barriscale (Triangle)—"A very good picture. Business fairly good."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Borrowed Plumage,** with Bessie Barriscale (Triangle)—"A good picture. The people liked it. Brought good business."—E. C. Miller, Boston Theater, Chicago.—*Downtown house.*

**Madame Bopeep,** with Seena Owen (Triangle)—"The people seemed to like this, but it did not draw very well."—E. C. Miller, Alcazar Theater, Chicago—Downtown house.

**Madame Bopeep,** with Seena Owen (Triangle)—"Just a fair picture. Business ordinary."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Snarl,** with Bessie Barriscale (Triangle)—"A very beautiful picture. Well liked."—C. A. Natter, Jr., Eagle Theater, Brooklyn, N. Y.

**The Snarl,** with Bessie Barriscale (Triangle)—"Triangle titles as a rule are misleading. The majority of plays are good except for the titles."—J. B. Reisman, Dale Theater, St. Paul, Minn.

**Wild Winship's Widow,** with Dorothy Dalton —(Triangle)—"The title works against a splendid picture."—J. B. Reisman, Dale Theater, St. Paul, Minn.

**Reggie Mixes In,** with Douglas Fairbanks (Triangle)—"A re-booking. Packed 'em in."—J. B. Reisman, Dale Theater, St. Paul, Minn.

**Her Excellency the Governor,** with Wilfred Lucas (Triangle)—"Was liked by our women patrons. Poor title to attract any business at the box office. The star should not be featured. The public likes the younger people in star roles."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Children Pay,** with Lillian Gish (Triangle)—"A mighty nice little picture."—Wm. E. Maguire, Gem Theater, Silverton, Colo.

**The Habit of Happiness,** with Douglas Fairbanks (Triangle)—"Brought them out on a hot night with this on a repeat showing. Print was in bad condition in spots. For hot weather give them Fairbanks. This picture is good."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Flame of the Yukon,** with Dorothy Dalton (Triangle)—"This was pronounced by one of the largest audiences that ever attended a performance in the house the most satisfactory picture ever shown here."—Walter Rosenberg, Savoy Theater, New York City.

**The Americano,** with Douglas Fairbanks (Triangle)—"An excellent picture which pleased a large audience. This star is the favorite and is a drawing card here."—Mrs. George Volk, Kensington Theater, Buffalo, N. Y.

**Truthful Tulliver,** with W. S. Hart (Triangle)—"Went over strong here. Our patrons seem to like this class of productions."—A. O. Landry, Victor Theater, Abbeville, La.

**The Weaker Sex,** with Dorothy Dalton (Triangle) —"A very good picture. Title was against it for this section."—A. O. Landry, Victor Theater, Abbeville, La.

**Might and the Man,** with Elmo Lincoln (Triangle) —"A good crowd. Good picture."—C. A. Natter, Jr., Eagle Theater, Brooklyn, N. Y.—*In middle class neighborhood.*

**Pinched in the Finish,** with Ford Sterling (Keystone)—"Fine comedy."—J. W. Allender, Lyric Theater, Spokane, Wash.

**The Squawman's Son,** with Wallace Reid (Paramount)—"A very fine picture. Well liked. Fair business."—E. C. Miller, Alcazar, Theater, Chicago.—*Downtown house.*

**The Squawman's Son,** with Wallace Reid (Paramount)—"A fair picture. Plot unconventional. Well acted."—Bert Goldman, New Princess Theater, St. Paul, Minn.

**The Long Trail,** with Lou Tellegen and Mary Fuller (Paramount)—"A wonderful picture. Seemed to be liked by everybody. It has an all-star cast. With its beautiful snow scenes, it is a good offering for this time of year and brought unusually good business during a hot week."—E. C. Miller, Rose Theater, Chicago.—*Downtown house.*

**Unconquered,** with Fannie Ward (Paramount)—"A fairly good picture with a good supporting cast. Noth-

ing to brag about. Business was average. The star is not as popular as we would like her to be."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Burton Holmes Travelogs** (Paramount)—"Good program bracers are these single-reel scenics. We have patrons who come to see them alone."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Out of the Drifts,** with Marguerite Clark (Paramount)—"Wonderful photography. Action very good and star very pleasing. A good summer show."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**Maria Rosa,** with Geraldine Farrar (Paramount)—"Great picture. Pleased my audience. Photography good; interiors and exteriors excellent. Star absolutely first-class, and story interesting."—Walton McNeel, Crystal Theater, Burlington, Wisconsin.

**The Rainbow Princess,** with Ann Pennington (Paramount)—"None of them beats Ann very much. Delightful entertainment from start to finish."—Walton McNeel, Crystal Theater, Burlington, Wisconsin.

**Seventeen,** with Jack Pickford (Paramount)—"Chock full of good entertainment."—Walton McNeel, Crystal Theater, Burlington, Wisconsin.

**Redeeming Love,** with Kathlyn Williams (Paramount)—"This is a picture full of human interest, and which gives many a tug at your heart-strings. My audience liked it very much."—Walton McNeel, Crystal Theater, Burlington, Wisconsin.

**Each to His Kind,** with Sessue Hayakawa (Paramount)—"This star draws well. Story good. Oriental settings."—J. B. Reisman, Dale Theater, St. Paul, Minn.

**Silks and Satins,** with Marguerite Clark (Paramount)—"The star saves the play. Too much costume."—J. B. Reisman, Dale Theater, St. Paul, Minn.

**Freckles,** with Jack Pickford and Louise Huff (Paramount)—"A good picture with two young stars that are due to be winners. Business good. Title seemed to attract."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Snow White,** with Marguerite Clark (Paramount) "It is impossible to produce a more entertaining picture. The universal comment was 'What a beautiful picture for the children,' but I noticed that both old and young were kids during the showing of it."—Walton McNeel, Crystal Theater, Burlington, Wisconsin.

**Ashes of Embers,** with Pauline Frederick (Paramount)—"Excellent, a regular Pauline Frederick picture. This star always draws well here."—Walton McNeel, Crystal Theater, Burlington, Wisconsin.

**The Traveling Salesman,** with Frank McIntyre (Paramount)—"Good. High class comedy. Sure to

## What Does the Box Office Show?

IS THE picture you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They may want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Which picture on your program do you consider superior box office attraction? (Write in pencil.)

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks..... Remarks.....

..... .....

..... .....

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks ..... Remarks .....

..... .....

..... .....

Address ..... City and State .....

Name of Theater ..... Sent in by .....

Help the industry produce better films. Fill out the blank every week. Mail it to Motography, Monadnock Bldg., Chicago.

please any audience and change grouches to grins."—Walton McNeel, Crystal Theater, Burlington, Wisconsin.

**The Rough House,** with Roscoe Arbuckle (Paramount)—"I make it a point to run every high-class comedy made. Judging from the applause and laughter, this beat 'em all. 'Fatty's on the map.' To save the roof, I opened all the doors and gave the screams full vent. People one or two blocks away heard the enthusiasm and came to the Crystal, taking their place in line to wait for seats."—Walton McNeel, Crystal Theater, Burlington, Wisconsin.

**The Right Direction,** with Vivian Martin (Paramount)—"A pleasing, well-liked star in a good picture, unusual enough to give variety to any program."—Walton McNeel, Crystal Theater, Burlington, Wisconsin.

**The Plow Girl,** with Mae Murray (Paramount)—"A good story, well acted, and a valuable picture on account of its unusual character, giving spice to one's program."—Walton McNeel, Crystal Theater, Burlington, Wisconsin.

**The Soul of Kura San,** with Sessue Hayakawa (Paramount)—"An elaborate picture, well acted, with good photography, wonderful interiors, dazzling costumes. My audience liked it, but as a rule Japanese pictures are not so much in favor here as some others."—Walton McNeel, Crystal Theater, Burlington, Wisconsin.

**The Slave Market,** with Pauline Frederick (Paramount)—"Fine. The kind of picture no one can play as well as Pauline can. Pleased my audience."—Walton McNeel, Crystal Theater, Burlington, Wisconsin.

**The Evil Eye,** with Blanche Sweet (Paramount) "Far below the Paramount standard."—Walton McNeel, Crystal Theater, Burlington, Wisconsin.

**The Parson of Panimint,** with Dustin Farnum (Paramount)—"Say, don't miss this one. Dustin Farnum as a parson in a tough western mining town—somethin' doin'!"—Walton McNeel, Crystal Theater, Burlington, Wisconsin.

**The Spider,** with Pauline Frederick (Paramount)—"Another characteristic Pauline Frederick picture and a good one."—Walton McNeel, Crystal Theater, Burlington, Wisconsin.

**Honor and Obey,** with Gladys Brockwell (Fox)—"This is one of the best Fox films in several weeks and it pleased. Business light."—Gus Myers, Metropolitan Theater, Grand Forks, N. D.

**Honor and Obey,** with Gladys Brockwell (Fox)—"Excellent production but too strong for this town. Too much eternal triangle. Producers should let up on this."—A. O. Landry, Victor Theater, Abbeville, La.

**Wife Number Two,** with Valeska Suratt (Fox)—"Just a fair picture."—E. C. Miller, Boston Theater, Chicago.—*Downtown house.*

**The House of Terrible Scandals** (Fox comedy)—"We played this on a return date and it was another hit. Will likely get it again."—Gus Myers, Metropolitan Theater, Grand Forks, N. D.

**The Siren,** with Valeska Suratt (Fox)—"I consider this film a bad one, edited to save throwing it away. It gave satisfaction to possibly fifty per cent of the patrons."—Gus Myers, Metropolitan Theater, Grand Forks, N. D.

**Patsy,** with June Caprice (Fox)—"A very good comedy drama, full of funny situations. Star, directing and business good."—Thomas Lancaster, Grande Theater, Detroit, Mich.—*In foreign neighborhood.*

**Two Little Imps,** with Jane and Katherine Lee (Fox)—"Excellent production. Pleases them all from nine years to ninety. Business good."—Thomas Lancaster, Grande Theater, Detroit, Mich.—*In foreign neighborhood.*

**Her Greatest Love,** with Theda Bara (Fox)—"A good feature, much better than **'The Darling of Paris'.**"—Wm. E. Maguire, Gem Theater, Silverton, Colo.

**Maternity,** with Alice Brady (World)—"Pleased the higher class of patrons very much. Business only fair."—A. O. Landry, Victor Theater, Abbeville, La.

**On Dangerous Ground,** with Carlyle Blackwell (World)—"Very timely story. Holds the interest."—J. B. Reisman, Dale Theater, St. Paul, Minn.

**Tillie Wakes Up,** with Marie Dressler (World)—"Farce comedy does not go well in this house."—J. B. Reisman, Dale Theater, St. Paul, Minn.

**Youth,** with Carlyle Blackwell and June Elvidge "The two stars have increased in popularity since their personal appearance at the Chicago exposition. This picture is good and business was good. I think June Elvidge deserves featuring alone in the future."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Souls Adrift,** with Carlyle Blackwell (World)—"A great picture."—E. C. Miller, Boston Theater, Chicago.—*Downtown house.*

**The Crimson Dove,** with Carlyle Blackwell (World)—"This picture drew well against a big free entertainment."—Gus Myers, Metropolitan Theater, Grand Forks, N. D.

**A Self-made Widow,** with Alice Brady (World)—"A fairly good picture. Fair drawing card."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Haunted Pajamas,** with Harold Lockwood (Metro)—"A very good plot. Plenty of excitement. Star is well liked."—C. A. Natter, Eagle Theater, Brooklyn, N. Y.—*In middle class neighborhood.*

**Aladdin's Other Lamp,** with Viola Danna (Metro)—"A pleasing, ordinary picture with a popular star. The title is not as good as it could be. Business good."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Call of Her People,** with Ethel Barrymore (Metro)—"The star has not the personality and youthful looks to be featured in girl roles. Business poor, due

to the type of story, although the picture has plenty of punch and action. Deals with gypsy life."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

---

**The Hidden Spring,** with Harold Lockwood (Metro)—"An excellent production, in fact the best Lockwood has done for a long time."—Bert Goldman, New Majestic Theater, St. Paul, Minn.

---

**Peggy, Will O' the Wisp,** with Mabel Taliaferro (Metro)—"A very good picture. Fairly good business." —M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

---

**The Chattel,** with E. H. Sothern (Vitagraph)—"We consider this one of the best we have played."—Eugene Saunders, Palace Theater, Harvard, Ill.

---

**The Million Bid,** with Anita Stewart (Vitagraph) —"Good picture. Good business."—Eugene Saunders, Palace Theater, Harvard, Ill.

---

**The Fall of a Nation** (Vitagraph special)—"Best war picture. Best business at increased admission during hot weather (98 in the shade)."—J. W. Allender, Lyric Theater, Spokane, Wash.

---

**Richard the Brazen,** with Alice Joyce and Harry Morey (Vitagraph)—"A poor picture, draggy and lacks interest. It is a pity to waste such stars in such a mediocre production."—Bert Goldman, New Princess Theater, St. Paul, Minn.—*First run house, two changes a week.*

---

**The Fall of a Nation** (Vitagraph special)—"Capacity business to a highly pleased audience. Positively a box office record in the history of the town. By all means, book it."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

---

**Her Secret,** with Alice Joyce (Vitagraph)—"A wonderful picture of its kind, but too suggestive. My people kicked on this. When will they ever stop producing such?"—C. Everett Wagner, Dreamland Theater, Chester, S. C.

---

**Arsene Lupin,** with Earle Williams (Vitagraph)—"One of the best pictures of the season, well acted, well directed. Everyone liked this. Good business."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

---

**Clover's Rebellion,** with Anita Stewart (Vitagraph)—"An excellent production. Capacity business." —M. J. Weil, Lake Shore Theater, Chicago—*In high class neighborhood.*

---

**The Turn of the Road,** with Virginia Pearson and Naomi Childers (Vitagraph)—"A fine production but it only took with part of the audience on account of the vampire role taken by Naomi Childers. Several of my patrons will not stay through a show of this sort."—H. E. Manor, Hebron Opera House, Hebron, Ill.

---

**The Sixteenth Wife,** with Peggy Hyland (Vitagraph)—"This picture did very well on an awfully hot day. Photography and directing good."—Thomas Lancaster, Grande Theater, Detroit, Mich.

---

**The Soul Master,** with Earle Williams (Vitagraph—"A good title with a good star, plus Vitagraph quality means capacity. This proved it."—Thomas Lancaster, Grande Theater, Detroit, Mich.

---

**The Hunting of the Hawk,** with William Courtney (Pathe)—"A very entertaining story from start to finish."—C. D. Youmans, Scoby Theater, Minatare, Nebr.

---

**Sunshine and Gold,** with Marie Osborne (Pathe) —"Great. Full of the cute doings of Baby Marie, whose pictures always fill my house!—Walton McNeel, Crystal Theater, Burlington, Wisconsin.

---

**The Shine Girl,** with Gladys Hurlette (Pathe)—"An appealing, entertaining picture. Pleased my audience."—Walton McNeel, Crystal Theater, Burlington, Wisconsin.

---

**An Amateur Orphan,** with Gladys Leslie (Pathe) —"A great comedy-drama. The star is a 'comer.' "—J. B. Reisman, Dale Theater, St. Paul, Minn.

---

**The Iron Heart,** with Edwin Arden (Pathe)—"A thrilling story with a punch."—J. B. Reisman, Dale Theater, St. Paul, Minn.

---

**The Vicar of Wakefield,** with Frederick Warde (Pathe)—"An excellent production for a picture of its kind and a good drawing card."—Wm. E. Maguire, Gem Theater, Silverton, Colo.

---

**Shadows and Sunshine,** with Marie Osborne (Pathe)—"A very good picture with a charming little actress. Everyone was pleased. Don't be afraid to boost it."—Mrs. George Volk, Kensington Theater, Buffalo, N. Y.

---

**The Flower of Faith,** with Jane Grey (International-Pathe)—"This is a good picture. Photography very good. Story pleasing. Fair business."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

---

**Her Beloved Enemy,** with Doris Gray (Pathe)—"A very good production. The story was extra fine, acting good and scenes well chosen. The title drew more than the stars, who are not well known here, but were well liked in this. Patrons were all pleased."—H. E. Manor, Opera House, Hebron, Ill.

---

**Sold at Auction,** with Wm. Conklin (Pathe)—"Very interesting story, well told. Some good thrills, fine scenery and very good acting throughout. Patrons were pleased."—H. E. Manor, Opera House, Hebron, Ill.

---

**Lonesome Town,** with Kolb and Dill (American-Mutual)—"A very humorous laugh picture, with enough plot to make it interesting. Good drawing card."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

---

**Beloved Rogues,** with Kolb and Dill (American-Mutual)—"A comedy full of pep all the time."—C. D. Youmans, Scoby Theater, Minitare, Nebr.

---

**Dulcie's Adventure,** with Mary Miles Minter (American-Mutual)—"Fine. Pleased my audience. The pleasing power of Miss Minter is hard to beat."—Walton McNeel, Crystal Theater, Burlington, Wisconsin.

---

**Dulcie's Adventure,** with Mary Miles Minter

(American-Mutual)—"This is an excellent picture. My patrons were delighted. I had capacity business at both performances."—William A. Dillon, Strand Theater, Ithaca, N. Y.

**The Greater Woman,** with Marjorie Rambeau (Powell-Mutual)—"Audience well pleased with this picture. Plot well carried out. Good business."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**Her American Prince,** with Orma Hawley (Mutual)—"A new star with our audience; went over well. Story old but satisfying. Fair business."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**My Fighting Gentleman,** with William Russell (American-Mutual—"This is 'some picture.' My audience went wild over it."—John A. Pferd, Pastime Theater, Buffalo, N. Y.

**Lone Star,** with William Russell (American-Mutual)—"This is a wonderful feature and pleased the patrons. Business good for two days."—Peter Grillo, Majestic Theater, Haverhill, Mass.

**A Dream or Two Ago,** with Mary Miles Minter (American-Mutual)—"A good picture but not up to standard. Star very pleasing. Gets by O. K. Fair business."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**A Dream or Two Ago,** with Mary Miles Minter (American-Mutual)—"A good picture but Miss Minter does not get the money."—J. W. Allender, Lyric Theater, Spokane, Wash.

**The Trufflers,** with Nell Craig (Essanay-K. E. S. E.)—"Good picture. Good business."—Eugene Saunders, Palace Theater, Harvard, Ill.

**Hoyt Comedies** (Selig-K. E. S. E.)—"Ran four and all of them will go over in a middle class neighborhood."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Skinner's Bubble,** with Bryant Washburn (Essanay-K. E. S. E.)—"Drew almost as well as 'Skinner's Dress Suit' in spite of the hot weather."—Gus Myers, Metropolitan Theater, Grand Forks, N. D.

**The Law of the North,** with Shirley Mason (Edison-K. E. S. E.)—"This is a good picture. The star is well liked. Photography is excellent. Drew big."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**Her Good Name,** with Jean Sothern (Art Dramas)—"Story and cast very good. Star not well known yet."—J. B. Reisman, Dale Theater, St. Paul, Minn.

**The Accomplice,** with Dorothy Bernard (Art Dramas)—"An excellent picture of its kind but the stars are not known. Business light."—Bert Goldman, New Majestic, St. Paul, Minn.

**Pride and the Devil,** with Alma Hanlon (Art Dramas)—"Fair picture. Good cast, but theme ordinary. Drew good business."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**Wild and Woolly,** with Douglas Fairbanks (Artcraft)—"We did capacity business with this. Splendid picture. Good drawing card."—C. A. Runyon, Gem Theater, Bigheart, Okla.

**A Romance of the Redwoods,** with Mary Pickford (Artcraft)—"Patrons were well pleased with this picture."—Eugene Saunders, Palace Theater, Harvard, Ill.

**The Little American,** with Mary Pickford (Artcraft)—"One of Mary Pickford's greatest pictures. The finest production ever played at this theater. Excellent business."—M. J. Weil, Castle Theater, Chicago—*Downtown house.*

**The Saintly Sinner,** with Ruth Stonehouse (Bluebird)—"An inferior production with a suggestive and absurd story."—E. Everett Wagner, Dreamland Theater, Chester, S. C.

**A Jewel in Pawn,** with Ella Hall (Bluebird)—"A very good picture. Business pretty fair."—M. J. Weil, Lake Shore Theater, Chicago—*In high class neighborhood.*

**Southern Justice,** with Ruth Clifford (Bluebird)—"Just a fair picture. Business fair."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Mr. Dolan of New York,** with Jack Mulhall (Red Feather)—"Audience well pleased with this comedy drama. Good hot weather show."—M. E. Whitham, Allendale Theater, Buffalo, N. Y.

**High Speed,** with Jack Mulhall (Butterfly)—"Very good story. Every character is portrayed in such a splendid manner that it could not be better."—J. L. Goral, Variety Theater, Buffalo, N. Y.

**The Plow Woman,** with Mary MacLaren (Butterfly)—"Photography good, action fair. Star makes up for all defects. Audience seemed satisfied."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**The Barrier,** (Rex Beach)—"Excellent picture and very interesting. Fine scenery. Large crowd."—C. A. Natter, Eagle Theater, Brooklyn, N. Y.—*In middle class neighborhood.*

**The Unwritten Law,** with Beatrice Michelena (California)—"A very good picture. The star is always good in such plays."—C. D. Youmans, Scoby Theater, Minatare, Nebr.

**The Ocean Waif,** with Carlyle Blackwell and Doris Kenyon (International)—"These stars are very popular and always draw for us. Splendid photography and plenty of wholesome comedy."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**The Thief Maker** (Imp-Universal)—"Patrons were well pleased. Drew fair business in hot weather."—J. L. Goral, Variety Theater, Buffalo, N. Y.

**The Web,** with Cleo Madison (Universal two-reeler)—"A fair title, but that's all. Business ordinary in good weather."—J. L. Goral, Variety Theater, Buffalo, N. Y.

**Married by Accident,** with Eddie Lyons (Nestor-Universal)—"A good comedy. Business fair. Everybody likes Eddie Lyons. He is O. K."—J. L. Goral, Variety Theater, Buffalo, N. Y.

**A Candy Jag,** with J. Ray (General)—"A good comedy. Ray does good work. Business fair."—J. L. Goral, Variety Theater, Buffalo, N. Y.

### *Serials and Series*

**The Mystery of the Double Cross,** with Mollie King (Pathe)—"This production can be described in just one word, 'great.' It will hold anybody's patrons in a vise-like grip."—J. L. Goral, Variety Theater, Buffalo, N. Y.

**The Further Adventures of Stingaree,** with True Boardman (Kalem series)—"Good pictures for summer. Hal Clements makes more of a hit than True Boardman."—J. L. Goral, Variety Theater, Buffalo, N. Y.

**The Neglected Wife,** with Ruth Roland (Pathe)—"This serial improves with every episode. Draws big here."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**The Neglected Wife,** with Ruth Roland (Pathe)—"This pleases the ladies and is a fair box-office puller. Production very good."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**Liberty,** with Eddie Polo and Marie Walcamp (Universal serial)—"A splendid serial. An increase with every episode."—Wm. Maguire, Gem Theater, Silverton, Colo.

**The Fatal Ring,** with Pearl White( Pathe serial)—"We have played the first two episodes and in the interest of the exhibitors we urge them to book this serial if they want Pearl White at her best. Every exhibitor should play it."—Nathan Myers, Court Amusement Company, Newark, N. J.

**Pearl of the Army,** with Pearl White (Pathe serial)—"It is a knock-out. Pearl is liked in this serial and fills the house."—R. J. Sullivan, Princess Theater, Vincennes, Ind.

**Patria,** with Mrs. Vernon Castle (Pathe serial)—"A very good picture."—C. D. Youmans, Scoby Theater, Minatare, Nebr.

**The Adventures of Shorty Hamilton** (Mutual)—"This series is very good but the patrons were disappointed on the last episode."—Peter Grillo, Majestic Theater, Haverhill, Mass.

**Do Children Count?** with Mary McAlister (Essanay-K. E. S. E.)—"Very good production. The star is perfect. My patrons like these pictures. Good business."—J. L. Goral, Variety Theater, Buffalo, N. Y.

## First Bobby Connelly Film

This week marks the inauguration of the new Bobby Connelly series, a set of ten one-reel subjects produced by Vitagraph and featuring the famous little eight-year-old star who scored such a triumph in his other series, the "Sonny Jim" pictures.

V. L. S. E., through which the new "Bobby" will be released, announces that the bookings for the series already indicate that it will exceed in popularity its predecessor. The first picture on the list, slated for release August 6, is "Bobby, Boy Scout," a drama founded on the teachings of the famous juvenile organization.

It shows Bobby in the heroic role of defender of his mother and the protector of his country's laws. He captures a band of smugglers and thereby earns a reward that saves his mother from eviction. The story has a moral for every boy, especially the members of the scout organization.

# Screenshine

By Mel

WERE YOU WOUNDED?

THERE were two women exhibitors officially present at the recent gone-but-not-forgotten convention of the Motion Picture Exhibitors' League of this country.

They were Flossie Jones, who runs most everything in the theater line at Waukesha, Wisconsin, and Mrs. M. M. McFadden, owner and manager of the Lincoln Theater, Chicago.

This influx of the fair sex into the national convention is, of course, to be expected in war times, when women are misplacing lots of men.

And, too, it was a very good thing to have the women present at the convention, for many onlookers expected that at any minute it would be necessary to organize a corps of Red Cross nurses to care for those put out of commission in the sessions of the convention.

The verbal bombardments and the gas attacks were sufficient to put any man on the verge of first aid; there was many a man "hurt" and there was many a horse de combat.

Dennis J. Sullivan, general manager of Mutual Film Corporation, isn't naturally shy and retiring—only on special occasions. Just at present, however, he is admitting only strangers and those on serious business missions to his private sanctum. Friends, and especially the kind that slap you on the shoulder with a "hail fellow, well met" are barred. Mr. Sullivan is even at swords points with his coat. And the reason? The Mutual manager let the sun get too close to him while bathing at Wilson beach, and since then he's been particularly touchy.

THE SHIPPING CLERK'S PIPE DREAM

Miracles are always miracling in the realm of percolating pictures. Witness this latest, from K. E. S. E.:

"From shipping clerk in a film exchange to a millionaire's estate with a bank account of $1,750,000, is some shifting of positions. That is exactly what has happened to Thomas S. Hackett, employed until last week in George Kleine's K. E. S. E. branch office at Washington, D. C.

"Mr. Hackett was recently notified that this sum, representing his grandfather's estate, had been placed to his credit in the Bank of England. He left with his wife last week to claim the fortune."

WRECK OF AN IDEA

Film directors are accustomed to staging all kinds of wrecks, terrible to behold, but usually safe to the participants.

In view of this fact, railroads should arrange to put all their wrecks under charge of directors. It would save a large number of lives each year.

We're going to send this idea to the New York Central and ask them five thousand for it.

The new exhibitors' organizations are each claiming that the other is dead, or never was alive.

Let's see which one will prove it.

When Del Goodman, Pathe salesman, buys that flivver he has been flirting with for weeks, eight salesmen for the Chicago exchange will be paying the gasoline tax. Oh, for the life of a fillum man.

# Losers That Were Made to Pay

## HOW FIVE BANKRUPTS WERE CORALLED AND CAPITALIZED

### "How to Make a Loser Pay"

THIS story is the first of those to be given direct from the experiences of men who have tackled the job and won. Conditions vary, of course, and alter cases, but the principles involved in switching a loser to the profit side of the books are much the same throughout the country.

Watch for these invaluable articles. They mean money for the men who have "losers" on their hands.

FIVE theaters in competition, serving the picture needs of a town of twenty thousand inhabitants, were on the verge of bankruptcy a year ago. Today, five theaters controlled by one management, supply the same populace and are prospering. This is the recent history of the amusement business in Eau Claire, Wisconsin.

Of the five theaters in the city, all managed by the Eau Claire Theater Corporation, three are strictly picture houses; one, the Grand, occasionally plays road-shows and speaking plays and is devoted to special feature pictures at advanced prices, and one, the Orpheum, runs vaudeville with pictures. Three of the theaters run matinees daily; all run two matinee performances on Sundays, at 2:30 and four o'clock. Most pictures at each theater are given a two-day. Since all of the theaters are located in the downtown district, no picture is run at more than one theater, unless on a repeat booking. Each house has its orchestra.

H. A. Schwahn, who has managed the theaters for the corporation during the year, gives thoughtful attention to the problem of pleasing the people and his good judgment has doubtless been a large factor in the success of the project.

### *"We Gave Them Better Pictures"*

"One of the reasons why we are making money now, where the houses formerly lost, is that we are giving the people better pictures," said Mr. Schwahn, in discussing the problems he encountered during the year. "Under the separate managements, the exhibitors were spending a large sum of money on newspaper advertisements in order to compete with each other and then were running sensational and cheap films. The people were disgusted and were remaining away from picture shows. Now we run announcements of our programs at each theater in the daily paper, but our appropriation for newspaper advertising for the five theaters is not more than one house spent formerly."

Attractive combination programs announcing the features for the week at all the theaters are issued also. These are well arranged, with plenty of "white space," and illustrated with cuts, some of them borrowed from MOTOGRAPHY. Billboard advertising is not neglected.

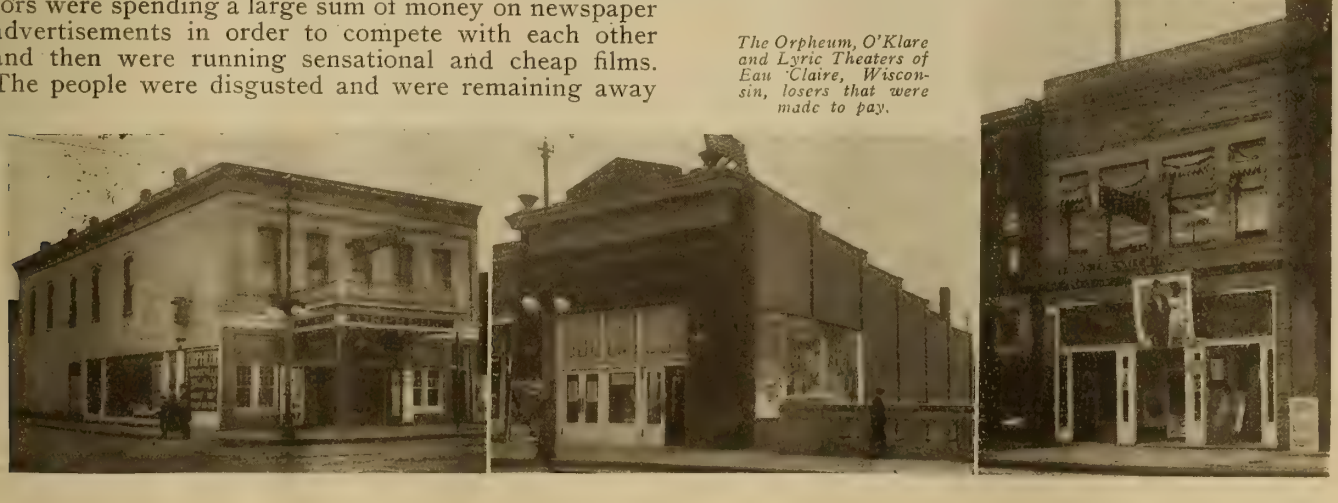
### *Run No Unclean Pictures*

But the selection of pictures Mr. Schwahn considers most important. "At the beginning of our management," he said, "we decided firmly on one thing. We would show no sensational or suggestive plays. We would not even consider one whose title might offend. We also decided to run the best pictures we could get, pictures that will entertain and please. Cheap and sordid pictures make enemies. By our policy we have avoided any question of censorship and have made converts to picture-going."

So important does Mr. Schwahn believe the question of selection to be that at the beginning of the summer he changed his method from program to open booking for most of the theaters. In selecting pictures he uses a guide, MOTOGRAPHY's "What the Picture Did For Me" department, to which he is also a faithful contributor. As soon as the magazine arrives, Mr. Schwahn goes over this department carefully, and, in order to get the most value out of the reports, he has his secretary card-index them so that he has a large number of comments on each picture. In this way, he has a very fair idea of the "pleasing power" of each feature on the market. A picture which pleases the majority of audiences from Spokane, Washington, to Haverhill, Massachusetts, will doubtless be liked in Eau Claire, Wisconsin, while a feature which is judged excellent for a downtown Chicago theater, but does not go well in the neighborhood district may be passed by in favor of something else.

### *Unique System of Repeat Showings*

Mr. Schwahn has worked out a unique system in the matter of repeat showing. At one of the theaters,



*The Orpheum, O'Klare and Lyric Theaters of Eau Claire, Wisconsin, losers that were made to pay.*

the Lyric, he shows re-issued favorites each Saturday and Sunday. He advertises this fact and the patrons watch with interest the announcement of the Lyric programs, hoping to see again a well-liked picture or catch one they had missed. Mr. Schwahn reports unusually good business at these showings.

As a rule, a happy, briskly moving play pleases the audiences best, clever comedy-dramas and well costumed society plays, and entertaining love stories, says this exhibitor. Vice investigation reports, morbid sex-stories, tragic melodramas, anything of this sort fails to please, and this sort of picture will not be shown to Eau Claire patrons while Mr. Schwahn has charge of the theaters.

## CABANNE'S CONTRACT ENDS

**Noted Metro and Griffith Director May Produce for the Open Market—Has Remarkable List of Pictures to Date**

Unusual interest throughout the trade and among motion picture exhibitors and patrons alike centers around the future plans of William Christy Cabanne, one of the foremost directors in the field who has just added additional laurels to his long record in the presentation of "The Slacker," a seven-reel Metro product featuring Emily Stevens and dealing with the foremost topic of the day. It is known that his famous contract, through which Metro pays him $1,000 per week, terminates on September 1. Thus far there has been no announcement as to whether he will remain with the big producing concern or will accept one of the number of attractive propositions which have been made to him. It is known that he will at least conclude another picture for Metro before his present contract expires. The nature of this story and the name of the star has not yet been announced.

Director Cabanne, rumor has it, may form his own producing organization and make feature pictures for the open market. This report was neither confirmed nor denied at the offices of the director in New York. It is considered not improbable, however, that he will follow this course, as present market conditions seem to favor such action.

During the year just drawing to a close Mr. Cabanne has achieved a remarkable record. In addition to "The Great Secret," the Bushman-Bayne serial, he has directed Emmy Wehlen, Frances Nelson, Emily Stevens and others in successful releases.

Prior to joining the Metro forces, Mr. Cabanne acted as chief of staff for D. W. Griffith, directing many multiple reel productions for Triangle, Mutual and Biograph. Though comparatively young, he is one of the old timers in the film business. We await with interest the announcement of Mr. Cabanne's plans for the future.

## Gerrard with Fairbanks

Charles Gerrard, a member of Douglas Fairbanks' supporting cast in "Down to Earth," has received from Fairbanks a contract calling for his appearance in the next two productions which the actor-athlete will make for Artcraft. Gerrard played speaking parts on Broadway for several seasons, and went West a year or so to do picture work in the Morosco studios, going from there to the Lasky company, where Fairbanks found him.

## FINISH VITAGRAPH FEATURES

**"Clean-up" Week Results in Completion of Four Blue Ribbons for September Release—to Increase Production**

Last week was "clean-up" week at Vitagraph's plant in Brooklyn, no less than four Blue Ribbon features being rushed to completion simultaneously.

Alice Joyce and Marc MacDermott, who have been working under the direction of Chester Withey in "An Alabaster Box" finished up their labors Tuesday. Evart Overton and Miriam Fouche, who have been doing "Soldiers of Chance" under the direction of Paul Scardon, also completed their task Tuesday, and the following day Ashley Miller brought Mildred Manning and Wallace MacDonald under the wire in "The Princess of Park Row."

Edward Earle and Betty Howe, who have been engaged for five weeks on "For France," a big feature being handled by Wesley Ruggles, ended their work Thursday.

"Who Goes There?" a super-feature in which Harry Morey and Corinne Griffith are being directed by W. P. S. Earle, is nearing completion, the director working the great Chambers' story with extraordinary dispatch.

While the eastern directors were cleaning up, William Wolbert, at the western Vitagraph plant, was taking the final scenes of "The Bandit's Double," featuring Mary Anderson and Alfred Whitman.

Four of the five completed features will appear on the September release schedule of Vitagraph-V. L. S. E., the list being arranged as follows:

Sept. 3—"Soldiers of Chance," by James Oliver Curwood. A story of financial intrigue involving a young American man and girl in a South American revolt.

Sept. 10—"An Alabaster Box," from the book by Mary E. Wilkins Freeman and Florence Morse Kingsley. It is the story of a daughter's loyalty to her father, a weathy man who met ruin and was sent to prison as an embezzler. Alice Joyce plays the role of the devoted daughter and Marc MacDermott that of the father.

Sept. 17—"For France," a romantic story by Dr. Cyrus Townsend Brady dealing with the love of a young American for a little French girl, the daughter of a famous artist. The war serves as a background for the main love theme, but there is an absence of battle scenes, the war element being confined to brief flashes that serve as high lights for the love story.

Sept. 24—"The Bandit's Double," by Dr. Cyrus Townsend Brady. A story of an outlaw's infatuation for a beautiful girl. She mistakes another man for the outlaw and by so doing brings him close to death.

Albert E. Smith, president of the Vitagraph company, announces that with the beginning of September the Vitagraph product will be turned out at the rate of twelve reels per week, and in some cases even this will be increased. In order to maintain this rate of production the several star combinations who have just wound up their work were assigned new plays and production on them has already been started.

H. E. Friedman, formerly branch manager at Minneapolis and associate branch manager at New York, has just been appointed manager of Pathe's Denver exchange.

PAUL H. WOODRUFF, Editor
ARTHUR E. CURTIS, Associate Editor

NEW YORK OFFICE: 1022 LONGACRE BUILDING, Forty-second Street and Broadway Telephone Bryant 7030
CHARLES R. CONDON, Eastern Representative

LOS ANGELES OFFICE: 6035 HOLLYWOOD BLVD.
MABEL CONDON, Western Representative

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy.

Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY
THE MOTION PICTURE TRADE JOURNAL
PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
E. R. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS
Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

SUBSCRIPTION PRICE
Per Year $3.00

| | |
|---|---|
| Canada | Per year $4.00 |
| Foreign | Per year 5.00 |
| Single copy | .15 |

NOTICE TO SUBSCRIBERS
REMITTANCES—Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVIII CHICAGO, AUGUST 18, 1917 Number 7

# We Offer Service

THE only proper policy for a trade journal is "Readers first." The primary purpose and aim of an honest trade paper is to interest and inform and benefit and serve its readers. There is too much tendency nowadays in the publication field to regard the advertiser as the logical recipient of first service. The advertising in a trade paper is really the publisher's by-product. It is only incidental to the real purpose of the paper.

Sometimes—generally, indeed—this "by-product" is the only profitable part of the business. But that condition is not peculiar to the trade paper. Look at the meat packing industry, for example. Its profits are in its by-products of hides and hair and glue and soap and fertilizer and so on. Turning out meat alone, it would lose money. Nevertheless, meat continues to be its reason for existence.

And the exhibitors' meat in a motion picture trade paper continues to be its reason for existence. The policy of "Advertisers first"—the commonest of all policies—brings more advertisers; but that does not justify the violation of the publisher's unwritten pledge—"Readers first."

We are glad to be able to say that MOTOGRAPHY has always considered its readers more important than its advertisers. For nearly nine years it has adhered as closely as possible to the principle that its duty to advertisers is merely to present their messages to as many customers as possible; but its duty to readers is not fulfilled until it has exhausted every means of rendering service to them.

We find now that we can afford to increase our service to readers. It is our ambition and our purpose to build this "service-to-readers" idea until it surpasses that of any trade paper in any field. That is a pretty big order, because some of the older industries, like iron, and coal, and lumber, have trade journals, with well developed service policies. We cannot accomplish all our ambitions at once; it may take years to develop plans that satisfy us. We may not be satisfied even then.

But we are biting off a pretty large chunk of service right away, just as a starter. Read the announcement on page 328 of this issue. Read it with the assurance that we are backing up every word of it with an organization prepared to carry out all its promises. And remember our nine years of experience in this business—all of which we place at your service.

You will note that all of this service work that we announce is outside of MOTOGRAPHY'S pages. It is something that we give in addition to the magazine. And it is freely available to all motion picture exhibitors. They need not even be among MOTOGRAPHY'S nine thousand subscribers. The only pass-word necessary is "I am a picture theater man."

We aim to spend considerable money and time on this service work, and we want exhibitors to take advantage of it. We want them to realize that there are no strings tied to it and that it is absolutely free.

In the announcement we have tried to make it clear that we are prepared to undertake any sort of commission that any exhibitor will entrust us with. If we have not managed to

convey that impression, let it be said here. If the specific thing you want is not mentioned, ask for it anyway.

We are enthusiastic about this service proposition, and we expect to devote much time and money from now on to perfecting it. As the years go by we hope to develop the best trade paper service ever given.

And our readers can be certain that as long as there is a motion picture business (which looks, from here, like forever) MOTOGRAPHY will be in front when it comes to serving its readers. For that, as we started out by saying, is the main duty and privilege of the true trade paper, and the only policy that leads to permanent success.

---

## Give a Film a Bad Name and Kill It

GREAT pictures, as a rule, have had great titles. The same thing cannot consistently be said of great novels, or even of great short stories. Some stories achieve celebrity in spite of poor or indifferent titles. But seldom has a picture become an extraordinary success unless it was cleverly named.

Which shows that films need closer attention to title than do stories in type. Generally they do not get it. Wise fiction writers of the modern school consider a story half sold when it has been well named.

Wise producers doubtless hold the same theory, but a good many of them do not give enough time to the subject of names for their products.

The grouping of a few words to form a title seems a small matter to spend a lot of time on. Men accustomed to handling big projects grow impatient when the precise combination they want eludes them, and turn the task over to a subordinate. Sometimes they give it up, because they are searching for something impossibly brilliant. And sometimes, it must be admitted, the talented producer of dynamic pictures simply is not qualified, mentally, for the turning of a clever title.

That does not matter, of course. Big men soon learn that the things they cannot do they can employ others to do, with skill and economy. Title writing is almost a profession in itself, like newspaper headline writing. The fault of some producers simply is that they have not grasped the importance of the trick.

A poor picture with a good title may not be a repeater, but it will bring them in the first time all right. A good picture with a poor title might as well be a poor picture. Instead of a ballyhoo, as it should be, the bad title is a knocker; it stands out front and shouts, "Don't go in; the show is no good!" On the printed program for the week, which the enterprising exhibitor distributes in his neighborhood, the bad and indifferent titles put the readers' interest to sleep. "Oh," they say, "there's nothing here that I care to see. Let's go to a 'regular' show."

When the title does not attract, the producer has to fall back upon his stars. The people may not know what the picture is about, but they like Maurice Jones, or Francilla Smith, and that brings attendance. So the producer has another reason for paying big salaries to players —they take the place of a title.

Because title writing looks simple (judged by the size of the finished work) the idea of letting a man devote a great deal of time to the task is doubtless repugnant to the average employer. Yet there have been many film titles that were worth weeks of thought—and some of them were one-word titles at that!

"Give a dog a bad name and kill it" becomes a serviceable proverb for the picture business if we but substitute "film" for "dog." Give a film a good name and it will sometimes rise above its own mediocrity and have greatness thrust upon it. People judge the picture after they have seen it; but they judge the title before they open their pocket-books. A poor picture looseneth the tongue of criticism; but a good name relaxeth the purse-strings and keepeth the box office alive.

The thing to remember is that a good title is not merely a name; it is an advertisement, a ballyhoo, an invitation, a promise. And those are the things that bring business and make the exhibitor write to our What the Pictures Did for Me department, "People liked this picture; played to a record crowd!"

# Children Programs Successful

## "BETTER FILMS" COMMITTEE REPORTS STEADY PROGRESS

THE July bulletin of the Affiliated Committees for Better Films has just been issued by the National Committee for Better Films. It contains many points of interest for the exhibitor in neighborhood theaters who is striving to please the young people of his district and their parents. The report opens with a thought-compelling article by Orrin G. Cocks, secretary of the committee.

Some of this material an exhibitor may wish to present to his patrons, and he may make extracts from it for his program, or even have it published in the local newspaper.

### *Children vs Boys and Girls*

Mr. Cocks says: "I have a few plain words to say to those who talk about pictures for little children. Don't try to find films for them. They are better off with absolutely no knowledge of the joys of the screen until they enter the period of rapid mental and physical development. With the boys and girls whose minds are racing with their bodies toward maturity the problem is different. In this period of increasing activity the picture has messages to deliver which are almost beyond expression by even the loving parents or the well-trained teacher. Selections of motion picture stories may well be made for them by sensible men and women who know and love this irrepressible group. Those of us who care for young people will freely use the motion picture with boys and girls, while we exert all our influence with parents and others to make the screen a rare treat for the children."

### *Young People's Shows in England*

The following letter has been received from Dr. Charles, editor of the Educational Department of the *Transatlantic Review:*

We look forward to a great increase of specially selected juvenile pictures both for educational and entertainment purposes after the war. As Mr. Tibbett was recently appointed honorary organizer of the film section of the National Service on behalf of the British Government, we are taking up this question with various government departments, both from a propaganda and development side and are developing our organization all over the country so as to be able to cope with opposition when the time arrives. We consider it an excellent idea that your national board of review should have installed a juvenile motion picture department and shall be pleased to receive regularly their list of films selected for children and give it suitable publicity so that their example may be followed on this side. We shall be pleased if you will communicate the substance of this letter to the various groups interested so that they may communicate with us further items of interest in this matter.

### *Better Films in Oregon*

Mrs. Edna A. Bell, chairman of the motion picture committee of the Portland Federation of Women's Clubs, reports:

Special matinees have been found impracticable in Portland on account of extra expense involved. It is thought the best way to encourage better films is to see that really worthwhile pictures are well advertised. This will also insure the co-operation of the exhibitor, as publicity is one of his most difficult problems, and it often happens that the best films fail to draw because of inadequate publicity.

I would suggest that a committee from each club in town send a request to the school board to allow a notice of motion picture plays especially suitable for young people to be posted on the school bulletin boards, on the recommendation of a general committee of five or six well-known women interested in this work. There should be only one general committee in town, and the names and phone numbers of its members should be at the exchanges, that their co-operation might be easily obtained by the exhibitors.

This way of working seems to me the most practical, as little can be done for children's films without the co-operation of the schools, and if the school board knows the parents' desire they will do their part.

### *Pictures in War Time*

The importance of the picture theater during the war was emphasized in the answer the committee made the question of summer programs for children.

We have found that many committees have felt that they ought to discontinue the special entertainments for young people during the summer. In some cities it is far wiser to do this than to try to attract the children. In every case, however, we have advised that in view of the coming on of war conditions it would be dangerous to drop the better film entertainments lest they have the same moral conditions in the United States which are quite prevalent in England, France and Germany. We believe it is a patriotic duty, therefore, to transfer the emphasis to the family pictures and work for them just as enthusiastically during the summer as committees have been working for the children during the winter. Almost everyone recognizes the primary importance of good entertainment for those who are making high wages because of the war and those others who feel the effects of the withdrawal of breadwinners.

### *Successful Young People's Performances*

Mrs. Irene Page Solomon, a Philadelphia exhibitor, has had unusual success with young people's performances. She first sought the co-operation of other theater managers. She then interviewed heads of Mothers' Club, Fathers' Association and Home and School League, teachers, editors of local papers, and other prominent people. All welcomed the idea and promised support. Several preliminary circulars explaining the plan were sent broadcast. A letter was addressed and read to the Mothers' Club, Fathers' Association and Home and School League, and the matter was discussed at these meetings as being a good departure.

The honor pupils and teachers in one of the local schools were invited as guests at the first performance. It had been planned to make this a permanent feature, but the proper permission could not be gained from the school authorities.

The performances are not called children's matinees, but are advertised as "Saturday Specials, something new for the Youngsters and Grown-ups, too."

They are given at 2:15 Saturday afternoon, a different program being substituted from the usual Saturday matinee, a new departure in Philadelphia. Other features besides pictures are introduced. Mrs. Solomon dubbed herself the movie mother, and is present at every performance, always giving a little talk to the children before the pictures start. There are songs accompanied by Richard Bach on the big organ. Prizes are being given for essays on subjects relating to the pictures. Sometimes souvenirs are given. There is also a contest with a prize for the one getting the most words out of the caption, "Frankford Theater," which is proving more popular than the essays.

### *Special Performances in New York*

For a year and a half special performances of selected films for young people have been conducted in the upper part of Manhattan by Mrs. E. R. Dessez. They have been very successful from every point of view,

thousands of children attending them. "We (Mrs. Dessez and Mrs. Speed, now of Washington) began the work of establishing the children's matinees," said Mrs. Dessez, "without any organization, believing that the children's matinees, to be successful, should be community affairs. Also we sought to combine an ethical interest and financial profit by sharing receipts with the exhibitor, hoping to open up a new field of activity for ourselves and for other women who might be interested in this kind of work. A result has been that the children of the neighborhood have been withdrawn from the other performances.

"I feel strongly that with the number of productions that are suitable for young people there is no reason why the young people's matinees or the family performance should not be established in every community theater in New York. The interest has grown enormously in the last year and I am hoping by next fall to get some of the war relief organizations to take up the subject of motion pictures through their committees on recreation. Certainly in any effort to keep the national life normal an inexpensive and wholesome amusement is a necessity and I hope and believe that the work will take enormous strides within another year."

## CRITICISES PRODUCERS

### M. A. Schlesinger of Mayfair Urges Legislation to Protect Exhibitors and Stars from Release of Old Pictures

In an interview M. A. Schlesinger, president of the Mayfair Film Corporation said to MOTOGRAPHY:

Individual producers oftimes are responsible for much of the unjust criticism heaped upon the trade owing to abuses indulged in by them. A very flagrant case has just come to my notice pertaining to Mayfair's star and the history is interesting: She appeared quite sometime ago in a production made and released by a foreign company in England. She had just then about made her debut on the screen. She was "found" by an American producer and brought to this country; made exceptionally rapid strides to success; was soon in great demand and one of the largest producing companies induced her to join their staff. For fear that the old English film might be exploited in America to compete with the star's better works here, the film was purchased and shelved by the American producer, but immediately the star completed her contract and severed her connection with the firm, the American manufacturer released the old English production under the guise of being American make and of a recent date. It is an imposition on the exhibitor who contracts for the latest made releases and an imposition on the exhibitors who pay their money to see the star in her latest pictures.

It would spell fraud in any other industry, but in the present chaotic state of the film's business little or no objection is raised to this condition.

#### *Should Date Each Print*

At the next session of the Legislature, I shall have a measure introduced compelling producers to conspicuously brand each positive print of film with the date of the production and the date of the copyright. This practice is common in the publication of books and other works—why should the films be different?

A remedy might be found if actors and actresses would insist upon placing a time limit in their contract with producers whereby the producers would be prohibited from releasing pictures in which they appear after a certain specified term has expired.

The Mayfair Film Corporation has voluntarily decided upon an innovation whereby they will refrain from exhibiting pictures in which the star is featured after a fixed period, without the written consent of the star who is featured.

This will save many an artist the awkward embarrasment after reaching the pinnacle of success, of finding a crude work of his or her infancy on the screen, working out great detriment to the artist, to the exhibitor and the public alike.

## NEW UNIVERSAL OFFERINGS

### Releases for Week of August 13 Include Two Strong Dramas, Half a Dozen Comedies, and Novel News Features

Willard Mack is the author of "A Wife's Suspicions," the Gold Seal drama which heads Universal's regular schedule of releases beginning August 14. This follows Jack Mulhall in "The Midnight Man," a Butterfly picture released Monday, August 13, under separate booking arangements. Val Paul and Betty Scahde are featured in the leading roles. The story has to do with the complications that arise when Mary Bradford surprises her husband in conversation with some ill-conditioned strangers who appear to be on familiar terms with him. "The Rushin' Dancers," a Nestor Comedy, featuring Eddie Lyons, Lee Moran and Edith Roberts, will be released on the same date. This is an uproarious burlesque of the classic dancing craze, and details the events that transpire when a dancing teacher opens a studio "for ladies only" in Cactus Flat.

"Rough Stuff," a two-reel L-Ko Komedy, featuring Dan Russell and Gladys Varden, will head the releases for Wednesday, August 15. Directed by Noel Smith under the supervision of J. B. Blystone, this carefree tale tells of the many laughable events that happened simultaneously with the opening of a fashion pageant in the hotel run by Mrs. Doehound and her flirtatious husband. The 85th issue of the Universal Animated Weekly will also be released on the same date.

Harry Carey will be the star of the dramatic feature issued the following day, Thursday, August 16. The title of Carey's vehicle will be "Cheyenne's Pal." It is a colorful and swiftly-moving little drama of the horse and cattle country, written by Jack Ford and Charles J. Wilson, Jr., and produced by Jack Ford. "Out Again, In Again," a Joker Comedy featuring William Franey, will appear on the same day. This unusual commentary on prison life was written by Tom Gibson and produced by William Beaudine. It tells of the misadventures that befell Prisoner No. 13 who is elected to be guest of honor at his own execution. Harry Mann, Eileen Roberts and Milburn Moranti fill the other roles in support of Franey.

"The Brass Girl," a two-reel Victor Comedy, featuring Matt Moore and Jane Gail, is the offering for Friday, August 17, together with the 32nd number of the Universal Screen Magazine.

Universal Current Events, which has shown a remarkable increase in popularity of late, will appear in its fourteenth issue on Saturday, August 18, together with a Joker Comedy, featuring Gale Henry, entitled "Back to the Kitchen," Powers' Educational devoted to "Algeria, Old and New," and a Powers' Comic Cartoon, "Doing His Bit."

During the week, the eighth episode of "The Gray Ghost" will be released outside Greater New York. This will be entitled "The Double Floor," and features Emory Johnson, Priscilla Dean, Harry Carter and Eddie Pole.

---

Teams, horses and swarthy drivers continue their task of leveling that part of the Vitagraph studio land in Hollywood which is to be the site of the new administration building. A fate of distinction is in store for the building which now houses the company's business offices; it will be converted into stars' dressing rooms.



*Scenes from Greater Vitagraph's visualization of Edith Ellis' noted stage play, "Mary Jane's Pa." Marc McDermott and Mildred Manning are in the leading roles.*

## "Mary Jane's Pa"

August 13 is the date set for the release of Greater Vitagraph's visualization of Edith Ellis' famous stage play, "Mary Jane's Pa," with Marc MacDermott and Mildred Manning in the stellar roles.

As a stage play, this vehicle made a phenomenal success, attaining long runs in New York, and as a road attraction.

The story, which is known to the majority of stage followers, deals with "Pa Perkins," a man of lackadaisical tendencies, who, in a fit of wanderlust, deserts his family, consisting of his devoted wife, Portia, and his two little daughters, Mary Jane and Lucille.

Eventually he returns, broken in spirit and pocket, a victim of his own perfidy. His true identity known only to his wife, who seeks to hide it from her daughters, he assumes the duties of man of all work. In this guise he wins the affection of lovable "Mary Jane," who regards him in the light of a sage and makes him her confidant.

How ultimately he expiates the wrong to his wife and redeems himself in her eyes by heroically defending her from an infuriated mob, makes a photoplay replete with quaint comedy, pathos and a well sustained suspense.

Playing the title role created on the stage by Henry E. Dixey, Marc MacDermott gives a portrayal of the temperamental wanderer that is declared to be one of the most finished character portrayals ever transmitted to the screen. The part is a difficult one, involving a "heavy" characterization, but one calling for sympathy.

Mildred Manning plays with consumate art the part of the twelve year old girl, "Mary Jane," who is instrumental in bringing about the regeneration of her beloved "Pa." This picture marks the debut of Miss Manning on the V. L. S. E. program, after gaining an extensive following and greatly increasing her prestige by her work in the series of O. Henry stories.

## Triangle for August 12

Louise Glaum and William Desmond are presented as the stars of the Triangle program for the week beginning August 12th.

Miss Glaum, known as "the peacock siren," will appear in "Golden Rule Kate," a play that offers her a strikingly different characterization than any she has assumed since becoming a star. Instead of appearing in the silken integuments of a vampire, she will step forth in the beads and buckskin of a western dance hall girl.

William Desmond appears with Alma Reuben in "Master of His Home," the story of a man's determination to have a home and a wife rather than just a house with a woman in it. He marries a social butterfly; he does not appreciate the old-fashioned glory of maternity. But when a baby comes she turns from her mother, an arrogant society woman who has poisoned the girl's outlook upon life, and goes to the rugged young husband at their cabin home in the mountains. The production was directed by Walter Edwards from a story by R. Cecil Smith. In the supporting cast are Joseph J. Dowling, Eleanor Hancock, Robert McKim, Susie Light Moon and Will H. Bray.

# CHICAGO LEAGUE MEETS

**Exhibitors Hold First Session After Exposition—Set Date for Open Meeting to Consider Music Tax**

The first meeting of the Chicago Motion Picture Exhibitors' League, since the big national exposition and convention, took place at its hall in the Masonic Temple Friday, August 3.

The league felicitated those of its members who "staged" the big show for the exhibitors of the country and carried it to so successful a culmination. Despite the split which occured during the convention there seemed to be plenty of optimism as to the future of the league.

The meeting was more of an "after the party" affair than a business session, although the music tax came in for some serious discussion. President Joseph Hopp appointed a committee consisting of George Laing, Fred Hartman, Robert Levy, Charles Stewart and Mrs. M. McFadden to take the matter up and report on it.

An open meeting, set for August 17, is expected to result in some definite action against the American Society of Composers, Authors and Publishers. The exhibitors realize how serious a thing they are handling, and feel that their efforts will be more effective if they enlist music users in general who will be hit by the tax.

George Laing, A. C. Krebs, and V. Booth were named on another committee which was appointed to revise the constitution and by laws in order to bring them in conformity with those of the National League.

The application of three new members were considered and all were accepted, after which the meeting broke up into a social affair.

## Smith Has Absolute Authority

Greater Vitagraph has issued a formal statement to the industry calling attention to the fact that Albert E. Smith, its president, is an absolutely one man power in the corporation upon whom devolves the duty of making every final decision connected with the production end of the business.

During Mr. Smith's recent trip to the western studios of the corporation production conditions at the eastern studio at Flatbush, Brooklyn, reached such a condition that hurried calls were sent requesting him to return. Upon his return there were several conferences between him and his associates with the result that President Smith was placed in absolute charge, but only with the understanding that his decision would not be questioned in any way by other persons interested financially in the corporation and that he was to have a free hand to designate the pictures to be made, and could supervise production, as well as have the final say on all studio financial matters.

In designating Mr. Smith as the sole man power the directors of the corporation first learned that he was directly responsible for ninety per cent of the five-reel features released by Vitagraph since the first five-reel feature was made. The investigation by the directors further proved that it was upon its five-reel features that Vitagraph first made its reputation for super program pictures which it has retained for so many years. They also found that the five-reel pictures which have been released by Vitagraph for so many years were the financial prop of the company.

While other persons connected with Vitagraph had been working on artistic effects which were made at tremendous cost and released as special Blue Ribbon features, Mr. Smith went right along building on a solid foundation, making pictures at a price at which they would make money for Vitagraph and for the exhibitors of the country.

## New Essanay Educationals

An innovation in Essanay's portion of the K. E. S. E. program in the future will be a series of one-reel educational subjects to be entitled: "The Wonders of Nature and Science."

For several months branch managers of the K. E. S. E. service, and Essanay officials have been conducting an exhaustive investigation into the present-day demands of exhibitors for program material. The inquiry has covered the entire country, including the small exhibitor as well as the large. And the general public attitude has been sounded out, as well, to determine the opinion of the people on how much of a show should be given for the admission price. In almost every instance there was a demand for one reel scenics to fill out the program.

The forthcoming Essanay series is the result of this investigation. The units will be released one each week and can be used with any program.

There will be ten pictures in the series, and these will be divided between the two subjects, the wonders of nature and the wonders of science.

## Plenty of Action in New Serial

Breath-taking, mile-a-minute thrills! The crash of firearms, the smash of bone and muscle in honest-to-goodness knock down and drag out fights, a plunge from a two hundred foot cliff into swirling rapids, aeroplane raids, terrific explosions, the wrecking of a dam and the subsequent flooding of a mine by the rush of the wild torrent, the breaking of a rope bridge hundreds of feet above a canon bed, leaving men and women fighting for their lives while swinging wildly between heaven and earth—these and hundreds of other hair-raising adventures beset the character in "The Fighting Trail" and make this Vitagraph's new serial one of the most daring and enthralling outdoor productions ever filmed.

Never, since the inception of the motion picture thriller, has there been such an absolute disregard for human life and limb as in this serial of the great outdoors. William Duncan, who directed and played the leading part, is a typical man's man, an athlete without fear and willing to go through any hardship or take any chance to make a story live and breathe for the public.

A stickler for realism, Duncan forbade faking and himself led in performing feats that would have caused the cancelling of his life insurance policies had there been an inspector nearby.

Carol Holloway, picked by Duncan from among thousands of applicants, is one of the most daring women appearing in pictures. Fearlessly she went through with any "stunt" the script called for.

"The Fighting Trail" is a big departure in serial making, in that 95 per cent of the scenes are exteriors. The whole picture was filmed in the very wildest reaches of the Sierra Navada mountains, far from civilization and the influences of city life.



*A new jolly tomboy picture. "Bab the Fixer," in which the hoyden girl is the vivacious Jackie Saunders. You can book it August 13.*

*The newspaper critics, who are close to the fans, all over the country, are strong in their praise of Miss Saunder's work.*

## Jackie Saunders in "Bab The Fixer"

Jackie Saunders is a tomboy of an entirely new, but just as fascinating sort, in "Bab The Fixer," a five-reel comedy drama produced by Horkheimer and scheduled for release by the Mutual Film Corporation August 13.

"Bab" is a harum-scarum daughter of quarreling parents and declined quite firmly to fall for her mother's social ambitions. There is a dash of Wall Street and some of the wild west with a touch of Fifth avenue finishing school in the production.

"Bab The Fixer" provides Miss Saunders with a role most suitable to her talents and she has carried it out extraordinarily well. It gives her opportunity for full display of her turbulent energy and inexhaustible vivacity without overdoing the part.

She has given evidence, in her recent productions, of her wide talents and in "Bab The Fixer" she is as much at home among the luxurious apartments of Fifth avenue as she is in a corduroy skirt on the ranch.

Sherwood MacDonald, director of "Bab the Fixer," is a director of nation-wide fame, having handled several of the Saunders successes.

As a director and author Mr. MacDonald has been connected with the production of many successful picture plays, including "Ill Starred Bobbie," "Message from Reno," "Adventures of a Madcap," "Rose Among the Briars," "Web of Crime," "Straws in the Wind," "Maid of the Wild," and more recently, "Sunny Jane' and "A Bit of Kindling," Mutual-Horkheimer successes starring Miss Saunders.

Lee Arthur, the author, is a short story writer of some fame, having written several popular stories for *Adventure* and other magazines devoted to outdoor happenings. Mr. Arthur submitted his idea for "Bab The Fixer" to Miss Saunders several months ago and later went into collaboration with her in preparation of the script.

Newspapers, dramatic and photoplay publications have been generous in their praise of Miss Saunders. Among the things which have been said are:

*The American Drama* says:

Miss Saunders', "A Bit of Kindling," reminds us of the Russian drama, because it isn't acting that makes it go but that touch of nature sedulously nurtured by a girl who loves nature.

The Alto, Texas, *Herald,* says:

Jackie Saunders in "The Checkmate" again convinces her Texas friends that they were correct in their original estimate of her ability to interpret the homely human emotions that live in Texas.

The Liberty, Missouri, *Advance,* says:

Miss Jackie Saunders in "Sunny Jane" is worth traveling over the county line to watch for an hour or two. Miss Saunders is already an institution in Missouri.

The Alliston, Ontario, *Herald,* says:

Jackie Saunders in "The Wildcat" seems to strike a popular chord in Ontario, and since this is the third play in which the young star has been seen here, her popularity may be considered established.

The Oelwein, Iowa, *Independent,* says:

Miss Jackie Saunders,' "The Tomboy of the Screen," as they call her, is for more entertaining than are the vampire ladies, apparently considered by metropolitan producers to be the last word in desirability.

The Milton, Delaware, *Times,* says:

Miss Jackie Saunders is gaining new popularity with each appearance in her "Tomboy" plays. In "The Wildcat," now being shown, she is especially attractive.

## National Association Meets

The members of the National Association of the Motion Picture Industry held a meeting in New York, at the Association's headquarters, 805-806 Times building, on Monday, August 6. The session was a continuance of that held in Chicago at the time of the national exhibitors' convention.

An account of the actions taken at the latter meeting appeared in the last issue of MOTOGRAPHY. The next issue will carry the story of the continued session.

## Newspaper Man Joins Goldwyn

Frederick A. Van Ness, a well known newspaperman, has resigned from the editorial staff of the New York *Evening Journal* to join the publicity department of the Goldwyn Pictures Corporation as assistant to L. L. Arms, editorial director. Van Ness will edit and have charge of the Goldwyn exhibitor press sheet service which will be inaugurated with the release of Mae Marsh in "Polly of the Circus," on September 9. This is the opening production of the big new organization.

# WHERE'S THAT SUMMER SLUMP

**World Pictures Corporation Not Affected by Hot Weather—New York Exchange Broke All Records Last Week**

"One of the undeniable fascinations of the picture business," said William A. Brady, director general of World Pictures, "is the element of surprise which is so frequently in evidence that nobody engaged in this industry need complain of monotony.

"The surprise which attracts the attention of World executives at this particular moment is exceedingly agreeable. Everybody familiar with any branch of theatrical amusements is of course aware that the hot weather months are detrimental—often disastrous.

"This is the annual condition which closes most 'regular' theaters altogether and makes it hard for the managers of those motion picture houses remaining open to make both ends meet. The manufacturer of photoplays in turn looks for a marked shrinkage in the volume of his business with the approach of the heated term—which is 'natural cards,' as the sporting element would say.

"It may be readily imagined that when we in the World concern found there was no shrinkage at all in our gross output, and an actual gain in some quarters over the best part of the year, we were shaken completely out of any complacency or lassitude that might have been imposed upon us by the thermometer.

"In the New York exchange, for example, the business for the week ending July 14 broke every record of this branch for a period of similar duration, winter or summer, from the very beginning of World Film Corporation activities.

"In some of our other exchanges also an unexpected growth was noted, while in none was the looked-for slump recorded.

"Seeking to account for this unforseen state of affairs we have reached the conclusion that our policy of dependable pictures and loyalty to the program system are the principal reasons for this increase.

"Similarly, at the business end of World Pictures an efficiency basis has been reached which certainly is not exceeded anywhere else. The selling force is a body that challenges comparison—and, having the regular pictures, at regular intervals, this force has built up a regular clientele of satisfied exhibitors who know what they are going to get, when they will get it, and what their patrons will think of it."

## Madge Evans in "Corner Grocery"

Little Madge Evans will be the co-star with Lew Fields in "The Corner Grocery," shortly to be published by World-Pictures Brady-Made. Many of Mr. Fields' most effective scenes are with the little orphan girl who finds a way into the affections of the gentle hearted old storekeeper of this comedy of the screen, with its remarkably skillful blending of broad humor and tender pathos.

It is said by those who have witnessed the early private showings of the picture that all the essential qualities of Adolph Phillip's speaking play have been preserved in the transition from stage to film.

The appearance of little Madge as co-star with Mr. Fields is a reminder that the diminutive screen actress is a very much occupied young lady these summer days. Her first starring vehicle, "The Little Duchess," is the current offering of World Pictures, showing a child as the pivotal personage in a distinctly human drama peopled almost entirely by grown-ups.

The appearance with Mr. Fields will follow this publication after a brief interval, and not long afterward little Madge will play the entirely striking role of the child in "The Burglar."

Then will come the photoplay upon which the tiny Miss Evans is working at present, the tentative title of which is "When Carol Took the Subway." This may be changed. The picture is being directed by Harley Knoles, whose filming of "The Little Duchess" was uncommonly effective.

# $250,000 A WEEK

**Not Star's Salary But Amount Los Angeles Picture Plants Expend in Running Costs—$424,500 Improvements Since January**

Most people know that Los Angeles is the film capital of the world, but few people realize just what extent the development of the industry has reached in the city of "lost angels."

Eight new producing companies have located there very recently and they are constantly increasing their plants and expenditures. It is estimated that the film companies of Los Angeles spend an average of a quarter of a million dollars every week.

That the picture industry is making a sure and substantial growth and that the buildings being erected are becoming more and more of a permanent character, is proved by the figures given by the Los Angeles industrial bureau. The list, which follows, shows the construction work of some of the larger companies since January 1, 1917:

***Picture Plants and Additions***

| | |
|---|---|
| Famous Players-Lasky Corp. | $ 90,000 |
| William Fox Studios | 75,000 |
| Sanborn Laboratories | 50,000 |
| Universal Film Mfg. Co., Universal City | 40,000 |
| Universal Film Mfg. Co., Hollywood | 20,000 |
| New York Motion Picture Co | 32,000 |
| Keystone Film Co | 30,000 |
| Pacific Film Laboratories | 20,000 |
| Bernstein Film Productions | 20,000 |
| Fine Arts Film Co | 20,000 |
| Oliver Morosco Photoplay Co | 20,000 |
| Vitagraph Co. | 4,000 |
| Christie Film Co | 3,500 |
| | $424,500 |

"A gratifying condition is the tendency exhibited by the big companies to use stone and steel in their construction work," says the *Motion Picture Times.*

## Film Men Aid New U. S. Loan

W. F. Keohan, acting director of publicity for the United States Liberty Loan of 1917, has notified Motography officially that there will be a new issue of the big government loan in the near future. Begin *now* to get some funds together to absorb some of the bonds when they appear. All financial authorities are agreed that they are the best sort of investment, for they are absolutely sure and solid, and they are, of course, an essential in the speedy winning of the war.

Film men in every branch of the industry are preparing to support the new loan with the same thoroughness with which they aided the first one.

Lois Weber is cutting her first independent production, which will be released very shortly.

# ARTCRAFTS FOR SEPTEMBER

**"Rebecca of Sunnybrook Farm" for Mary Pickford, Fairbanks in Fourth Artcraft Release and Elsie Ferguson in "Barbary Sheep."**

September will see three Artcraft releases, the stars of which will be Mary Pickford, Elsie Ferguson and Douglas Fairbanks, in the order named.

"We feel very certain," said President Greene, "that never before have three such important releases, featuring three such famous stars, been offered in one month to motion picture exhibitors by any distributing organization. It is an indication of what Artcraft is now in position to do, in the way of keeping the progressive exhibitor supplied with the highest class of productions.

"'Rebecca of Sunnybrook Farm,' directed by Marshall Neilan, is the sixth picture released by Artcraft in which Mary Pickford has been the star. It would be difficult for me to over-state the enthusiasm with which exhibitors the country over have written to us concerning the results that have attended the exhibition of these Mary Pickford productions. 'The Poor Little Rich Girl,' according to hundreds of letters received, surprised even Miss Pickford's warmest admirers by the new note she struck in her artistic depiction of Miss Gates' unusual creation. As for 'The Little American,' it makes us very proud as well as happy to know that we and the exhibitors who are showing this picture are placing before the American public a story that has been acclaimed as one of the most stirring incentives to patriotic effort that these times have witnessed.

"'Barbary Sheep' is going to be a revelation in many ways. Director Maurice Tourneur has reproduced Algeria itself for the background of the Robert Hichens story, and the first appearance of Elsie Ferguson on the screen is going to prove that her beauty loses none of its radiance through reproduction by the camera.

"Of the Fairbanks picture nothing need be said save that it is another Fairbanks picture. 'In Again—Out Again' and 'Wild and Woolly' proved to exhibitors that Mr. Fairbanks was offering to them through Artcraft the greatest work he has ever done, 'Down to Earth,' our August Fairbanks release, is bound to be another big hit, and from what we know of the September production, it will give the star greater opportunities than he has ever had before.



*George M. Cohan and Anna Nilsson, his leading lady in "Seven Keys to Baldpate."*

"We expect to be able to announce shortly the approximate time of release of the Geraldine Farrar picture, 'The Woman God Forgot,' the first William S. Hart feature, and the first of the special Cecil B. De Mille productions, 'The Devil Stone.'"

# HOFFMAN EXCHANGE SYSTEM

**Independent Distributing Organization Being Formed —Heads of Many Branches Already Appointed —Middleman to Be Eliminated**

An independent distributing organization which bears evidence of developing into one of the largest, as well as the most efficient concerns of its kind, is now being formed by M. H. Hoffman, Inc., and the basis of it is service for exhibitor and patron.

"Mr. Hoffman's idea," said P. V. R. Key, manager of sales and advertising, "is to eliminate all middlemen and to give the exhibitor the best product obtainable at the lowest price consistent with quality—the Foursquare doctrine—which Mr. Hoffman has promulgated and which is being accepted everywhere as something to tie to.

"The motion picture industry knows what Mr. Hoffman has always stood for. It is aware that he appreciates that to make the most satisfactory headway he must help make headway for the exhibitor. This has furnished the impetus for Hoffman-Foursquare exchanges better designated, I may say, as Hoffman-Foursquare service stations.

"The same methods that have made Mr. Hoffman a conspicuous personality in the industry surround his procedure in establishing each of the Foursquare service stations. He has already selected a number of able men to take charge of the different branches of the new distributing company.

"Mr. Hoffman is holding open the door for the independent producers, and he will give the exhibitors what they feel they should have, and at figures that will make everyone happy."

## Russian Films Ready

From the offices of the Russian Art Film Corporation comes the announcement that within a few weeks a dozen separate and distinct personalities of the screen, entirely new to the American theater, will be launched in the United States. This announcement, following a year in which not a single pronounced success has been achieved by a hitherto unknown cinema star in this country, will be received with enthusiasm by exhibitors and their patrons. They will be glad to know that there is really something new under the sun and that the American tendency to subordinate the story and make the star supreme is to be offset by the contribution to American productions of more than fifty masterpieces of Russian literature prepared for the screen by the distinguished players of the famous Moscow Theater.

Several weeks ago N. S. Kaplan, who has spent many years of his life in Europe, reached New York with several trunks full of film. From this mass of material the task has been accomplished of sorting, cutting and assembling a dozen picture plays which will be released as a premilinary Russian repertory. This task is now so well in hand that the time is not far distant when the exhibitors of the nation will be able to obtain for their theaters these unusual productions.

Jack Mulhall is the star of "The Midnight Man," the Butterfly picture scheduled for release August 13.

# TRIANGLE, FULL SPEED AHEAD

**Past Week the Busiest in the Annals of the Company —Six Productions Near Completion—Several Near Casualties**

The past week, although the hottest of the California summer, has been one of the most strenuous in the history of the Triangle West coast studio, six plays being put through the final scenes and several more going into production.

The company headed by Belle Bennett and Roy Stewart, under the direction of Jack Conway, holds the record for intensive work. They spent the week on the hot sands of the Mojave desert, where scenes for a new western drama are being filmed. During the course of production two men were injured and another was prostrated by the heat. One of the particularly trying ordeals was the filming of a sandstorm. It was intended this should be manufactured by aeroplane engines, but, instead, nature staged a real one, and the players were compelled to travel for twenty miles while the cutting grit stung their faces and beat through their garments. At the Triangle ranch studio of Hartville, Conway planned a riding scene in which several cowboys, headed by Stewart, were to leap from the loft of a stable into the saddles of their horses and race down the mountainside. Stewart and four of the "punchers" made the hazardous jump successfully, but one sustained a broken ankle and another received internal injuries when he landed on his stomach on the saddle pommel.

Margery Wilson, with Director Tom Haffron and company of supporting players, returned from Felton, California, where the exterior scenes of the new mountain play starring her were filmed.

Olive Thomas, whose latest starring play, "An Even Break," has just been released, has been working day and night on a new story, which was written by the star and Director Lynn Reynolds. Some time this week the company expects to journey to the Grand Canyon of the Colorado for filming the final scenes.

An elaborate Egyptian setting has taken its place among the habitats of all nationalities that dot the Triangle ranch. It is designed as a background for the new play in which Louise Glaum will assume a role similar to her noted "Wolf Woman." Owing to weird lighting effects devised by Director Walter Edwards, it was necessary for the star and her company to be at work virtually every evening for the past week.

Bessie Love, under the direction of Charles Miller, who produced "The Flame of the Yukon," is busily employed on "Pernickety Polly Ann," in which she has the role of an orphan adopted by a New York millionaire. This will be the next Bessie Love feature to follow "Wee Lady Betty."

## First Falcon Feature August 17

As the first considerable addition to its product General Film begins releasing the Falcon Features, four-reel dramas, on August 17. The Falcon features are being presented with strength of story as the foundation of their merit. However, groups of noted stars will be featured in the various releases. These include Henry King, Ruth Roland, Margaret Landis, Philo McCullough, William Conklin, Vola Vale, Jack Vosburgh, Ethel Ritchie, Kathleen Kirkham, Neil Hardin, R. Henry Grey, Monroe Salisbury and Daniel Gilfether. New releases will be made weekly. Each Falcon feature will be by a well known author and will have stood the test of magazine publication before screening. Every Falcon feature will be an individual production, and each will have a different star. Although all the stories will be dramas, the atmosphere will vary. In some of the stories adventure will be the main theme, in others, romance, in others mystery.

Adventure, including a host of thrills, characterizes the first release announced by General Film. It is "The Mainspring," with Henry King as featured lead.

The narrative of "The Mainspring" grows in interest from the beginning. It relates to the fortunes of Ned Gillett, whose father, a banker, slays himself after speculating with trust funds. This tragedy interrupts the engagement of Ned to Frances Hardor, and he slips away to begin life over again in the West. There the story develops. Tramping about he is thrown in with a typical old miner whom he manages to befriend. The first thrill is when Ned whips a western bully with his bare fists. The next thrill comes when the defeated antagonist tries to kill both Ned and the miner by dragging their shack down the mountainside with horse and lariat. Ned escaping death, goes to Calvert City where the old man had an abandoned shaft, later called "The Mainspring." Ned files upon this in time to secure it before his old enemy can do so. His fiance's brother from the East is enticed into buying it by the sharpers, however, and in a dramatic scene Ned forces restitution of the money. He meets his sweetheart pouting at his abrupt departure from the East and she will not speak to him. However, the brother is grateful and backs Ned in the operation of the mine, which turns out a success. In a spectacular mine fire Ned saves his former sweetheart and her brother and the latter's fiancee, after which follows a pitched battle with striking miners led by the hero's nemesis, the outcome of which is a final victory in war and love for Ned.

The heroine is played by Ethel Peprell, one of the most appealing of the younger leads. Bert Ensminger is the "heavy" and other members of the cast are Charles Blaisdell, J. Cullen Landis and Arma Jacobsen.

## Mutt and Jeff Enlist in Navy

Mutt and Jeff have entered the United States Navy. The effort of the government to obtain as many recruits as possible for service at this time has succeeded in mustering a large number of famous characters to the colors, but it is doubtful if any enjoy the popularity of these two, who are recognized as "The Mirth of the Nation."

They have entered the navy to do actual service. Of course, they will not man any of the guns; in fact they will probably be found tucked away in a can when the big guns are roaring. But, this is not due to their cowardice, for they are not there to fight. They are there to amuse the "jackies" when there isn't any big "muss." They're there through the special permission of Bud Fisher who conceived the idea of cheering up our boys in blue at the end of a hard day with the foolishness of this duo. To this end he is donating his Mutt and Jeff comedies.

## George Walsh In "Yankee Way"

George Walsh's new production under the direction of Richard Stanton, work on which was begun a short time since, will screen its way to fame under the title of "The Yankee Way." The picture is a breezy, star-spangled comedy of thrills. Seena Owen will make her debut as a William Fox filmite in this feature.

# Goldwyn Trade Showings Please

## EXHIBITORS SEE FIRST PRODUCTIONS—"POLLY OF THE CIRCUS" FINISHED

SIMULTANEOUS trade showings were held last week in Philadelphia and Boston and the same scenes of enthusiasm that marked the initial presentation in Chicago were repeated.

Samuel Goldfish, president of Goldwyn, and Alfred Weiss, vice-president, were in charge of the Boston showing which was held in the morning at the Fenway Theater, which had been obtained by Harry F. Campbell, manager of Goldwyn's Boston offices. "Baby Mine" was the first picture that won the applause of the Boston audience. After a luncheon the exhibitors present from all over New England saw Maxine Elliott in "Fighting Odds," a powerful new play by Roi Cooper Megrue and Irvin S. Cobb.

The Philadelphia showing was held in the Palace Theater on Market street. The showing was under the auspices of Stanley V. Mastbaum, George T. Ames, manager of Goldwyn's Philadelphia offices, and F. B. Warren, one of the Goldwyn vice-presidents from New York.

"Baby Mine" was one picture seen by the Philadelphia exhibitors, who pronounced it the most striking farce comedy they had ever seen on the screen.

Among the important contracts announced by Goldwyn this week is the Boston Theater, owned by the Keith interests in Boston. This gives Goldwyn its first run on Washington street in the very heart of the downtown district. Manager R. G. Larsen is making pretentious plans for the introduction of the productions to his house.

### *"Polly of Circus" Finished*

Samuel Baxter's Isis Theater, Denver, has signed for the Goldwyn productions which gives them an advantageous setting in Colorado's chief city. Mr. Baxter is noted for his showmanship and informs Goldwyn that he will present its productions under conditions never before attained in Denver.

The high-water mark in elaborate and spectacular production within the metropolitan district has been reached in the staging of "Polly of the Circus." It took ten weeks of photography, by day and night, in addition to months of preparatory effort to complete this production. In it are nine separate photo-spectacle scenes which will make this classic of the big tops stand out among its contemporary field for magnitude alone. There were, in total, 1,164 scenes made with an average of five takes to each scene. From the 89,000 feet of film that have been sent to the laboratories from six to eight thousand feet will be finally elected to tell the gripping and pathetic story.

In the arrangement of lighting and artistic embellishment George W. Hill, head cameraman, and his staff have turned out new effects prominent among which is an episode in the story that is told entirely in photographic-silhouette. Part of the plot action calls for a fire in which the circus is burned, and to accomplish the desired effect a section of the "big top" was in reality fired and the ensuing stampede of animals and spectators photographed. In this scene entire sections of occupied bleacher seats are seen to fall.

Mae Marsh accomplished prodigies of work during the filming of "Polly." For days at a stretch she worked 14 and 15 hours a day and to the amazement of her directors she stood the strain better than they. Director Horan and one of his assistants were blinded by the high-powered Kleigls and others of the principals came near "cracking" under the sustained strain, but two days ago Miss Marsh was already preparing for her next Goldwyn Picture.

### *Widely Known Players in Circus Play*

While at times as many as two thousand people were photographed in scenes of "Polly of the Circus," including members of the American Press Humorists of whom 1,000 feet of film were made while they were acting as spectators in the circus scene, the bulk of



*Mae Marsh in "Polly of the Circus," Jane Cowl in "The Spreading Dawn," and Maxine Elliott in "Fighting Odds"—all coming Goldwyns.*

the acting was done by less than a half dozen well known artists.

Vernon Steele, the young English actor, well known to screen fans, plays John Douglas, the minister, and Wellington Playter portrays Big Jim, the Boss Canvassman, two of the more important parts in support of Miss Marsh.

Lucile Satterthwaite, the Carolina beauty, plays Julia, the daughter of Deacon Strong, while Isabel Vernon, an artist who has won an enviable niche in eccentric comedy, portrays Sallie. Viola Compton, also widely known to screen audiences, is Jane, the widow, while Helen Salinger plays Mrs. Elverson. Charles Eldridge, the clever pantomimist, plays Toby, the Clown.

### *Mabel Normand to Do American Comedy Plays*

A deluge of congratulatory letters and telegrams has followed the announcement that Mabel Normand, comedienne, will begin production under the direction of Goldwyn Pictures.

In answer to the question of the kind of literary materials that are to be furnished for Miss Normand, Samuel Goldfish says:

"The Goldwyn Advisory Board has now under consideration a half dozen light comedies by well known authors that are suited to Miss Normand's faculty for comic and artistic expression. It is the opinion of our board that Miss Normand can do comedy plays that convey an interesting story in contra-distinction to the comedies that are built upon an unusual situation alone. She is a typical American girl and as such she has built up not only a huge American but an international following as well. We want to star her in typical American comedies. And these comedies must tell a story."

## FILM LETTER FOR SOLDIERS

### Bluebird Photoplays Originates and Completes Big "Letter of Cheer" for American "Sammies" in France—Presented to Pershing

The American "Sammies" in France, who will be the first to go into the trenches for the United States, will receive a pleasurable thrill of cheer and hope when they receive the remarkable "Letter of Cheer" which has been compiled for them by Bluebird Photoplays.

Exhibitors throughout the country are displaying the letter in their lobbies and it is being signed by patrons and men in prominent public positions. Among the signers are also Ex-President Taft, Governor Whitman of New York, and the governors of practically all of the other states, also most of the United States senators.

A "War Luncheon" was given by Bluebird Photoplays, in New York, at the Hotel Astor, August 2, to aid in the promotion of the work. Sixty film men were present and many telegrams of congratulation on the project were read. Joe Brandt, who originated the letter album, was in charge. The guests of honor were Major Ewing E. Booth, chief of staff of the Department of the East, and Capt. Creswell Darlington, assistant chief of staff. The remainder of the guests represented all branches of the industry and the newspapers of the city.

Mayer Silverman, president of the Liberty Film Renting Company, which has its offices at 938 Pennsylvania avenue, Pittsburgh, Pa., has taken over the franchise for Mutt and Jeff comedies for Pennsylvania and West Virginia.

## Sheldon Heads Empire All Star

James M. Sheldon was elected president of the Empire All Star Corporation, at a meeting of the board of directors of that company, held July 27.

Mr. Sheldon was formerly president of the Syndicate Film Corporation, which brought out "The Million Dollar Mystery," the serial that established a record for continued photoplay productions.



*James M. Sheldon, president Empire All Star Corporation.*

Recently Mr. Sheldon, as president of the Randolph Film Corporation, succeeded in securing Billie Burke for a serial made by George Kleine. Mr. Sheldon, in the trade, is frequently referred to as "the man who put the serial on the map," owing to his unusual talent for exploiting the kind of entertainment that has grown to be so popular. At a time when serials were scoffed at by certain exhibitors, Mr. Sheldon's faith in their box-office possibilities was so steadfast that he launched "The Million Dollar Mystery."

For twelve years prior to entering the film industry, Mr. Sheldon was engaged in the practice of law in Chicago.

In discussing the forthcoming activities of the Empire All Star Corporation, Mr. Sheldon said:

As has been announced in the trade journals, the Empire All Star Corporation was organized especially to produce the Charles Frohman Successes in pictures. In undertaking the filing of these subjects, we have some of the really big stars—such box-office magnets as Julia Sanderson, Ann Murdock, Olive Tell, and William Gillette. We have at our command all the unlimited resources of the Charles Frohman organization, including a wealth of scenery, costumes, properties and rights to the famous Charles Frohman successes.

Already completed are such subjects as Ann Murdock in "Outcast," "The Impostor," and "The Beautiful Adventure," and Julia Sanderson in "The Runaway," all directed by Dell Henderson. Director Albert Capellani has also completed "The Richest Girl," starring Ann Murdock.

The above list of Charles Frohman Successes in pictures should clearly indicate to exhibitors the high class of offerings that will shortly be ready for release through the Mutual Film Exchanges. From time to time we shall have other announcements of importance to make. Surely no exhibitor can afford to arrange his Fall bookings until he has at least witnessed the screening of the first offerings of the Empire All Star Corporation. The pictures can be seen shortly at any of the Mutual Exchanges; and the manager of each exchange will gladly give all exhibitors, who so desire, a chance to see the films before booking them.

## Circuit Books Pathe Film

The Pathe Gold Rooster play, "The On-the-Square-Girl," featuring Mollie King, has been booked for ten of the Marcus Loew houses in New York—the National, Greeley, 7th Avenue, Lincoln, 42nd Street, West End, Royal, 116th Street, the Broadway in Brooklyn and the 86th Street.

# Program Features vs the "Special"

BY Y. F. FREEMAN, TRIANGLE

I HAVE been making an investigation among exchanges and exhibitors as to the relative box office merits of regular program features and the open booking "specials," and have gathered some interesting views from the exhibitor's angle. The following expression, coming from E. J. Sparks, general manager of several large theaters in the south, may be offered as a valuable pointer to other exhibitors:

"I have learned from experience," states Mr. Sparks, "that a production may draw patronage without drawing profits. This may seem a contradiction at first thought, but as a matter of fact, it is a point that many exhibitors overlook today.

"For instance, I have shown special features for extended engagements at my theater and found that they drew excellently. But when I paid the rental charge and the extra advertising bills, I found that I had not realized the profits that I did on regular program features, nor were my patrons any more pleased. Sometimes they registered violent 'kicks' because I had raised prices without giving them a proportionate improvement in entertainment. That was not my fault. I had been beguiled by the stories of 'extended runs' on Broadway, the 'drawing power' of a big star, or the 'wonderful director' who had produced the affair. After showing some of these de luxe specials I finally decided that I was becoming a goat for the gentlemen who were throwing the sand of 'big names' in my eyes, so I tried an experiment.

"When a competitor started advertising a big 'special' attraction for which he was paying four or five times as much per day as for a program picture, I selected one of the best regular features from my program, arranged with the exchange to book on the same days as my competitor exhibited his special, and prepared to herald it, just as lustily as though I were paying more money for it. I found that my percentage of pleased patronage was oftentimes higher than his, and my profits were in far greater proportion. The reason for it was simply that the competitor's picture did not warrant excess advertising or excess rentals any more than the program feature that I booked. In many instances the star of the production which I played was more genuinely popular than the one for which he had paid extra money. Usually his plays were a reel or two longer, but I found that the public came to be entertained, not to waste time.

"The outcome of my experiment was this: A good program feature advertised as well and as extensively as the special will bring as much patronage and a great deal more profits. From then on I made it a point to watch the trade paper reviews and the advance notices from the program producers in order to ascertain which plays would warrant extra advertising. When I found one that seemed to have the earmarks of box office success I proceeded to herald it in advance, give it more space in the papers and feature it with as much care as I would a higher priced feature. Thus I gave my patrons a 'special' and obtained the profits for myself.

"I do not depreciate the value of stars. I believe in stars of genuine ability. I like to exhibit their pictures, but not if I have to give them all the money I make, for I am not running theaters as civic institutions of charity. Furthermore, stars are like mushrooms. They spring up over night. Some come from the stage, only to fizzle on the screen. Others are press made. Still others actually earn reputations by excellent work and pleasing screen personalities."

This shrewd experiment made by Mr. Sparks seems to me to be worth a trial by other exhibitors. Every exhibitor knows that the market is being wildcatted by certain speculators who by advertising and forced runs on Broadway, have managed to give certain inferior productions the guise of super-releases. I know of one case at the present moment where a speculator purchased a program feature that was rejected by the company's board of critics because of its inferiority. This promoter bought some twenty-four sheets, took several pages of advertising in the trade papers and proceeded to sell a special to the exhibitor for extended runs at advanced prices. This is a more palpable hoax than the general run. There are others who engage a star whose name is supposed to mesmerize the public. They surround this divine personage with a mediocre caste, a tawdry production, and then prepare to go after the coin.

The very word "star" is becoming a joke, for it is being applied promiscuously to little girls of no ability, to stage veterans who have no place on the screen, and to others who are merely personal favorites of producers, who have invested their money in the companies. If good stories were as common as stars, pictures would be in a more advanced stage.



*On the left is a Dutch set used in Triangle's new feature, "Wooden Shoes," in which Bessie Barriscale is starred. The captivating Alma Reuben, one of Triangle's bright gleamers, is in the center, and the other picture is Miss Reuben and William Desmond in "Master of His Home."*

# IRWIN TO VISIT EXCHANGES

**General Manager of V. L. S. E. to Pay Visit to Every Distributing Branch in Organization—Doesn't Want to Oversell Exhibitor**

Walter W. Irwin, general manager of V. L. S. E., and a director of the Greater Vitagraph Company, on August 3 started on a trip, the itinerary of which will include every branch exchange of V. L. S. E. throughout the country.

This is the first time in the history of the film industry that the highest authority of a distributing company has planned such a trip in order to become acquainted with the personnel of the entire organization he directs and to discuss intimate business with exhibitors.

Mr. Irwin will visit Minneapolis, Denver, Omaha, Kansas City, St. Louis, Cincinnati, Cleveland and Pittsburgh immediately. The itinerary for the balance of the trip has not been arranged as yet.

Many of the prominent exhibitors in each of the cities to be visited already have made plans to entertain Mr. Irwin. Just what the form of this entertainment will be has not been mentioned, but the chances are that most of them will be regular get together meetings at which the problems of exhibitor, producer and distributor will be discussed thoroughly.

Any producing or distributing plan that contemplates a charge to exhibitors in excess of the amount the box office can stand, according to Mr. Irwin, is inequitable and therefore unbusinesslike.

It is his contention that an exhibitor should figure the seating capacity of his house at an admission figure he knows by past experience he will be able to obtain and comfortably fill his house. Mr. Irwin also contends that any exhibitor who has made a thorough study of his field and knows conditions surrounding his house makes a vital business error when he allows a distributing company representative to talk him into paying a film rental price that he cannot hope to cover, with his overhead, by the money received from admissions.

Mr. Irwin feels that any distributor or producer who sends out a representative with instructions to oversell an exhibitor is doing a gross injustice to the entire industry. By overselling Mr. Irwin means persuading the exhibitor to pay a greater rental price than the exhibitor can justly afford to pay.

That there is a prevalence of this very method of doing business in the industry at the present time cannot be disputed, but the distributors advocating such a policy are not building for permanency but rather to make a fortune in a few months at the expense of the exhibitors and then retire from the business.

## Mary Pickford Packs Theater

When Mary Pickford consented to appear in person on the opening night of "The Little American," at Clune's Auditorium, in Los Angeles, she had little idea of the commotion she was going to create in the business center of that flourishing California city.

It was announced in the newspapers that "America's Sweetheart" would greet the audience on that opening night. Certainly everyone in Los Angeles must read the newspapers, for at six o'clock an assault in force on the box office began. By seven it was a siege, and within half an hour after that time the vicinity of the theater resembled a mob scene in a super-production. All the seats in the theater had been filled, the lobby was stuffed with people, and for a block east and a block west of the building traffic was well-nigh impeded.

When the little Artcraft star stepped out upon the stage, there was an ovation such as a victorious general might expect to receive from a frenzied populace. For ten minutes the house shook with a storm of applause. At last "Our Mary" was able to make herself heard, and she made a very brief address that brought forth another tumult. In it she told the audience that no greater joy could come to her than to know that "The Little American" was stirring the hearts of the nation's picture patrons to a higher realization of their duty, and a stronger sense of patriotism.

# ARTCRAFT WINS HART SUIT

**Judge Holds Contract Specifying Ince Supervision Justified Hart in Leaving Former Employers When Ince Joined Artcraft**

Judge Martin T. Manton, in United States District Court, New York, has refused to grant the application of the Triangle Film Corporation for a preliminary injunction restraining Artcraft Pictures Corporation from making or distributing pictures featuring William S. Hart.

The noted star's contract with Triangle provided that productions in which he appeared were to have the personal supervision of Thomas H. Ince. Some weeks ago Ince severed his connection with Triangle and became affiliated with Artcraft. Shortly thereafter it was announced that Hart would produce his own pictures under the supervision of Ince. This meant, it was announced by Artcraft, that under the arrangements between that company and Ince, the Hart productions would be distributed by Artcraft.

Neither Ince nor Hart was made a party to the action brought by Triangle, although it was alleged that the clause in Hart's contract providing for Ince's supervision of pictures made by Hart was inserted by Ince in his own interest. Commenting on this fact, Judge Manton said:

> The parties to the contract have deliberately stated that Hart is relieved if he no longer has the advantages of Ince's supervision. The reasons therefor are stated at considerable length in the opposing affidavits, and in substance are that Hart owes his success largely to the management of Ince, his counsel, advice and experience in managing and directing his work as an actor. The bill admits that Ince no longer works for the plaintiff, therefore Hart can no longer have the supervision of Ince, and the supervisory clause of the contract protects Hart's withdrawing from the plaintiff's service.
>
> The complaint does not sufficiently state a cause of action for equitable relief. There are no specific acts for which the defendant can be held responsible in such an action.

## New Pathe Serial

Pathe will release on September 2, "The Seven Pearls," a serial of thrills featuring Mollie King, Creighton Hale and Leon Bary.

Pathe is planning an advertising campaign that will bring "The Seven Pearls" and the stars of the cast to the attention of every serial fan in America. Over three score of the larger newspapers will carry large display ads and publicity stories, the novelization of the screen version together with feature stories of the principals and the interesting details of "The Seven Pearls."

# Patrons Become Players

## CHICAGO EXHIBITOR DIRECTS CINDERELLA PAGEANT

By Genevieve Harris

THE almost universal desire of photoplay devotees to see themselves in motion pictures has been used by various "fan" publications to promote contests, et cetera, but it remained for a Chicago exhibitor to take advantage of it to advertise his theater and at the same time please everybody concerned. Bruce Godshaw, manager of the Cosmopolitan Theater, one of the Ascher Brothers' houses, turned his children-patrons into photoplay actors and actresses, to the immense delight of the children and their relatives and friends and the benefit of his theater.

### *Fairy Story Chosen*

Mr. Godshaw decided that his youthful patrons, of which he has a great many, should have a chance really to enter "the movies," and each fond parent should have an opportunity to see just how much like Mary Pickford or Charlie Chaplin the youngster would look on the screen of his favorite picture house, all without expense or danger. So he planned and executed this "Cinderella" pageant.

As we have said in a previous article, Mr. Godshaw makes a success of things because he gives his entire attention to the business at hand and plans each detail carefuly. This was true in the case of his latest undertaking. And he further carried out his "neighborhood idea" by making all his patrons participants in the contest, for they were the judges and critics as well as the players.

With the aid of a woman writer, interested in children's theatricals, Mr. Godshaw arranged and directed the production. A version of the "Cinderella" story was used and proved especially well adapted for the purpose, since a large number of children could be used, and the story was generally known. The fact that a real motion picture play was to be made under the management of the Cosmopolitan Theater was widely advertised, and that the cast was to be composed of children chosen from and by the audience at the theater at a certain performance. You need not be told that every child who had or could obtain the price of admission was in the theater that day, accompanied by his relatives and that every mother of a boy or girl had her youngster present when the doors opened.

### *Audience Chooses Players*

The audience itself became the casting committee. "Cinderella" of course was properly chosen through her ability to wear the "Cinderella" slipper, which was provided by a neighborhood shoe store. Announcement had been made that Cinderella's slipper would be on display at this store throughout the week and the little girls were invited to try it on. At the theater, on the day of the decision, a number of small girls proved able to wear the slipper. From this number, one was selected, by means of the applause of the audience, for the title role. The one ranking next in popularity was appointed Fairy Godmother.

In a similar manner, with the approval of the audience, other leading feminine roles were filled. On another day the fairy prince was selected and other masculine players. So cleverly did Mr. Godshaw arrange the affair that the maximum of children were used in the production, in fairy dances, court scenes, etc., and a large proportion of these were "name roles," so that no one could feel left out. "Moon Fairy," "Prince Joyous," and a dozen similiar roles were created and named by the resourceful manager, the names and the players being duly recorded in his note book.

### *Production Cost Met by Advertisers*

The actual filming of the picture took place about an old "castle," a beautiful location not far out in the country. Mr. Godshaw, when first describing the filming of the picture, before it had been completed, stated that the cost, while considerable, would be fully met by the increased number of admissions to the Cosmopolitan during the production. But later a number of merchants in the neighborhood, realizing the great advertising value of the feature, wished representation. Therefore additional scenes were taken which showed Cinderella and her prince, after their marriage, riding to their new home in an automobile purchased at Blank's garage, living in a house built by Jones and Company, furnished by local merchants, the various articles and stores handling them being mentioned. This advertising revenue was enough to meet the expense of making the entire picture and the increased patronage brought to the theater, the advertising and the many friends won for Mr. Godshaw and the Cosmopolitan were clear gain.

### *Interests the Entire Community*

A "stunt" of this sort of course requires energy and resourcefulness on the part of its manager. Mr. Godshaw possesses unusual tact and diplomacy, especially in dealing with children and young people, and his stage training enabled him to handle the production details himself. But exhibitors in certain communities, even in small towns, could find school and dramatic club societies who would co-operate with him gladly. In fact, an energetic exhibitor might win the whole town to an interest in his theater through the filming of a "local talent" picture. It is an ambitious project, but according to Manager Godshaw, a very worth-while one.

---

## Thirty-Part Paramount Serial

Paramount will issue a serial of thirty parts, fifteen episodes, in September.

This is the first serial that this organization, or any of the producing companies making Paramount Pictures, has ever issued since their inception four years ago, and the picture is said to be one of the most wonderful serials that has ever been produced, the cast containing the largest number of high-priced stars that have ever been brought together in a single series of pictures, playing in a production the story of which is thrilling in its every detail.

Paramount will issue their first serial to all exhibitors and special departments will be established in each of the Paramount exchanges for the handling of this new product.

---

Jack Wells is producing the eighth episode of "The Perils of the Secret Service" at Universal City.

# BRENON CHAMPIONS SCREEN

### Resents Slur at Silent Drama—Takes Issue with Arthur Hopkins

By Herbert Brenon

In Arthur Hopkins' delightful recital of a play producer's adventure in the cinema printed in the New York Times of July 20, the author, with characteristic modesty, does himself injustice. He appears to think himself a casual wanderer among the cameras, an excursionist with a round-trip ticket, a Cook's tourist in celluloid.

Mr. Hopkins is, it seems to me, a sort of specialized Messiah, and we can best serve him, and assist the artistic salvation of us all by eliminating a few false verses in his suave gospel.

In the first place, he must be congratulated on the speed with which he acclimated himself to a new artistic civilization, assimilated it, and, upon its ruins, built a new edifice more worthy of Mr. Hopkins and his fellow demi-gods. He had been told, he says, that once he set foot in the celluloid domain, he never again would turn back to the theater. That was in February. At the beginning of August he declares he found himself deep in play rehearsals, with the din and clamor, heat and hysteria of the glass inferno only a memory. Less than six months is swift time to take the old movie machine to pieces and build a new contraption of its nuts and bolts and springs.

It is perhaps fortunate that Mr. Hopkins has a round-trip ticket, for it enabled him to get back for his one, two or three theatrical productions for the year, intended mainly for Manhattan consumption, or possibly for exclusive appreciation in Chicago, Boston and San Francisco; whereas if he had remained in the humble gelatines, he would have been limited to eight or ten productions, at least half of which would have appeared before the inhabitants of every city from Tampa to Sitka.

Mr. Hopkins recounts that his first days were a nightmare—thus every extra man finds them—but at length he discovered that "the movies are not mere reproductions. They are appropriation. They feed upon life." Positively the only other people who have discovered that the movies "feed upon life" are the people who pay to see the movies. Thus, Mr. Hopkins came upon this obscure secret almost as quickly as the public.

"As a chance patron of the movies," he continues "I had almost invariably carried away one impression—bad taste.....there seemed to be a sustained drive against all who were even slightly fastidious. There seemed an absence of everything but money.....spectables were heralded on the basis of cost. But all the money in the world will not keep a baby's chin dry, and the movie baby's chin was invariably a slippery sight."

I would like to ask Mr. Hopkins what nickelodeons were honored by his "casual patronage." I will admit the heralding of spectacles on a basis of cost; that is a trick we were weak enough to borrow from the theater. I agree, too, that the movie baby had a slippery chin, but the infant has been lusty enough to crow from twenty thousand thresholds in America, and is as legitimate a baby as ever lived.

But I cannot agree at all with his next statement, for he says: "In seeking some place to take hold it seemed to me that the quickest and most decisive improvement could be made in the settings, for the very best pictures offered an amazing procession of goulash backgrounds on which were thrown everything that the property-man could lay his hands." In the name of Cecil DeMille, in the name of D. W. Griffith, gentlemen and artists, I protest. I insist that Mr. DeMille, the son of a man who is a great tradition of the American theater, is just as much of an artist as Mr. Hopkins or any who may sit in his private assemblage of genius. Mr. Griffith, a creator whom the brain-poor theater would be glad to claim, needs no advance notice from me. There are plenty of wretched things on the screen, just as there are vile and dull plays upon the stage, but could Mr. Hopkins exercise no power of selection? Choosing to patronize the drama of an evening, would he be drown irresistibly into cheap burlesque?

The trouble with the successes upon the stage is that the speculators quickly put them beyond the reach of the public. The better a play, the less chance has the average man to see it. Exactly the reverse is true concerning a motion picture.

Mr. Hopkins knows as well as I that Mr. Griffith invented the close-up and that for years his dramas were mostly played close to the camera—tremendous figures, great faces, with backgrounds wholly or nearly absorbed. My first lessons were taught me by Mr. Griffith, and there I learned to do just as he did—to practically eliminate my backgrounds for magnified human expression. But as there are no new things in the world we cannot of course blame Mr. Hopkins for making the same background discovery that Mr. Griffith made, and exploiting the idea, if not the same actual practice, as his own.

Being a student, as I have said, I was filled with the student's notion of finding something new, so I went to Europe and studied the motion pictures of France and Italy. Here I found an opposite condition: the Latin picture-makers were taking "long shots," and playing beautiful backgrounds. It seemed to me—and it still seems—that the ideal condition is a combination of the American and European schemes. In my pictures I endeavor to start every new sequence with a glimpse of a beautiful exterior or a well-appointed interior—then, if my story demands it, rushing to the close figures which blur out every suggestion of mere scenery.

"It seems to me," goes on Mr. Hopkins, "that acting for the pictures is equally infantile." And he pursues this shallow thought at length. As a matter of fact, the best acting today is being registered on the screen. I ask Mr. Hopkins a pair of questions: Are not even the finest performances of the stage mechanical repetitions, night after night? Is it possible for the camera to register an emotion which the actor does not feel? Mr. Hopkins knows very well that the emotional stress, the physical strain and actual loss in nervous force undergone in recording a photodramatic role could not be repeated day after day, in the theater. Fortunately, the camera is keyed to catch and preserve indelibly the supreme effort of a man or woman; once caught, this supreme effort is held changeless for an indefinite number of repetitions.

Finally, let me agree with Mr. Hopkins that there is no rivalry between screen and stage. Our close affinities are painting, sculpture and literature; our ally and friend, music.

## New Chicago Film Company

Chicago has a new film concern. It has been organized under the title of The Educators' Film Company, which will produce and distribute nothing but educational subjects.

A large number of these will be aimed particularly at children and will be very carefully and scientifically produced, to attain a maximum of interest and value. A number of children's stories will be put into film form. For this purpose Miss Georgine Foulkner, of the *Ladies Home Journal*, a professional story teller, has been secured. She will also write all scenarios and O. K. all of the films produced. Cleanliness, educational value and accuracy will be the aims of the company in all of its productions.

H. Paul Juergens is president and treasurer of the company; W. C. Kirby, secretary; H. C. Hoagland, formerly of Pathe and Selig, vice-president and general manager, and Wm. A. Lenarz is in general charge of promotion.

The company is planning on beginning a production soon and it is to be hoped its pictures win the success and laudable aims their purposes deserve.

## Invents Anti-U-Boat Device

United States government engineers are now hard at work testing an anti-U-boat device for merchant vessels recently patented by William Bach, technical director of the William Fox studios, and John D. Braddon, an assistant technical man.

The two inventors have received letters from H. A. Rousseau of the U. S. Shipping Board, the Emergency Fleet Corporation, and from W. H. Hopkins of the Submarine Defense Association, 49 Wall street, saying that their engineers also have been assigned to examine and report on the device.

## New Harold Lockwood Play

Harold Lockwood, in "Under Handicap," a Western drama picturized from the novel by Jackson Gregory, and filmed in California and Arizona under



*Harold Lockwood in his newest Metro-Yorke play, "Under Handicap."*

the direction of F. J. Balshofer, is announced as the next Metro-Yorke release, ready for showing in August. This feature is Harold Lockwood's first Western photoplay under the Metro banner. Harold Lockwood plays the part of Greek Conniston, the scion of wealth who, after disinheritance, makes good by putting through a reclamation project in the West. Supporting Harold Lockwood are: Anna Little, playing the daughter of John Crawford, owner of the Half Moon Ranch and promoter of the irrigation enterprise, portrayed by W. H. Bainbridge; and Lester Cuneo as Brayley, the ranch foreman who fought Conniston in the early part of the story and later becomes his friend and ally.

## Hilda Moore in Strong Play

On August 6, Greater Vitagraph released one of the strongest dramatic stories transmitted to the screen in the form of "The Second Mrs. Tanqueray." This is a screen version of the famous play of the same name in which Mrs. Patrick Campbell, the renowned actress, scored heavily.

"The Second Mrs. Tanqueray" is a story of the eternal triangle, but in treatment it is a radical deviation from the stereotyped situations developed from this theme. It portrays with gripping intensity the efforts of a woman to live down a past of sin and infamy, and depicts how the unrelenting law of compensation invades even the sanctity of her home where she has at last found happiness, to extract its grim toll of retribution. How she ultimately does pay—with her life, makes for a drama of unflagging interest and tense dramatic action, culminating in a powerful climax.

In the stellar roles are Hilda Moore and Sir George Alexander, two of the most artistic players of the present generation. Miss Moore, in the title role, is afforded unlimited scope for the display of her rare histrionic ability. In the course of her interpretation she runs the gamut of human emotions; first as the frivolous, unconventional woman, then as the devoted wife of a reputable citizen, and finally as the grief-racked woman whose tortured soul drives her to self-destruction.

Sir George Alexander gives a sterling performance in the role of Tanqueray, whose love for the notorious woman leads him to defy convention by marrying her.

## GENERAL ADDS FOUR-REELERS

### "The Mainspring" by Louis Joseph Vance to be First Offering — Henry King Featured — More Productions Already Secured

General Film's new series of four-reel dramatic features are now definitely announced. The forthcoming productions are the Falcon Features, all big subjects chosen for strength of story under General Film's policy of prime attention to play value.

Every Falcon feature will have story of first importance. Already a great many productions that have stood the General Film management's searching review for completeness of story interest have been passed and selected. The first release will be available about August 17, with a new release to follow each week. From the date named onward, consequently, General Film exhibitors will be able to book their whole show from this company, making up a bill from the four reel features and its many two-reel features and one-reel comedies.

"The Mainspring" will be the first of the Falcon Features to be released. This is an impressive adventure story by that master of adventure plot, Louis Joseph Vance, and in fact is a picturization of a great magazine story of that name by this author.

Well known authors and well known stars will be featured in all the following Falcon Features, with value in story, however, as the fundamental attraction. Most of the stories would ordinarily be presented in five reel form, it is stated, but to insure dramatic value they have been restricted by General Film to the four-reel length. General Film is also seeing to it that paper and all sorts of advertising matter is prepared in the most artistic form, plentifully and promptly. Every logical merchandising aid will be given exhibitors in connection wth Falcon Features.

F. B. Chase has recently been engaged by Manager Wessling as city salesman at Pathe's Cincinnati office.



*Scene from "The Queen of Spades," one of the Russian Art Film successes.*

# COMING MUTUALS

**"Bab, the Fixer," Sixth of Jackie Saunders' Series Leads Mutual Release Schedule for August 13—Other Attractions Also**

Jackie Saunders in "Bab, the Fixer," sixth of her series of star productions for Mutual, tops the Mutual release schedule for the week of August 13.

"Bab, the Fixer" was produced by E. D. Horkheimer, under the direction of Sherwood McDonald from the story by Lee Arthur in which Miss Saunders herself collaborated.

The production is a five-reel comedy drama, laid principally on a western ranch, but the first of the first act is laid on Wall Street and there are a few scenes in a Fifth Avenue finishing school.

Jackie Saunders herself is an advertising asset and the exhibitor who books "Bab, the Fixer" can get a large part of his crowd on her name alone. The fact that she plays a tomboy role is another point to emphasize in advertising. Exhibitors can get effective advertising by dressing their ticket sellers in typical western garb.

The Mutual schedule for the week of August 13 includes two comedies, "The Widow's Might," a one-reel La Salle and "Beach Nuts," a one-reel Cub starring George Ovey. "The Widow's Might" is based on a conspiracy to acquire the fortune of a stingy old woman, by fair means or foul, marriage being selected as the most effective. George Ovey disports himself amid a bevy of beautiful girls at the seashore in "Beach Nuts," gets into their dressing room, where all varieties of complications ensue and closes his laugh-making journey by smashing his flivver into a gasoline filling station.

Reel Life No. 68, the weekly screen magazine, which is released August 16, shows the work of the Y.M.C.A. in various sections of the world, pictures the various phases of militay training through which army recruits are placed and contains as the animated drawing from *Life*, "The Absent Minded Dentist."

Mutual Tours Around the World, No. 41, released August 14, takes the audience through Southern Corsica, down the Houyoux, a river in Belgium, and thence to picturesque Tripoli.

Mutual Weekly, the one-reel of current events released August 15, carries the latest news of importance up to within a few hourse of its release. The Weekly is made up of pictures which in many instances beat the newspaper illustrations of big events.

## "Double Trouble" First Re-issue

"Double Trouble" has been selected as the first Douglas Fairbanks play to be re-issued by Triangle on September 1. It presents the star in the role of Florian Amidon, an effeminate Sabbath school teacher who goes wrong, becoming a crooked politician and a breaker of hearts.

The play is a screen version of the novel by Herbert Quick, published by Bobbs-Merrill Company. The production was directed by W. Christy Cabanne under the supervision of David Wark Griffith. In the cast appear such well-known stars as Margery Wilson, Gladys Brockwell, Olga Grey, supported by Richard Cummings, Monroe Salisbury, Tom Kennedy, Kate Toncray, Lillian Langdon and V. E. Lowery.

The play is said to differ from most of the Fairbanks vehicles in that is gives the star many opportunities for genuine acting rather than confining him entirely to the "stunts" for which he is now famous.

Margery Wilson, who has recently been elevated to stardom by Triangle, has the leading feminine role.

New prints of this feature are now being made at the Triangle laboratories, and the supply department is preparing new posters, lobby displays and slides. There has been a constant demand for these pictures, it is stated, and as they are to be offered with a complete set of new accessories at a low program price this demand will undoubtedly be increased.

# FACE RACE PROBLEM

**Big Influx of Negroes Into Chicago Brings Questions of Race Discrimination—Houses Being Bought by Blacks**

Heretofore it has been only the theaters in the southern states that have been bothered to any extent with the problem of catering to both whites and blacks.

The situation has now become acute in some of the northern cities, due to extensive exodus of negroes from the south into large northern cities. Chicago is particularly affected by this movement, although this situation in that city is limited to the south side where the negroes congregate. It is said that 100,000 new blacks have entered the city during the past year.

Many theaters in the black district are now divided into white and black sections, while other houses have been sold outright to negroes for exclusive colored patronage. The Pickford, formerly a Hamburger house, and the Owl, are examples of the latter.

The distinct loss of patronage is felt by the theaters that run in the invaded white districts. It is estimated that the colored attendance in the south side Hamburger houses is 10 per cent. In the Michigan Theater, a Lubliner Trinz house, at Fifty-fifth street and Michigan avenue, near the black belt, is honored by over 20 per cent blacks. The Ascher houses on the south side are so located as to receive but a small percentage of colored attendance.

Among the houses who will shortly reserve separate sections for black and white patronage are the Alhambra, Avenue, Wabash, Franklin, Indiana, and Apollo.

It is expected that all of the companies and managers connected with the south side theaters affected by the spread of the colored population will co-operate, determining ways and means to meet the new situation which is growing more acute every week.

## Triangle Growing in South

Charles D. Touchon is at present manager of the Southern Triangle Pictures Company of Dallas, Texas. He has been connected with the film business in Dallas for the past twelve years.

Among his associates in the office are J. L. Lyne, H. R. Binford, G. H. Tipton, Herbert C. Allen, Charles M. Tetrick and W. B. Britton.

Mr. Touchon has opened a branch at Amarillo in charge of L. M. Cobb.

## Marcia Harris with Fox

Marcia Harris, who played in George Broadhurst's "Rich Man, Poor Man" last season on Broadway, has joined the William Fox forces for a picture now in work in the Eastern studios.

# The Brilliancy of Projection

BY DR. H. GAGE

*Discussion before the New York section of the Illuminating Engineering Society.*

FOR motion picture projection one must take into consideration the fact that the arc light can not be considered as a point source, but as an extended source, and that in moving picture projection it is necessary to illuminate an object slightly less than one inch wide and three-quarters of an inch high, the illumination over the entire surface being even, in order to prevent streaks.

With all forms of projection, the direct current carbon arc is the best, but other light sources can be used, such, for example, as the tungsten, lime light, or acetylene.

Motion picture projection uses *directed* light, and the area and intrinsic brilliancy of the light source and the arc of the objective play an important part. The objectives are big enough so that it is possible to operate successfully with tungsten lamps of special type. Intrinsic brilliancy of arc and tungsten sources are given in Tables I, II and III.

TABLE I.—INTRINSIC BRILLIANCY OF SOURCES.

| | | Intrinsic Brilliancy Candle-power Per Square Centimeter. |
|---|---|---|
| Direct current arc. ..... | Solid carbons | 15,800 |
| | Cored carbons | 13,000 |
| Tungsten (Langmuir formula) | Absolute Temperatures. | |
| Highest temperature usable... | 3,250° | 3,750 |
| Temperature of 20-ampere, gas-filled lamps ..... | 2,850° | 1,225 |

*This table shows that with the gas-filled lamps operating at highest efficiency practicable, the intrinsic brilliancy is less than one-tenth that of the direct current carbon arc.*

The intensity of screen illumination is a matter to which I have seen no reference in any illuminating engineering papers. The results of some experiments made in Cornell several years ago are given below and may be taken for what they are worth, i. e., first approximations.

In a dark room with clear lantern slides 2.5 foot-candles would answer, while 5 foot-candles gave entirely satisfactory results. In a room lighted from the back with incandescent lamps enough to take notes, 0.7 foot-candle on the screen from the lights, and 6 foot-candles from the lantern gave good projection, that is, during a lecture to students, and there was plenty of light to spare. For moving picture films about 3 foot-candles are required.

TABLE II.—INTENSITY OF SCREEN ILLUMINATION.

| | | Foot-Candles. |
|---|---|---|
| (1) In a perfectly dark room an illumination of 1-foot-candle is satisfactory for transparent microscopic specimens stained red..... | | 1 |
| (2) Dark room—lantern slides—2.5 foot-candles will do with reasonably clear slides..... | | 2.5 |
| (3) Dark room—five foot-candles entirely satisfactory... | | 5 |
| (4) Room lighted from back with incandescent lamps enough to take notes..... | screen | 0.7 |
| | lantern | 6 |
| (5) Room lighted from window at sides..... | | 0.85 |
| Room lighted from entire incandescents..... | | 1.5 |
| Fair results secured from lantern..... | | 5.04 |
| (6) Dark room, somewhat thick moving picture film—average illumination..... | | 3.0 |

TABLE III.—MINIMUM AVERAGE ILLUMINATION GIVING SATISFACTORY MOVING PICTURE PROJECTION.

| | | Foot-Candles. |
|---|---|---|
| 1. | Tinted film..... | 2.7 |
| | | 3.9 |
| 2. | Yellow tinted film..... | 5.6 |
| | | 8.5 |
| | | 3.3 |
| | | 3.3 |
| 3. | Black and white dark film..... | 6.0 |
| 4. | Blue colored dark film..... | 26.2 |
| 5. | Black and white dark film..... | 25.5 |
| 6. | Hand colored film..... | 3.1 |
| 7. | Hand colored different part..... | 16.0 |
| | | 8.5 |
| 8. | Black and white dark film..... | 30.0 |
| | Maximum Illumination. | |
| 9. | Dark room and light film, too much screen illumination at ..... | 75.0 |

The values for the average screen illumination are taken with the film removed and the shutter revolving.

I should like to see similar studies made of the conditions necessary for good projection, but made with greater thoroughness, in order that the illuminating engineer could be of greater service in planning the lighting of theaters and lecture rooms, and the installation of projection apparatus.

## Teach Medicine with Films

Medical science is the newest field for commercial motion pictures, according to William A. Lochren, president of the $1,000,000 Lochren Film Corporation, of Minneapolis, which is engaged in making motion pictures of surgical operations for a member of the faculty of the University of Minnesota medical college. This newest development of motion pictures was made by a professor of surgery who wanted to use motion pictures for demonstrating rare or exceptionally difficult operations to students in the medical clinics.

The first of the pictures shows a patient, a young woman, suffering from a derangement of the muscles of the eye that made it impossible for her to control the movement of the eyeball. The picture, properly titled, exhibits the symptoms, then shows the surgeon operating, and finally shows the patient recovered, with the muscular control completely restored.

These motion pictures are the first of a series to be used for demonstrations before students and lectures before meetings of medical men. The possibilities of utilizing motion pictures in medical science are just beginning to be realized, according to the Minnesota surgeon who is having the pictures made.

---

The Elm Theater, Camden, New Jersey, recently had an entire Pathe week. On Monday, "The Girl with the Green Eyes" and the Pathe News were presented; on Tuesday, "The Menace of the Mute"; on Wednesday, "The Precious Packet"; on Thursday, "An Affair of Three Nations" and the Pathe News; on Friday, "The Spender" and the fifteenth episode of "The Iron Claw"; on Saturday, Ruth Roland in "The Matrimonial Martyr."

## Coming Art Dramas Have Variety

Advance notices on Art Dramas for the months of August and September promise much in the way of variety of releases. No two productions are of the same type, and exhibitors using the program regularly can be sure of showing their patrons something totally unique each week.

In "Eye of Envy," for instance, which is scheduled for release in the near future, patrons will see a dramatic allegory, something which has never before been done on the screen, although on the spoken stage the type has attained considerable popularity. Possessing all the pictorial and symbolic beauty of an allegory, with the intensity and realism of a drama, this Horsley-Art Drama marks a step in the development of the motion picture.

In this production audiences will have an opportunity to see Crane Wilbur, the world renowned star, in a role especially written for him, and in which his versatility is displayed to an unusual extent. Harrish Ingraham, who directed "Eye of Envy," is said to have made of it a masterpiece, both as to pictorial beauty and dramatic effect. It is taken from the story by J. Francis Dunbar.

Immediately following "Eye of Envy" will be the U. S. Amusement-Art Drama, "Think It Over," which is best described as an amazing drama.

A comedy-drama of unusual appeal follows this. "The Little Samaritan" is its title, and it proceeds from the Erbograph studios. Marian Swayne, who has won thousands of admirers for her work in "Little Miss Fortune" and "The Road Between," is starred.

"Behind the Mask," the Apollo picture in which Alma Hanlon makes her next Art Dramas appearance, is, as its title would indicate, a strong drama of a serious nature, affording a vivid contrast to its predecessors. In it Miss Hanlon has the role of a girl whose father's life has been ruined by an enemy, and who takes it upon herself to gain revenge. The novelty of the plot comes in the form which her revenge takes, and the consequences which follow upon her daring act.

As far as is known, the next Art Drama after this will be the Van Dyke "Peg O' The Sea," in which Jean Sothern is starred. She plays the role of a girl in a sea coast town, daughter of a fisherman. When her father is ill, she takes charge of his men and boats, which she handles with the skill of an old salt. It is from this aptitude that she is given the nickname which forms the title of the picture.

Eugene Nowland directed this, and a competent cast was selected for the supporting roles. Its originality of theme and setting makes it a photodrama of distinction, and the producers are confident that it will be a worthy addition to the imposing list of productions now completed for future release.

## Herbert Blache Writes Play

"Think It Over," the U. S. Amusement Corporation Art Drama in which Catherine Calvert and Richard Tucker are starred, promises to be a photoplay of distinction and originiality in more ways than one.

Herbert Blache, president of the U. S. Amusement Corporation, wrote and directed the production himself. Around the two stars he gathered an exceptionally competent cast, with such prominent persons in it as A. Lloyd Luck, Auguste Burmester, and Eugene Borden.

In "Think It Over" the principal complications are brought about by the unconventionality of the heroine, played by Miss Calvert, who keeps her friends and associates in constant surprise as to her actions and thoughts. At the climax of the story she makes an amazing decision which has the effect of nearly prostrating with astonishment her guardians and relatives, but which at the same time wins her happiness.

## Southern Theaters Book Serial

In addition to seven theaters in the City of Atlanta, the following well-known southern theaters and showmen have booked Pathe's new serial, "The Fatal Ring," starring Pearl White:

Queen Theater, Knoxville; Dowler Interests, Chattanooga; Odeon, Birmingham; The Strand Amusement Co., Montgomery; Max L. Wolff Interests, Savannah; Strand Interests, Miami; Tony Dukekum, Nashville; Tano's Rialto, West Palm Beach; Juan Carbonell, Key West; Beacham's Grand, Orlando; Don Williamson, Jackson, Tenn.; Louis Kalbfield, Palatka; E. G. Gidley's Strand, Athens; H. J. Hury, Birmingham.

## Stars in "The Moth"

Notable casts have come to be accepted by the public generally as the rule, not the exception, in Norma Talmadge productions, yet in the entire list of that young star's successes there has been no more remarkable group of talent than that which supports her in her newest Selznick-Picture "The Moth," a production which will equal in every way the recent sensation, "Poppy."

Opposite Miss Talmadge in "The Moth" as in "Poppy" will appear Eugene O'Brien, who is already well-known for his excellent work in support of many stars of the first magnitude, among them Ethel Barrymore, Margaret Illington, Kyrle Bellew, Irene Fenwick, Frances Starr, Elsie Janis and Fritzi Scheff. The most artistic work of his career before the camera has been done with Miss Talmadge.

## Minter in War Play

"Lovey Mary" (Mary Miles Minter) is engaged in a war play bearing the working title of "The Call to Arms." It deals with the ammunition smugglers and bootleggers of the border country and is the first to be written for the American Film Company, Inc., by Charles Turner Dazey, author of "In Old Kentucky." It is the second to be directed by Lloyd Ingraham in Santa Barbara, the first being "Charity Castle," already completed. A Mexican village will be built on the studio lot; several hundred extras will be engaged in the fight scenes; regulation army machines guns will be fired.

## New Gail Kane Play

Gail Kane, "The Unafraid," her fifth photodrama for the American, completed, has begun on "Southern Pride," written by Julian Louis Lamothe. Lewis J. Cody, her leading man in both; Jack Vosburgh, who returns to the American studios after a brief engagement elsewhere; Spottiswoode Aitken, who needs no introduction; George Periolat, of whom the same may be said; and Robert Klein, an old American player, comprise the important cast for the new play.

## American Soldiers in New Helmets

The Hearst-Pathe News of Uncle Sam's soldiers in France shows the soldiers in steel shrapnel helmets of the new design. The films were taken somewhere on the River Aisne, where the Americans are already in camp behind the firing line.

# About State Rights Plays

NEWS OF THE HANDLING OF SPECIAL PRODUCTIONS

## Trailer for "Parentage"

If further proof were required that Frank J. Seng has gone to a great deal of trouble and expense to provide exceptional advertising helps for his states rights picture, "Parentage," it is to be found in the advertising trailer that accompanies every booking and is intended to be used the week previous to the run of the feature.

This trailer, beautifully tinted in a rich orange, is 125 feet in length and contains the excellent "baby stuff" which has drawn such spontaneous applause at all of the showings.

It opens with a fade-in of the main title, which is artistically done in plastique letters. Then the happy infant appears, and further on the startling question: "Would You Welcome One Like This?" is superimposed upon the scene. This is followed by about fifty feet of the author and director, Hobert Henley, in his role of the happy father holding the infant in his arms and administering its milk in the conventional way. This scene invariably provokes genuine approving laughter. Then follows the announcement, "Coming to This Theater."

Such national institutions as the Rialto and Strand Theaters, New York, have used the advance trailer with excellent results. In fact, in these and other magnificent photoplay theaters, the trailer has entirely supplanted the announcement slide.

Every states rights buyer handling "Parentage" will have these trailers on hand, and this is to advise exhibitors that they should make a request for them when booking "Parentage."

## Warner Buys Art Dramas

On his return from a hurried trip to Cleveland, Ohio, Harry Raver, president of Art Dramas, Incorporated, gave out the following announcement:

"The franchise rights for the Art Dramas program, for the territories embracing Ohio, Michigan and Kentucky, have been sold to A. Warner, known throughout the country as one of the foremost distributors in the film industry. This transaction means that beginning September 1 exhibitors in these three large states will have an opportunity to book Art Dramas."

At the present time Mr. Warner controls the franchise for Clara Kimball Young and Selznick pictures for Ohio and several other middle western states, with a chain of offices located in Cleveland, Detroit and Cincinnati.

## Sherman Reports Good Business

In spite of the reported dullness in the state right market, Harry A. Sherman, of the Sherman Pictures Corporation, reports continued big interest in the George Loane Tucker's production, "I Believe."

Sherman says he is receiving daily inquiries from the most successful independent exchange men all over the country. Among the buyers who have viewed "I Believe," there is a consensus of opinion that this is the most unique feature that has been offered for some time, and are of the opinion that it is an offering, the want of which has long been felt by exhibitors throughout the country.

Mr. Sherman will announce in the next few days several important territorial right transactions involving several territories.

## Canadian Rights for Wharton Film

John V. Green, the veteran showman, exhibitor and exploiter of Galt, Canada, has purchased all the Canadian and Alaskan rights for the new Wharton superfeature of the North, "The Great White Trail." Mr. Green has opened offices in the Temple Building, Galt, Canada, and will operate under the name of Wharton's Canadian Features.

Mr. Green has been in the picture business in the United States and Canada practically since the first films were shown. He was one of the first men in this country to exploit pictures upon what is known now as states rights, but which was called in its embryonic stages "wildcatting." And his plans for the exhibitors throughout Canada and Alaska are such as to bring promise of happiness.

"I'm going to try to give the Canadian and Alaskan exhibitors the best deal they ever have had," he says. "That goes for everything connected with the picture, from the print on down, and it includes everything from price to service. I am a stickler for taking care of the exhibitor, for the simple reason that I have been an exhibitor myself, and I know what should be done for him. And having all the knowledge of what I would like to have done for me as an exhibitor, why should I not carry it out in my dealings with the men who book 'The Great White Trail'?"

## Handle Motoy Comedies

The Educational Film Company of America is handling Motoy Comedies, produced by the Peter Pan Film Corporation, for Greater New York, New York state, and Northern New Jersey. At present the comedies are being played all over the Loew and Proctor circuits of New York.

William T. Binford, of Denver, has taken over the distributing rights of the Motoy Comedies for the territory of Wyoming, Utah, Colorado and New Mexico.

The Standard Film Company, of Cleveland, is handling the Motoy Comedies in Ohio, Michigan and Kentucky. Mayer & Rosenthal have charge of the distribution of Motoys in California, Arizona and Nevada. They are booked by the Turner & Dahnkin circuit of California.

Frank Gersten, the owner of "I Believe," "Redemption," and other big features for Northern New Jersey, reports the most successful summer season that he has ever experienced in Northern New Jersey. Mr. Gersten says that he has three prints of "I Believe" booked for the balance of the month of August and an additional print for September.

"A Trip to Chinatown" will be the Selig-Hoyt comedy release in K. E. S. E. on August 20.

## "Submarine Eye" in Cleveland

"The Submarine Eye" opened a week's run at the Standard Theater, Cleveland, Sunday, August 5, to big busniess. Already this picture has done excellent business for two whole weeks at the Grand Theater, Columbus, and a week at the Temple Theater, Toledo.

Herman J. Garfield, general representative for the Submarine Film Corporation, in Ohio, Kentucky and Indiana, announces that arrangements have been made to present the attraction in Louisville, Indianapolis, Cincinnati, Youngstown, Akron, Dayton and Springfield.

## Corona Has Big Outdoor Story

A thrilling story of the great outdoors, being a picturization of one of the most popular novels of the day, with an all-star cast, will be the next production of the Corona Cinema Company, producers of "The Curse of Eve," it is announced. The Corona Cinema Company have been compelled to decline or to hold in abeyance a number of excellent offers from state rights men, who have come to Los Angeles to view the picture, on account of the fact that a deal is pending for the world rights.

## "Who's Your Neighbor?"

The feature, "Who's Your Neighbor?" written by Willard Mack and produced by S. Rankin Drew, is being handled by Master Drama Features, Inc., at 1943 Broadway, New York, the first output of that firm.

## NEW FROHMAN SPECIAL

### "A Man Without a Country," Featuring Arnold Daly Completed as Special Release—Has Up-to-Minute Appeal

The identity of the big production, which has been in the making in the fields of Long Island and New Jersey, and off the coast of Cape Cod, for the past seven or eight weeks, has been solved by the announcement coming from the offices of President William L. Sherrill of the Frohman Amusement Corporation, that his corporation has completed the taking of the final scenes of "A Man Without a Country," and that his next Frohman production will be ready for its first public showing, beginning an indefinite run at a prominent Broadway Theater, on or about August 10

For the past two months, John W. Noble, the new Frohman director, has been laboring with armies of people, building entire villages, fighting replica battles of the Revolutionary, Civil and Spanish-American wars, and staging the wonderful reproduction of Admiral Decatur's naval battle with the Tripoli pirates. At many periods, Director Noble has had an army of upwards of one thousand players, encamped on the grounds for more than a week in the taking of these thrilling scenes.

Anthony P. Kelly, the adaptor of the greater part of the former Frohman successes, has again contributed the scenario of this latest play. Suggested by the book of Edward Hale's, the Kelly scenario is the result of many months of historical research.

Enacting the role of Phillip Nolan, the rash young captain of the U. S. A., who in a moment of extreme anger cried the immortal blasphemy against his country, "Damn the United States! I hope I may never hear of the United States again," is the eminent American actor, Arnold Daly.

John W. Noble, at the helm of production of "A Man Without a Country" has, during the seven years he has been directing motion pictures, accredited himself with distinction. Among his latest successes are "Romeo and Juliet" and "The Awakening of Helena Ritchie." Mr. Noble has been assisted in the making of the new Frohman production by an extensive staff of assistants.

In speaking of his latest production, President Sherrill is most enthusiastic. He says in part, "We have chosen a subject which carries a psychological appeal—a smashing up-to-the-minute, timely production, which will do much to stimulate the interest so much needed at this moment. We have certainly been accorded most unusual co-operation and credentials from every source, enabling us to make our production absolutely authentic and historically correct. In "A Man Without a Country" there is at last a production which will, I conscientiously believe, create a furor."

## WHOLE SHOWS FOR GENERAL

### Variety of Releases and Four Reel Features Making It Possible for Exhibitor to Do All Shopping Under One Roof

Just what progress has been made by General Film in organizing product for distribution can be gained by a review of current week's releases. It is stated that only a beginning has been made, and that the next six weeks will see some important announcements of additions to the existing list of regular releases. By the time various plans are complete, it is predicted, exhibitors will be booking more entire shows from General Film product. The purveying of four-reel features meets an insistent demand and makes it more possible than ever for an exhibitor to do all his shopping under one roof when he goes out after complete bills for his best dates.

Here is one week's product appearing concurrently:

"The Mainspring," four-reel Falcon Feature, a dramatic adventure from the story by Louis Joseph Vance in *Popular Magazine*, featuring Harry King. This is an adventure story full of thrills, with a strong love motive. It was directed by Mr. King and supervised by H. M. and E. D. Horkheimer.

"Discounters of Money," nineteenth of the two-reel O. Henry Broadway Star features. It is a comedy-drama based entirely upon the idealistic young love that scorns wealth. Carleton King and Nell Spencer are featured.

"Star Dust," one of the third series of Black Cat features from Essanay, featuring Marguerite Clayton. It is a clever comedy-drama with the human element mixed with the humorous.

"An Order of the Court," a two-reel episode from "The Further Adventures of Stingaree" (Kalem), featuring True Boardman as the antipodean outlaw who succors the distressed.

"A Man, a Girl and a Lion," one of the exciting animal pictures from Selig. This two-reel offering features Kathlyn Williams and Thomas Santschi, and a full-grown African lion furnishes the thrills.

"Her Perilous Ride," a one-reel Selig offering, brings home thrills, with fighting savages in another jungle atmosphere. Bessie Eyton, who is featured, does an ostrich-riding stunt as part of the story.

Johnny and Emma Ray comedy, one reel, features the little comedian and his majestic spouse in "A Bathtub Marriage," another of their characteristic productions in this series.

"Those Terrible Telegrams," a Sparkle comedy, one reel; a high-class humorous offering from the Jaxon Film Corporation, this subject being the third of the second series of six.

"Tough Luck," a Jaxon comedy, the third of a second series of six; a ludicrous romp throughout.

The Selig-World Library, No. 16, from the educational series issued weekly by the Selig Polyscope Company, containing pictures of travel and of animal life and other subjects of general interest.

New product now being signed up will provide every desirable shade of atmosphere in subjects to supplement those already represented.

## Adds 100% to Motography

July 31, 1917.

Motography, Chicago:

I think the "What the Picture Did for Me" section adds a hundred per cent to the value of Motography.

Such things help to dig the motion picture industry out of the "dark ages" of filmdom.

It is much more pleasant to learn of the merit of a picture through the expressed opinions of exhibitors than it is to learn of it through the mutterings and curses of an audience.

Enclosed are some of my criticisms which I hope will help some as much as theirs help me.—
*Walton McNeel, Crystal Theater, Burlington, Wisconsin.*

## Eight-Reeler Ideal Length

Herbert Brenon, who is just completing "The Fall of the Romanoffs," has announced that his new feature will not exceed eight reels. He has made all his pictures within the past year eight reels and has now decided that his future productions will never exceed that limit.

"Eight reels," says Mr. Brenon, "is the ideal length for a special production. An eight-reel picture runs about two hours. The legitimate theater discovered through years of experience exactly how much entertainment the public can stand, and profiting by this knowledge sifted their performances down to two hours and a half. Theatrical managers have learned by experience, too, that there is such a thing as overdosing the public. They know that theater-goers do not want to be entertained for so long that they become conscious they are sitting in chairs.

"These are things which we, the younger industry, can profit by and take to ourselves. It stands to reason that if a theatrical production is unable to hold the interest of an audience for two hours or only a little more, there is no reason why a motion picture should have to be given any longer time. If anything, the time devoted to a motion picture should be a trifle less, because in the picture, there is no human voice to add to the interest.

"Then again in this matter of time and the eight-reel picture the smaller towns must be always remembered. In making a picture we cannot only think of the metropolis. In the smaller theaters throughout the country, the owner of a showhouse always wants to show his picture twice. One performance is not enough. For this purpose the big feature is admirably suited. It is not too long nor too spread out, and gives ample time for a second showing in one evening.

"While, of course, there will always be pictures of varying lengths according to the scope and dramatic possibilities of the subject, it is the eight-reeler that is the ideal length for the big feature."

## Aids Uncle Sam

Owing to the enormous demand for lumber at the Pacific Coast army barracks, Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, has wired the company's lumber mill at Hoquiam, Wash., which is at work on contracts for the Artcraft studios, to suspend the work for the studios, and put on two shifts a day preparing lumber for the army barracks. The lumber will be sold to the government at cost. The services of the two Famous Players-Lasky lumber carrying vessels and the docking facilities in Los Angeles Harbor have also been offered to Uncle Sam. These moves are expected to cause some slight delay in the construction of the huge sets for the Geraldine Farrar-Artcraft picture, "The Woman God Forgot," but Mr. Lasky holds that government needs must have precedence.

## Circus for Selig Play

William N. Selig engaged the services of an entire circus for a series of scenes in "The Barker," the latest Selig-Red Seal Play released in K. E. S. E. service on Monday, August 13. Lew Fields, one of America's most popular dramatic stars plays the leading role.



*Some of the striking scenes from Herbert Brenon's play, "The Fall of the Romanoffs," featuring Iliodor, the mad monk of Russia.*





# LEWIS WORKS IN SECRET

**Well Known Director Has Large Company at Ticonderoga, New York, Where Spectacular Film Is Being Produced**

In spite of the secrecy surrounding the next special Edgar Lewis picture, which is now being completed at Ticonderoga, New York, enough news has reached Broadway to cause considerable speculation in film circles as to the nature of the well known director's new contribution to the screen.

Although Mr. Lewis has been working on his new production for two months, and has had his large company assembled at Ticonderoga for more than six weeks, the only definite news received has related to the fact that Mitchell Lewis, Hedda Nova, Victor Sutherland, William A. Williams, Ray Chamberlain, members of "The Bar Sinister" cast, and Mabel Scott and Edward Rossman, who played prominent parts in "The Barrier," including Joseph Heron, Philip Sanford, William Cavanaugh and Juanita and Alberta Meizner, will also be seen in the coming drama.

The nature of the story and its title have never been mentioned, and are still jealously guarded, but Charles Feature Abrams, who visited the Edgar Lewis Company recently, managed to get some news past the Lewis censor, which gives a hint of the importance of the production.

According to Mr. Abrams, a town consisting of twenty-seven buildings has been built by Mr. Lewis on the edge of a beautiful lake, three miles northwest of Ticonderoga. A church, a dance hall, a Hudson Bay Company post, a Northwest Mounted Police station and even a Chinese laundry are among the structures erected, and the natives of that section of the country have named the village after its creator, calling it Fort Lewis.

Mr. Lewis had a dynamo installed to furnish electricity for temporary lighting, and is using the engines of two automobiles to run the dynamo. Among the effects he has already used in his picture is a big rain storm for which water had to be supplied by drawing it through fire hose from the lake. As twenty-four hundred feet of hose was found necessary to accomplish this feat, the fire departments of Ticonderoga and Fort Henry had to be brought into service in addition to eight hundred feet of hose and a fire engine borrowed from Cohoes, New York.

The amount of construction work done by Edgar Lewis can be judged by the fact that one building is over sixty feet long, its interior being used by the director to stage large ensemble scenes, while its exterior is necessary to the photographing of important action in the main street of the town.

Mr. Lewis expects to return to New York with his picture completed in August.

## General Manager of Art Dramas

After several weeks of negotiations, arrangements were concluded this week with Arthur F. Beck, to assume executive management of Art Dramas, Inc. Mr. Beck is rapidly lining up exchange problems and rearranging territorial divisions throughout the United States and Canada. He states that it is his intention to open up at least twelve new offices at strategic points as quickly as he can obtain the people.

## Engineers to Meet in New York

Donald J. Bell, president of the Bell and Howell Company, states to MOTOGRAPHY that the next meeting of the Society of Motion Picture Engineers will be held in New York in October. Mr. Bell is vice-president of the society, which held its last meeting in Chicago at the time of the national convention.

## Attacks Mary Pickford

Through the newspapers, the story comes from Los Angeles that Mary Pickford was savagely attacked at her home, on August 2, by an irate maid with a long hat pin. The maid, a French girl, had been discharged, and was in an insane rage. "Little Mary" was rescued by her chauffeur.

Mary's sister, Lottie, escaped danger by hiding under a table.

Diaz Callahan has been transferred from New Orleans to Dallas, Texas, to be manager of Triangle office, succeeding Charles D. Touchen. Mr. Callahan was in Dallas long ago and he still has many friends in the Dallas territory.



*Two of the remarkable scenes from "The Woman God Forgot," Geraldine Farrar's 1917 production for Artcraft.*

# The Man Inside the Booth

## PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THE following article is being sent out by Nat S. Stronge, director of the publicity department of the Vitagraph-V. L. S. E., and is called a "Golden Rule for Operators." It is being sent broadcast through Texas by J. B. Dugger, manager of the Dallas branch of V. L. S. E., distributing organization for Vitagraph, and it is one that branch managers all over the country might do well to disseminate.

It is founded on the "do unto others as you would be done by" lesson, but applies strictly to reel bands. The purpose of the "Golden Rule" is, primarily, to save work for the man in the projection room and assure exhibitors of a smooth-running show, but it has a broader and, to the industry, more vital purpose—pleasing the public.

The idea of Mr. Dugger was inspired by the discovery in the inspection room of his branch that some operators were careless in replacing the bands on reels, with the result that frequently pictures were "balled up" and reels were run outside their proper place. In the V. L. S. E. system, this could not happen, because every feature, when it is returned from a theater, is given a careful examination and no reel is permitted to leave unless it is in perfect condition and properly labeled.

However, there were occasions where the booking was so close on some features that the films had to be rushed from one theater to another. It was in cases like this that the switching of reels was discovered. After studying over the proposition and appealing in specific instances to the operators to exercise care in replacing their reel bands, Mr. Dugger determined upon a means of helping not only his own company, but the entire industry, including manufactures, exhibitors and operators. Consequently, with every Vitagraph feature, comedy or serial episode that goes out of the Dallas branch of V. L. S. E., the following printed slip is sent:

**Operator**

**Reel Bands—Please be sure to replace reel bands on proper reels. This is very important, as it helps to avoid mistakes. You have, no doubt, received the wrong reel on account of a wrong reel band and know what it means. Help us avoid this by replacing bands properly.**

**Shipping—This picture must be shipped back to Dallas, unless you have other instructions, on first train leaving after 10 p. m., on day of use, otherwise you will cause a blow-up. You know what it means to you to be disappointed. Protect your brother exhibitor by seeing that shipment is handled as instructed.**

The results of Mr. Dugger's little plan have proved so effective and beneficial to his territory that V. L. S. E. has decided to adopt his "Golden Rule" as a part of its service system, and before long every reel of Vitagraph film that leaves a V. L. S. E. branch will carry the little reminder to the man in the projection room, with the idea of reducing to a minimum the confusion that trails his multiple dutes at the end of a showing.

This plan, if carried out by the operators, and by the inspectors at the film exchanges as well, will be a big step in the right direction. There are, however, several other things that go to make up the troubles of the operators and managers besides the reel bands. One trouble that causes a good deal of annoyance is the bad reel. Quite a number of exchanges pay no attention at all to the condition of the reels they send their film out on. Reels are used that have no springs on the hub. Instead, the operator finds a nail or a tack driven in to fasten the film to, and sometimes nothing at all.

Then again he will receive a reel with the sides bent so that when the film unwinds from the reel it will bind at one point on the reel and run slack at another. This does not help the film in the least. Many a reel of film has been put out of commission by a bad reel. Another fault is the condition of the shipping cases that are used by some exchanges. They use them as long as they will hold together.

Exchanges also have a habit of cutting the titles and subtitles on new releases and saving part to be used later. This causes the operators no end of trouble because most of the time the titles and subtitles are too short for the patron of the house to read, and consequently the operator in the booth gets the credit for the kick that is registered. When bona fide film exchanges send out feature films with two and three frames of film for a title it is time for them to get busy with their inspection departments.

### *Finds Shutter a Success*

**In the issue of July 28 I noticed a shutter pattern that was submitted by N. H. Wilson of Tucson, Arizona. I am working for a manager who has a closed house and an air dome next door. In the first I have a Power's 6A machine and in the other a Power's 6 stand and lamp house. In hot weather we have the show in the air dome and on rainy or cool nights we use the closed house. I move the mechanism from one stand to the other. I have made a shutter from the drawing that was given and find that it works very well. The throw in the air dome is thirty feet greater than in the closed house and I have to use two different lenses and with the new shutter I can change from one to the other and set my shutter in about half the time it used to take. The only trouble that I had with the shutter was in cutting the slots for the wing nuts. Many thanks to Brother Wilson for his suggestion.**

**While I am writing there is one question I would like to have you settle, and that is this: There has been a discussion among a certain number of operators here as to whom you alluded, in commenting upon "an editor of a projection department in New York City." I give you credit for the stand you have taken, and also wish to say that I will at any time go out of my way to do you a favor, for there are plenty of operators in need of advice, and that is what projection departments are for—*H. H. C., New York.***

I am very glad that you have tried out the suggestion and that it is successful. As I said before, I never tried it out and did not know just how it would work.

In commenting on the "editor of a projection department," I was merely defending myself and MOTOGRAPHY. I am not here to settle that kind of argument between operators, but I will say this: It was not Sherman.

# CLARA KIMBALL YOUNG

**Wins Right to Head Own Organization—Contract with Selznick Abrogated—Productions to Be Marketed by New Concern**

Clara Kimball Young is to head her own producing organization.

About three months ago, after finishing her last picture, Miss Young suddenly picked up bag and baggage and left for California, declaring she would make no more pictures for Lewis J. Selznick. At about the same time she filed suit in the New York courts against the Lewis J. Selznick enterprises and the Clara Kimball Young Film Corporation asking for an accounting and the annulment of her contract with Selznick, which had until 1921 to run. The amount involved in this suit totaled around a half million dollars.

Mr. Selznick replied with a counter suit, claiming Miss Young to be under exclusive contract to make pictures for him and declaring her agreement with him to be an employment contract, he stated that he would not release her from the fulfilment of same under any circumstances.

Miss Young fired her first bomb in the trade papers, announcing her independence and that she would begin producing pictures at once, and market them herself through various independent exchanges. The battle never reached the courts, for each discontinued his suit against the other.

The new distributing company, of which Adolph Zukor is the prime factor, will market and distribute all the Clara Kimball Young productions for the next four years.

The first picture "The Marionettes," will be made in the Thanhouser Studios at New Rochelle. Miss Young contemplates making one picture at least in Porto Rico, some in California and two or three in other locations not yet decided upon.

"The Marionettes" is a play first produced in Paris, had a long run there and later produced in this country under the name of The Puppets, with Mme. Nazimova as the star.

Frederic Chapin, the adaptor of "The Argyle Case," "The Easiest Way," and "Today," has done the scenario of "The Marionettes." Emile Chautard will have immediate charge of the story as director.

The scenes are already being taken for the first picture while Miss Young is enjoying a short vacation at her camp on Moosehead Lake in Maine.

Executive and publicity offices have been opened in Aeolian Hall, where Miss Young will transact all her business interests outside of the engaging and casting which, of course, will be done at the studios.

# "FILM FEATURES" SUCCESS

**Vitagraph One and Two Reel Star Productions Meeting Heavy Demand—More Popular Now Than When First Shown**

"Favorite Film Features," the new unit of Vitagraph productions being released through V. L. S. E., is now in its second week of booking and the announcement is made that the bookings for these short reel subjects are breaking all records.

These features, selected from the best pictures in the Vitagraph library, were favorites, two, three or four years ago and the players who appear in them are among the greatest on the screen today. On every picture, whether it be comedy or drama, appear the names of several great stars, such as Clara Kimball Young, Edith Storey, Sidney Drew, John Bunny, Norma Talmadge or Rosemary Theby. The pictures have all been retitled and tinted and given the most modern treatment, so that they rank with some of the best pictures of the day.

They were first put on the market on July 23, and the intention is to release them in three reels weekly hereafter, the program being made up of a two-reel drama and a one-reel comedy, or vice versa. For instance, the program for the ensuing week is a two-reel drama, "The Vengeance of Durand," presenting Edith Storey, Earle Williams, Julia Swayne Gordon, E. K. Lincoln and L. Rogers Lytton, and a one-reel comedy, "An Elopement at Home," in which Norma Talmadge is featured.

V. L. S. E. reports that the pictures are booking heavily with exhibitors all over the country, with the Middle West leading in the number of contracts, and that the success of "Favorite Film Features" already is assured. In one day's mail, it is declared, there were more than twenty contracts for the service. V. L. S. E. is putting out special paper for each of the pictures and is advertising them as heavily as its regular program features.

Philip A. Gross, manager of the Strand Theater in Milwaukee, one of the finest in the Cream City, is one of the big exhibitors who has booked the "Favorite Film Features." He thinks so well of them that he has already made plans to run six reels per week, using two weeks' releases in one.

## Selznick Plays for September

The schedule of Selznick-Pictures releases for fall has been completed, and forms an interesting array of attractions.

The Selznick-Pictures themselves will be represented by Herbert Brenon's production of "The Lone Wolf," now running at the Broadway Theater, Norma Talmadge in "Poppy," and Constance Talmadge in "The Lesson." In addition to these there will be two special productions, one of which will be the vehicle for Eva Tanguay's debut on the screen, and which has been entitled "Firefly," and the other will be a Rita Jolivet feature, centering about the sinking of the Lusitania.

Owing to the fact that Herbert Brenon has been especially engaged for the production of "The Fall of the Romanoffs," this director will have no other Selznick-Picture than "The Lone Wolf" until late in the fall. "The Lone Wolf," however, from the comments that have been made on it during the Broadway run, is equal to several pictures all rolled into one. It is a frank, out and out melodrama, free from any attempt to teach or preach. Mr. Brenon simply took Louis Joseph Vance's rapid fire story and made it into a still more rapid fire picture.

Norma Talmadge has been so industrious in turning out Selznick-Pictures that "The Moth" was finished, with cutting and titles complete, before "Poppy" was released. This production has been deliberately held back because "Poppy" has proved so popular.

Miss Constance Talmadge, as a star in her own right, has won the admiration of all in "The Lesson." With youth, beauty and vivacity all on her side, the Selznick prediction is that she will leap immediately into a high plane of popularity.

## Iowa School Film Library

The popular hold taken on the general public by motion pictures has penetrated even the school system of Iowa. Curator Edgar R. Harlan of the historical department of Iowa, has founded what is probably the world's first motion picture library. It is for purely historical reasons and at present has 200 reels, which total more than 50,000 feet of film.

The work of these films is to show the more interesting of local happenings of importance, of the past three years, which will in time be of valuable aid in enabling future generations to understand the Iowans of the early part of the twentieth century. These films will also be of aid to students, twenty years hence, in learning state history.

The films are made for educational purposes only and the library will contain only such films as will be of educational value to the students. The history class of the coming generation will be able to see the inauguration of a governor a quarter of a century before, reproduced in the living figures. For students interested in mechanical and manufacturing subjects films will be provided, showing the workings of the great Keokuk dam and some of the state's largest manufacturing plants. For students who are inclined towards athletic games some of the more important football games between the state colleges will be saved. This is sure to entertain and instruct future Iowans of their forefathers' customs and manners when playing the favorite sport of a century ago.

Fireproof vaults have been prepared for the storing away of the film negatives in air tight tin containers. Several plans for cataloging them are under consideration now.

Arrangements have been completed with Iowa film companies by which the state is able to secure the films which may be of some historical interest in the future at no cost to itself. As soon as the commercial value of the current events films depreciates to a degree where there is no profit in showing them, they are turned over to the motion picture library. These films are, however, subject to recall by the manufacturer should they at any time regain some of their former commercial value, otherwise they may remain the property of the state.

The historic value of this library is inestimable. Motion pictures present in a single minute more than can be portrayed in a chapter or more of printed matter, and it is usually remembered much more easily.

## Lockwood Purchases Studio

Following the leasing by Fred J. Balshofer of several acres of space adjoining the studios of the Yorke Film Corporation in Hollywood, Harold Lockwood, the Yorke-Metro star, acquired the property last week at a sheriff's sale. Lockwood's purchase of the new studio property was a surprise to his producer and director, until the star presented a bill to Mr. Balshofer for rent for the current month.

Extensive improvements have been undertaken on the new property. Several buildings have been added, which include new quarters for Lockwood and Lester Cuneo, the heavy man of the company, and also rooms for the property and technical departments. A stage, sufficient in size to accommodate the elaborate sets of Paradise Garden, is being completed. This will furnish the Yorke company with room to erect a large number of sets at one time.

### "From Front to Back"

MOTOGRAPHY, as you probably know, arrives regularly at the Stillman, and I always read it from the front cover to the back page.—*S. J. Brandt, Managing director, Stillman Theater Co., Cleveland, Ohio.*

## What Do Jews Wear in Russia, Anyway

Herbert Brenon is having troubles of his own in staging "The Fall of the Romanoffs." His studio sometimes has a little Russian revolution all its own.

By no means the least of his troubles are the Russian experts who have been called in to supervise and superintend the work in so far as the details and customs of Russian life, habits and costumes are concerned. The trouble with the experts is that they simply cannot agree. They have a way of turning up at the last minute to cast their eagle eyes over the costumes, and with one wave of the hand consign them all to the realm of the impossible.

One expert will up and say, "Jews in Russia wear exactly the same costumes as we do; you should fit them out with modern clothes."

"Not at all," another will say, "Jews in Russia have a garb all their own. I know it because I took part in a Jewish massacre, and I have a scar to prove it!" Whereat it is with difficulty that he is restrained from tearing off his Russian boots to display the proof of his veracity on his ankle.

At this point it is usually the custom to lapse into their native tongue, and judging from their gesticulations and the rapidity of their speech, the battle of words waxes hot.

## Theaters Monopolized by Mutual

Six of the seven important downtown theaters in St. Paul, Minneapolis, showed Mutual productions last week. None of the bookings were for less than three days.

New Majestic—Mary Miles Minter in "Periwinkle" (3 days).

New Princess—William Russell in "The Masked Heart" (3 days).

New Palace—Helen Holmes in "The Railroad Raiders" (3 days).

Starland—Margarita Fischer in "Miss Jackie of the Navy" (3 days).

Alhambra—Charlie Chaplin (3 days).

Blue Mouse—Charlie Chaplin (3 days).

## King Bee Active

Probably no company engaged in the production of motion pictures has been more active during this summer than the King Bee Films Corporation, whose studios at Bayonne, N. J., have seldom been idle even during the most trying heat. Under the direction of Louis Burstein, president and general manager of the company, work has gone on incessantly night and day to meet the demand for Billy West fun films.

A visitor in the office of Wm. Christy Cabanne, high up in the Metro studio in New York city, while not intending to spy happened on what may be a secret to the method which the author-director of "The Slacker" uses to make his stories fresh and full of pep. At any rate, Mr. Cabanne makes no other explanation for the presence of salt and pepper shakers on his desk.

## The Small Town House

THEATERS in the small towns make up a large percentage of the total number of houses in the country. The entire trade has, to a certain extent, neglected these small town brothers. MOTOGRAPHY is to come to the aid of their cause. We are going to do everything we can to be of service to them and to aid them in all their particular problems.

### Next Week

in MOTOGRAPHY there will appear the first of a series of live and vital articles on "The Small Town House." It is a remarkable story of the mistakes, struggles and triumphs of an exhibitor in a down east house, told by himself straight from the shoulder, without any frills. It is down to brass tacks all the time.

Watch for this live series, "The Small Town House." If you are an exhibitor in a town of less than 10,000

### Send in Your Experiences

## Laboratories Kept Cool

As is well known in the trade, Nick Kessel, general manager of the Triangle Laboratories at Fort Lee, N. J., has built the greatest organization of its kind, and is recognized as an executive of rare genius, but it takes times like these for him to show his real worth. First the army draft comes along; this will take away about ten of his most valuable men, but being far-sighted Mr. Kessel was prepared and their places will be taken by specially trained girls.

Then comes along this awful spell of torrid weather which wreaks havoc with laboratorial work, and which forced most of the laboratories to close down altogether. But being taught a lesson in last year's hot spell Mr. Kessel, by an ice arrangement he had installed, never allowed the temperature to rise above 75 in any part of the plant, thereby keeping up to his daily average of one hundred and forty thousand feet. In the studios next door, William Farnum, June Caprice, Carlyle Blackwell, etc., were sweltering with the thermometer at 125.

## Big Foreign Film Contract

What is said to be the biggest contract to supply serial and feature photoplays to Russia, Norway, Sweden and Denmark ever consummated, was signed this week in New York by R. R. Nehls, manager of the American Film Company, Inc., of Chicago, and representatives of a large foreign distributing syndicate. The terms of the agreement call for an export of 60,000 feet of positive film per week, 3,000,000 feet a year, and involve the exchange of something over $200,000.

Coincidentally with the signing of the Russian and Scandinavian papers, Mr. Nehls arranged for the shipment of approximately 10,000 feet of serial and feature subjects weekly to China and Japan. This, together with recent contracts for Spain and Portugal, further clinches the American's strong position in the foreign picture field.

Miss Evelyn Greeley is "featured" in "The Burglar," an approaching World-Picture Brady-Made, starring Carlyle Blackwell in the name part.

## Sennett's First Paramounts

Mack Sennett has picked the titles and casts of his first three pictures to be released by Paramount Pictures Corporation, in accordance with the new Paramount-Sennett affiliation. All Mr. Sennett's most famous comedians and pretty girls have been retained by him and will appear in the Paramount-Sennett comedies, the first release to be September 15 and every two weeks thereafter.

"Roping Her Romeo" is the first Paramount-Sennett. It features Polly Moran, long famous as a vivacious and pretty Sennett comedienne, and Ben Turpin and Slim Summerville. "A Bed Room Blunder" is the second Paramount-Sennett featuring Charles Murray, Mary Thurman and Wayland Trask.

## "The Planter" Praised

Following the private showing of Tyrone Power in "The Planter," at the New York Roof, the National Board of Review handed to the president of the company, F. M. Manson, one of the most enthusiastic reports which they have ever issued on a picture.

This picture depicts with vividness, dramatic effect and fidelity, conditions in the Central American states which have never been presented to American audiences.

## Blackton Paramount Picture

J. Stuart Blackton, whose affiliation with Paramount was announced recently, has begun his first big spectacular feature for release by that organization. In Mr. Blackton's announcement of his new association he stated that he held the picture rights to almost all of Sir Gilbert Parker's books. His first Paramount picture will be an adaptation of one of the most famous of the great English-Canadian author's novels, "The World for Sale."

## Japs Like Fisher's Comics

Bud Fisher, president of the Bud Fisher Film Corporation, has just received a letter of appreciation of which he is very proud. It comes from the Japanese naval base at Nagasaki, and is signed by the commandant.

A few weeks ago the Exhibitions Film Exchange of Seattle, Washington, asked Mr. Fisher's permission to donate prints of his Mutt and Jeff comedies to be exhibited on the Japanese warships. The permission was readily granted, with the result that the navy is enjoying daily the antics of Mutt and Jeff.

## M. H. Hoffman Play

One of the big September distribution products of M. H. Hoffman, Inc., is "The Silent Witness," the feature that was based upon the play of that name. This is the play which, during its extended Broadway run, was declared by the dramatic critics on the New York press as the biggest drama since "Madame X."

## Army Film Plant in France

The signal corps of the United States army has perfected plans for the establishment in France of a huge plant for making motion and still pictures.

From the plant, which is expected eventually to become one of the largest of its kind in the world, will be issued the photographs which are to form a historical record of America's participation in the war. The plant already is as large as many private concerns.

# What Theater Men Are Doing

## NEWS FROM EXHIBITORS ALL OVER THE COUNTRY

*This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum,* MOTOGRAPHY, *Chicago.*

### *Fewer Houses in Kansas*

EVERY year, according to statistics kept by film distributors, shows a marked decrease in the number of picture theaters.

This, in the face of the robbing of the speaking stage in order that the flickering tape minotaur may feast on the vast histrionic talent the age can offer.

Two years ago there were 850 picture theaters in Kansas.

Today the most complete list the state board of review with the assistance of leading distributing companies whose releases appear on every program in the West has been able to compile, contains the names of 380 theaters.

"Has the public tired of its pet amusement?" a representative of several Kansas City film companies was asked.

"On the contrary, the interest in motion pictures is on the crescendo," was the reply. "With the critical eye of long practice, the picture fan has learned to discriminate between the good and the near-good in productions. They demand real stories, thoroughly good acting, and both competent and artistic production. More real literature has found its way to the screen during the latter half of 1916 and the beginning months of 1917 than in all the past history of motion pictures combined."

The cost of films in rentals to exhibitors has done its share toward crowding out the theaters backed by small capital, men in the producing end of the game admit. Labor costs more than ever before, both that employed in making pictures and in exhibiting them. Chemicals used in preparing the films are costly and materials for their manufacture are constantly increasing in price. But the percentage of increase in the most of films such as the small town "store room" theaters used in their prime could not account, people of the film work declare, for the number of small exhibitors who have thrown up the sponge.

Of perhaps even less weight in the seeming decline of the industry in Kansas than the higher cost of materials, is the factor of rigid censorship laws. These, however, have a tangible effect, in the opinion of some of the exhibitors who have survived.

The "cutting" of pictures in which well known screen actors have appeared to the tune of millions of dollars in cost of production to the makers, in order that the films may be shown in theaters of this state in perfect accord with the rigid cigarette, bone dry and other drastic Kansas laws, has taxed the patience of distributors and owners of states' rights to the limit. A few of the film men, according to owners of local theaters, are considering striking this state from their lists, making it impossible for Kansas fans to see favorite stars in action.

These influences, even in their combined strength, do not answer the question of diminishing numbers of picture shows, experts say. The real solution is obvious enough, in the belief of Carrie H. Simpson, a former member of the speaking stage, a writer of film plays and one of the three women in the present board of review.

"It is the very fact people are demanding better pictures, and are getting them, that is responsible for the crowding out of the smaller theaters," the censor said. "Better productions cost more money, and patrons, with a constantly increasing taste for real merit, are willing to pay big prices for artistic pictures. As a result opera houses turn into picture shows; the best actors and writers and directors of the generation give their talents toward the making of worthy productions and only the exhibitors who can keep up with the trend toward higher class pictures can survive."

### *10,000 Seater for New York*

Another picture theater is destined for New York, and this time it is to be the largest house of its kind in the world.

According to various bits of information from sources of a reputable nature along Broadway it has become known the car barns on Eighth avenue, between Forty-ninth and Fiftieth streets, are shortly to give way, so that a huge theater for the films may be constructed on the site.

A lease of the property for a period of twenty-one years is reported to have been made by the New York Railways Company to a syndicate of business and theatrical men headed by Felix Isman. It was also learned yesterday that plans for the building of such a theater have already been drawn and submitted to the syndicate.



*The safest way to assure steady support from your community is to cooperate with it. Here's a good example. A small town house helped collect this pile of rubbish by means of admission given for tin cans.*

### *Kansas Exhibitor Awakens Natives*

Out in Salina, Kansas, H. J. Thatcher manages the Strand Theater, and does nothing else. He puts thought into his work and his efforts are putting dollars into his bank account. The which is all preliminary to telling how Manager Thatcher awakened the natives of Salina with a self-starting sensation entitled "The Mysterious Mrs. M." There is so much of enterprise and foresight in Manager Thatcher's achievement that he must be added to the list of real showmen who have turned their attention to picture exhibition.



*How is this for a theater advertisement? It's from the Strand of Salina, Kansas.*

Kansas City's Bluebird branch, through George Bowles, arranged to send the Mary Mac Laren feature, "The Mysterious Mrs. M," to Salina. A few days before the Bluebird was to be exhibited there arrived from Kansas City an extremely attractive young lady who registered simple as "Mrs. M" at the best hotel in town. Manager Thatcher had taken the newspapers, the hotel man, and one or two Salina business men into his confidence, and everybody helped him wind up his alarm clock that was to awaken the natives.

"Mrs. M" would give the newspapers no information, nor would she see any of the several people who called, through curiosity, to see her. The hotel man was deeply ignorant of his guest's reasons for being in Salina. Before "Mrs. M" had been in town three hours she had "bought" an automobile from a local dealer, glorified its tonneau with signs reading "The Mysterious Mrs. M," and began scudding around town, shrouded in mystery and a black half-mask that hid the upper part of her face. Despite the appeals of newspaper men and the crowd that gathered around her car to question her every time she stopped, "Mrs. M" kept her own secret.

The next day "The Mysterious Mrs. M" was reputed to be a famous seeress. Prominent members of the community were notified that certain things were going to happen to them, and the telephones were busy with mysterious calls and messages. The third day "Mrs. M" stopped her car in front of a jewelry store, entered the place and began the formula of purchasing a diamond ring.

The proprietor knew why she was there, but the girl who was selling the jewels did not. As a consequence the clerk set up a corn-fed screech that echoed through the store and resounded in the public square, when "Mrs. M" deftly extracted a ring, from a dozen or so she was looking at, and fled the place. Manager Thatcher, properly disguised, was chauffeur to the female bandit's car, and he was waiting with his engine running to receive her. A dash was made for the open country roads and after several hours spent in avoiding Salina, the car was returned to an alley back of her hotel and "Mrs. M" was safe.

The local papers had been closely following the exploits of the strange visitor to Salina, and closed the report of the "robbery" with the statement that the jeweler would not prosecute, for the reason that "Mrs. M" had sent him the cash value of the jewel she had "stolen." This brought events up to the day next preceding "Bluebird Day" at Salina's Strand Theater.

The masked woman entered the theater during a performance when the house was packed, and demanded a seat. The usher escorted her down the aisle looking for a vacant chair, while the masked woman continually protested in a loud voice that she did not like this or that location the usher found for her. She made such protest that Manager Thatcher felt impelled to appear in person to assist the usher in seating the noisy patron, the audience, meanwhile, taking vocal part in telling the lady different locations where they thought she might be properly placed.

Finally Manager Thatcher demanded: "What right have you to come into my theater, masked, and create this disturbance? Who are you?" That being the woman's cue, she replied in loud voice: "I'm the mysterious Mrs. M."—and at that moment the operator flashed upon the screen: "The Mysterious Mrs. M.," tomorrow. "It's a Bluebird." The constantly increasing curiosity as to Salina's strange visitor had put the crowded house in the right mood for the finishing stroke.

The next day Bluebird's "Mysterious Mrs. M." broke the Salina Strand's record for attendance.

## New Seligs

For the week beginning Monday, August 13, the Selig Company announces some interesting releases. For example, on Monday, August 13, "The Sole Survivor," a two-reel drama of Central American jungles, is released. "The Sole Survivor" was written by James Oliver Cirwood, and features winsome Bessie Eyton, supported by an all-star cast. "Her Heart's Desire" is the title of the one-reel drama released by Selig in General Film service on Saturday, August 18. Bessie Eyton is again featured in this feautiful production, one of the few one-reel film dramas directed by Colin Campbell.

"Between Man and Beast," is the title of the Selig two-reel jungle drama released by Selig in General Film service on Monday, August 20. Again is pretty Bessie Eyton exploited in a drama of thrills. One sensational episode is where a gigantic ape captures and cares for a little child. "Her Salvation," is the title of the Selig one-reel release for Saturday, August 25, in which Bessie Eyton is again starred, in a drama having to do with the "submerged tenth."

---

Alice Brady's forthcoming World-Picture is called "The Refugee," and is nearly completed. The director is George Archambaud. As the heroine of this photoplay Miss Brady has acting to do which is considerably more strenuous than anything in her recent repertoire. The story is exceedingly harrowing at times.

# "Split Reel" Notes for Theater Men

## HOW OTHERS ARE STEERING THE SHIP

ONE of the latest innovations of the Strand Theater, New York, installed by Manager Edel for the comfort of his employes takes the form of needle shower baths. And the boys are making the most of the new bathing equipment during this hot weather.

* * *

Tyler Brooke, who is appearing in Oliver Morosco's "So Long, Letty," has purchased a picture house in Los Angeles, California, to be known as the Tyler Brooke Theater.

* * *

Ralph Holmes has given up the management of the Grand Opera House at Burlington, Iowa, and the house has been leased for pictures only, it being the purpose of the new management to play no road attractions.

* * *

The tendency for societies and large institutions to give free picture shows along educational lines is on the increase. More than 3,000 persons attended the initial band concert and picture show given at Dallas, Texas, by the Safety Council of that city during the "safety first" week recently held there.

* * *

"The Flame of the Yukon" was the feature attraction at the opening of the Liberty Theater in Portland, Oregon, formerly the old Broadway. It was purchased by the Greater Theaters Company of Seattle and remodeled and refurnished until now it is one of the finest showhouses on the west coast.

* * *

Members of the Milwaukee Photoplay Exhibitors' Association propose to cut down in the amount of display paper they use for advertising. They have decided to use nothing but one-sheets, photographs and newspaper displays in advertising their attractions. The practice of this conservation measure is expected to result in quite an annual saving.

* * *

"The Lone Wolf," directed by Herbert Brenon, is now playing rings around "War Brides" at the Broadway Theater, New York. "War Brides" up to the time of this last picture had been Brenon's masterpiece as far as a coin gatherer was concerned. It is intimated, however, that the Broadway may run "The Lone Wolf" the rest of the summer, thereby establishing a new record.

* * *

Open-air motion picture shows are being conducted in ten Philadelphia playgrounds in an effort to educate persons in the prevention and treatment of tuberculosis and the dangers of patent medicine. The pictures are shown by the Philadelphia committee of the Pennsylvania Society for the Prevention of Tuberculosis, in co-operation with Director Krusen, of public health and charities.

* * *

Frank Choynski, at a recent meeting of the Chicago Chapter of the American Exhibitors' Association, in speaking of the benefits resulting from co-operation among Chicago theater men, suggested that owners of first run houses pass on the paper they use to other theater men in the association. "I just throw the stuff away after I get through with it," Mr. Choynski said, "and it is still perfectly good. There ought to be some way whereby we could pass this paper around among our members. We don't all use first run pictures, and I am sure there is the possibility for quite a considerable saving on paper if some practical way of handling this thing could be devised."

* * *

Following are the bills at some of the big Chicago down town houses: Studebaker, Mary Pickford, "The Little American"; Castle, Marguerite Clark, "The Amazons"; Colonial, Miss Helen Ware, "The Garden of Allah"; Orchestra Hall, "Les Miserables"; Orpheum, William Russell, "Pride and the Man"; Covent Garden, Carlyle Blackwell and June Elvidge in "Youth."

* * *

Jere J. Cohan, father of George M. Cohan, actor, author and producer, died last week at his home in Monroe, New York. We was 69 years old and head of one of the first theatrical families of the country. He was one of the leading lights of the vaudeville and amusement world for nearly half a century. The loss to the stage of Jere Cohan is a loss that is felt throughout the whole country.

* * *

When the "Battle of the Somme" was shown at the Auditorium Theater, St. Paul, Minnesota, for the benefit of the comfort kit committee of the Red Cross, the first balcony was reserved for men in uniform, who were admitted free. The theater was beautifully decorated for the occasion and the band of the First Minnesota Infantry played at each performance.

* * *

Doro Rodrigues, the "Universal Film Girl," delivered a lecture in front of the Apollo Theater, Dayton, Ohio, on her way from New York to San Francisco. She is the girl who has been traveling about the country helping Uncle Sam get recruits. She spoke in front of the Apollo and appeared there in connection with the film, "The Man Who Was Afraid."

* * *

"A line of publicity before the showing of a picture is worth more to the exhibitor than a page of praise afterward." That is the epigrammatic summing up of the policy endorsed by Walter McNeel, manager of the Crystal Theater, Burlington, Wisconsin. It is also his phraseology. Needless to say, a man with a working maxim like that knows how to squeeze the ducats out of the long celluloid.

* * *

Exchange men in Washington, D. C., declare that if the obnoxious fire rules which are scheduled to go into effect the first of January are not modified, that they will fold up their tents like the Arabs and move over to nearby Baltimore, where the regulations are not so stiff. Baltimore is willing and even eager to welcome them, but Washington is not desirous to have them go. Therefore the fire rules may be made less drastic.

* * *

The Garfield Theater, at 2844 West Madison street, Chicago, is making a name for itself by the clever addresses to its patrons which ornament the front cover of its weekly program. Its latest is styled: "Don't Growl—Kick," and follows: "Talk with anybody in the

management of an institution that serves the public and you will find the average American will growl, but he seldom complains. When something is wrong he will argue the matter with a ticket-seller, usher or doorman. They have no authority to set things right. The public will not go to the trouble of sending an orderly complaint to the management. An intelligent complaint will often clear up difficulties for you. You must know how to gather yourself for a kick and how to land it in the right place."

* * *

A less drastic fire prevention ordinance is in sight for Indianapolis if the recommendation of the city welfare committee of the council is adopted by the governing body of the city. Theater and exchange men met the welfare committee recently and persuaded members that several changes were necessary in the new ordinance governing the storage, manufacture and handling of film, now pending before the city council. The committee will recommend that the changes be made.

* * *

H. A. Higgins and F. S. Ferguson are having trouble in Houston, Texas, on account of booking Vitagraph's "Battle Cry of Peace." Higgins and Ferguson claim to have rights on contract with the Supreme Feature Film Company for the film. J. B. Dugger, Dallas manager for Vitagraph, however, says no rights on this picture have been sold except for the state of Montana. The theater men were arrested under a charge of theft, but were later released to report for trial.

* * *

Commencing the week of August 12, Manager Edel, of the Strand, New York, will show for two weeks another set of great war pictures, "The Retreat of the Germans at the Battle of Arras." These pictures are official and authentic British war pictures and will be shown by special arrangement with the Official Government Pictures, Inc., of which William K. Vanderbilt is president. The proceeds will be devoted to the American and European war relief.

* * *

Bernard Depkin, managing director of the Parkway Theater, Baltimore, recently was fined $25 and costs for reporting to the censor board that "A Little Soldier Girl," a film which he was exhibiting and which he thought the board had passed, had not yet been reviewed by them. When he told one of the board members of the omission, the latter immediately preferred charges against him and Mr. Depkin was dragged into court.

* * *

The Colonial Theater in Chicago introduced "The Garden of Allah," the big Selig picture, with a setting that thoroughly impressed the numbers who saw the production. A desert scene was staged almost duplicating that in the first act of the play. An Arab leading a camel came in sight, followed by more Arabs. They sang a special musical score, written for the feature, that sent a thrill up the spines of the audience and prepared it for the Oriental film which was to follow.

* * *

The McHenry Theater, at Light and Cross streets, Baltimore, is issuing an extremely interesting little program. Among other things it gives the schedule time, not only of the entire performances during the day, but also the time for the beginning of the main feature picture. This ought to prove very popular with fans, for they can time their visits to the theater so as not to get in at the middle of the feature. The McHenry is under the direction of the Parkway Theater Company.

Plans for a state-wide campaign for cleaner motion pictures were discussed during the past week at Lansing, Kansas, by officials of the state federation of the parent-teacher association and members of the committee for better films. As a result of the conference, it has been determined to interest every parent-teacher association of the state in a plan to establish "family nights" at the picture houses. Friday night was suggested and a system will be devised whereby a list of clean films will be provided for these family night programs.

* * *

If your theater were located at Los Angeles you would scarcely need any lighting equipment, on account of the large number of stars that continually drop in. On one night a short time ago Manager Charles Gates of the Symphony Theater entertained Eddie Polo, Priscilla Dean, Emory Johnson, Harry Carter and Stuart Payton. These people all appeared in "The Gray Ghost," the new Universal serial, and went over to see it shown. Manager Gates has made a specialty of entertaining film folk well, and they like to drop into his house.

* * *

On the petition of two motion picture houses of Richmond, Virginia, the city council instructed the city attorney to draft an amendment to the license ordinance raising the license of ten shows from $5 to $10 per day. The play houses complained that a company, which has been showing at Vallejo for the past six months is to invade Richmond with a big tent and that they will cut into the business of the established theaters. There was no opposition to the motion of Councilman J. N. Long increasing the license fee.

* * *

A meeting of the First National Exhibitors' Circuit has been called for September 4 at the Hotel Astor in New York. It is expected that the important question of further distribution plans will be considered. Also, it is probable some new productions will be purchased. Thus far the circuit has officially announced only the acquisition of Essanay's "On Trial," but has many more pictures in view. It has also been stated that the First National Circuit has signed Charlie Chaplin for the coming year at a salary of $1,075,000.

* * *

The State Board of Health of Louisiana has a moving picture theater on wheels. It is an automobile especially constructed for the carrying of literature, moving picture machine and other necessary equipment for educating the public in city and country in health matters. The exhibitions are held in the evenings, and the screen on which the pictures are shown is usually placed in an open lot. In this way the exhibition can be held in different parts of the city where the people live and many are reached who would not come to a theater building to see such films.

* * *

During hot weather try some of the prescriptions suggested below by the *Weekly Film News*, the house organ for the John H. Kunsky Theaters of Detroit.

When the heat grows oppressive, try your favorite picture theater. We are authorized by the theater managers to make the following statements:

The Madison is positively 10 degrees cooler than the street.

The Washington is just like a cool, refreshing glen.

The Alhambra is as cool as a cucumber.

The Strand will put the starch back into wilted collars.

The Garden is like a shady-nook by the riverside, cooled by sweet-scented breezes.

# Current Releases Reviewed

## "Souls Adrift"

### Five Part Peerless-World Picture, Featuring Ethel Clayton. Reviewed by H. D. Fretz.

"SOULS ADRIFT" is the next release on the World-Film program featuring Ethel Clayton and Milton Sills. The theme of the play concerns two young people who, shipwrecked, find shelter on an uninhabited island, their experiences there, and



*Ethel Clayton and Milton Sills in "Souls Adrift."*

the refound love for each other which results. Although the plot is not overburdened with originality, it is pleasing and the play is interesting as a whole. It carries the hallmark of quality in its staging.

Ethel Clayton plays the role of Elma in a most convincing manner, while Milton Sills is equally effective in the part of Micha. The other principal characters are John Davidson, Frank de Vernon and Walter James. The story is by Andrew Soutar and was photographed by Arthur Edeson. While the picture is not up to the World-Film standard, it will doubtless prove a good box-office attraction. Its advertising possibilities are exceptional and many.

The Palma, homeward bound, is destroyed by a terrific explosion. Micha Steel, second engineer, secures a life boat and with the unconscious Elma Raybourne, puts off from the burning yacht. On the third day they sight land, which proves to be an uninhabited island. There they find shelter and food.

Elma bemoans the fact that she has been thrown on this island with Micha, of all people. He asks her if she has forgotten that she once loved him. He also explains away many of the misunderstandings of their previous acquaintance—how her father had won his confidence, stolen his great invention and had then compelled Elma to discard him for another man. Raybourne rose to great heights, while he, Micha, sank to the lowest depths. It was for revenge that he accepted the place as second engineer on the Palma.

But Elma remains cold and resentful. Not until he is about to make the sacrifice of letting her return to the world alone, does she tell him that she loves him and that they will face the world and its story together.

## "Cinderella and the Magic Slipper"

### Wholesome Film Corporation's First Release a Fairy Story. Reviewed by Genevieve Harris

ACTED by children, this four-reel version of the Cinderella story should make a special appeal to children. It is the introductory offering of the Wholesome Film Corporation of Chicago. Guy McConnell directed the production and has made use of many beautiful outdoor scenes and dancing scenes in which a large number of well trained children take part. These give an air of elaboration to the production.

All of the roles are played by children. They act with vivacity and seem to enjoy their work, which gives spirit to the picture. Some liberties have been taken with the plot of the fairy tale, and humorous touches are introduced. The lengthy subtitles do not aid the production. The average child can follow the story without them, which is well, for few children will be able to read these, because of the length, diction and printing.

The picture is a good one for a children's matinee, or for some special program of this sort. There is little question about its appeal to the youngsters, and it will entertain grown-ups who are interested in children. The exhibitor who intends giving entertainments for school children, or in connection with school or club activities, will find this picture well suited to his needs. It should go well in neighborhood houses catering to women and children largely.

## "Do Children Count?"

### Three Units in Essanay Series Starring Mary McAlister. Reviewed by Genevieve Harris

THE amazingly good work of the little star of this series continues to be its best feature. Talent, together with the appeal of a dainty, unaffected child, gives this youngster the power of winning and holding the interest and affection of any audience.

These three stories in the series are not in themselves very pleasing. "The Little White Girl" is improbable and theatrical. "The Uneven Road" contains an unpleasant suggestion which might easily have been eliminated. "When Sorrow Weeps" is too sad to be enjoyed by the average patron.

Of course, finding stories for twelve short plays starring a six-year-old girl is not the easiest task imaginable, and the introduction of tragic themes among the lighter, "kid" stories gives variety and is also in keeping with the problem-suggesting title of the series. And the good points of the series outweighs the bad ones. An exhibitor whose patrons complain of the sadness of some of these plays might meet these criticisms with a note in his program asking the audience to note the variety of roles assumed by the baby star. This in itself is very interesting.

In general, the same supporting cast appears in each unit. In the varied stories they are sometimes miscast, and in some do excellent work. Mabel Bardine in "When Sorrow Weeps" and John Cossar in "The Uneven Road" are notably good.

*When Sorrow Weeps:* "Rags" is left unprovided for when her father dies, and she is about to be sent to an orphan asylum. She runs away and is befriended by a woman who is trying to live down a checkered past. The two are happy together until the woman's husband returns. He is a crook and the woman turns him over to the police. This brings the attention of the authorities to herself and "Rags" and the little girl is taken away. The woman commits suicide, and little "Rags" is lonely in an orphanage.

*The Uneven Road:* Little Agnes Carlson is always in trouble because of her curiosity. In one of her pranks she is blinded. Her mother is told that the child will be permanently blind unless an expensive operation is performed. The father is



*Scene from "The Little White Girl."*

a gambler and has lost both his money and his position. Mrs. Carlson goes to the employer of her husband, but is met by insult. Later, in grief over the continued blindness of Agnes, she again appeals to the man. He calls at the Carlson home, is moved by charm of the little girl and relents, offering to take the father again into his employ. After a time the operation is performed and the child recovers her vision.

*The Little White Girl:* Gyp, an orphaned child, wins the heart of Captain Shay, a crusty old recluse. She recalls to him his daughter, Anna, whom he turned out of house years before. Ever since he has regretted his deed. To make the child happy he spends money liberally. Through a trick of fate, Gyp's dressmaker turns out to be the missing Anna, and is recognized by the Captain when he accompanies the child to the shop. Tracing Gyp's origin through the orphan asylum, they discover that she is Anna's daughter, whom the woman abandoned when she faced starvation. Thus the three are reunited in happiness.

## "The Second Mrs. Tanqueray"

### Vitagraph-Blue Ribbon Feature for Release August 6. Reviewed by H. D. Fretz

"THE SECOND MRS. TANQUERAY" is a picturization of the famous play of the same name, with Sir George Alexander and Hilda Moore in the stellar roles. It is a story of the eternal triangle that has been treated fairly well in production. The efforts of a woman with a past who tries to bury the follies of youth, and her tragic ending when her struggle proves in vain, are realistically told.

The play is exceedingly well acted by the two leading characters and an efficient supporting cast. This vehicle will provide enjoyable entertainment, thus helping in a sense to combat the warm weather, the theater's greatest enemy. The photography is good and the settings appropriate.

The "First" Mrs. Tanqueray, a cold, strict woman, brings unhappiness to her husband by insisting that their only child be sent to a convent. After his wife's death, Paula comes into his life. Although aware that she has a past, he defies convention and marries her. Tanqueray's daughter returns from the convent, and Paula strives to win her love, but the girl is cold and distrustful.

The daughter goes to Paris and while there becomes engaged to an army officer, a former lover of "The Second Mrs. Tanqueray." Not until he arrives at the Tanqueray estate does Paula know the real identity of the girl's fiance. The daughter divines it all and turns on her stepmother, revealing her past. Paula tells her husband everything. In a spirit of forgiveness, the daughter enters the room of Paula, but the woman with the past has found refuge in death.

## "Vernon the Bountiful"

### Two-Reel "Black Cat" Essanay Offering of August 4. Reviewed by Genevieve Harris

THERE is nothing remarkably good or bad about this "Black Cat" release; it will have little trouble pleasing the average audience. It is a comedy-drama, briskly and entertainingly told, with an unoriginal story, pleasingly acted. Rodney La Rock and Virginia Valli have the leading roles, supported by a capable cast.



*Life to Vernon was just one party after another.*

The players are all well chosen. Virginia Valli photographs well and has personality. She should be careful to avoid appearing too sullen, though, when she is acting displeased. The photography, direction and settings are good.

*The Story:* Vernon, a wealthy youth, is in love with Hazel, a chorus-girl. The trustees of Vernon's estate threaten to stop his allowance unless he gives the girl up, and also offer her a large sum if she refuses Vernon. This angers Hazel and she marries Vernon, although she does not love him. Vernon surprises everybody by going into partnership with his tailor and making a financial success. In this way he wins the love of Hazel and the respect of the trustees.

## "The Rescue"

### Dorothy Phillips in Clever Bluebird Photoplay. Reviewed by Genevieve Harris

THIS play opens with the divorce of its hero and heroine, and the progress of its events thereafter is as unusual as its beginning. It is not a problem play, just a cleverly written story cleverly presented, with a number of surprise twists to keep the attention of the audience from wandering. It is as pleasing and



*Anne plans to win Kent from Betty.*

wholesome as Bluebirds usually are, with the added attraction of a really good plot, which unfortunately Bluebird pictures sometimes lack. Ida May Park directed the play from a story by Hugh Kahler, and to her much credit is due. She has succeeded in combining novelty and suspense with real human interest.

The photography and settings of the picture are good. Dorothy Phillips plays the leading role well except for a tendency to overact. Molly Malone has an important role, also. William Stowell is the leading man. Others in the cast are Gretchen Lederer, Gertrude Aster, Claire Du Bray and Lon Chaney.

*The Story:* Anne Weatherall (Dorothy Phillips) has returned to the stage after divorcing her husband, Kent. Friends of the two have tried in vain to bring about a reconciliation. Finally Nell Jerrold tricks Anne into visiting her while Kent is a guest at her house. Anne is persuaded to stay when Nell begs her to save Betty, Nell's young daughter, from marrying Kent. Anne plans to "rescue" Betty from a fate like her own. To do this, she must win Kent's love again. Then follows a struggle between the two women. At last, through an appeal to Betty's sympathy, Anne wins and she and Kent are married. Anne plans to leave Kent immediately after the marriage, for she has not forgiven him and only wants to prevent his marriage to Betty. Then she learns that Kent was never untrue to her, as she had believed and that she misjudged him. And as a further surprise, she learns that Betty and Kent were never in love, that the whole scheme had been planned to bring about a reconciliation between her and her husband.

## "The Mad Lover"

### Harry Rapf Presents Robert Warwick, Released by Selznick Pictures. Reviewed by George W. Graves

ROBERT WARWICK, in the role of a husband inclined to be jealous, assisted by Elaine Hammerstein, as the wife who does not enjoy in the least sharing her husband's affections with the "dog and gun," furnish the audience with

real human, true-to-life husband and wife characters in a story written and directed by Leon Perret. In the offices of author and director the latter has accomplished wonders with a theme slight in itself through treatment. The whole thing breathes an air of refinement—it has to do with refined people and keeps itself wholesome. Little situations, ordinarily trivial, constitute a large part of the action and through unusual conception and human portrayal keep the audience amused and pleased. Neither story nor characters go about being funny in a mechanical way; a lack of artificiality is noticeable. It is the accurate transference to the screen of the little things of life that give the picture its vital power of entertainment. Much footage is occupied in showing husband and wife in "lovey dovey" scenes, but the trend of the story calls for it and the treatment is not ordinary. The story has one fault, in that it drops from the light comedy level into tense melodrama, with the husband killing his wife. Soon afterward we learn that "it was all a dream" and then we are back on the comedy grounds again. Although some may guess the fact of the dream through its very suddenness, the trick on the audience "does not belong." This vision is perhaps necessary to break the husband of his blindness, but the spectator needs to be taken into the author's confidence in order to maintain the original comedy intent.

The human comedy interest would have been impossible without the excellent performance of both Mr. Warwick and Elaine Hammerstein. The former proves to be just the type for the part, making it one of keen enjoyment to the spectator, while the latter, given excellent advantage by the director through artistic lightings, positions, etc., is a center of grace and charm. Valentine Petit, Edward Kimball, George Flateau, and Frank McGlynn are members of a cast which hits a high average in efficient support.

With its bright, entertaining story, its handsome scenic investiture, delightful portrayals and resourceful direction, "The Mad Lover" makes a very high grade of light entertainment. It has a particular appeal, perhaps, to young married folks.

Robert and Clarice, their intense happiness not having abated a bit since their wedding day, are the contented inhabitants of a large house in the country. Clarice tries not to be affected by the time her husband devotes to hunting. She finally has a confidential talk with an old minister friend and has it brought home to her that maternity will bring her only real happiness. Later on we discover that the discrepency of desire in this direction is on Robert's side. The two have just decided upon an extended vacation when up rolls Aunt Lolette in her auto, followed by a string of other machines whose occupants are "just a few of" her friends. Robert's anger is not cooled any, some time after, when he suspects his wife of being intimate with Count Vinzaglio, a society fop. Proceedings undergone by the party in rehearsing a Shakesperian play for charity only heighten his suspicions. In the heat of his suspicions Robert has a dream in which the tragedy of the aforementioned play mingles with one in his own life and he really kills his wife in the tragic scene of the play. He awakens with a reconstructed view towards his wife's suspected lover. The Count tries to kiss Clarice and Robert steps upon the scene in time to hear his wife say "How dare you? I'll tell my husband." Robert then administers to the Count a good old-fashioned reprimand and leaves him wallowing in a mud puddle. That Robert and his wife come to an understanding is evidenced by the closing scene, where a wide-eyed infant is held in admiring embrace.

## "The Slacker's Heart"

### Emerald Seven-Reel Patriotic Picture—State Rights Release. Reviewed by Genevieve Harris

IN a straightforward fashion, this picture sets forth a plea for recruiting and a brief explanation of America's reasons for entering the war. The foundation of the picture is the struggle in the mind of a young man who has conscientious objections to war. These conscientious objections, we are shown, are the result of the influence of Von Litz, a supposed pacifist, in reality an agent of the German government.

This theme is embroidered by allegorical scenes, extracts from President Wilson's message, and subtitles of patriotic appeal. There are also many views of preparedness parades, troops drilling, warships and submarines. In comparison with the many

BLUEBIRD
PHOTOPLAYS Present

Dorothy Phillips

WITH

WILLIAM STOWELL, LON CHANEY
and CLAIRE DuBREY

IN

"TRIUMPH"

The dramatic tale of a stage-struck girl. From the story by SAMUEL HOPKINS ADAMS.

Directed by JOSEPH DeGRASSE

Book thru your local BLUEBIRD Exchange, or

BLUEBIRD Photoplays
(INC.)
1600 Broadway NEW YORK

artistic war pictures, this one seems crude in some respects. For this reason, it will go best with uncritical audiences who can easily absorb the lesson, but will not notice anything inartistic in the presentation.

The acting of Edward Arnold as Frank Allen, the hero, is fine and adds greatly to the value of the play. It is a difficult role and Arnold's sincerity makes it convincing and sympathetic. The acting of the balance of the cast, the photography and the directing are all acceptable. Frederick J. Ireland wrote and directed the production. The sincerity of purpose of the picture, together with its timeliness and patriotic appeal, make it commendable. It holds the interest and is morally good. It should please audiences whose members are not over-critical and blase.

*The Story:* Frank Allen is engaged to marry Phillis, the daughter of a soldier. When war is declared with Germany, Frank refuses to enlist because he does not believe in war. His friend, Von Litz, applauds his decision, but his family and friends are grieved at his action.

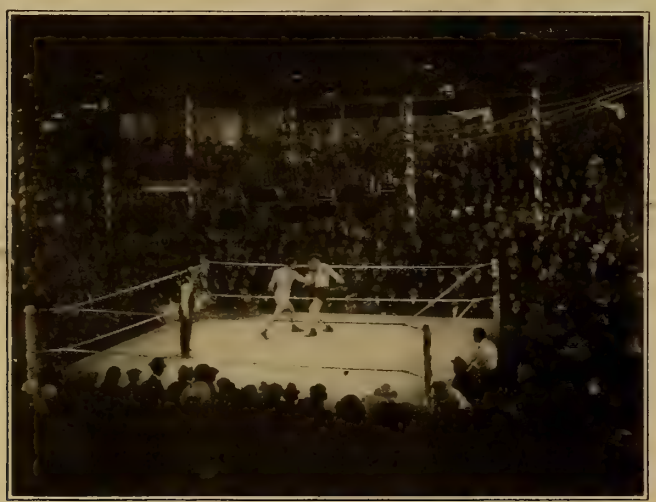
The course of events which have led to the war are shown and the German effort to keep the American people indifferent. Von Litz is shown to be a German agent working out a plot against the United States with the aid of Mexicans. Finally Frank begins to distrust him, and when Frank's father and sister are drowned on a ship torpedoed by the Germans, he realizes that he is wrong in not fighting the foe. He turns against his false counsellor and at the same time the secret service department discovers and reveals Von Litz's connection with the enemy.

Supporting Edward Arnold are Byrdine Zuber, Marion Catto Laughlin, Gustave Kleeman, Chester Woods, Oscar Briggs, H. Holberg, Lillian De Turck, Tony West and T. H. Westfall.

## "Pride and the Man"

### William Russell as Prize-Fighter in American-Mutual Feature. Reviewed by Genevieve Harris

THIS is a prize-fight story with much human appeal. It proves an excellent vehicle for William Russell who can combine his athletic and acting abilities in the role of the pugilist-hero. Russell's work is the outstanding feature of the offering, and his large following will be pleased with the play. There are a number of unusual and interesting scenes, one of them being a realistic prize-fight scene. We would suggest, however, that for neighborhood houses, especially those catering to women and children, two close-up scenes of the hero after the battle be cut. Otherwise there are no scenes which would offend any audience.



*The Fight Scene in "Pride and the Man."*

There is a clever combination of action and emotion both in the plot and in the star's work. His power as an athlete will please one element in the audience, while another will be moved by his excellent repression in the scenes in which he decides to

ANNOUNCEMENT

HAMPTON DEL RUTH

EDITOR AND PRODUCTION MANAGER

MACK SENNETT—COMEDIES

*You can afford*

to use, and we can afford to manufacture, *only* the *best* film.

With the product *right*, chemically and physically, "clearest pictures" follow as a matter of course.

It is easily identifiable by the stencil

"EASTMAN"

in the margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

MOTOGRAPHY

in

Bound Volumes

¶ The following volumes of MOTOGRAPHY, bound in black cloth, leather corners and gold lettering may be had at $3.00 each. Only a limited number of any volume.

| | |
|---|---|
| Volumes 11—1914 | Volumes 14—1915 |
| 12—1914 | 15—1916 |
| 13—1915 | 16—1916 |

Address Circulation Dep't

MOTOGRAPHY
Chicago

win the disgust of his bride so that she will return to her wealthy father, believing that she will be happier there.

The photography is fine, the settings elaborate. The acting of the supporting cast is generally good. Francelia Billington appears as the leading lady. Clarence Burton and George Fisher have important roles.

*The Story:* Jack Hastings, a prize fighter, falls in love with a society girl, Thelma. In spite of the objections of the girl's father, the two are married. Thelma is disinherited. Jack gives up his fighting profession and goes into business. He is not successful and, unknown to him, Thelma sinks her private fortune into his business. Later he learns this, and also believes that Thelma is unhappy in her new life.

He accepts an offer to fight one more fight. He also makes Thelma believe that he has been drinking heavily. Disillusioned, she goes back to her father. Jack loses the fight but wins enough money to pay Thelma the amount she had lost. A friend of Jack's tells Thelma the true story of the affair, and she goes back to Jack.

## "The Slacker"

### Metro Seven-Part Patriotic Special. Released August 5. Reviewed by George W. Graves

"THE SLACKER" promises to be one of the best bets of the year for showmen. It is the type of picture that stimulates word-of-mouth advertising, treating on the foremost subject of the day in a play of great dramatic strength. Every department of the production, from the handling of the biggest dramatic scenes to the electric wording of the subtitles, maintains a glowing, but dignified, spirit of patriotism—something more than noisy emotionalism—which seems to have inspired the author and director, William Christy Cabanne. As we see it, the picture should not even hurt the feelings of the slacker, that is, in an unwarranted way, since it doesn't condemn him as without hope, or resort to a method of shaming, but it extends to him a hearty hand, awakens his sense of justice and honor, and rekindles a love of country, latent in the heart of every real American, which always surges to the surface when the historic beacon lights, from the time of the birth of our nation down to the present, are recounted. Short historic episodes, such as Paul Revere's ride, etc., are incorporated in the story deftly, pictorial messages which speak eloquently of the sacrifices hitherto made for liberty, and inspire and give courage to those who are today giving their all to the country.

The story, on its own merits, is entertaining. It certainly has been given expert treatment and enacted by a cast, every member of which has realized the importance of "doing his bit" so well that the picture would not fail in its mission of serious, dignified appeal through any insincerity in acting. Emily Stevens, in the role of the noble woman who makes her husband who married her to escape military service, see the error of his way, is superb—and then use all the adjectives and superlatives you care to. Serenity, queenliness, courage, noble womanhood, characterize the part which she makes bristle with dramatic fervor. In the scenes of the climax, when she makes her supreme sacrifice, bidding her husband farewell on his start to France, without revealing her precious secret, which might be a determent to his best service, Miss Stevens has some remarkable close-ups in which she portrays her anguish with such realism that the sensitive spectator is likely to employ his emergency habit of dropping his eyes from the screen. The spectators will not soon forget the work of Emily Stevens in this picture. Others in the more conspicuous parts are Walter Miller, Leo Delaney and Eugene Borden.



*Emily Stevens in the powerful Metro play, "The Slacker."*

In concluding, let us congratulate Mr. Cabanne, Miss Stevens, and the whole body of their helpers, on the success that has crowned their efforts in making a real dramatic patriotic offering which will not only work a great good to Uncle Sam, but will heap up profits for exhibitors, and send away audiences, including reformed slackers, benefited by the entertainment, and feeling an imminent sense of responsibility remote from mere pseudo-patriotism.

## "The Crystal Gazer"

### Lasky-Paramount Release, Featuring Fannie Ward. Reviewed by H. D. Fretz.

IN this latest Paramount picture, Miss Ward has three unusual roles—she plays the mother and her two daughters. With her splendid dramatic ability she gives each a distinct and separate impersonation, at no time causing confusion in the minds of the audience. The exposure of fake hypnotism, the wonderful photography and double exposures, the rescue of one sister by the other from a burning house, are some of the interesting points that help to make this photodrama a success.



*The capable Miss Ward has three roles in "The Crystal Gazer."*

Fannie Ward does creditable work in the part she plays. She is supported by an excellent and large cast which includes Jack Dean, Winifred Greenwood, Harrison Ford, Raymond Hatton, Edythe Chapman and Jane Wolff. The scenario was written by Marian Fairfax from the story by Eve Unsell and Edna Riley. It was directed by George A. Melford.

When Rose Jorgensen learns that her husband is to be electrocuted for murder, she commits suicide. Rose, her youngest daughter, is adopted by Judge Keith and is brought up in luxury, while the other daughter, Norma, adopted by a neighbor, is raised in poverty. Calistro, a charlatan hypnotist, becomes interested in Norma and persuades her to act as his subject.

Rose is in love with Dick Alden, a young millionaire. At a parlor exhibition, Calistro notices the resemblance between Rose and Norma. He discovers that the two girls are sisters and the daughters of a murderer. With this knowledge he confronts Rose and demands money. She realizes that she cannot marry Dick with that stain on her name, so sails for Bermuda, asking that he forget her.

Out of pity for Norma, Dick promises to marry her, and so release her from the influence of Calistro. Rose returns and meets Dick at the home of Mrs. Mannering. She explains why she left him. He tells her that he has always loved her and this is overheard by Norma. That night a hot coal falls on Norma's bed and it is soon in a blaze. Rose sees the smoke, rushes in and drags Norma to safety. Norma, however, dies from the burns and Rose and Dick find the obstacles removed from the path of their happiness.

# Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

## General Program

### Broadway Star Features

| | | |
|---|---|---|
| D | A Departmental Case (O. Henry Series) | 2,000 |
| C-D | Strictly Business (O. Henry Series) | 2,000 |
| C-D | "Little Speck in Garnered Fruit" (O. Henry Series) | 2,000 |
| C-D | The Coming Out of Maggie (O. Henry Series) | 2,000 |
| C-D | The Venturers (O. Henry Series) | 2,000 |
| D | Discounters of money (O. Henry Series) | 2,000 |
| D | The Lonesome Road | 2,000 |

### Black Cat Stories

| | | |
|---|---|---|
| C-D | A Corner in Smiths (Hazel Daly) | 2,000 |
| C-D | Seventy and Seven (Ellis Paul) | 2,000 |
| C | Our Boys (Ellis Paul) | 2,000 |
| C | Pete's Pants (Ben Turpin) | 2,000 |
| C-D | Vernon the Bountiful (Virginia Valli) | 2,000 |
| D | The Long Green Trail (Virginia Valli) | 2,000 |
| C | Don't Lose Your Coat | 2,000 |

### American Girl Series (Kalem)

| | | |
|---|---|---|
| D | The Door in the Mountain | 2,000 |
| D | The Sage Brush Law | 2,000 |
| D | The Pot of Gold | 2,000 |

### Ray Comedies

| | | |
|---|---|---|
| C | Muggsy in Society | 1,000 |
| C | The Candy Jag | 1,000 |
| C | Muggsy in Bad | 1,000 |
| C | A Laundry Mix-Up | 1,000 |
| C | A Peaceful Flat | 1,000 |
| C | Cheating His Wife | 1,000 |
| C | "A Bathtub Marriage" | 1,000 |

### Sparkle Comedies

| | | |
|---|---|---|
| C | An Attorney's Affair | 1,000 |
| C | Her Peignoir | 1,000 |
| C | Those Terrible Telegrams | 1,000 |
| C | The Stag Party | 1,000 |
| C | Bragg's Little Poker Party | 1,000 |
| C | Mixed Nuts | 1,000 |

### Jaxon Comedies

| | | |
|---|---|---|
| C | Counting 'Em Up | 1,000 |
| C | The Baggage Man | 1,000 |
| C | Getting the Coin | 1,000 |
| C | Tough Luck | 1,000 |
| C | Jolly Tars | 1,000 |
| C | Play Ball | 1,000 |

### Adventures of Stingaree Series

| | | |
|---|---|---|
| D | The Fugitive Passenger | 2,000 |
| D | The Jackaroo | 2,000 |
| D | The Tracking of Stingaree | 2,000 |
| D | Arrayed with the Enemy | 2,000 |
| D | An Eye for an Eye | 2,000 |
| D | A Double Deception | 2,000 |
| D | The Poisoned Cup | 2,000 |
| D | A Model Marauder | 2,000 |
| D | The Mark of Stingaree | 2,000 |
| D | An Order of the Court | 2,000 |
| D | At the Sign of the Kangaroo | 2,000 |
| D | Through Fire and Water | 2,000 |
| D | A Bushranger's Stategy | 2,000 |
| D | The Stranger at Dumcrieff | 2,000 |
| D | A Champion of the Law | 2,000 |

### Selig

| | | |
|---|---|---|
| D | Through the Eyes of the World | 1,000 |
| D | In the African Jungle | 2,000 |
| D | Checkmate | 1,000 |
| D | A Daughter of the Southland | 2,000 |
| Edc. | The Magic of Motive Power | 2,000 |
| D | The L. X. Clew | 1,000 |
| D | The Toll of Sin | 2,000 |
| D | The Buch Leaguer | 1,000 |
| D | The Smouldering Fire | 2,000 |
| D | The Love of Madge O'Mara | 1,000 |
| D | A Man, A Girl and A Lion | 2,000 |
| D | Her Perilous Ride | 1,000 |
| Edc. | Selig World Library (Every Wed.) | 1,000 |
| D | The Mainspring (Henry King) | 4,000 |
| D | The Martinache Marriage (Margaret Landis, Philo McCullough) | 4,000 |
| D | The Stolen Play (Ruth Roland, Wm. Conklin) | 4,000 |

## Mutual Program

### Thursday

| | | | |
|---|---|---|---|
| C | 7-19 | Jerry's Star Bout (George Ovey) ....Cub | 05670 |
| T | 7-19 | Reel Life ....Gaumont | 05671 |

### Tuesday

| | | | |
|---|---|---|---|
| C | 7-24 | A Match in Quarantine ....La Salle | 05681 |
| T | 7-24 | Mutual Tours Around the World ....Gaumont | 05682 |
| C | 7-31 | Man Proposes....La Salle | 05695 |
| T | 7-31 | Mutual Tours Around the World | 05696 |

### Wednesday

| | | | |
|---|---|---|---|
| T | 8-1 | Mutual Weekly, No. 135 ....Mutual | 05697 |

### Thursday

| | | | |
|---|---|---|---|
| T | 7-25 | Mutual Weekly, No. 134 ....Mutual | 05683 |
| C | 7-26 | The Red, White and Blew (George Ovey)....Cub | 05684 |
| T | 7-26 | Reel Life ....Gaumont | 05685 |
| C | 8-2 | Jerry's Big Stunt (George Ovey) ....Cub | 05698 |
| T | 8-2 | Reel Life, No. 66.Gaumont | 05699 |

### Tuesday.

| | | | |
|---|---|---|---|
| C | 8-7 | Pigs and Pearls...La Salle | 05705 |
| T | 8-7 | Mutual Tours Around the World, No. 40 | 05706 |

### Wednesday

| | | | |
|---|---|---|---|
| T | 8-8 | Mutual Weekly, No. 136 ....Mutual | 05707 |

### Thursday

| | | | |
|---|---|---|---|
| C | 8-9 | Jerry on the Railroad (Geo. Ovey) | 05708 |
| T | 8-9 | Reel Life, No. 67.Gaumont | 05709 |

## Universal Program

### Regular Releases

*Week of July 30*

| | | |
|---|---|---|
| D | Right-of-Way Casey (Neal Hart) ....3, Gold Seal | |
| C | Married by Accident (Eddie Lyons and Lee Moran) ....Nestor | |
| C | Blackboard and Blackmail (Phil Dunham) ....L-Ko | |
| T | Universal Animated Weekly, No. 83. | |
| D | The Woman Who Could Not Pay (Cleo Madison) ....Star | |
| C | The Battling Bellboy (Wm. Franey) ....Joker | |
| C | Where Are My Trousers? (Carter De Haven) ....2, Victor | |
| T | Universal Screen Magazine, No. 30 | |
| T | Universal Current Events, No. 12 | |
| C | The Stinger Stung (Gale Henry.Joker | |
| C | A Good Liar....Powers | 500 |
| T | In Monkey Land....Powers | 500 |
| D | The Gray Ghost, No. 6 (Priscilla Dean) ....2, Universal | |

### Special Releases

*Week of July 16*

| | | |
|---|---|---|
| C | A Dark Deed (Eddie Lyons) ....1, Nestor | |
| C | Surf Scandal (Dan Russell)..2, L-Ko | |
| T | Universal Animated Weekly, No. 61 .... Universal | |
| D | The Web (Cleo Madison) ....2, Star Featurette | |
| T | Universal Screen Magazine, No. 28 .... Universal | |
| C | He Had 'Em Buffaloed (William Franey) ....1, Joker | |
| C | Box Car Bill Falls in Luck....Powers | S |
| T | In the Heart of India....Powers | S |
| D | The Fight (The Gray Ghost, No. 4) (Priscilla Dean) | |

### Regular Releases

*Week of July 16*

| | | |
|---|---|---|
| D | Six Shooter Justice (Harry Carey) ....3, Gold Seal | |
| C | One Bride Too Many (Matt Moore) ....2, Victor | |

## State Rights Productions

| | |
|---|---|
| Alma, Where Do You Live? ....Newfields Producing Co. | 6,000 |
| Christie Comedies ....Christie Film Co. | |
| Christus....Historic Features | |
| Come Through...Universal Film Co. | 7,000 |
| Corruption....Popular Pictures Corp. | |
| Cross-Eyed Submarine ....Universal Film Mfg. | |
| Doing Their Bit....The A. Kay Co. | 3,000 |
| Flora Finch Comedies ....H. Crossman Distributing Co. | |
| Hand of Fate, The.Overland Film Co. | |
| Hand That Rocks the Cradle, The .... Universal Film Co. | |
| Hate....Fairmont Film Co. | |
| Ivan the Terrible ....Export and Import Film Co. | 6,000 |
| Madame Sherry....M. H. Hoffman | |
| Mother O' Mine.Bluebird Photoplays | 5,000 |
| Mutt and Jeff Cartoons ....Bud Fisher Films | |
| Persuasive Peggy.Mayfair Film Corp. | 5,000 |
| Pokes and Jabbs...Jaxon Film Corp. | |
| Price of Her Soul.Variety Films Corp. | 5,000 |
| Public Be Damned ....Public Rights Film Corp | 5,000 |
| Ramona...Clune Film Producing Co. | 8,000 |
| Real Life in China...F. H. McMillan | 8,000 |
| Redemption....Julius Steger | |
| Rex Beach on the Spanish Main ....Grand Feature Film | 5,000 |
| Robespierre.Export & Import Film Co. | 7,000 |
| Rustler's Frameup at Big Horn ....Ultra Film Co. | |
| Seven Cardinal Virtues ....M. H. Hoffman | 5,000 |
| Sin Woman, The..M. H. Hoffman... | 7,000 |
| Slackers Heart, A ....Emerald Motion Pictures | |
| Some Barrier, The....A. Kay Co | |
| S. O. S. American Standard Motion Picture Co. | |
| Span of Life....Joseph F. Lee | 5,000 |
| Spoilers, The..Sherman Elliott Corp | 12,000 |
| Strife....Jaxon Film Corp. | 5,000 |
| Tanks at the Battle of the Ancre .... Pathe Exchange | |
| Terry Human Interest Reel ....A. Kay Co. | |
| Thirteenth Labor of Hercules ....Cinema Distributing Co. | 12,000 |
| Three Musketeers, The ....Liberty Film Corp. | 7,000 |
| Trip Through China, A ....Supreme Feature Films | 10,000 |
| Trooper 44 ....E. I. S. Motion Picture Corp. | 5,000 |
| 20,000 Feats Under the Sea ....A. Kay Co. | |
| Twenty Thousand Leagues Under the Sea....Universal Film Co. | |
| Uncle Sam Awake...Rubel Lawrence | 5,000 |
| War As It Really Is ....Donald C. Thompson | 7,000 |
| Warning, The....Photo Drama Co. | |
| Warrior, The....Harry Raver | 7,000 |
| Web of Life, The ....Gold Metal Photoplayers | 5,000 |

West Is West.....Ultra Films
What of Your Boy?.....Cameragraph Film Co.
Whither Thou Goest.....Klotz & Streimer, Inc.
Who Knows?.....M. H. Hoffman 5,000
Who's Your Neighbor?.....Overland Film Corp.
Witching Hour, The.....Frohman Amusement Co. 7,000
Woman Who Dared, The.....Ultra Pictures Corp. 7,000
The Deemster (Derwent Hall Caine).....Arrow 9,000
The Barrier.....Rex Beach 9,000
Joan, the Woman (Geraldine Farrar).....Cardinal 11,000
The Lincoln Cycle (Benjamin Chapin).....Charter 2,000
The Curse of Eve (Enid Markey).....Corona Cinema 7,000
Enlighten Thy Daughter.....Enlightenment Corporation 7,000
Birth.....Eugenics Film 6,000
A Mormon Maid (Mae Murray).....Friedman 5,000
The Woman and the Beast...Graphic 5,000
Intolerance.....D. W. Griffith 9,000
The Bar Sinister.....Frank Hall 9,000
Her Fighting Chance (Jane Grey).....Frank Hall
Civilization.....Harper 9,000
The Honor System.....Honor System Booking 10,000
The Whip.....Paragon Films 8,000
Beware of Strangers.....Selig Special 7,000
The Ne'er-Do-Well.....Selig Special 8,000
The Garden of Allah....Selig Special 10,000
Who Shall Take My Life.Selig Special
The Black Stork...Sherriott Pictures 5,000
The Crisis.....Sherman Elliot 10,000
The Submarine Eye..Submarine Film
The Spirit of '76.....Goldstein 12,000
Should She Obey?.....Arizona
American War News (Serial Weekly).....Cinema
Are Passions Inherited?.Warner Bros. 7,000
Balloonatics.....Century Comedies
Below Zero.....Wharton 2,000
Birth Control.Moss B. S. M. P. Corp. 6,000
Bit o' Heaven..... 5,000
Defense or Tribute (Defense of Tribute Film Co.)..... 5,000
Eagle's Wing.....Bluebird 5,000
Even as You and I.....Universal Film Co.
Eyes of the World....Clune Film Co. 10,000
Fairy and the Waif.....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies.....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think.....Creative Film Corp. 6,000
Girl Who Doesn't Know.....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man.....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Condoned Sin.....Biograph Co. 6,000
The Honor Roll.....Joseph F. Lee
How Uncle Sam Prepares.....Hanover Film Co. 5,000
Humanity.....Select Photoplay Co. 6,000
Humanizing Mr. Winsby.....Unity Sales Corp. 5,000
Idle Wives.....Universal Film Co.
Ignorance.....Popular Pictures Corp.
In the Hands of the Law.....Moss B. S. M. P. Corp. 5,000
In Treason's Grasp.....Renowned Pictures Corp.
Is Any Girl Safe?.Anti-Vice Film Co. 5,000
King Bee Comedies.....King Bee Films Corp.
Land Just Over Yonder.....Unity Sales Corp. 6,000
Land of the Rising Sun.....American Japan Pictures 10,000
Lottery Man.....Unity Sales Corp. 5,000
The Manx Man.....Henry J. Brock 9,000
The Masque of Life.Signet Film Corp. 6,000
Mothers of Men..Robards Player Co. 7,000
Mo-Toy Comedies....Peter Pan Film
One Day.....Moss B. S. M. P. Corp. 5,000
One Law for Both...Ivan Film Prod.
Parentage.....Frank J. Seng 7,000
The Passion Flower.....Ultra Pictures Corp. 5,000

## Feature Program

### Artcraft

6-24 Wild and Woolly (Douglas Fairbanks) ..... 5,000
7-2 The Little American (Mary Pickford) ..... 5,000

### Art Dramas

6-21 The Road Between...Thorndike 5,000
7-2 The Peddler..U. S. Amusement 5,000
7-9 Miss Deception.....Van Dyke 5,000
7-16 When You and I Were Young .....Apollo 5,000

### Bluebird Photoplays

6-25 A Kentucky Cinderella (Ruth Clifford, Zoe Ray)..... 5,000
7-9 The Car of Chance (Franklyn Farnum) ..... 5,000
7-23 The Rescue (Dorothy Phillips). 5,000

### Butterfly Productions

*Released Week of*

7-30 A Wife on Trial (Mignon Anderson) ..... 5,000
8-6 Follow the Girl (Ruth Stonehouse) ..... 5,000

### Fox Film Corporation

*Released Week of*

7-25 His Final Blowout (Hank Mann) ..... 2,000
7-29 Wife Number Two..... 5,000

### Kleine Edison-Selig-Essanay

*Released Week of*

7-23 The Golden Idiot.....Essanay 5,000
7-25 The Uneven Road (Mary McAlister) .....Essanay 2,000
7-28 Billy and the Big Stick..... .....Conquest 4,000
7-28 Two Kentucky Boys..Conquest 2,000
7-28 Climbing Mt. Washington..... .....Conquest 500
7-28 Gathering Bananas and Cocoanuts .....Conquest 500
7-30 A Touch of Nature.....Edison 5,000
8-1 The Season of Childhood (Mary McAlister) ..... 2,000
8-4 The Half Back .....Conquest 3,000
8-4 The Boy Who Cried Wolf..... .....Conquest 1,000
8-4 Playing in Florida....Conquest 1,000
8-4 Crystals in Formation.Conquest 500
8-4 Joy Riders of the Ocean..... .....Conquest 500
8-4 Love's Laboratory ..... 1,000
8-6 A Dog in the Manger..... .....Selig-Hoyt 2,000
8-6 The Little White Girl (Mary McAlester) ..... 2,000
8-6 Skinner's Baby (Bryant Washburn) .....Essanay 5,000

### Selznick

*Releases for July*

The Lone Wolf (Brenon)..... 7,000
The Lesson (Constance Talmadge)... 6,000
The Moth (Norma Talmadge)..... 6,500

### McClure Pictures

*Released Week of*

5-12 Seven Deadly Sins, "The Seventh Sin" (George Le Guere and Shirley Mason)..... 5,000

### Metro Pictures

*Released Week of*

7-23 Mr. Parker—Hero (Mr. and Mrs. Sidney Drew)..... ..... Metro-Drew 2,000
7-30 Henry's Ancestors (Mr. and Mrs. Sidney Drew)....Metro 2,000
8-6 The Slacker (Emily Stevens).. .....Metro 5,000

### Mutual Star Productions

*Released Week of*

7-23 Melissa of the Hills (Mary Miles Minter) .....American 5,000
7-30 Pride and the Man (William Russell) .....American 5,000
8-6 Souls in Pawn (Gail Kane).... .....American 5,000

### Mutual Serials

*Released Week of*

7-2 The Road Wreckers (The Railroad Raiders, No. 13 (Helen Holmes) .....Signal 2,000
7-9 The Trap (The Railroad Raiders, No. 14) (Helen Holmes) .....Signal 2,000
7-16 The Mystery of the Counterfeit Tickets (The Railroad Raiders, No. 15) (Helen Holmes) ..... 2,000

### Mutual Special

7-23 The Gipsy's Trust (The Great Stanley Secret, No. 1) (William Russell) .....American 4,000
7-30 The Great Stanley Secret, No. 2 (William Russell)..... .....North American 4,000

### Paramount Features

*Released Week of*

8-6 Geysers of the Yellowstone... .....Burton Holmes 1,000
7-12 Forbidden Paths (Sessue Hayakawa, Vivian Martin)..Lasky 5,000
7-16 What Money Can't Buy (Jack Pickford) .....Lasky 5,000
7-16 An Oregonian Niagara ..... .....Burton Holmes 1,000
7-19 Cook of Canyon Camp (George Beban) .....Morosco 5,000
7-23 The Long Trail (Lou Tellegen) .....Famous Players 5,000
7-23 Catching and Canning Oregon Salmon .....Burton Holmes 1,000
7-26 The Squaw Man's Son (Wallace Reid) .....Lasky 5,000
7-30 The Crystal Gazer (Fannie Ward) .....Lasky 5,000
7-30 To the Summit of Mt. Hood.. .....Burton Holmes 1,000
8-2 A Kiss for Susie (Vivian Martin) .....Pallas 5,000

### Pathe

*Released Week of*

7-29 The On-the-Square Girl (Mollie King) .....Astra 5,000
7-29 The Neglected Wife, No. 12... ..... Balboa 2,000
7-29 The Fatal Ring, No. 4....Astra 2,000
7-29 Know America, No. 17..... .....Combitone 1,000
8-1 Hearst-Pathe News, No. 62.... 1,000
8-4 Hearst-Pathe News, No. 63.... 1,000
8-5 Captain Kiddo (Baby Marie Osborne) .....La Salle 5,000
8-5 The Neglected Wife, No. 13 (Ruth Roland) .....Balboa 2,000
8-5 The Fatal Ring, No. 5 (Pearl White) .....Astra 2,000
8-5 Know America, No. 18..... .....Combitone 1,000
8-5 Lonesome Luke — Messenger (Harold Lloyd) .....Rolin 2,000
8-8 Hearst-Pathe News, No. 64.... 1,000
8-11 Hearst-Pathe News, No. 65.... 1,000

### Triangle Distributing Corporation

*Released Week of*

7-15 The Mother Instinct (Enid Bennett) .....Triangle 5,000
7-15 The House of Scandal..... .....Triangle Komedy 1,000
7-22 A Successful Failure (Jack Devereaux) .....Triangle 5,000
7-22 His Fatal Move..... .....Triangle Komedy 1,000
7-22 Sudden Jim (Charles Ray)..... ..... Triangle 5,000
7-22 An Innocent Villain..... .....Triangle Komedy 5,000
7-22 She Needed a Doctor.Keystone 1,000
7-29 In Slumberland (Thelma Salter) .....Triangle 5,000
7-29 Sole Mates....Triangle Komedy 1,000
7-29 Borrowed Plumage (Bessie Barriscale) .....Triangle 5,000
7-29 His Widow's Might..... .....Triangle Komedy 1,000
8-5 The Food Gamblers (Wilfred Lucas) ..... 5,000
8-5 His Perfect Day..... .....Triangle Komedy 1,000
8-5 An Even Break.....Triangle 5,000
8-5 A Matrimonial Accident..... .....Triangle Komedy 1,000

### Vitagraph-V. L. S. E.

*Released Week of*

8-6 The Second Mrs. Tanqueray (Hilda Moore) ..... 5,000
8-6 A Regiment of Two (Anita Stewart) ..... 5,000
8-6 Bobby, the Boy Scout (Bobby Connelly) ..... 1,000
8-6 Boasts and Boldness (Lawrence Saemon) ..... 1,000
8-6 Happy Go Lucky (Clara Kimball Young) ..... 5,000

### World Features

*Released Week of*

7-30 The Iron Ring (Arthur Ashley) .....World 5,000
8-6 Youth (Carlyle Blackwell)..... .....World 5,000

# *Newslets for Your Program*

## INTERESTING NOTES ABOUT THE PLAYERS—READY TO CLIP OUT AND PRINT

**L. C. Windom** had to learn how to play a saxophone in order to tell **Taylor Holmes** how to go through the proper movements with it in "Efficiency Edgar's Courtship."

**C. E. Ashley** filmed the intricacies of baking bread for a commercial picture.

**Harry Beaumont** spent two hours trying to get a baby to laugh at **Bryant Washburn** in "Skinner's Baby." He's looking for an easy job now, fighting in the trenches.

**Fred E. Wright** directed 1,000 national guardsmen in the big battle scenes in "The Man Who Was Afraid." It was their first time before the camera.

**W. S. VanDyke** persuaded a pack of wolves to act with **Jack Gardner** in "Land of Long Shadows" without biting him.

A message of love and affection from more than 1,000,000 loyal Americans will be dispatched to the "Sammies" on the French front by **Mae Murray,** patriotic Bluebird photoplay star and originator of the "Mae Murray Million Signatures Letter."

Signatures of hundreds of United States senators, congressmen and governors of states have been personally secured by Miss Murray. The letter reads:

"We, the undersigned, 'Folks back home,' rejoice at the recent successful crossing of the American expeditionary force, which, as Secretary of the Navy Daniels well says, is a story of peril and courage. The safe arrival in France of every fighting man and every fighting ship is an achievement whose auspiciousness augurs well for the future, as Secretary of War Baker states. It prompts and animates, the high thoughts that are in our hearts at this moment.

"Military necessity preventing that enthusiastic farewell that a grateful and appreciative nation was eager to accord the vanguard of a nation's glory and a nation's hope, we, the undersigned Americans, senators, congressmen, governors, mayors and all other public-spirited citizens from all walks of life, deem it fit and proper, and take pride and pleasure in subscribing our names to this plain letter of cheer to attest our heartfelt well wishes for the safety and comfort of every fighting man under your command. This wish is laid upon foundation than which none broader, none deeper, have been felt by human hearts for human welfare."

The letter will be issued in circular form to exhibitors who will be asked to conspicuously display it where the public may have opportunity to sign. Electrotypes have been made of many of the signatures of men who are leaders in politics of the Nation and these will be printed beside a blank space where others may write their names.

**Francis X. Bushman** has purchased forty acres of land, adjoining his estate of one hundred and twenty-five acres at Bushmanor, Maryland. This makes his place one of the largest in Maryland and is valued at $150,000, exclusive of the horses and cattle and the planting of this season.

**Mary Pickford's** popularity is almost uncanny. She appeared in person twice at Clune's Auditorium in Los Angeles on the opening night of "The Little American," and picture-blase Los Angeles crammed the theater and entrances and mobbed the little artiste as she tried to escape to her auto.

On the way to location one day recently, an automobile carrying the



*Here are about two thousand Mary Miles Minters, 1,999 done up in folders and the other in silk and poplin. The little American-Mutual star is sending many of these photographs to the "Sammies" in France. If you'd like to borrow this cut just say the word to "Motography, Chicago."*

Greater Vitagraph Big V Comedy company had a blow out and chose one of the busiest street corners on the route for the performance. The only person in the company who saw anything funny in the situation was **Pieatro Aramonda,** who is only about five feet tall and who was dressed up as a comic cop. He jumped right into the crowd which quickly gathered and began to untangle and then to direct traffic. He did so well holding up and passing automobiles that the regular cop on the job got in on the joke, glad enough to have his services.

**Tod Burns,** Triangle actor, athlete and expert swimmer, distinguished himself for bravery at one of the beach resorts near Los Angeles, recently, when he helped save the lives of a score of bathers who were in peril in the heavy surf and rip tide.

Employes of the American Film Company's studios in Santa Barbara, California, pledged $250,000 to the Liberty loan. **Mary Miles Minter, Gail Kane, Juliette Day** and **William Russell,** the star quartet, led the high-signing van with $75,000. **George Periolat, George Fisher, Harvey Clark, Clarence Burton, Spottiswoode Aitken,** supporting players, and Directors **Rollin S. Sturgeon, Edward Sloman, Henry King** and **Lloyd Ingraham** were conspicuous in the size of their subscriptions. Practically every employe of the plant subscribed a sum in keeping with his income.

**Mary Miles Minter,** the American Film star, is spending her evenings in Red Cross training. She declares willingness to sacrifice her screen career for nursing at the front.

**Charles Ray** has a new Mercer, a brilliant red machine, and he spends most of his time in it. His friends call it the "Red Devil," but his private name for it is "Tobasco." It has everything but a wall bed and an elevator.

"Patches," the pinto which **Jack Gardner** rides in his Essanay western pictures, spoiled an entire scene in play by kicking over the camera. Apparently "Patches" objected to the scene.

Essanay has pensioned off "Pod," the three-legged dog appearing with **Bryant Washburn** in "The Golden Idiot," to a comfortable kennel and "three squares" a day back of the studios.

**Virginia Valli,** who is **Taylor Holmes'** leading woman in his first Essanay picture. "Efficiency Edgar's Courtship," formerly was an interpretative dancer on the stage.

**Movie Mother Goose:**

Old Mother Hubbard went to the cupboard
To look for a piece of change.
The children were sighing
Some of them crying,
For movies within close range.

**Molly Malone,** petite Universal actress, eloped with a pastor's son to the little town of Santa Anna a few days ago and was married. The young man in the case is **Forrest Cornett,** son of the **Rev. W. H. Cornett,** pastor of the First Presbyterian Church of Santa Monica, and Miss Malone became acquainted with him about three years ago when they were attending high school. Their romance has continued ever since and both made up their minds last week that it was time the wedding bells were ringing for them.

**Billie Burke,** who owns several dozen Rools-Royces, startled the natives at the Famous Players studio by driving up to the door the other day in a mere Ford. It seems, however, that the charming Paramount star's aristocratic English-made car met a mere German Mercedes and refused even to pass it on the road. As a result Miss Burke was forced to complete her journey to the studio via the much more democratic but quite serviceable Ford.

**Crane Wilbur** has added several Alaskan furs to his already large collection. One day last week a sailor, just returned from the far north, gained admittance to Mr. Wilbur's dressing room by holding a number of unusually gorgeous pieces. No salesmanship was necessary in making Mr. Wilbur a purchaser.

**Baby Marie Osborne** wore her first wig last week in "Baby Pulls the Strings." Marie proves to be as winsome a little "grown up" with long curls as she does a "cute" baby. Her studio friends now call her "Miss" Osborne.

When **Mary Pickford** has a holiday, she spends most of it attending motion picture theaters!

# Stories of the New Film Releases

## READY TO CLIP AND USE IN YOUR PROGRAM OR ADVERTISING

## Universal Program

**Out Again, In Again**—Joker—August 16.—With Wm. Franey and Harry Mann. Professor Quince was sure he could restore life to the dead if he could get a current of electricity strong enough. The Warden was willing for him to try as the electric chair was to be idle that day. Prisoner No. 13 forces the porter of Prof. Quince's museum to change clothes with him. Before he could make his get-away, some one enters the place. He hides in the mummy case, which is carried away to the prison. Dumfounded he finds himself back in the chamber from which he had recently escaped. He decides to do the job himself. The near-sighted professor believes he is witnessing a miracle. Bill escapes, but is finally brought back to jail.

**The Double Floor**—Episode Eight of the Gray Ghost—August 13.—With Emory Johnson, Priscilla Dean and Harry Carter. This episode is just as exciting as the last. Morn Light and Hildreth try to make their escape from the House of Mystery. Marco is captured by the ghost's men, but manages to escape and rides off to warn Jerry that the Ghost is at Arabin's. The Ghost arrives at Arabin's and demands the necklace. Backing over to a secretary, Arabin opens a drawer, and pulling out a revolver, fires at the Gray Ghost.

**Algeria, Old and New**—(Split Reel)—Powers—August 18.—On the streets of Tlemcen, in the country, where great wastes have been allowed to run wild, the Negrier Falls and nature's wonders in Algeria, the garb of the desert and its trimmings, the caravan, the walls of Mansoura, erected by Abou Yakoub are among the most interesting views of this educational. Close ups of Negrier Falls and of the ancient olive groves, showing how the trees are trained to form a cup, are included in the offering. On the same real with, "Doing His Bit."

**Doing His Bit**—(Split Reel)—Henry couldn't join the army so thought he would be a farmer instead. But farm life did not quite agree with our hero. He chased a cow, forgot what he didn't ever known about milking, met a widow and a child, but, when it came to "raising" things, the only thing that he could raise was—What Sherman called war. On the same reel with, "Algeria, Old and New."

**Back to the Kitchen**—Joker—August 18.—With Gale Henry, Milton Sims, and Charles Haefli. Halley is a henpecked married man. In pleading with his wife not to leave him, she throws him into the lake. His wife believes he has been drowned and sorrows for him. But hubby crawls out and meets a friend who wants him to go on a hunting trip. He goes. In the meanwhile, Mrs. Halley receives her husband's insurance. Hector at once offers his hand and heart, which Mrs. Halley accepts. Halley returns from his hunting trip to find his wife being married to his rival. The wedding party breaks up. Hubby is strangely changed in temperment. He now becomes boss and orders his wife back into the kitchen.

**The Rushin' Dancers**—Nestor—August 14.—With Eddie Lyons. The men determine to break up the dancing school for "women only." One of their members dresses as a woman and opens a school to make the women jealous. When the women hear of the new class they plan to run the "female teacher" out of town. The men rescue the "teacher" just as he is about to be tarred and feathered, and Prof. Wiggle N. Squirm is run out of town, leaving the inhabitants once more at peace with each other.

**Cheyenne's Pal**—(Two Reels)—Star Featurette—August 16.—With Harry Carey. Cheyenne Harry's horse was his pal and he would not part with him. Harry found a pretty dance-hall girl and blew his money in at one sitting. Then she commenced to look around for another easy mark. This put the befuddled Harry on his mettle. He wondered out and found a buyer for Cactus, his horse. When he finally came to himself his thoughts again reverted to his pal. That night at twelve, Harry cautiously went for his horse, but did not stop with the cry of halt. Jim told the boys that any fellow who thinks as much of his horse as Harry was entitled to keep it.

**The Brass Girl**—(Two Reels)—Victor—August 17.—With Jane Gail, Matt Moore and Frank Lyon. Jane and Martin live in the same apartment house. She is a sculptress and lives on the first floor, while he is a musician and occupies the floor above her. They are both temperamental and become antagonized through their respective arts. Finally things come to a happy ending when a thief enters Jane's room and Martin goes to her aid. They decide to be married and live only in one apartment.

**Rough Stuff**—(Two Reels)—L-Ko—August 15.—With Dan Russell and Eunice Murdock. Mrs. Doehound runs her hotel in her own peculiar way with her husband as a flirtatious helper. Mr. and Mrs. Potash arrive. He sells costly gowns to fair women and his wife is his model. Things begins to happen when Doehound becomes jealous of the buyer, who has first peek at the models, and attempts to impersonate him. The ambulances of two or three hospitals are called in to cart off the participants.

## General Program

**Getting the Coin**—Jaxon Comedy—(One Reel).—Pokes and Jabs are forcibly ejected from the Family Vaudeville theater, and find that they have between them just eight cents. Jabs discovers a paid-up insurance policy in one of his pockets, and in order to collect tries to get injured. Finally he beats Pokes up with a coupling pin, swatches him in bandages and takes him to the insurance office, where he is informed that the policy expired two weeks before. Pokes goes to the hospital. Professor Baken has a theory that by the application of intense heat he may bring to life inanimate objects. Parcy starts out on a hunt for a subject for the professor and meets Jabs. They go after Pokes, but he refuses to be baked. A chase sends Pokes into the oven of the professor. The oven explodes and after an aerial flight, Pokes lands on the ground beside Jabs who is counting the money given him by Parcy. They declare dividends and they agree that there is more than one way of getting the coin.

**Selig World Library No. 13**—August 8.—Mississippi Bay, Japan, named by Commodore Perry in 1854. Cloth Weavers of Java—Javanese have developed a high degree of civilization through commercial contact with India. Home of Thomas Jefferson—Monticello, Charlottsville, Va., where Jefferson wrote the Declaration of Independence. A Japanese Seaweed Harvest—some species abound in jelatin, some are used for food, and some are burned for chemical salts.

**The Mainspring**—Falcon Features—(Four Reels).—Ned Gillett's father kills himself when it is learned that he had embezzled. Ned fears that his sweetheart would not marry the son of an embezzler, so he goes West without a word and makes for the mountains. A villain by the names of Jones provides him with adventure, and Larence, an old miner he has rescued from the clutches of Jones, dies and leaves him an abandoned mine. Later he rescues a young Easterner from Jones and finds that it is the brother of his sweetheart, Frances. The two become partners and are fought by Jones at every turn, but a final fight kills Jones, injures Ned and brings Frances to his side.

**A Bathtub Marriage**—Johnny and Emma Ray Comedy—(One Reel).—Casey advertises his small country hotel for sale and Mrs. Lotts Gush, a rich widow, stops there with a view to buying it. Casey is bell hop, waiter, clerk and bar tender. A fat traveing man gets stuck in the bathtub and Casey pulls him out. Then the widow wants something to eat and he goes out after the cow with an axe to get some beef. The widow meanwhile takes a bath, gets stuck in the tub and pleads for help. Casey tells her he will help her out if she will consent to marry him. She assents and Casey has the parson marry them at once.

**Those Terrible Telegrams**—Sparkle Comedy—(One Reel).—Tom Winters and May Summers marry and remove to the city. They are joined later by Jerry Summers who marries Miss June Fall a year later. On the wedding day Jerry joyfully telegraphs his mother that she has a new daughter. On the same day Tom telegraphs his mother announcing the arrival of a new baby. The telegrams arrive together and are misdirected by the local operator. Mrs. Winter receiving Mrs. Summer's telegram and vice versa. The horrified mothers at once set out for the city where, after an amusing scene, everything is satisfactorily explained.

**Her Perilous Ride**—(One Reel)—Selig—August 11.—Lieutenant Borden is called to Fort Congo to suppress the lawlessness of the renegade, Jahalli. James McGraw and his wife, with their pretty doughter Doris go to their ostrich farm. Jahalli and his savages descend on the farm from the hills, laying siege to the home and capturing the horses. Doris escapes and mounts an ostrich, which she rides to the fort for help. Lieutenant and his soldiers rescue the McGraws from the burning home and later, when peace has been restored, receive the hand of the pretty Doris as his reward.

**A Man, a Girl and a Lion**—(Two Reels)—Selig—August 6.—James Otto, the son of a circus owner, goes into the jungle on a lion hunting expedition, and with him go John Davis and his daughter Gene. Gene is betrothed to Jan Kail, a young farmer. Otto is a man of the world and makes love to the girl. Jan and Otto have a fight and Jan writes to Gene that he will not trouble her any more. The party brings a lion out of the forest and when Otto goes away Gene steals from her home and goes with him. On the ship she discovers his real character. She becomes a circus performer, always annoyed with the attention of Otto. A dwarf with the circus hates Otto, and his ill treatment of the lion wins the hatred of the animal. The dwarf cuts the bars of the lion's cage and when Otto and the pretty Gene are struggling one night breaks out and kills him. The girl peads for the custody of the lion and is allowed to take him back to South Africa. Here she surprises her lover, who forgives her and takes her back.

FOR SALE
Mailing Lists
MOVING PICTURE THEATRES
Every State—Total 25,000
Price, $3.50 per M.
1400 Film Exchanges .....$4.00
206 Manufacturers and Studios ... 1.50
235 Picture Machine and Supply Dealers..... 1.50
Particulars.
A. F. WILLIAMS, 168 W. Adams St., Chicago

## Feature Programs

### Butterfly

**Midnight Man**—Butterfly—August 13.—With Jack Mulhall and Ann Kroman. Bob Moore worked night after night in his father's laboratory trying to invent a safe that could not be opened. He objected to his father consolidating with John Hardin, saying that anyone could open the Hardin safe. Hardin was furious and said that if he opened the safe in his library, he could have anything he has. After many exciting incidents Bob is successful in opening the safe. He then tells Hardin that he will now take the best he has. He puts his arms around Hardin's daughter. "Now go ahead with your consolidation," says Bob complacently to the two fathers.

FOx

**Wrath of Love**—(Five Reels)—Fox—August 4.—Starring Virginia Pearson. Roma Winet, author of a famous novel, "Jealousy," has just married Rob Lawson and lives with him very happily, although a victim of jealousy herself. Ethel Clarke, once her dearest chum, is engagtd to Dave Blake, a friend of Bob's. Dave is called to war and leaves Ethel in Bob's eare. Ethel goes to Bob's mother and when Dave comes home on a furlough Bob goes to the house to warn him that spies are following him. Roma sees Bob and Ethel together and then begins her misery. She misunderstands every move Ethel and Bob make in the interest of Dave, though her husband pleads with her to wait the explanations. Finally all the clouds are brushed away and Roma is cured.

## K. E. S. E.

**Open Places** — Essanay — (65 mins. Screen time)—August 20.—Mollie Andrews is a little New England school teacher who goes out to Rawhide, Montana, to teach the West its manners. She marries Dan Clark, hoping to mold him over. Dan is a bad man at heart and when the first blush of honeymooning is over treats her brutally. He then slays one of his own kind and escapes to Canada. Constable Calhoun of the Royal Mounted Police, keeps an eye on Mollie, looking out for her welfare, and though their mutual friendship ripens into love, they are loyal to Clark. Clark returns and in a fight with Calhoun falls dead. Mollie is thus released from her marriage vows, and to seek a brighter future with Calhoun.

**The Magic of Spring**—A humorous picture, made to the lines of a fantastic poem, tells the story of a young man's dream. He wanders into the park, but scared by the rude cop falls asleep on a bench and dreams of ancient Greece.

**The Four R's.**—At a modern American military school the old three R's of 'readin', 'ritin', and 'rithmatic" have been supplemented by a fourth—riding. Pictures of Culver Military Academy.

**The Story of Plymouth Rock.**—A quaint picture reminiscent of Longfellow's famous poem, "The Courting of Miles Standish." The landing of the pilgrims from the Mayflower, their treaty with Chief Masosoit, and the courting of Standish and John Alden.

**The Customary Two Weeks.**—The story of the fortunes of George Extell, who is given the "customary two weeks" and who later returns to the factory as its head and manager, after securing a large war order on his personality. He wins the girl he wants and makes a friend out of his former enemy, who fired him.

## Metro

**The Slacker**—(Seven Reels)—Metro Special—August 5.—Produced by Wm. Christy Cabanne and featuring Emily Stevens. Margaret Christy, descendent of a line of patriots, and a noble and inspired woman herself, is in love with Robert Wallace, who, unknown to her, is a slacker. Soon after the declaration of war, Margaret consents to marry Robert, not realizing his intent to escape military service. Robert's brother, as well as an old lover of Margaret's, enlist. Shamelessly Robert confides to his brother his reason for hurrying up his marriage, which reason his wife, horrified, overhears. From this time on it is a struggle of the wife and the other man to bring Robert around, and, although complications over Margaret's supposed infidelity, etc., set in, the husband at last is turned into a staunch patriot, and he goes to France without learning the precious secret of Margaret that a baby is on its way. Reviewed in this issue.

## Paramount

**The Crystal Gazer**—(Five Reels)—Paramount. —Featuring Fannie Ward. This production exposes the methods of fake hypnotism. Many interesting incidents take place, one of which is the rescue of one sister from a burning house by the other—both sisters being portrayed by Fannie Ward. Reviewed in this issue.

## World

**Soul's Adrift**—(Five Reels)—Peerless-World. —With Ethel Clayton and Milton Sills. Elma and Micah are the only survivors of the burning yacht Palma. How they finally land on a deserted island, their experiences there, and the renewal of their love for each other is told in a convincing manner. Reviewed in this issue.

## Vitagraph-V. L. S. E.

**The Second Mrs. Tanqueray**—(Five Reels)—Vitagraph-Blue Ribbon—August 6.—With Sir George Alexander and Hilda Moore. This is a story of a woman with a past who tries to live down the follies of youth, and her tragic ending when her efforts prove in vain. Reviewed in this issue.

**Richard, the Brazen**—(Five Reels)—Vitagraph Blue Ribbon—July 23.—Featuring Alice Joyce and Harry Morey. Bill Williams and Jacob Renwyk are business rivals, each trying to beat the other on a munitions contract. Williams' son, Richard, visiting in London, comes to America with Lord Croyland, who has the contract. Croyland meets with a serious accident. To avoid publicity he lies about his identity so that the papers have it that young Williams is the one injured. In the role that the lord thrust upon him Richard appears at the Renwyk home. It is some time before he finds that his host is the rival of his father, but when he does, he decides to waive all hostility, since the eyes of Renwyk's daughter, Harriet, speak louder than the duty to his father. The deception is at last discovered, but not until Richard has placed old Renwyk under considerable obligations to him and a number of encounters with burglars and blackmailers have been successfully weathered. The young people at last force their fathers into a renewal of a friendship long severed. Reviewed in this issue.

**The Second Mrs. Tanqueray**—(Five Reels)—Vitagraph Blue Ribbon—August 6.—Featuring Sir George Alexander and Hilda Moore. The first Mrs. Tanqueray is a cold austere woman, who insists on sending the only child to a convent. When she dies she leaves Mr. Tanqueray more lonely than ever and he shortly falls in love with a fascinating, but strong-willed woman whose home life is unhappy. When her husband divorces her he marries her and takes her to his country estate. The quiet atmosphere of the well-ordered home is not to her liking and she and her husband have many a stormy scene as he tries to win her from her former associates. Then the little daughter, now grown, comes home. She is cold to everything but her father and will not respond to her step-mother's advances. Things go from bad to worse and the daughter goes to Paris against protest. In a fit of pique the second Mrs. Tanqueray withholds the daughter's letters from her father, but when she owns this and asks for another chance he forgives her. Not until the daughter and her soldier lover come to the Tanqueray estate does she know that her daughter's fiance is a former lover of hers. The daughter in a flash divines the whole situation and she turns on the woman in a flood of resentment. Tanqueray, tortured beyond reason, is seeking the advice of his closest men friends, while above in her room the daughter is seeking relief and guidance in prayer. When she goes to the room of her step-mother, in a spirit of charity and forgiveness she finds her dead by her own hand.

## Chicago Notes

THERE is a new official in the Mallers building headquarters of the Fox Film Corporation. He is Edward Manley, formerly with Elliott & Sherman of Minneapolis, and George Kleine, who holds the position of manager of Fox features.

Mrs. Alexander Pantages was in Chicago for several days last week on her way to Seattle.

N. O. Turner, formerly a Milwaukee Fox road man, has evacuated that position and has gone to the celluloid coast to continue work in connection with the silent art.

Wesley Smith, chief studio camera operator for the Rothacker Company, is engaged now in photographing a five-reel feature entitled "The Penny Philanthropist."

Hughey Mack, who has been known as Vitagraph's fat comedian, stopped in Chicago long enough to give out the news that he has joined the L-Ko Komedies, released through Universal.

The Reel Fellows Club held a reorganization meeting at the club rooms, 207 South Wabash, last Monday night. Plans for the club's future were discussed by the members.

A performance of "The Slacker" was given by the Red Cross unit of the Daughters of the American Revolution at the Beach Theater, Fifty-first street and Harper avenue, last Thursday. The proceeds will go to the Red Cross. Captain W. A. Moffett, of the Great Lakes station, made an address. Twenty-five prominent society women acted as patronesses. The performance was held from 2:30 p. m. to 11 p. m.

Julius Singer, one of the pioneers of the film game, is now in the city looking after the Alice Howell Comedies.

The Gold Theater, which has been redecorated throughout, was opened again last week with the special feature, "Parentage."

Stuart Acheson, special advertising man from the Fox home office, was in Chicago a couple of days last week conferring with J. E. O'Toole, of the Chicago office, and arranging some special Fox publicity. He was on his way to the Coast.

Edwin Silverman, who for the past two years has been with the V. L. S. E., has been named to assume charge of the sales promotion department of the Butterfly features in this territory.

In the recent wreck of the interurban car near Fond du Lac, Wisconsin, Stanley Spoehr, salesman at Pathe's Milwaukee office, was injured. The first thing he thought of, when he came to, was some feature contracts which he had in his pocket.

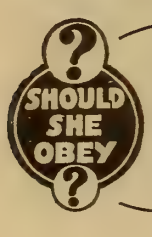
Terry Ramsaye, publicity flinger for Mutual, when confronted in his lair last week didn't have a darn bit of news. But do you suppose he would admit it? Not much. We had to spend a half hour listening to him before we found it out.

Fred A. Keller, manager of the St. Louis Mutual branch, paid a visit to the home office last week. He got in during the hot spell so he was perfectly at home as far as temperature was concerned. And furthermore, St. Louis hasn't got it on Chicago by so many cubits in regard to smoke.

I. Van Ronkel, manager of the Chicago Bluebird office, was given a surprise by the Bluebird employes, when he walked into his office and found it gaily decorated, and all his employes seated around a large table filled with goodies. The occasion of the surprise was Mr. Van Ronkel's "fourth" fortieth birthday.

Among the Chicago theater men affected by the draft are the following:

Jack Phillips, Jack Mooney, treasurer of Powers Theater; Ray Bell, treasurer of the Cort; Fred York, assistant props at the Rialto; George Burdick, on the door at the Rialto; Eddie Malone, fire guard at the Rialto; Joe Chevalier, engineer at the Rialto; George Brown, props at the Great


Produced by Arizona Film Co.
A gripping drama of love that points out the perils of Easy Divorces and Poisoned Marriages.
For State Rights Address
RENOWNED PICTURES CORP.
AKIBA WEINBERG, President
1600 Broadway, New York City

NOTICE
For War and Navy Activities and Current Events
WRITE
HOOSIER FILM MANUFACTURING COMPANY
41 When Bldg., Indianapolis, Indiana

Northern Hippodrome; Max Fritz, ticket taker at the Great Northern Hipp; Joe Rundle, also employed as ticket taker at that house; John Hunt, fire guard at the Orpheum; Walter Moore, assistant manager of the Orpheum, and Arthur Holland, operator at the Avenue Theater.

---

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, left for New York on August 6 for a stay of approximately ten days. N. J. Baumer, vice-president of the company, has contemplated a tour of inspection embracing Rothacker agencies throughout the New England and Southeastern States.

---

Miss Ruth Armstrong, a former Chicago girl and daughter of a former newspaper man here, is being searched for all over Cuba by means of her picture thrown on the screens of all the theaters of the island, under charge of the police investigation. Miss Armstrong disappeared several months ago and the trail has been traced to Cuba.

---

Samuel S. Hutchinson, president American Film Company, Inc., and Signal Film Corporation, has gone to Santa Barbara to inspect his extensive film interests. While on the coast, Mr. Hutchinson will supervise and get under way several elaborate productions starring Mary Miles Minter and his newly acquired Broadway favorite, Juliette Day, whose screen debut is set for next month.

---

The Lea Bel Company, of 64 West Randolph street, which has charge of the distribution of the Motoy Comedies in Illinois, Indiana, and Southern Wisconsin, report an unusual demand for short subjects by the exhibitors, and announce extraordinary bookings throughout their entire territory. They say that Motoy Comedies are the most popular short subjects they have ever handled.

---

The local triangle office has seen several changes since the arrival of Manager Woody. R. P. Madden, from New York, is his new sales manager, and George Bromley, George Wilson and B. A. Lucas are three new salesmen added to the force, making a total of eleven local Triangle picture pushers. Mr. Woody reports that in spite of the fact that some theaters are closing, Triangle's business is steadily increasing.

---

The colored folk of Chicago are gradually getting hold of picture and vaudeville houses on the south side. The Pickford at East Thirty-fifth street and Michigan avenue, and The Owl, at Forty-seventh and State streets, are now owned by negroes. All of the south side theaters show a decided increase in black attendance, due to the fact that some 100,000 negroes migrated into the city from the South during the past year.

---

The Rothacker Film Manufacturing Company is busy these days in a good many different directions. It has camera crews in the Yellowstone Park taking a series of wild animal life pictures; in Little Rock, Arkansas, at the military camp; in the Rocky Mountains; in the Orient, where scenic, industrial and animal pictures will be filmed in China, Japan, Ceylon, and Java; at Fort Sheridan and at the Great Lakes Training Station; the crew which has just completed a comprehensive filming of the factories of New England will leave for Buffalo, August 10, to start another industrial job.

---

Pathe had another fire scare the first part of last week when a blaze broke out next door to their temporary shipping and storage rooms at 172 West Washington street. The fire loss amounted to $20,000, but this time it was borne by one of Messenger's restaurants instead of the film exchange. They say lightning never strikes twice in the same place, but sometimes it comes too close to be comfortable.

---

Manager C. W. Bunn of the Pathe exchange declares that despite the fire that recently gutted the Chicago quarters, the Windy City office is doing a tremendous business. "We have 100 per cent more advance bookings than a year ago and are doing 30 per cent more business now than at the same time last year. And if the fire hadn't scattered our offices to the four corners of the compass these figures would have been still more astonishing."

---

C. P. Sheehan, special Fox representative, and brother of W. R. Sheehan, spent several days working with Manager J. E. O'Toole of the local Fox office, last week, particularly in connection with the special showings of the big new Fox Standard Pictures, "The Honor System," "Jack in the Beanstalk," and "The Conqueror." These splendid big films were shown with musical accompaniment at the Colonial on the mornings of last Thursday and Friday. These are the first of the big Fox productions to be known in the future as Fox Standard Pictures.

---

## "JIM" MAHER—PICTURE PIONEER

Among the pioneers of the great picture business, a place rightfully belongs to James Maher, who, though still in the early forties, has a long period of achievement to his credit.

To him belongs the distinction of being a pioneer exhibitor of Chicago, as fifteen years ago he started the first "store show" on lower State street in that city. Afterwards, in 1905, he and William H. Swanson embarked in the exchange business at 79 South Clark street, Chicago.

After selling out his Chicago theaters and film exchanges, he, with Bill Steiner and Herbert Miles, started the International Producing Company, in New York.

For the past few years, "Jim," as he is familiarly known throughout the trade, has been associated with Bill Steiner in the Photo Drama Company in producing, selling and booking their own productions. Recently, he disposed of his stock in the Photo Drama Company. Mr. Maher has under consideration several large propositions, and he is open to consider others.

"After the Ball," "The House of Bondage," "How Molly Made Good," are the names of some of the recent film successes with which Mr. Maher was identified. His rating can be obtained from Bradstreet & Dunn, Chicago. Mail will reach him at the offices of the Photo Drama Company, Chandler Building, New York City.

## BRIEF THEATER NOTES

### Arkansas

D. E. Filten has bought the lease on the Grand Theater at Searcy from Frank Headlee.

W. J. Burnett has sold the Cosy Theater and the B. & O. Theater at Camden to C. J. Ashford.

L. J. Serrett has leased the Grand Theater at Hamburg from W. R. Goyne and will operate it under the name of the Pastime.

### Connecticut

Russell A. Cowles has bought a three-story building at Putnam and Greenwich avenues, Greenwich, on which he contemplates erecting a high class moving picture theater.

### Georgia

James E. Deaton will erect movie theater at Columbus, to cost $5,000.

### Illinois

A theater to cost $200,000, seating 2,000, will be built on the north side of Sixty-third street, west of Kimbark avenue, Chicago. It has been purchased by Alexander Simpson.

Manager J. D. Fulrath has leased the Web Theater at Savanna from Edward Hendricks for another year, and announces that improvements will be made.

Colovos Brothers of Benton, owners and managers of the Mars and Auditorium theaters, will soon incorporate under the name of Colovos Brothers & Company, with a capital of $150,000. Show houses are to be rented, purchased or rebuilt in Christopher, West Frankfort, Carbondale and Mt. Vernon.

An extension will be built to the Palm Theater at Rockford, which will add nearly 500 more seats to the house.

### Iowa

P. N. Jorgenson has disposed of his theater at Sabula to Minnesota parties.

B. W. Shepard has become the proprietor of the Gem Theater at Grundy Center.

Victor Newton has purchased the moving picture theater and opera house at Corydon from Mrs. Wyatt & Sons.

A. A. Williams will open a new theater at Alexander soon.

John Keeking has purchased the opera house at Marathon.

Charles Griffith has purchased the Pastime Theater at Palfer.

P. E. Wolf has leased the opera house at Olin and is showing pictures.

The Newton Theater Company has purchased the Star Theater at Miles.

The De Luxe Theater at Cambridge has been destroyed by fire.

A modern opera house to cost $10,000 is being built at Shenandoah.

May Crippen has leased the opera house at Holbrook and will show pictures.

Fardley Bell, Jr., is the new proprietor of the Majestic Theater at Wellman, and has taken possession.

The Burg Theater at Fredericksburg was damaged by fire. Upham Brothers are the managers.

Walter Heki has become the half owner of the Lyric Theater at Newton, also half owner of the new theater which will be opened up by John and Ella Clarkson of First avenue East.

George Medhurst has succeeded B. V. Unbreit as manager of the Garden Theater at Cedar Rapids.

The Olympic Theater at Cedar Rapids

has been under repairs during the past month.

The Twin Star Theater at Ames is being remodeled and will be again opened in a few weeks.

After this week the Wonderland Theater at Newell will be closed until further notice.

Soren Erickson and Walter Turley have started a new theater at Bradgate.

The Ideal Theater at Cedar Rapids has been taken over by a new management, consisting of Joseph Papousek and Rudolph Maresh.

Chalon Smith has sold his theater at Coon Rapids to a firm in Texas.

The Unique Theater at Mineola was opened to the public last week. There is a rumor that Mineola will have another new picture show.

W. J. Newton is the new manager of the Star Theater at Milo.

E. N. Ney of Bemidji, Minn., has purchased the Plaza Theater at Oelwein, and will soon reopen in the Orpheum.

### Kansas

Steve Clark is erecting a new theater on Main street, Ogden.

Work on the Wichita Theater to be erected at 308-10 East Douglas avenue, Topeka, will be started soon. It will cost $75,000 and be erected by C. C. McCollister of the Star Theater.

### Louisiana

The F. J. Townsend interests of New York have closed contracts for the erection of a new theater at Constantinople and Baronne streets, New Orlenas. It will be known as Fine Arts Theater and be under the management of Jack Levy.

Ernest Boehringer has sold the Triangle Theater at New Orleans to the Empire Amusement Company of New York.

### Michigan

W. S. Butterfield and local associates have completed plans to erect two new theaters at Battle Creek.

Chas J. Hanold has taken a lease of the Empire Theater at Iron River, formerly conducted by John Anegon.

The Crown Theater at Calumet has been opened to the public under the management of Delbert Laity.

Charles Broceus has disposed of his interests in the Majestic Theater, at Battle Creek, to James Woodward and R. F. Hoffmaster.

### Minnesota

The Rex Theater at Hutchinson has been renamed the United Theater.

The Miner Theater at St. Cloud has been opened to the public. Mr. Miner is the manager.

Pat McDonough is to open a theater at Waldorf.

Hassen Brothers have remodeled the Gem Theater at Champlin and are open for business.

The Rex Theater at Hutchinson has been sold by A. W. Dibble to the United Theaters Company of Minneapolis.

Harry and Bert Beyerstedt have disposed of their interest in the Garden Theater at Rochester to Glenn Mickleson of Swift Current, Saskatoon, Canada. The owner has taken possession.

Schmoekel Brothers have purchased the Grand Theater at Redwood Falls, and have taken possession.

The Unique Theater at Nashwauk is to be enlarged. Crockett Brown is the owner.

## MY LIFE

BY MARY MILES MINTER OF THE AMERICAN FILM COMPANY.

NO, I was not born in New York, but when I was very tiny I went there with my sister, Margaret. Shreveport, Louisiana, was my birthplace in April, 1902.



*The charming Mary Miles would make a delightful farmer's wife—now wouldn't she? She looks as well in overalls as in satin or silk.*

I was raised in the grease-paint atmosphere and in my fifth year made my stage debut with Nat Goodwin in "Cameo Kirby." Later I appeared in support of Robert Hilliard, Mrs. Minnie Maddern Fiske and Mme. Bertha Kalich.

It was while playing "The Littlest Rebel" in Chicago in 1912 that I was obliged to change my name from Juliet Shelby to Mary Miles Minter. When the Farnums, Dustin and William, retired from the show, I took the company out in my own name and thereby got into difficulty with the child labor law which has a ban on child actresses.

Two and one-half years ago I did my first motion picture. It was a dainty little thing called "The Fairy and the Waif," put out by an eastern concern. After that premiere I went into pictures for good, doing "Barbara Fritchie," "Emma of Stork's Nest" and several others for another studio in the east.

In 1913 I came to the American where I shall remain for some time to come. My first picture made in Santa Barbara was "Youth's Endearing Charm." The first contract completed in May of this year, I signed another for a long period. The first picture under the new agreement is "Charity Castle," to be released in the near future. I am now at work on my second, tentatively named, "The Call to Arms."

---

### Montana

Work has begun on the New Roman Opera House at Roman. H. M. Gehlert is the owner.

Ground has been broken for a new theater at Shelby.

### Montana

C. Jensen has sold his Glacier Theater at Wolf Point, to Geo. L. Onstad.

A theater is being built at Poplar. J. Morgan and Col. Walker are the owners.

T. F. Pierce and H. U. Brownlee have leased the Mocassin Opera House at Mocassin, from James Glick, and will conduct a motion picture show.

The Empress and Peoples Theaters at Butte have come under the same management. The new concern is incorporated by Irving Ackerman and Sam Harris.

### Nebraska

Terry Horton has disposed of the moving picture show at Edison to Harvey Billesbach.

J. F. Bruhn has disposed of his motion picture business at Pierce to Ed Hill and Ralph Green, and the property changes hands immediately.

L. J. Cooper is the new manager of the Auditorium at Central City.

The Oliver, one of the principal theaters in Lincoln, and owned by L. M. & Roy Crawford of Topeka, Kansas, has been leased to Frank D. Eager, head of the Acme Amusement Company.

J. B. Read sold his interest in the Gem Theater at Oxford, to C. G. Upton and will retire from the moving picture business.

A. O. Davis has purchased the Orpheum Theater at William.

Abel Brothers are remodeling the opera house at Miller preparatory to installing a moving picture machine.

Manager C. J. Harris of the Orpheum Theater at Fairfield, has opened a moving picture theater at Glenvil.

Messrs. Drayton and King have again taken over the management of the Rex Theater at Orchard, Mr. Johnson's lease having expired.

The Hurst Opera House at Chappell was sold last week to E. C. Wolf and Roy Issenberger.

Ed. Gering announced that the Pastime Theater at Gering will be closed down until about the first of September.

L. F. Bailey purchased the moving picture business of Anton Wasatko and has leased the I. O. O. F. Opera House at Lynch, and will continue the business.

The Elite Theater at Friend is being repaired and redecorated.

The Rex Theater at Wahoo has opened its doors to the public.

Earl Blacketer has leased the Crystal Theater at Ulysses, and will take charge at once.

Plans are being drawn for a new theater at Lincoln. The new theater will be erected on 1444 Forty-fourth street at a cost of $40,000.

The Plaza Theater at Hastings will open a branch in Giltner. The manager's name is Hayter.

### New Jersey

The United Cinema Theaters Company has purchased a site on Banta Place, Hackensack, and will erect a new theater to seat 1,000.

A. W. Moore will erect a two-story building at Mt. Prospect avenue and Heller Parkway, Newark, two-story theater, offices, etc., to cost $50,000.

Plans have been filed for the reconstruction of the Bon Ton Theater at Hoboken, which was destroyed by fire several weeks ago.

Counihan & Shannon have signed a lease with the Smith St. Realty Company of Perth Amboy, for a new theater on Smith street. Capacity 1,500. They intend to run high-class pictures.

### New Mexico

The Paris Theater at Santa Fe will be closed for a month and will be extensively remodeled. W. L. Gullett is the proprietor.

### New York

A. A. Kloster, 2111 Caton avenue, will erect an extension to the movie theater at Fulton and Crescent streets, Brooklyn, to cost $5,000.

The attractive little playhouse at South and Miller streets, Utica, now known as the South Street Theater, has been taken over by William P. Donlon.

The latest movie machine has been installed by the Amusu Theater at Elmira, by Manager Walters.

The Flushing Realty and Construction Company has sold to the Castle Amusement Company the northwest corner of Prince and Washington streets, Flushing. This building will be remodeled for motion pictures.

Elwyn B. Hendrick of Franklinville will open a new theater in the Velie block at Bridge and Williams streets, Corning.

### Ohio

The Piqua Amusement Company has been organized at Piqua with Harry W. Kress as president. They will conduct and operate May's opera house and the Bijou and Princess theaters.

The Portsmouth Construction Company will break ground shortly for the theater which George Jacobs is to have erected on Eleventh street near Waller, Portsmouth.

Twenty thousand dollars will be spent in remodeling the Auditorium Theater at Dayton.

### Oregon

Jensen & Von Herberg are expending $50,000 on improvements to the Liberty Theater at Portland.

### Pennsylvania

Mr. Stahl, owner and director of the Lyric Theater at Oil City, has purchased the opera house and will remodel it extensively.

Ross Grove Amusement Company has been incorporated at Philadelphia for $100,000, by J. Fred Allen, C. H. Bronier and H. D. Montgomery, Pittsburgh.

Announcement that the Columbia Amusement Company will erect a theater and office building at Philadelphia, at a cost that will exceed $100,000, was made by Geo. E. Newton, one of the officials of the company.

The Harry Davis enterprises at Pittsburgh, is going to replace the burned Grand Opera House with a motion picture theater to seat 2,200 and cost $300,000.

### South Carolina

Work has begun on the new opera house at Andrews and Main streets, the seating capacity being 800.

### South Dakota

Bird Wilson has purchased the theater at Ortley.

The Marcus Theater at Lemmon has been purchased by Mrs. Sarah McKinnon.

George Dischner is now the proprietor of the Opera House at Garretson.

The Majestic Theater at Sturgis is now under new management.

H. A. Harder closed a deal last week with H. S. Chamberlain for the Idle Hour Theater at Pierpont.

The Wood Amusement Company at Wood is to open a moving picture show in the near future.

### North Dakota

Kart Plain has taken over the management of the moving picture theater at Milton.

The Opera House at Deering has been damaged by fire.

A new opera house is being built at Bremen. Excavation has already begun.

R. C. Harper has disposed of the Grand Theater at Enderlin, to Messrs. James Moran and John Bergeson.

### South Dakota

H. A. Harder has purchased the Idle Hour Theater at Pierpont, from H. S. Chamberlain.

S. E. Lawyer has purchased Dean C. Trippler's half interest in the Idle Hour Theater at Canova.

The Majestic Theater at Sturgis is now under new management. The proprietors intend to greatly improve this most popular show house.

### Texas

Work will be begun on the new Majestic Theater at Dallas by August 1st, Karl Hoblitzelle, head of the Interstate Amusement Company announced.

The Bohlman picture show at Sanderson was destroyed by fire.

Announcement has been made that John I. Pittman has sold his four year lease on the Kyle Theater, at Beaumont, to E. H. Hulsey of Dallas.

More than $14,000 is being spent on interior improvements to the Prince Theater at Houston.

### Virginia

Sam Bendheim will erect brick theater at Second and Clay streets, Richmond, which will cost $10,500.

### West Virginia

M. A. Sybert has secured a lease on the Midway Picture Theater on Marshall street, McMechen.

### Washington

J. L. Gottstein and Frederick W. Fisher of the Greater Theaters Company of Seattle are conferring with the E. F. Gregory Company in regard to the purchase of a theater site near the American Lake cantonment.

The plans for the new Pantages Theater have reached Spokane. The renovations will cost $150,000.

Dr. Howard Clemmer of the Clemmer Theater at Spokane, and joint owner of the theater of the same name in Seattle, will have charge of the new theater to be built in Wenatchee called the Clemmer.

The Palace Theater at Vancouver will change its name to the American. The manager's name will be John P. Kiggins. Some improvements and decorations will be made.

### Wisconsin

C. Mickelson is the new manager of the Delight Theater at Hudson.

The Neenah Theater at Neenah is being remodeled from basement to roof.

C. M. Waterbury has purchased the Lyric Theater at Chippewa Falls from Caesar & Hale.

Eaton Sizer purchased a half interest in the Neenah Theater at Neenah.

Frank Rehrauer is the new manager of the Opera House at Two Rivers.

The Loyal Theater at Odanah was damaged by fire. Mrs. Victoria Denomonie, owner, will probably rebuild.

The Palace Theater at Kewaunee has been opened.

John E. Daly will open the Palace Theater at Grand Rapids in the near future.

Arthur Klug, who recently took over the Crystal Theater at Hartford, has disposed of his lease to the management of the Hartford Opera House.

Chas. H. Schneider has succeeded Jos. Bohman as manager of the Sokol Theater at Kewaunee.

The Grand Theater at Port Washington is being enlarged by the proprietor, Peter J. Lutzen.

The Gem Theater at Stevens Point is being completely remodeled and en-

E. H. Wood has sold his interest in the moving picture business at Delavan to Henry Rockwell.

G. J. Doerr has leased the Grand Theater at Beaver Dam and reopened the place on July 1st.

The ownership of the Opera House at Brooklyn has again changed hands, Sofus Olson of Madison purchasing same.

The Gloe-Naidl's have decided to discontinue one of the theaters at Two Rivers and will engage only the Gloe-Naidl Theater in the Empire block.

C. M. Waterbury, proprietor of the Palace Theater at Chippewa Falls, purchased the Lyric Theater in the same city.

A theater and business building will be erected at Milwaukee under the supervision of Architects Martin Tullgren & Sons.

The Empress Theater at Shenandoah is to be remodeled and seating capacity increased. It will cost $5,000.

A new theater is being planned for Chippewa Falls by the Chippewa Theater Company.

The Waukesha Amusement Company at Waukesha has been incorporated for $75,000, and has purchased the Colonial, Auditorium and Unique theaters.

O. J. Vollert, manager of the Ideal Theater at Fond du Lac, will assume the management of the Henry Boyle Theater.

The Majestic Theater at Ashland has been purchased by Latts Brothers, who also own the Royal Theater at that city.

### Wyoming

Improvements are being made on the Alpha Theater at Powel. They are putting in a portable stage.

---

The general offices and factory of the American Film Company, Inc., hold twelve drafted men in readiness to defend liberty on the fighting fields of France. Three of them, Elmer Swart, E. A. Donahue and Ralph Moreno, probably will appear in the first contingent of the new national army, their numbers 1354, 2333 and 970 respectively, having been drawn among the first thousand. The others, Tom and Michael Taylor, Clarence Richardson, Charles O'Connor, D. R. Furness, Hans Schuette and John Burke, await later calls. George Roberts, artist, and Bob McKnight, press agent, have enlisted as student aviators in the Signal Corps Officers' Reserve and await notification from Washington to join their squadron in training camp.

SAMUEL T. FREEMAN & Co., Auctioneers
1519-21 Chestnut Street, Philadelphia, Pa.

# LIQUIDATION SALE

The Lubin Motion Picture Plant Real Estate, Machinery, and Equipment of

LUBIN MANUFACTURING COMPANY.

20th and Indiana Avenue, Philadelphia, Penna.

TO BE SOLD

**September 10, 11, 12, 13 and 14, 1917, at 10 A. M. Each Day On the Premises.**

REAL ESTATE: Valuable modernly improved manufacturing property adaptable for any line. Large lot, 3 fronts, 280 feet on Indiana avenue, 200 feet on Twentieth street, and 200 feet on Garnet street. Improved as follows: Factory building, 60 by 250 feet, 2 story, concrete foundation, brick curtain wall, reinforced concrete floors, etc. Studio building, 60 by 135 feet, 2 story, concrete foundation, prism glass on steel frames, steel columns; etc. Factory and administration building, 5 stories, concrete foundation, brick walls, slow burning mill construction, 4 stories 30 by 36, 2 stories 8½ by 13, tower 20 by 25, 1 story 21 by 35. Garage 20 by 80 feet, 1 story, concrete foundation and floor, brick walls. Boiler house, 30 by 45 feet, 2 story and basement, concrete foundation, brick walls, slow burning mill construction.

Machinery and equipment comprising a most complete moving picture plant, equipment and property, consisting of a machine shop, lathe, drills, presses, milling machines, shapers, planers, etc.; belting, pulleys and shafting; electrical equipment, dynamos, motors, wiring, conduit, cables, transformers, Cooper Hewitt equipment; large wardrobe, scenery, draperies, property, camera and camera supplies, studio supplies and equipment.

Full particulars, descriptive and illustrated catalogue upon application to the auctioneers.

*By order of NICHOLAS G. ROOSEVELT, President*

Lubin Manufacturing Company

Under the Management of

## Samuel T. Freeman & Company

Auctioneers

1519-21 Chestnut Street, Philadelphia, Pa.



# COMING!

# TAYLOR HOLMES

**The Broadway Favorite**

—in—

## "Efficiency Edgar's Courtship"

**Thousands are waiting to see Mr. Holmes' masterly interpretation of Clarence Budington Kelland's story in *The Saturday Evening Post*. Never to be forgotten!**

*Book Through K. E. S. E.*

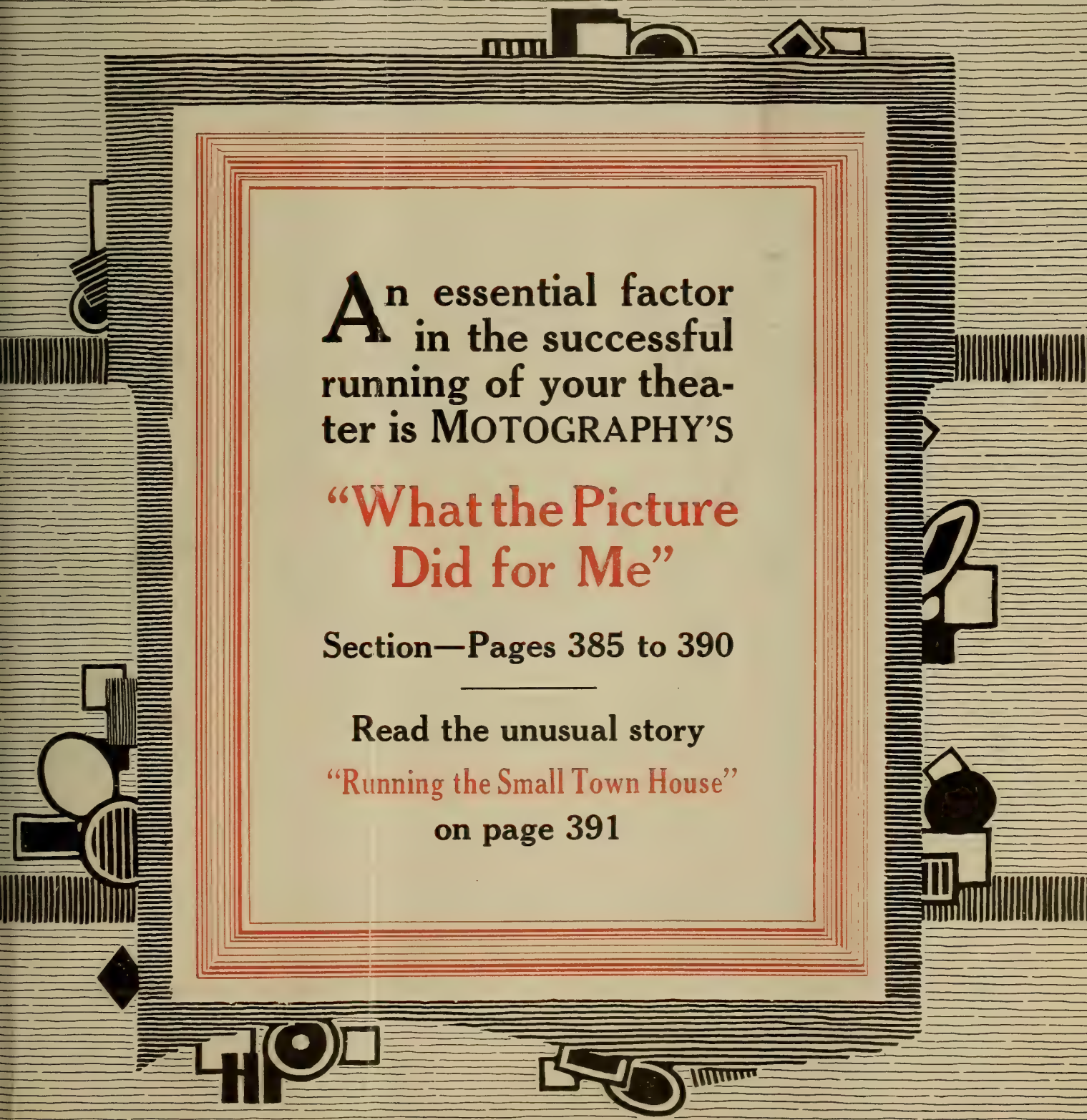
ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

# MOTOGRAPHY

## The MOTION PICTURE TRADE JOURNAL

An essential factor in the successful running of your theater is MOTOGRAPHY'S

**"What the Picture Did for Me"**


Section—Pages 385 to 390


---

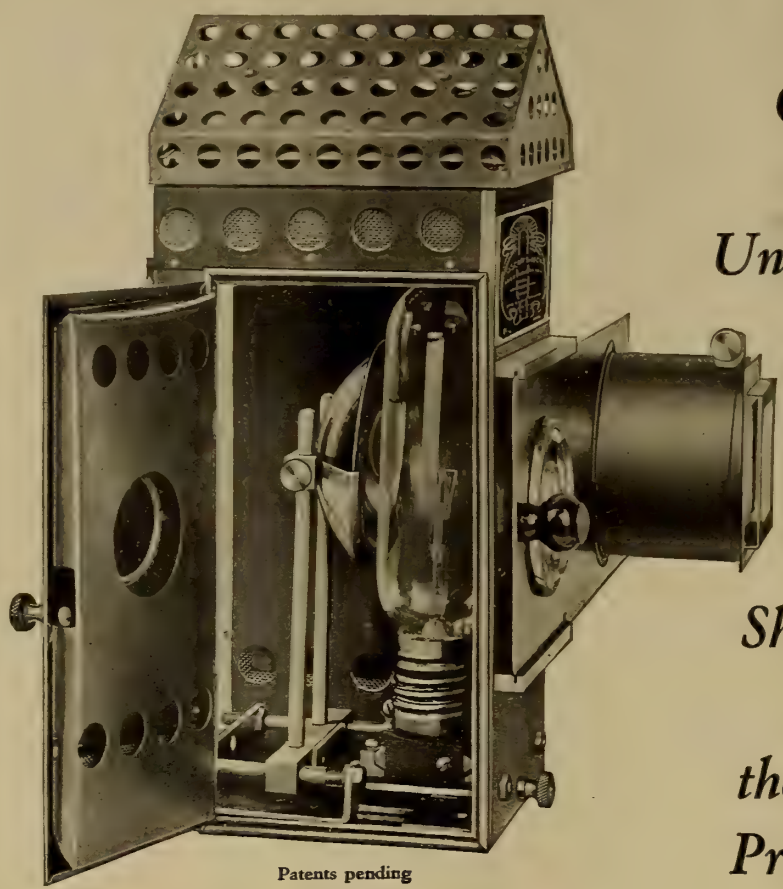
Read the unusual story

"Running the Small Town House"


on page 391



Vol. XVIII CHICAGO, AUGUST 25, 1917 No. 8



Patents pending

# *Reduce Your Operating Cost and Get More Uniform Lighting*

*by equipping your present carbon-arc machine with the*

# *Sheck Universal Adapter for the New Mazda Projector Lamps.*

YOU will want to adopt this new, modern idea because it will make your theatre the most popular in town.

Projection with the new Sheck Universal Adapter and Mazda Projector Lamps has proven a success in the theatres where used on test during the past two years.

Our first announcement received the attention and interest of hundreds of progressive exhibitors.

YOUR theatre can be equipped with the Sheck Universal Adapter without interrupting your program schedule, and *at a cost no greater than the saving in bills for electric current effected by the new equipment during the first year.*

So at no extra cost you will be able to get better projection on the screen, eliminate "flicker" and eye strain, and therefore get the crowds in your theatre.

This is a progressive proposition for progressive exhibitors. Write for the facts, TODAY!

## THE ARGUS LAMP AND APPLIANCE CO.

322 EUCLID AVENUE, CLEVELAND, O.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVIII CHICAGO, AUGUST 25, 1917 No. 8

# Pictures Escape War Tax

## ONLY HOUSES CHARGING 25 CENTS OR MORE ASSESSED—LEGITIMATE PAYS

FATE has again favored the picture industry. The film interests are to escape taxation under the new war tax bill just completed by the United States Congress.

Although the theatrical field will be required to contribute $23,000,000 in tax, annually, towards the prosecution of the war, only those picture theaters charging more than 25 cents admission will come under this measure, according to press reports.

### *Motion Pictures Aid Necessity*

The Senate war committee decided that pictures, being the poor people's amusement and recreation, are practically a necessity in keeping the spirit and morale of the country normal in time of war, and that the poor man is taxed now at so many points that it is advisable to forbear placing any burden upon his most invaluable recreation. The tax was placed upon houses charging more than 25 cents admission, with the idea that the patrons attending are of a class better able to bear the burden of an amusement tax.

### *Senate's Opinion of Pictures*

The section of the tax bill referring to motion pictures is as follows:

Third—Your committee recommends that moving picture shows, the maximum charge for admission to which is 25 cents, be exempted from the admission charge proposed in section 700 of the House bill. The moving picture show has become a national institution. It possesses many valuable educational features. These pictures are exhibited not only in places of amusement, but they are used in schools and colleges for the purpose of illustration and education.

In addition they are largely patronized, especially those of the kind proposed for exemption from this tax, by people of small means. These reasons as well as others that might be given justify the exemption from the admission taxes of this class of amusement.

### *Tax on Other Amusements*

A tax of 10 per cent was placed by the war committee on admission to legitimate theaters and all other places of amusement, including cabarets. Places of amusement that sell tickets at prices in excess of the regular established price, must pay a tax of 50 per cent of this additional price. This additional tax is to be paid by the "scalpers" selling the tickets.

Such amusement as chautauquas, lectures and agricultural affairs are exempted from the war tax.

The section of the war tax bill concerning the theater tax, as reported from the Senate, reads as follows:

Section 700. That from and after the first day of ——, nineteen hundred and seventeen, there shall be levied, assessed, collected and paid (a) a tax of 1 cent for each 10 cents or fraction thereof of the amount paid for admission to any place, including admission by season ticket or subscription, to be paid by the person making such payment; provided that the tax on admission of children where an admission charge for children is made shall in every case be 1 cent;

And (b) a tax of 5 cents for each admission of each person (except in the case of a bona fide employee and children under 12 years of age and municipal officers on official business) admitted free to any place for admission to which a charge is made, to be paid by the person so admitted.

### *Tax on Admissions*

And (c) a tax of 1 cent for each 10 cents or fraction thereof paid for admission to any public performance for profit, at any cabaret or any similar entertainment to which the charge for admission is wholly or in part included in the price paid for refreshment, service or merchandise, the amount paid for such admission to be computed under rules prescribed by the Commissioner of Internal Revenue, with the approval of the Secretary of the Treasury, such tax to be paid by the person paying for such refreshment, service or merchandise.

# AMERICAN EXHIBITORS ASSN.

### Issue Weekly Bulletin and State Aims to Exhibitors —Organization Started in Thirty States —Dues Six Dollars a Year

The American Exhibitors Association, through its first weekly bulletin makes the following statement of its aims to the exhibitors of America:

The purpose of the American Exhibitors Association is to create and maintain a national body of motion picture exhibitors, to improve and protect the motion picture business, to encourage the production and showing of motion pictures of high character, to protect the individual member from unfair methods of trade and other abuse, to work for the best interests of the industry as a whole, and adjust and arbitrate differences between members and various other branches of the industry; to assist the United States government in the work of public information in times of war and other great crises, and in every lawful way to promote generally, the prosperity, uplift and betterment of the motion picture industry.

In accordance with this purpose, and fulfilling the fundamental idea that the American Exhibitors Association is, in deed as well as in fact, a true exhibitors' organization, a bulletin will be issued each week in time for the editions of the trade papers, in which the doings of the association to date will be concisely given for the information of all exhibitors.

The organization is already started in thirty states, and is working. A national convention will be held in Detroit next year. Exhibitors can join the new organization by communicating with the headquarters at 1110 Times building, New York. The dues are six dollars a year.

# A Remarkable Service for You

FOR YOUR benefit, MOTOGRAPHY has inaugurated a remarkable new exhibitors' service.

*INFORMATION*

You may ASK US ANYTHING that has to do with the business and we will do our level best to secure for you the desired information.

*USE CUTS FREE*

You can borrow, free of all expense, any of the cuts you see in MOTOGRAPHY to run in your programs or other printed matter. Simply ask us for the cuts immediately after they appear in the magazine.

We will aid you in your advertising—write it for you, if you wish—and help in the making of your programs.

*BOOKINGS*

We will make any booking you may desire, or give you information regarding bookings you wish to make.

We will get reports from exhibitors on the business done on any picture you contemplate running and want to be dead sure of.

If there is anything you want to purchase or get prices on, ask us and we will help you to the best of our ability. Give us detailed information.

Ask us if you would like some practical aid in making your house pay, or making it pay MORE, also in regard as to how to build, remodel, and so forth. Ask us about screens, organs, ticket venders, or any form of theater equipment.

*IT'S YOUR TRADE PAPER*

In short, MOTOGRAPHY will tell you anything that can be found out, and will do anything possible for you that you cannot conveniently do for yourself.

Remember: MOTOGRAPHY is YOUR TRADE PAPER, to help YOU and our other 9,000 exhibitors first, last and all the time.

WRITE MOTOGRAPHY.


## Re-issues Not Ethics Problem

Albert E. Smith, president of the Vitagraph Company of America, replying to a question as to the ethics of re-issuing pictures in which stars at present with other companies appear prominently, said:

"I do not think the matter of ethics enters into the situation at all, because I do not think ethical considerations can be applied.

"A motion picture, primarily, is an entertainment, and its longevity is measured only by public favor. Pictures that appeal to the public taste may go on and on for years, while others which do not carry the proper appeal may be shelved within a few months after their issuance. Good pictures are like good books, and good books live forever. The mere fact that a certain individual star may be in a popular feature is only incidental to the main thing—the demand of the public for that particular picture. It would be manifestly stupid business for a company to shelve a picture simply because some star who had appeared in it had changed his or her affiliation after the picture had been made.

"Star contracts do not measure the life of a picture. It is public demand, as I said before.

"It is well known that virtually every star of prominence—that is, the persons who won recognition only as screen players and not as stage favorites—has, at one time or another, been a Vitagraph player.

"The result is that in our library we have hundreds of splendid subjects, the stories of which are better than the average photoplay story of today, which were enacted by the most talented men and women the screen claimed.

"Vitagraph re-issues are put forth solely on their merits as vehicles of entertainment and for no other reason, ethical or otherwise."

## Exhibitors Prosper, Says Auger

E. Auger, eastern division manager for the Vitagraph distributing organization, has returned from a trip through his territory, and reported to President Albert E. Smith that prospects for fall business are very promising. He added that this summer has had a less depressing effect on motion picture business than any during his recollection.

"I have been in the motion picture business for fifteen years," Mr. Auger declared apropos of his report to President Smith, "and during that entire time I never saw conditions so favorable at this season as they are now. I went as far west as Cleveland and Detroit, as far north as Toronto and as far south as New Orleans, coming up along the Atlantic Coast, and I found exhibitors generally satisfied with their summer business and enthusiastic over prospects for the coming season.

"I asked them what had created such a feeling of confidence and optimism and the reply usually was that meritorious pictures are making more picture patrons."

## Loew Books "Lone Wolf"

Herbert Brenon's thrill masterpiece, "The Lone Wolf," has been booked over the Loew circuit by the Selznick New York exchange. The success of the big Brenon production at the Broadway Theater, where at dollar prices it withstood the extreme heat wave of the past few weeks, and its equal triumph at the Studebaker Theater in Chicago at production prices are jointly responsible for the Loew booking at the top notch figure.

"The Fringe of Society," the big seven-part superfeature which marks the first George Racker-Foursquare product, has just been finished.

# "What the Picture Did for Me"

## ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

*(Editorial Note:—"The trade paper than can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews* MOTOGRAPHY *publishes in each week's issue the actual, unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* MOTOGRAPHY *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* MOTOGRAPHY, *Chicago.)*

**THE LITTLE AMERICAN,** with Mary Pickford (Artcraft)—"On a week's run at the Rose, we did more business with this than we had done on **Wild and Wooly** with Douglas Fairbanks. There was no drop in business at any time of the week. It was as good at the end as at the beginning of the run, and we had given it no special advertising."—E. C. Miller, Rose Theater, Chicago.—*Downtown house.*

---

**The Little American,** with Mary Pickford (Artcraft)—"We are holding this over for a second capacity week at the Castle. It is fine and pleases all patrons."—M. J. Weil, Castle Theater, Chicago.—*Downtown house.*

---

**The Little American,** with Mary Pickford (Artcraft)—"Very fine picture, with the star at her best. Don't let it slip by."—John Chumbley, Crystal Theater, Tullahoma, Tenn.

---

**Broadway Jones,** with George M. Cohen (Artcraft)—"Fairly good picture of a very good stage production. Cohan puts it over."—Leo Peterson, Iris Theater, Belle Fourche, S. Dak.

---

**An Even Break,** with Olive Thomas (Triangle)—"A very good picture."—E. C. Miller, Boston Theater, Chicago.—*Downtown house.*

---

**An Even Break,** with Olive Thomas (Triangle)—"A pretty good picture. Just a fair drawing card."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

---

**The Food Gamblers,** with Wilfred Lucas (Triangle)—"A good picture. Good business."—E. C. Miller, Boston Theater, Chicago.—*Downtown house.*

---

**The Food Gamblers,** with Wilfred Lucas (Triangle)—"A very good picture." Fair drawing card."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

---

**The Sawdust Ring,** with Bessie Love (Triangle)—"The best picture and biggest box-office attraction of the week. The boy in this picture is very clever. Boost it, especially to the children."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

---

**The Sawdust Ring,** with Bessie Love (Triangle)—"This picture was a very pleasing one to my patrons and the star is liked very much here."—John Chumbley, Crystal Theater, Tullahoma, Tenn.

**The Flame of the Yukon,** with Dorothy Dalton (Triangle)—"This is the best picture we have ever run. The new Triangle pictures are fine."—John Chumbley, Crystal Theater, Tullahoma, Tenn.

---

**The Little Brother,** with Enid Bennett (Triangle) "Star great, plot good and a punch at the finish. Good business."—Adolph Schutz, Elks Theater, Silver City, N. Mex.

---

**A Daughter of the Poor,** with Bessie Love (Triangle)—"The poorest picture I have run in some time. Picture is without a plot and is padded from start to finish. It did not hold the interest of my patrons. Half the house left before it was half over. Business poor."—Adolph Schutz, Elks Theater, Silver City, N. Mex.

---

**The Crab,** with Frank Keenan (Triangle)—"This is the best five-reel feature I ever ran. It is excellent. The star is great and has become a favorite here. This wonderful picture is fine from start to finish. Do not be afraid to book it. It is a good box-office attraction."—Mrs. George Volk, Kensington Theater, Buffalo, N. Y.

---

**The Pinch Hitter,** with Charles Ray (Triangle)—"Good in every detail."—Leo Peterson, Iris Theater, Belle Fourche, S. Dak.

---

**The Snarl,** with Bessie Barriscale (Triangle)—"Good story, good direction, holds the interest. Photography good."—Leo Peterson, Iris Theater, Belle Furche, S. Dak.

---

**Happiness,** with Enid Bennett (Triangle)—"The best Triangle for some time. Good in every detail."—Leo Peterson, Iris Theater, Belle Fourche, S. Dak.

---

**His Picture in the Papers,** with Douglas Fairbanks (Triangle)—"Fine production. Star popular. Attendance good."—H. B. Tull, Strand Theater, Monon, Ind.

---

**Betty of Greystone,** with Dorothy Gish (Triangle)—"Excellent. Attendance fair."—H. B. Tull, Strand Theater, Monon, Ind.

---

**The Strange Transgressor,** with Louise Glaum (Trangle)—"A sex play which, it seems, attracts a certain class of people. Business was good. The picture is up to the Triangle standard. Title is a little weak."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

---

**Time Locks and Diamonds,** with William Des-

mond (Triangle)—"A gentleman-crook story. Did not take so well with the women patrons. Business good. Not as good as the previous pictures the star has worked in."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

---

**Her Nature Dance,** with Betty Schade (Keystone)—"Fine comedy."—J. W. Allender, Lyric Theater, Spokane, Wash.

---

**The Magnificent Meddler,** with Antonio Moreno (Vitagraph)—"A very good picture. Fair drawing card."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

---

**A Magnificent Meddler,** with Antonio Moreno (Vitagraph—"A good picture, with a good story, plenty of action and good photography."—Leo Peterson, Iris Theater, Belle Fourche, S. Dak.

---

**A Million Bid,** with Anita Stewart (Vitagraph)—"A good picture of the old school. Another case of reissue being out of date in every detail."—Leo Peterson, Iris Theater, Belle Fourche, S. Dak.

---

**A Million Bid,** with Anita Stewart (Vitagraph)—"A very good picture. Pleased our patrons very well. This star is well liked here."—Peter Trocchiano, Pastime Theater, St. Francisville, La.

---

**The Suspect,** with Anita Stewart (Vitagraph)—"Wonderful feature of Russian life before the revolution. Good business for two days."—Peter Grillo, Majestic Theater, Haverhill, Mass.

---

**The Man Behind the Curtain,** with Lillian Walker (Vitagraph)—"Good detective story. Drew fair business for us."—A. N. Miles, Eminence Theater, Eminence, Ky.

---

**My Official Wife,** with Clara Kimball Young (Vitagraph)—"A good picture, with excellent drawing power. Pleased all."—Peter Trocchiano, Pastime Theater, St. Francisville, La.

---

**Thou Art the Man,** with Virginia Pearson (Vitagraph)—"A very good picture. Business not very good on account of hot weather."—Peter Grillo, Majestic Theater, Haverhill, Mass.

---

**Sally in a Hurry,** with Lillian Walker (Vitagraph)—"A light comedy drama, almost too light to balance the scales. Just an ordinary picture."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

---

**The Hawk,** with Earle Williams (Vitagraph)—"A better five-reel picture has never been in any house. Directing perfect. Star's work wonderful. Everyone pleased."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

---

**Durand of the Bad Lands,** with Dustin Farnum (Fox)—"With this we did more business than on any other Sunday in three months. It drew a good house all

## What Does the Box Office Show?

IS THE picture you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They may want to book the same pictures. Tell them in MOTOGRAPHY's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Which picture on your program do you consider superior box office attraction? (Write in pencil.)

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks..... Remarks.....

..... .....

..... .....

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks ..... Remarks .....

..... .....

..... .....

Address ..... City and State .....

Name of Theater ..... Sent in by .....

Help the industry produce better films. Fill out the blank every week. Mail it to MOTOGRAPHY, Monadnock Bldg., Chicago.

day."—E. C. Miller, Boston Theater, Chicago.—*Downtown house.*

---

**The Spider and the Fly,** with Robert Mantell (Fox)—"A very good picture. Our patrons were interested in every inch of the reels."—Peter Trocchiano, Pastime Theater, St. Francisville, La.

---

**Tangled Lives,** with Genevieve Hamper (Fox)—"Not liked so well, as the star is not known here. The picture as a whole is not up to the Fox standard."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

---

**High Finance,** with George Walsh (Fox)—"Sure fire from every angle. This boy is running 'Doug' a close second. Business good."—E. Everett Wagner, Dreamland Theater, Chester, S. C.

---

**The Wrath of Love,** with Virginia Pearson (Fox) "A very good picture."—E. C. Miller, Alcazar Theater, Chicago.—*Downtown house.*

---

**His Father's Son,** with John Barrymore (Metro)—"A clever, interesting picture. Star and support good." Leo Peterson, Iris Theater, Belle Fourche, S. Dak.

---

**A Magdalene of the Hills,** with Mabel Taliaferro (Metro)—"A new twist in a thread-bare story puts it over. A few defects."—Leo Peterson, Iris Theater, Belle, Fourche, S. Dak.

---

**Lady Barnacle,** with Viola Dana (Metro)—"Hardly pleased. Theme flimsy, but photography is very good."—Sylvia Grogg, Grogg's Theater, Bakersfield, Cal.—*High class patronage.*

---

**The Beautiful Lie,** with Frances Nelson (Metro)—"Just mediocre. Public is tired of sex plays."—Sylvia Grogg, Grogg's Theater, Bakersfield, Cal.—*High class patronage.*

---

**The Power of Decision,** with Frances Nelson (Metro)—"Excellent photography and a very pleasing star made this one of the extra good ones."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

---

**The Trail of the Shadow,** with Emmy Wehlen (Metro)—"A six-reeler. Picture is better than fair. A mountain girl story. Business average."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

---

**The Jury of Fate,** with Mabel Taliaferro (Metro) "A good picture."—E. C. Miller, Boston Theater, Chicago.—*Downtown house.*

---

**The Hidden Spring,** with Harold Lockwood (Metro)—"A good picture which brought very good business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

---

**The Reward of Patience,** with Louise Huff (Paramount)—"A splendid subject for neighborhood or small town houses. It drew well."—A. N. Miles, Eminence Theater, Eminence, Ky.

---

**The House of Lies,** with Edna Goodrich (Paramount)—"The star is beautiful but hasn't enough life. This picture drew well, however, in connection with Mrs. Vernon Castle in **Patria.**"—A. N. Miles, Eminence Theater, Eminence, Ky.

---

**Did It Ever Happen to You?** with Victor Moore (Klever Komedies-Paramount) ".A good comedy. Mr. Moore is a good comedian but too stiff. Fair business." J. L. Goral, Variety Theater, Buffalo, N. Y.

---

**The Victoria Cross,** with Lou-Tellegen (Paramount)—"Fair. The star is not popular."—H. B. Tull, Strand Theater, Monon, Ind.

---

**Great Expectations,** with Jack Pickford (Paramount)—"A great picture. Attendance good."—H. B. Tull, Strand Theater, Monon, Ind.

---

**The Undying Flame,** with Mme. Petrova (Paramount)—"The star is losing ground. Fair picture."—Sylvia Grogg, Grogg's Theater, Bakersfield, Cal.—*High class patronage.*

---

**Her Better Self,** with Pauline Frederick (Paramount)—"Excellent. The star is very popular. Good business."—Sylvia Grogg, Grogg's Theater, Bakersfield, Cal.—*High class patronage.*

---

**The World's Great Snare,** with Pauline Frederick (Paramount)—"Ordinary theme but good direction makes a fair picture of this. The star pulled good receipts in hot weather."—M. H. Whitham, Allendale, Theater, Buffalo, N. Y.

---

**The Slave Market,** with Pauline Frederick (Paramount)—"A very good picture, one that will pull anywhere. Played this to capacity business."—Adolph Schutz, Elks Theater, Silver City, N. Mex.

---

**The Evil Eye,** with Blanche Sweet (Paramount)—"Picture fair. Star poor and does not pull. Good settings and fair support. Business poor."—Adolph Schutz, Elks Theater, Silver City, N. Mex.

---

**Reckless Romeo,** with Roscoe Arbuckle (Paramount)—"This is not as good as **The Butcher Boy.** However, it went over big here because my patrons like the star so well."—John Chumbley, Crystal Theater, Tullahoma, Tenn.

---

**Hulda from Holland,** with Mary Pickford (Paramount)—"A fine picture. Drew well at advanced prices." —P. G. Estee, Star Theater, Alexandria, S. D.

---

**The Crystal Gazer,** with Fannie Ward (Paramount)—"Just fair."—E. C. Miller, Boston Theater, Chicago.—*Downtown house.*

---

**A Kiss for Susie,** with Vivian Martin (Paramount) —"A good picture which played to good business."—E. C. Miller, Alcazar Theater, Chicago.—*Downtown house.*

---

**The World Apart,** with Wallace Reid (Paramount)—"The audience thought this a good picture. Business was good. Star is becoming a popular favorite." —Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

---

**Giving Becky a Chance,** with Vivian Martin (Para-

mount)—"The title is poor. We called it 'The Chance.' Business only fair. The picture is all right and there were no complaints. Box office value is diminished by a poor title."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**A Naked Soul,** with Susan Grandais (World)—"Nothing extra, but a nice picture. Business fair."—Peter Trocchiano, Pastime Theater, St. Francisville, La.

**The Iron Ring,** with Gerda Holmes (World)—"The title does not seem to fit this picture. Business with it was good. A good cast. A domestic story of a young married couple."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Brand of Satan,** with Montagu Love (World)—"A good picture. Good business."—E. C. Miller, Rose Theater, Chicago.—*Downtown house.*

**The Little Duchess,** with Madge Evans (World)—"Business and picture both very good."—E. C. Miller, Alcazar Theater, Chicago.—*Downtown house.*

**Youth,** with Carlyle Blackwell (World)—"A pretty good picture which brought fairly good business and pleased the audience very well."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Skinner's Dress Suit,** with Bryant Washburn (Essanay-K. E. S. E.)—"Pleased everyone. A clever play of business for business people."—Leo Peterson, Iris Theater, Belle Fourche, S. Dak.

**The Country That God Forgot,** with Thomas Santschi (Selig-K. E. S. E.)—"Fair."—Leo Peterson, Iris Theater, Belle Fourche, S. Dak.

**Filling His Own Shoes,** with Bryant Washburn (Essanay-K. E. S. E.)—"Picture fair, not quite up to Essanay's standard, but a good money-getter. A big audience liked it."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**The Royal Pauper,** with Francine Larrimore (Edison-K. E. S. E.)—"This picture packed our theater in an off season. Audience liked it and anyway the box-office is the answer."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**The Man Who Was Afraid,** with Bryant Washburn (Essanay-K. E. S. E.)—"Too much cannot be said of this subject. Our patrons simply went wild over it. Exhibitors, book this picture, by all means."—Mrs. M. M. McFadden, Lincoln Theater, Chicago.—*In middle class neighborhood.*

**The Single Code,** with Crane Wilbur (Horsley-Mutual)—"Good picture to fair business. Wilbur is not popular here."—J. W. Allender, Lyric Theater, Spokane, Wash.

**Youth's Endearing Charm,** with Mary Miles Minter (American-Mutual)—"This is an excellent production which pleased our patrons very much. Miss Minter at her best. Drew fair business in spite of rain."—J. L. Goral, Variety Theater, Buffalo, N. Y.

**The Wildcat,** with Jackie Saunders (Horkheimer-Mutual)—"It is pictures like this which will make 'movies' permanent. Brought good business."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**The Common Law,** with Clara Kimball Young (Selznick)—"An excellent picture which did not play to as much as it should. Star is fine."—J. W. Alexander, Lyric Theater, Spokane, Wash.

**Poppy,** with Norma Talmadge (Selznick)—"An unnatural subject and a disconnected story, which went over on account of the popularity of the star. Patrons' opinions differed as to the merits of the picture."—Mrs. M. M. McFadden, Lincoln Theater, Chicago.—*In middle class neighborhood.*

**Luke's Lively Honeymoon,** with Harold Lloyd (Pathe comedy)—"This boy is a comer. The audience screamed at the antics of Lonesome Luke. Good business."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**Fires of Youth,** with Frederick Warde (Pathe)—"A very good subject with the former tragedian at his best. Our patrons were well pleased with this picture."—Mrs. M. M. McFadden, Lincoln Theater, Chicago.—*In middle class neighborhood.*

**The Cigarette Girl,** with Gladys Hulette (Pathe)—"A fairly good picture which brought fairly good business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Two Laughs,** with Ben Turpin (Essanay)—"A very good comedy. Turpin is a fair drawing card. Scenery and direction, O. K."—J. L. Goral, Variety Theater, Buffalo, N. Y.

**Redemption,** with Evelyn Nesbit (Steger)—"A good box-office attraction. Star a novelty, who is not polished in her work before the camera. Picture will get over with the average audience."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Eye of Envy,** with Crane Wilbur (Art Dramas)—"A very good picture, with excellent photography. Patrons were well pleased."—Mrs. M. M. McFadden, Lincoln Theater, Chicago.—*In middle class neighborhood.*

**A Limb of Satan,** with Ruth Stonehouse (Gold Seal-Universal)—"Star perfect. Good story. Poor business, although the weather was cool. The title is O. K., but the star is not well known."—J. L. Goral, Variety Theater, Buffalo, N. Y.

**The Beautiful Impostor,** with Mary Fuller (Universal)—"Story good, but wrong title. Star O. K. Good business for first class theater."—J. L. Goral, Variety Theater, Buffalo, N. Y.

**The Soubrette,** with Gale Henry (Joker-Universal)—"Same old story. Direction O. K."—J. L. Goral, Variety Theater, Buffalo, N. Y.

**A Kentucky Cinderella,** with Ruth Clifford (Bluebird)—"One of the cleanest and most enjoyable subjects we have ever shown. Excellent acting, splendid direct-

ing. Gave excellent satisfaction."—Mrs. M. M. McFadden, Lincoln Theater, Chicago.—*In middle class neighborhood.*

---

**The Doll's House,** with Dorothy Phillips (Bluebird)—"A very good picture which played to good business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

---

**The Little Terror,** with Violet Mersereau (Bluebird)—"Pleased all. Story light, but the star, support and good direction made it very pleasing. Some minor faults."—Leo Peterson, Iris Theater, Belle Fourche, S. Dak.

---

**The Clock,** with Franklin Farnum (Bluebird)—"The usual Bluebird. Story different and very good. Pleased all."—Leo Peterson, Iris Theater, Belle Fourche, S. Dak.

---

**The Reward of the Faithless,** with Betty Schade (Bluebird)—"Had it not been for the suggestive scenes in the first reel of this picture it would be one of the greatest produced this year. Star's work was wonderful. I don't remember ever seeing a greater five-reel picture than this, but it's too suggestive. The people won't stand for it. If all exhibitors are like me, just a few more of these and they will have no business. Take this picture for instance, the scene in the first reel where the father drives the girl into the streets to sell herself could have been eliminated, also the one where the man, after taking her to his room, tears the clothes down her back and bites her on the shoulder. The director who will put such stuff as this over doesn't know what the public wants. If it is imperative that such scenes as I have tried to describe be put into forthcoming productions, pictures in a year from now will draw just about like a wet stogie."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

---

### *Serials and Series*

**The Poisoned Cup,** with True Boardman (Adventures of Stingaree, Kalem series)—"A good story Series going strong. Business fair. Paul Hurst is better liked than the star."—J. L. Goral, Variety Theater, Buffalo, N. Y.

---

**The Neglected Wife,** with Ruth Roland (Pathe)—"We are running the sixth episode and I must say that it pleases the women and the men as well. It is very interesting. It is the most fascinating serial I ever ran. The stars are good and are good money-getters."—Mrs. George Volk, Kensington Theater, Buffalo, N. Y.

---

**The Mystery of the Double Cross,** with Mollie King (Pathe serial)—"This is also a very good production. It can be described in just one word, 'great'."—Mrs. George Volk, Kensington Theater, Buffalo, N. Y.

---

**The Railroad Raiders,** with Helen Homes (Signal-Mutual)—"Best serial we have run. Kept up interest during hot weather."—P. G. Estee, Star Theater, Alexandria, S. D.

---

"The stars that people like here and who are good drawing cards are Alice Brady, Theda Bara, Robert Warwick and Clara Kimball Young," writes Peter Trocchiano, Pastime Theater, Saint Francisville, La.

---

"The best money-getters for us are Charles Chaplin, Mary Pickford, Theda Bara, W. S. Hart, Clara Kimball Young, Sarah Bernhardt and Douglas Fairbanks," reports Sam C. Stancliff, Subway Airdome, Columbus, Ohio. "Our patrons also always like Fox comedies."

# Screenshine

By Mel

CO-OPERATION WITH THE GOVERNMENT

IT WAS very odd to walk along Madison street last week and see old Abe Lincoln and Prexy Wilson sitting there in front of the Casino Theater. Thousands of people stopped at the "just-as-good" substitutes.

Manager Charlie Schaefer did the stunt to get people to make a personal investigation of "The Slacker's Heart," which he was running.

And Abe and Woodrow proved to be O. K. ballyhoos. Mebbe they've had experience with some big show or other.

---

A PEPPERY COLOR SCHEME

"Mac," the gilt-roofed and genial representative of the *News,* is now in full charge of the Chicago office. (We don't mean anything particular by "full.")

The move on the part of the home office is logical. Mac's hair exactly matches the pepper-pink shade of the company's stationery and the front cover of the *News.*

---

BIG SPECIAL MEETING

Bill Sweeney and Yourn Truly held a meeting over at the Reel Fellers' Club last Monday night. The trade press and the M. P. E. L. of America were represented. The occasion was enjoyed by all. Bill is a good entertainer—but we don't need to tell you that.

---

The Iowa exhibitor who has a little war garden in his lobby should plant a row of onions leading through the doors into the auditorium. That would have a strong appeal.

And limburger placed at the front end of eash aisle would enable patrons to find their way about in the dark.

STORY OF AN HONEST MAN AMONG THIEVES

IT'S not because Jack O'Toole, head of the Standard Pictures department of the Chicago Fox exchange, doesn't make enough money.

It's simply that his grip is poor.

During the recent convention of Fox managers at the Biltmowh, Noo Yawk, Jack spread his protecting wing around the boys from the West coast, and proceeded to handle the finances of the party according to the efficiency standards of a city so far East as Chicago.

He was afraid his western brothers might be just a trifle green in dealing with Pullman conductors, taxi drivers, hotel clerks and bartenders.

As a result Jack came out at the small end of the horn, with $280 less than he ought to have.

"And now," he says, "I haven't enough to pay my rent. Honestly, I guess I'm the biggest boob that ever walked. I paid for everything and then forgot to collect. But," he grimaced, "I thought I was among friends."

Moral: Always pay your rent in advance before a convention.

---

Bimeby it'll get so that we'll have to pay a tax for whistling a tune that's copyrighted, if the musicians and authors keep on with their work of conservation of their natural resources.

---

BARELY POSSIBLE

The Balboa studio has in captivity a star bear. This, however, is nothing unusual, as many studios have in captivity stars of whom it may be said that he or she is a "bear." The bear at Balboa, according to the P. A., goes 'em one better. He's civilized. He chews tobacco.

# FILMS SOLD AS MERCHANDISE

**Goldwyn's Sales Policy of "See the Picture Before You Sign a Contract" Results in Many Bookings**

Goldwyn Pictures Corporation's sales policy of desiring all prospective exhibitor customers to see the pictures before signing contracts, has received a splendid indorsement from theater owners of the United States.

On the eve of beginning to release its productions, Goldwyn finds that it has under contract a larger volume of business than was ever before booked in advance of a first release in the history of the industry.

The Goldwyn idea, of course, is a new and direct type of salesmanship as applied to the motion picture industry and it makes no distinction between films and other high-class mercantile products which prospective buyers are able to examine in advance of purchase.

The big exhibitors in the large American cities were the first to welcome and approve the Goldwyn method of film salesmanship. For many years it had been the custom for exhibitors to take the word of producers for their output and the owner of a theater rarely saw a picture or knew anything about its quality until it was laid down in his house a day before the announced time of its release.

Trade showings have been held and are still held in the Goldwyn branches in all parts of the United States and Canada and exhibitors, large and small, are seeing months in advance the pictures they have the opportunity to rent for their houses. In other words, they are seeing the merchandise and buying it if they like it and leaving it alone if they do not.

Goldwyn takes pride in the fact that its first run customers throughout the country include many of the ablest and most succesful exhibitors in the industry, among them being:

New York: Mitchel H. Mark's Strand Theater.
Chicago: Jones, Linick & Schaefer's Colonial and other theaters and the entire chain of theaters owned by the Ascher brothers.
Philadelphia: Stanley V. Mastbaum's Stanley Theater and backed up by the entire chain of Mastbaum houses.
Boston: The Boston Theater, managed by R. G. Larsen and owned by the Keith interests.
Detroit, Mich.: John H. Kunsky's Madison and other theaters.
St. Louis: William Siever's Grand Central Theater.
Kansas City: William Flynn's Twelfth Street Theater.
Los Angeles: J. A. Quinn's Rialto Theater.
Worcester, Mass.: Gordon Bros.' Park Theater.
Lowell, Mass.: B. F. Keith's Lowell Theater.
Portland, Me.: Keith's Theater.
New Orleans, La.: Saenger Bros.' Strand Theater.
Atlanta, Ga.: Strand Theater.
Columbus, O.: The Dusenbury Bros.' Grand Theater.
Denver, Colo.: Samuel Baxter's Isis Theater.
Omaha, Neb.: A. H. Blank's Strand Theater.
Newark, N. J.: Mrs. L. H. Webb's Goodwin Theater.
Dallas, Tex.: E. H. Hulsey's Old Mill Theater.
Waco, Tex.: E. H. Hulsey's Hippodrome Theater.
Beaumont, Tex.: E. H. Hulsey's Opera House.
Galveston, Tex.: E. H. Hulsey's Queen Theater.
Houston, Tex.: E. H. Hulsey's Queen Theater.

An interesting commentary on the Goldwyn productions is found in the fact that the very biggest exhibitors, owning chains of theaters in one or more cities, have signed for the entire Goldwyn output.

---

George Fitzmaurice of Astra has begun work on Kipling's "Naulahka," which will be released by Pathe. In the cast are Antonio Moreno, Warner Oland and Helene Chadwick.

# ADE FABLES FOR GENERAL

**Important New Series Starts September 1—New O. Henry Subjects Current—Story Continues to Be the First Aim**

The newest group of subjects to be put on the motion picture market by the General Film distributing organization are the "Fables in Slang" by George Ade. A weekly release of this exceptional comedy feature begins September 1. Essanay is the producer of the series.

The essence of Americanism in literature is now controlled in film form by the General Film Company with the Ade Fables and the O. Henry stories. The sensational success of the O. Henry stories on the screen is recent film history, while the former picturization of George Ade Fables, in 1916, made a tremendous success. The new series of George Ade comedies is being given a most expert production by Essanay and brings into visual form the keen wholesome humor of the author with its native quaintness and brilliancy. General Film announces the first release for September 1 will be "The Fable of the Twelve Cylinder Speed of the Leisure Class."

An official of General Film points out that the new product from the pen of George Ade is a consistent development of the company's appreciation of story worth as an appeal to the picture-going public. The Fables are expected to result in a short-length feature attendance record at all motion picture houses showing the series.

While upon the subject of short-length features it may be stated that two more new O. Henry releases are now ready, bringing the list of the two-reel O. Henry to a total of twenty. The new ones are "Discounters of Money," and "The Furnished Room." Upon the completion of the two-reel stories, a notable list of four-reel O. Henry stories and also a group of one-reel subjects from the same author will be offered. Comedy-dramas and dramas will generally alternate.

## Margery Wilson in Kentucky Play

Dixieland has furnished the atmosphere for "The Kentucky Schoolmaster," Margery Wilson's new play now being filmed under the direction of Tom Heffron, in which "hill-billies," moonshine whiskey and shooting feudists all figure.

Miss Wilson's leading man is Charlie Gunn, who takes the part of a short-story writer, school teacher from the north, and suitor for the mountain girl's hand.

One of the interesting characters in the cast is a Virginia mammy who appears in a number of scenes. She is entirely indifferent to the results of the camera's work, doing exactly what Director Heffron suggests, and with considerable ability, but without personal interest in her success in acting. She says she doesn't care to be "no actin' colo'd lady" but is decidedly interested in the pay check. She failed to attend a theater in Los Angeles where she appeared recently in a film play, explaining that she didn't think much of nigger actors!

## Children in Next Pickford Play

Mary Pickford and her director, Marshall Neilan, are now busily engaged in selecting children who are to support "Our Mary" in her next production. The groups of waiting applicants around the Pickford bungalow, near the Artcraft studio, are suggestive of the main entrance to a girls' seminary at lunch hour. It is announced that there will be an unusual number of children in this next Pickford play, which will follow "Rebecca of Sunnybrook Farm," released in September.

# Running the Small Town House

## REMARKABLE THEATER CAREER OF SUCCESSFUL WOMAN EXHIBITOR

"COMBINATION and co-operation," says Flossie A. Jones, one of the most successful women exhibitors of the west, "is going to be the panacea for theater ills in the smaller towns and cities. There are too many theaters throughout the country that are just breaking even. The competition is too fierce. The expenses are too heavy.



*Flossie A. Jones of Waukesha, Wisconsin, who has turned lemons into real live lucre.*

"And it seems to me that the solution that will satisfactorily take care of this problem is one that has often been tried in business before—namely, combination and co-operation.

"Just think of the saving that could be made during the course of the year on such a thing as light. For instance, if the four or five theaters of a town were under one management they could get the cheaper rate for electricity that goes to the larger consumer. Instead of four or five bills for lesser amounts there would be one bill on "the more you use, the less you pay" basis. In the course of a year this item amounts to a good deal.

### *Saving on Labor*

"A saving could be effected on the help employed, on the advertising, and in various other ways. But the great advantage would come in reduced film rentals. Managers would not be competing with each other for a film. They could not be used against each other by the salesman trying to put over a clever deal.

"Managers now are afraid to let their competitors get a feature film. And in order to keep it themselves they bid the price up to a place where they can't make anything on it after they get it. By having the different houses under a single management, however, the exhibitor could laugh at the salesman when he tried to boost his prices. He simply couldn't do it, that's all.

"I'm putting my theory into practice in Waukesha, and I find it works out very well. At any rate it's worth considering."

And indeed it is, for the story of Miss Jones' business career during the past four years is nothing short of remarkable.

### *A Modern Business Woman*

Today she is the general manager and vice-president of the Waukesha Amusement Company, a corporation that owns and operates the three theaters upon which that progressive little city relies for its entertainment and recreation. Three and one-half years ago she had nothing except perhaps her unshakable determination to make good. Today she is a striking example of the modern business woman, a member of the Waukesha Chamber of Commerce, a lady who commands the respect and admiration of all the men in her field, for she sat in at a table where there was no sentiment, played against stacked cards, and won.

And she won, not by relying on feminine arts, not the way a court lady rises to the position of mistress to the queen's robes, for instance, but because she knew business principles when she say them, applied them with shrewdness and far-sighted wisdom, and was not afraid to bet her last nickel on her judgment.

Flossie Jones also had another quality that helped her immeasurably. She could go to a man and present a proposition in such an open, straight-forward way that he couldn't refuse to hearken to her scheme. And in forming and pushing the amusement company which has just been incorporated at Madison for $75,000 she emulated the politician and stump speaker. She stirred up the people of Waukesha with the pictures she drew of attractions that lay at their very doors if she was but



*The Unique, on the left, "the worst little lemon I ever saw," says Miss Jones. Below, the little lemon's foyer, Jonesized. The other house is the auditorium, where Miss Jones presents vaudeville and pictures.*



*First prize float in parade of 300 vehicles, designed and made by Manager Jones herself, and the hand painted decorations in the Colonial, a 1,000 seater now playing road shows.*

given the chance to bring them to their city. Men, women and children all believed in her, and when it came to actually launching the new concern she went out and sold over three-fourths of the stock herself.

### *Her Assets, All Ideas*

When Miss Jones shoved her bark into the treacherous currents of the waters of finance less than four years ago she had nothing in the way of capital. Her assets were all in the form of ideas. She felt that with half a chance she could run a picture theater and make it pay. She saw managers with houses that seemed perfectly good, struggling along, and barely making ends meet. She analyzed their methods of doing business, looked their houses over with a critical eye, watched their advertising schemes, and studied the films they displayed carefully to see which ones were appreciated and which were not.

One day she had a chance to rent an old run-down, dilapidated sort of theater which a man tried to use for a picture house during the summer time. It was too frail and too cold to serve for picture purposes in the winter. It might have been used much more advantageously as an ice house or livery stable than as a modern temple of the cinema. But this young woman felt that she could remedy enough of the defects in the place to make it pay, and right then and there she made her start in the business world.

It was not a very pretentious start, but nevertheless it was a start. That first winter the Colonial, as it was called, huddled its lean bulk about eight oil stoves that were calculated to take some of the frostiness out of its bleak interior. The people that attended said they got chilblains and complained about the cold, and yet they kept returning, for they were lured back with fine, crisp, star-besprinkled films such as Waukesha had never before seen.

Miss Jones made a few changes in the house, fixed it up so that it would do temporarily, and put in the eight oil stoves. And in the spring when she started to figure up her balance sheet she was dumbfounded to find the larger figure on the credit side of her ledger.

### *Gets Partner to Go in With Her*

That spring she went out and got a successful Waukesha business man to go in with her as a partner and $18,000 was spent remodeling the Colonial. When the different contractors submitted their bids this lady enterpreneur scanned each one carefully and finally rejected the lot. Then she went out, bought all the materials herself, hired thirty-one men by the hour, personally superintended every phase of the work—and saved $700 on the lowest bid.

The new Colonial seated about 1,000 people, and, for two months following its rehabilitation, turned over receipts that more than justified the money that had been spent on it. And from the fall of 1914 on she has had everything her own way.

She ran the Colonial herself, did the booking, posting, advertising, took care of the express shipments and finally decided that that was too easy. After starting with pictures this progressive woman decided that Waukesha was a large enough city to make road attractions pay and she introduced some of the best vaudeville and legitimate plays of the day to her townspeople.

Finally the trials and tribulations attendant upon the management of but one theater no longer occupied her time and she began casting her eyes appraisingly at the other theaters in the town. At length a chance was offered to acquire a little house that had never paid by merely taking the lease off the proprietor's hands. Miss Jones took the house over, made a few minor changes, kept it a year, made money on it, and sold it at a profit. The next three proprietors went broke trying to place it on a running basis and finally gave up in despair. Last spring the building was sold and it has since been converted into a bank.

### *Buys Another Theater that Had Never Paid*

As soon as Miss Jones got this gold brick off her hands she leased another little theater, the Unique, which had never enriched anybody but which gluttonously swallowed every cent invested in it and still maintained a lean and hungry look.

And needless to say her success with the theaters she now manages is eloquent evidence of her ability to diagnose theater diseases and apply the remedy.

### *Now Head of Waukesha Amusement Company*

Today the Unique, the Colonial and a new $40,000 house, called the Auditorium, occupy most of her attention as the general manager of the Waukesha Amusement Company, which owns them all. There are a number of men now associated with her in the new corporation, but when it comes to handling the theaters she is given full sway.

The Colonial, which has an unusually large stage, is used for concerts, road shows, benefits, etc., while the Auditorium is devoted to motion pictures, with vaudeville on Saturday and Sunday. The Unique is given over entirely to pictures and today is as attractive a little theater as one would care to see.

PAUL H. WOODRUFF, Editor
ARTHUR E. CURTIS, Associate Editor

NEW YORK OFFICE: 1022 LONGACRE BUILDING, Forty-second Street and Broadway Telephone Bryant 7030
CHARLES R. CONDON, Eastern Representative

LOS ANGELES OFFICE: 6035 HOLLYWOOD BLVD.
MABEL CONDON, Western Representative

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy.

Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY
THE MOTION PICTURE TRADE JOURNAL
PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
E. R. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue but proof of such advertisements can not be shown in advance of publication.

SUBSCRIPTION PRICE
Per Year $3.00

Canada - - Per year $4.00
Foreign - - Per year 5.00
Single copy - - - - .15

NOTICE TO SUBSCRIBERS

REMITTANCES—Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVIII CHICAGO, AUGUST 25, 1917 Number 8

# The Value of the Broadway Premiere

IT is a tradition of the show business that a tryout on Broadway is the proof of the pudding. If it gets by in New York it will go anywhere. The best thing that can be said for a musical comedy, for instance, is "ten weeks (or maybe fifty) in New York."

And of "legitimate" dramas and musical comedies that is true. The Manhattan public is made up of show experts. They have seen so many, and seen them so often, they are blasé and languid. Only a novelty arouses them. So when anything passes the test there it ought to go big anywhere else.

But films are quite different. In the first place, New York people are no more expert as motion picture judges than the people of Kansas City or Oshkosh or Muskogee. We doubt, in fact, if they have had as much experience in film viewing.

We know people in towns of less than five thousand population who know all about pictures and companies and stars, and who can tell you right off who is good and who isn't. They are jealous of their knowledge, too. They will not let anybody tell them that New York knows more than they do about pictures worth seeing, and they are not at all impressed by the fact that a certain picture "held 'em out" on Broadway.

Now the producers, a good many of whom are both New York men and show men, may not realize that difference between the stage show and the screen show. But the exhibitors know it.

No experienced exhibitor places much reliance on the report that a picture has made a hit in a Broadway house. He is glad to know, of course, that it has made a hit anywhere; but the location is not important so long as it is not in his own town. A hit in Los Angeles or New Orleans is just as valuable a guide to him as a hit in New York. None of them compares with a test in his own town.

Exhibitors have learned at their own expense that what goes over big in one town may not go over at all in another. The size or importance of the town has nothing to do with it. The class of people who patronize each particular theater is really the determining factor. If there were anywhere in the world another town like New York, or another street like Broadway, film success in that town and on that street might be full of meaning. But there isn't.

What goes in one college center is likely to be successful in another. What gets over in one laboring community will probably be greeted with joy in another. But that is about the only guide an exhibitor has, outside of the few films that are so good they are welcome everywhere.

The picture business is bigger than New York, big and erudite as that metropolis is. To make the Broadway crowds patronize a picture is doubtless a feat in itself, because, as we said before, they are blasé and callous to common entertainment. As an advertising catchline, the New York success has its value. It shows, at least, that the picture has pleased those who are admittedly hard to please.

But as a reason for booking a film, its success on Broadway is not substantial. Maybe the people who are to see it are not anything like Broadway people. More likely still, maybe they think they are better judges of picture quality than Broadway.

At any rate, exhibitors outside of New York are becoming more and more skeptical of the idea that a New York showing has any bearing whatever on their business.

The motion picture business must work out its own traditions and beliefs. Those who attempt to carry it along in the channel dug by the "legitimate" are making a serious mistake.

---

## When Players Appear in Person

ANNOUNCEMENT that a celebrated star is to appear in person at a picture theater always brings out a crowd. That is natural. If Rudyard Kipling were to present himself for public gaze in a bookstore, doubtless there would be many gazers. Even J. P. Morgan in the Jonesville Bank, or John D. Rockefeller in Smith's garage, might attract the local patronage in a body.

That does not necessarily mean that it is good business for the players to appear in person at theaters. We question if it is not rather bad business.

Motion picture success is founded on popular love of romance. The "glamour" of the picture is greater than that of the speaking stage, because it shows real environment instead of paint. It makes the best job that was ever done of transporting people out of the life that they think is humdrum and commonplace, into the life that they think is wonderful and romantic. The whole analysis of picture appeal is contained in that one word, "romance."

There is nothing romantic in the flesh-and-blood presence of a picture player. The people may try desperately hard to find romance in the situation, but it isn't there. They flock to the spot because they are about to solve a mystery; they are about to see wherein this remarkable person differs from common folk. They are disappointed, of course, though perhaps they are unaware of it. All players are human beings, built much like the rest of us; but that fact is not generally realized by picture fans before they have seen it proved.

Those player people whose names we conjure with are known by projection to millions —let us say to everybody. Therefore to be one of the few able to say "I have met him" or "I saw her in person last week" is a great tickler to common human vanity.

But it has nothing to do with the picture show business.

Sometimes the argument is made that a star's appearance at picture theaters is a great piece of advertising for the films that star plays in. It is really nothing of the sort. The pictures advertise the star; the star does not advertise the picture. People rush to see the player because they have seen him so often in pictures. They do not rush to see more pictures of his because they saw him in the flesh.

Motion pictures are wonderful things—a fact we are apt to forget from being so close to them all the time. Let's keep them wonderful, and retain all the glamour that nature and art have combined to bestow upon them. There is a virtue in their very silence; the popular verdict was against even the most skilful of "talking pictures." Why break the spell by injecting the words of appreciation that fall from an actor's lips, and that cannot possibly be other than commonplace and disillusioning?

Players are almost demigods to the vast number of people who emotionalize but do not analyze, who feel without thinking and enjoy without philosophizing. It is better not to disturb them. The most magnetic of personalities, the most beautiful of forms and faces, the most delicious of voices, cannot compare with the unreal beauty and the unheard voices of the screen.

Those who are known in pictures should not be known in person. In this we are not voting a life of seclusion for stars; we are merely suggesting that they should not compete with their own life work. When one has appeared in the flesh, his picture has lost something to those who saw him. Even if his bodily presence please the people extraordinarily, thereafter his films are not real—they are but photographs.

The picture itself should be the most real thing that the general public ever sees of a star.

# A. E. A. in National Association

## DIRECTORS CONSIDERING MATTER — OTHER ASSOCIATION NEWS

IT is altogether probable that the new American Exhibitors' Association will become affiliated with the National Association of the Motion Picture Industry. This question is now in the hands of the board of directors of the latter organization. They will undoubtedly come to a decision at a meeting called for August 27, in New York.

### *A. E. A. Representatives at Meeting*

Several representatives of the new exhibitors' organization were present at the meeting of the National Association of the Motion Picture Industry held last week in New York. Samuel Trigger, president of the New York local league and one of the backers of the new association, made a motion to amend the by-laws of the Association so as to include the new exhibitors' body in its membership. It was decided, however, that a more efficient method of effecting this affiliation exists in a clause of the by-laws of the National Association. This clause reads as follows:

Any civic, social or other trade or business association or club in the United States upon application and under conditions approved by the board of directors of this association may obtain a certificate of affiliation with this association whenever any of the three following conditions are complied with, namely:

Such proportion of its members are members of this association as, in the opinion of the board of directors of this association, entitle it to receive such certificate of affiliation; or

Upon agreeing to contribute a definite sum to be prescribed by the board of directors of this association annually to the funds of this association; or

Upon such terms and conditions as the board of directors of this association may decide upon as proper.

The conditions to apply to the American Exhibitors' Association will be decided upon at the next directors' meeting.

### *Increase Number of Directors*

The question of increasing the size of the directorate of the National Association was answered in the affirmative, a close vote of 36 to 33 being recorded. The proxies held by William A. Brady turned the scale in favor of the increase. Four branches of the National Association will hereafter designate seven instead of five directors, the Exhibitors' League branch now being entitled to fourteen instead of ten directors.

Following the open meeting the board of directors held a short executive session, at which details of Federal co-operation were taken up. It was also announced that the five reels of the "All Star" pictures to be distributed by the National Association are in readiness.

### *The Complete Board*

The entire National Association board of directors is as follows:

PRODUCERS BRANCH COMMITTEE—CLASS NO. 1

William A. Brady, World Film Corporation, 130 West Forty-sixth street.

D. W. Griffith, D. W. Griffith Enterprises, 807 Longacre building.

William L. Sherrill, Frohman Amusement Corporation, 310 Times building.

Carl Laemmle, Universal Film Manufacturing Company, 1600 Broadway.

Adolph Zukor, Famous Players-Lasky Corporation, 485 Fifth avenue.

Samuel Goldfish, Goldwyn Pictures Corporation, 16 East Forty-second street.

William Fox, Fox Film Corporation, 130 West Forty-sixth street.

EXHIBITORS BRANCH COMMITTEE—CLASS NO. 2

Lee A. Ochs, 1587 Broadway, New York City.

Alfred Hamburger, 207 South Wabash avenue, Chicago, Ill.

N. C. Rice, Algona, Iowa.

C. E. Glamann, Wilmington, Kans.

Alfred S. Black, United Theater Corporation, Rockland, Me.

Thomas Furniss, Brunswick Amusement Co., Duluth, Minn.

Eugene M. Clarke, Baker-Grand Theater, Natchez, Miss.

Frank Eager, Acme Amusement Co., Lincoln, Neb.

Louis L. Levine, Regent Theater, Brooklyn, N. Y.

Louis F. Blumenthal, National Theater, Jersey City, N. J.

J. H. O'Donnell, 606 Abbot Building, Philadelphia, Pa.

Dan Chamberlain, American Theater, 16 East Lake street, Minneapolis, Minn.

Hector Pazmasoglu, Congress Amusement Company, St. Louis, Mo.

Robert Levy, 1416 Masonic Temple, Chicago, Ill.

DISTRIBUTORS BRANCH COMMITTEE—CLASS NO. 3

J. A. Berst, Pathe Exchange, Inc., 25 West Forty-fifth street.

Arthur S. Friend, Paramount Pictures Corporation, 485 Fifth avenue.

Walter W. Irwin, Vitagraph-V. L. S. E., Inc., 1600 Broadway.

P. A. Powers, Universal Film Manufacturing Company, 1600 Broadway.

Richard A. Rowland, Metro Pictures Corporation, 1476 Broadway.

John R. Freuler, Mutual Film Corporation, 220 South State street, Chicago, Ill.

SUPPLY AND EQUIPMENT BRANCH COMMITTEE—CLASS NO. 4

Donald J. Bell, Bell & Howell Co., 1801 Larchmont avenue, Chicago, Ill.

J. E. Brulatour, Eastman Films, 5 West Thirty-second street.

J. H. Hallberg, United Theater Equipment Corporation, 1604 Broadway.

Walter J. Moore, H. C. Miner Lithograph Company, 518 West Twenty-sixth street.

J. F. Skerrett, Nicholas Power Company, 90 Gold street.

N. C. Cotabish, National Carbon Company, Cleveland, Ohio.

Joseph F. Coufal, Novelty Slide Company, 115 East Twenty-third street.

GENERAL DIVISION—CLASS NO. 5

Paul Gulick, Universal Film Manufacturing Company, 1600 Broadway.

Arthur James, Metro Pictures Corporation, 1476 Broadway.

William A. Johnston, *Motion Picture News*, 729 Seventh avenue.

Joseph F. Lee, States Rights Buyer, 1476 Broadway.

Thomas G. Wiley, 1604 Broadway.

Fred J. Beecroft, *Exhibitors Trade Review*, 1587 Broadway.

George Irving, Motion Picture Directory, Bayside, L. I.

---

## Lubin Plant Sold at Auction

Lubin is a thing of the past.

The fade-out at the end of the story of this pioneer production concern will come on September 10 to 14, when the plant will be sold at auction in Philadelphia, at Twentieth street and Indiana avenue, by order of Nicholas G. Roosevelt, president.

The entire property is listed, including real estate, buildings, machinery, equipment, scenery, wardrobe, draperies, properties, studio supplies and camera supplies. The auctioneers are Samuel T. Freeman & Co., 1519 Chestnut street, Philadelphia.

---

Featured with Carlyle Blackwell in "The Burglar," an approaching World Picture, Brady-Made, are Evelyn Greeley and Madge Evans, making a triangular cast equally effective on each of its corners.

### *To All Manufacturers and Distributors of Moving Pictures:—*

THE War Committee of the moving picture industry, appointed to act with Herbert Hoover on the food commission, respectfully requests the consideration of the trade to the following:

The chairman of this committee is now in Washington getting in touch with the whole question and in conferences to determine along which lines the industry will be able to render the greatest aid to the country and the Government on the important question of food conservation.

We realize the extreme necessity for prompt action but at the same time feel that grave errors may be made and much effort be wasted, and in fact may have to be undone if full consideration be not first given to each step.

#### *Asks Delay of Food Question Films*

For this reason this committee requests the trade in general and every manufacturer and distributor in particular not to undertake the making or showing of any film dealing with any phase of food conservation until the many sides of the matter be given the most careful consideration and a plan of propaganda is worked out that is fundamentally sound in every particular.

We believe every one will realize the necessity for this mode of procedure. There will be a very large amount of work for the industry in connection with the various activities of the government for the next few months and it therefore becomes imperative that no waste effort be expended anywhere.

This committee will be glad to consult and advise with anyone in the trade in regard to its future activities and will make its plans and suggestions public from time to time in the various trade papers at the earliest possible moment. Respectfully, *Arthur S. Friend, Chairman Food Commission Committee of the Motion Picture Industry.*

## NEW COMPANY FORMED

**New Orleans Film Concern to Begin Operation Soon —Has Number of Successful Southern Business Men Backing It**

What promises to be an up-and-coming film producing concern has been started in New Orleans under the name of the Black Diamond Film Company.

None but big stars will be engaged and R. M. Chisolm and Captain W. J. Hannon have left for New York to select one of the best known directors in the east. The announcement of the first big feature to be made and the star's name will appear within the next few days.

The company is organized for $100,000 and has purchased the complete plant and studio of the Nola Film Company, which is the largest studio and plant south of Philadelphia and east of Chicago. In fact, it is the third largest plant and studio in this country. It fronts 150 feet on Bayou St. John by 639 feet in depth, and is an ideal location and fully equipped with all the latest machines and devices.

Among the board of directors and stockholders, which includes R. M. Chisolm as president and L. S. Boudreaux, who are owners of the Diamond Theater property, are Captain W. J. Hannon, well known capitalist of New Orleans, Captain James Ashton of the Illinois Central railroad, John B. Warfield of Schumert & Warfield, C. L. Darragh, capitalist of Galveston, Texas, an owner of the largest picture house in that city, M. H. Morrill and others. This company will immediately begin operation upon the return of Messrs. Chisolm and Hannon from the East.

## New Association Members

Several new members have recently been taken into the National Association of the Motion Picture Industry. The application for membership in the producers' class includes the following:

Selig Polyscope Company, to be represented by William N. Selig; Pathe Exchange, Inc., to be represented by J. A. Berst; Norma Talmadge Film Corporation, to be represented by Joseph M. Schenck; the Bray Studios, Inc., to be represented by John R. Bray. The Inter-Ocean Film Corporation has filed application for membership as exporters of motion pictures, creating a new classification, which will be acted upon at the next meeting of the board of directors.

New additions to the distributors class are expected within a fortnight, and if the applications are received as anticipated, this division of the association will be practically 100 per cent from a membership standpoint.

Inquiries recently received at the offices of the association, from supply and equipment companies, would indicate that several concerns are giving consideration to joining Class 3, which now includes a score of some of the important companies engaged in this branch of the motion picture business.

New recruits are being added to the ranks of the general division through applications for individual memberships. During the past week the officials and staff members of the *Motion Picture News* filed applications as follows: E. Kendall Gillett, H. A. Wyckoff, Robert Welch, George Gould, Frances Klein, J. S. Judd and William McCormack. Applications were also filed by Ralph A. Kohn, Harry A. Nadel and Allen Kander. An appeal will be made to every company member to enroll their officials and employes as members of the general division.

## Loew Books Ivan Feature

"Babbling Tongues," the big Ivan-Humphrey production, was released August 13, at Loew's New York Theater, Broadway and 45th street. It is booked for the entire Loew circuit.

Up to date the books of the Merit Film Corporation show 421 dates in the metropolitan district alone for this exceptional production. This, of course, includes the entire Loew circuit, the U. B. O. and the Exhibitors' Board of Trade, whose representatives have viewed the film and showed their approval of this Ivan super photoplay by booking it for runs of two days and more.

Special advertising has been prepared. The 24-sheet especially is one of tremendous appeal. A special two-color postal card has also been designed.

## New Fables in Slang

Essanay announces that commencing September 1, a new series of George Ade Fables in Slang will be issued on the General Film program. This is another step towards the recently published policy of this company to confine a greater part of its output to subjects of a comedy nature.

Jack Sherrill, the juvenile whose last appearance in "The Silent Witness," for the Author's Film Corporation, and in the character of "Pink" for the Frohman Amusement Corporation, in their production of George Bronson Howard's "God's Man," has again been engaged by the Authors Film Co. in the juvenile lead of a multiple reel patriotic subject, soon to be released.



*A quintet of scenes from "Transgression," a Vitagraph Blue Ribbon thriller, starring Earle Williams and Corinne Griffith, to be released August 20.*

## Popular Stars in "Transgression"

August 20 marks the second appearance of Earle Williams, with Corinne Griffith as his leading woman, their first, "The Stolen Treaty," having indicated that they are one of the most popular combinations in filmdom.

Their latest effort is "Transgression," a pulsating story of the mayor of a large city who is torn between two conflicting emotions—obligation to the high trust imposed upon him by the people, and the blood ties that pledge him to save his profligate brother from the circumstantial evidence of murder. Ultimately the brother, his long dormant manhood finally awakened, turns up to exonerate himself by accusing the real murderer, an adventuress and parasite with whom he was formerly infatuated and who was the cause of his dawnfall.

The entire five reels are fraught with gripping situations culminating in a climax that is intensely dramatic. A charming romance between Mr. Williams as the mayor and Miss Griffith as the prosecuting attorney's daughter, affords a subtle relief to the tense dramatic action and greatly enhances the appeal.

Mr. Williams has a virile, forceful part and one involving a wide scope of characterization, which he interprets in his usual sterling manner.

In the part of the prosecutor's daughter and fiance of the mayor, Miss Griffith again demonstrates that she is eminently qualified to take her place among the foremost interpreters of the pantomimic art. In this role of a self-sacrificing girl, Miss Griffith is offered an unlimited scope for emotional acting.

Webster Campbell, one of Vitagraph's most finished juveniles, appears in the role of the weak, vacillating brother.

Campbell's acting is regarded as a splendid characterization. The cast also includes Mary Maurice, "the Mother of the Movies," who is seen as the sympathetic old mother of two sons; the mayor and the misguided youth.

Others in the cast are Florence B. Billings, Denton Vane, Robert Gaillard and Edwards Davis.

## Shows First Man Drafted

Fame came to Harry Chapman Gilbert when he was the first to offer himself for the draft army, and with fame came a Gaumont cameraman to record him for the millions of people who see the Mutual Weekly. The picture, taken at Washington, D. C., is shown in Mutual Weekly No. 136, the current issue. "Somewhere-in-France" provides pictures for a boxing match at a convalescent hospital for the amusement of the soldiers.

## "Lone Wolf" Defies Heat

Herbert Brenon's screen sensation, "The Lone Wolf," continues to defy the heat at the Broadway Theater, New York. where it is still drawing large audiences with no end to the successful run in sight. In spite of the heat wave of the past week which prostrated hundreds, the attendance at this production held up steadily.

Irene Leonard, who plays one of the leading parts in a forthcoming Triangle play with Jack Devereaux, is an English actress, formerly engaged with Sir Herbert Tree's company of English players.

## Petrova Forms Own Company

Madam Olga Petrova has formed her own company, the Petrova Picture Company, for the production of her own pictures in her own studios under her own supervision.

"This company," she states, "has unlimited capital behind it and I am to have unlimited time in which to get the very best results. I want to make a few big, very big pictures each year. All producing and distributing arrangements are in the hands of Frederick L. Collins, my partner in the new company."



*Mme. Olga Petrova, who has formed her own picture concern.*

At the office of Superpictures, Inc., Mr. Collins, who is also president of the McClure Publications, said: "Madam Petrova's statement requires no confirmation from me. The Petrova Picture Company is already an accomplished fact."

The Petrova pictures, all of which will be special productions, will be handled by Superpictures Distributing Corporation in accordance with its recently announced policy of big pictures for big exhibitors. Mr. Conrad Milliken, vice-president of Superpictures, Inc., and secretary of McClure's, will act as general manager of the new company and handle all its financial and business affairs.

## Picture Displaces Vaudeville

Keith's Hippodrome in Cleveland is known, as are all other Keith houses throughout the country, as the home of vaudeville and it is that particular form of entertainment which they make a specialty of. Last week, however, at the Hippodrome, the headliner was a picture instead of vaudeville. This was so unusual that it attracted a great deal of attention, and Manager Royal of the Hippodrome went on record as saying that no other attraction at the Hippodrome during that week could compare with the picture in question, "The Halfback," a three-reel drama of the Thomas A. Edison Conquest Series, distributed by George Kleine.

## Foreign News Films

Felix Malitz, general manager of the Piedmont Pictures Corporation, is receiving regularly extremely interesting topic films from France and England, showing current events. The latest arrivals were films showing General Pershing and the American troops in Paris on the 4th of July, and the celebration by French troops of the 14th of July.

These interesting films are shown in this country through various prominent weeklies.

The most recent sales for Williamson Brothers' "The Submarine Eye" included South Africa, France, Switzerland, Italy, the Balkan States and Dominion of Canada.

## IMPRESSIVE PRIVATE SHOWING

**Russian Ambassador to Be Special Guest of Herbert Brenon at Elaborate First Showing of "Fall of Romanoffs"**

Boris Bakhnetieff, the Russian ambassador at Washington, will be the special invited guest to attend the first private showing of the latest big Herbert Brenon special production, "The Fall of the Romanoffs," featuring Iliodor, the exiled Russian monk and confidant of Rasputin. The beautiful main ballroom of the Ritz-Carlton has been engaged for this purpose.

Preparations are now being made to make this the finest private showing that has ever been held in New York. It is for this reason that the beautiful and elaborate ballroom of the Ritz has been engaged, and care will be taken that the picture is shown under ideal conditions of lighting and projection.

The Russian ambassador will be accompanied to New York for this special occasion by his entire embassy staff in full dress uniform. With the exception of the newspaper men these will be the only guests outside of the motion picture industry.

Invitations will also be sent to the representatives in this country of the prominent English, French, Italian and Spanish papers, most of whom will be brought on especially from Washington for the express purpose of viewing this astonishing production. Representatives of the big newsapers of Boston, Philadelphia, Chicago and other important cities of the United States will also be among those invited. Although theatrical producers have on one or two occasions brought out-of-town newspaper men to New York to attend the opening performance of an attraction it is believed that this is the first time that such a thing has been done for a motion picture. Mr. Brenon feels, however, that this picture is so out of the ordinary that it is well worth the extra effort and expense.

For over a month a specially engaged staff of well known composers has been working in close co-operation with Mr. Brenon on the music that is to go with the picture. This, owing to the subject with which it deals, will be entirely Russian and particular care has been taken that every scene is accompanied by the right and proper music, all so delicately and harmoniously blended that it is almost impossible to tell where one theme breaks off and the next one begins. At the private showing this music will be interpreted by a Russian Symphony orchestra of thirty pieces.

The main reason that Mr. Brenon feels that this is the greatest picture that he ever made is because he considers it the biggest subject that he has ever handled. This is the first time in the history of the screen that a director has had an opportunity to portray the actual events of one of the most stupendous episodes in the history of the world, the fall of the house of Romanoff and the setting up in its place of a demoracy representative of the power of the people.

## "Big Laugh" for August 20

Greater Vitagraph's big laugh for the week of August 20 will be "Shells and Shivers," which as its name implies, follows the popular trend. "Shells and Shivers" is a burlesque on war and female spies, in which a real alligator figures prominentlyy. If all wars are as funny as the one depicted in "Shells and Shivers" there would be no need for conscription or any additions to the clerical forces of the marriage bureaus.



*Francis Carpenter and Virginia Lee Corbin, veteran stars who have been signed for three years by Fox.*





*At the left, the two starlets in "Jack and the Beanstalk"; above another scene from that Fox spectacle.*

# YOUNG FOX STARS

**Francis Carpenter and Virginia Lee Corbin, Stars of "Jack and the Beanstalk," Given Choice Contracts by William Fox**

"Just playing" by two remarkable children and an ordinary dog has made an instantaneous success of the greatest film of make-believe land and has insured the trio practically a life of ease.

So phenomenal has been the success of "Jack and the Beanstalk," the William Fox 1917 fairy film for the whole family, at the Globe Theater, New York, that William Fox has signed contracts for five years each with Francis Carpenter and Virginia Lee Corbin—and Sport, the mongrel dog.

Already each of the children, Francis and Virginia, have received a pony and cart from Mr. Fox because of this excellent acting in "Jack and the Beanstalk," but they are each promised an automobile in their contract.

In addition to the salaries and automobiles, Mr. Fox pledges himself to furnish instructors for each of the children so long as they remain under his direction. All this is set out in great detail in the contract; first, how many hours per day the children are to appear before the camera; second, how many hours each day they are to devote to their studies under the direction of competent tutors; third, how many hours each day they are to devote to recreation. In fact, their little lives are mapped out by contract from now until five years hence.

The salaries which these youngsters will draw will not only support themselves and their parents in luxury, but will enable each of them to have substantial bank accounts before either is ten years old.

Neither of the children realized that in making "Jack and the Beanstalk" they were acting or working. To them it was a wonderfully realistic game of "make believe," only in the gigantic game in which they were engaged they did not have to "imagine"—everything, castles, giants, kings, armies and villages were there.

"Jack and the Beanstalk" may well be called the grown-up's comedy and the child's drama. This has been accentuated in the make up of the audiences attending the performances at the Globe Theater. At the matinees the audiences consist of fully 90 per cent children, while at night just the reverse is true, as these audiences consist of 95 percent adults. The children are no more enthusiastic than their elders.

## Goldwyn to Release "Auction Block"

It is not usual for an author to write his own subtitles, but Mr. Beach is not going at picture-making in the usual way. He argues that nobody can possibly know as much about what the titles ought to be as the man who wrote the story from which the picture play is made. Consequently, every Rex Beach title will be Rex Beach-made. It took six months to photograph "The Auction Block," and the titles are going to be worthy of the picture.

"The Auction Block," adapted from one of the most successful of Mr. Beach's many successful novels, reaches into the life of world's greatest city, New York, for its characters and action, and in making the picture Mr. Beach, Benjamin B. Hampton, president of the Rex Beach Film Corporation, and Larry Trimble, the director, went right into the environment of the story for the people of the cast. No actor or actress had even a "bit" in the play unless he or she could be the character without acting it.

Mr. Beach and his associates hesitated long before selecting a young woman for the part of Lorelei Knight, beautiful heroine of the book, who comes from a country home with her shrewd parents and a scapegrace brother to be put upon the auction block of a great city. She is "sold" to the man who appears to be the highest bidder, but with results scarcely within the calculation of her folks. Rubye de Remer, virtually a newcomer in pictures, has this part. She has been a member of the Ziegfeld companies.

Tom Powers, one of New York's capable young leading men, has the part of the juvenile hero.

# FILM MISSIONARY REPORTS

**Rose Tapley Reports to Head of Greater Vitagraph After Feeling Pulse of Industry During Extensive Trip**

Miss Rose Tapley, actress and writer, has written a message of general interest to the motion picture industry, based upon observations she made during a tour of the United States. Miss Tapley was sent out by President Smith of Greater Vitagraph last December as a motion picture missionary, commissioned to preach "better pictures" to the layman public in behalf of the entire industry.

Starting from New York on the first Monday of last December, Miss Tapley made a complete circle of the country, visiting 120 cities and towns located in forty states, and winding up her work by acting as official hostess at the National Exhibitors League convention in Chicago.

Following Mr. Smith's plan she addressed scores of women's clubs and other civic organizations, theater audiences, legislatures, aldermanic bodies, ministers and teachers' associations, parents, and others. She explained to them the making of motion pictures and illustrated her lecture with a descriptive film entitled "From Script to Screen," which showed the evolution of a motion picture from the time it left the scenario editor's hands.

Mr. Smith, after hearing Miss Tapley's report on her trip, expressed the belief that she had succeeded in doing a vast amount of good for motion picture makers, distributors and exhibitors, and suggested that she give the trade in general an outline of her work.

"The trip was handled through the various Greater Vitagraph exchanges," said Miss Tapley, "each of them being allotted a certain portion of my time, to be employed in their territory in addressing women's clubs, civic bodies, audiences, etc. I did not get into New England, but I covered virtually every other section of the United States—North, East, South and West.

"I visited 120 cities, forty states, and spoke more than a thousand times during the tour. The burden of my talk was "better and cleaner pictures," and "fair play for the motion picture industry." The result of my observations is a stronger conviction than ever of the necessity for a closer community of interests between manufacturer and exhibitor, and a better understanding of each other's problems.

"Censorship seemed to be in the air in every direction. Not that the public really wanted censorship, so much as it sought some assurance that the cheap, trashy, sensational product which crept in during the tremendous and rapid growth of the industry, would be eliminated.

"The objectors with whom I talked did not stop to realize that in this, as in every other business, it is the demand which creates and controls the supply, and that censorship is not the medium for controlling the situation. The remedy lies with the public.

"As statistics will prove, the really objectionable type of picture was less than one per cent of the output, in reality, but owing to the tremendous word-of-mouth advertising it received, it assumed in the public mind the proportions of at least ninety-nine per cent.

"The censorship wave, distressing as it is in detail, is, I think, an augury for better pictures. At least, that was the impression I received from the undercurrent of opinion that recognizes the necessity for some factor that will control the motion picture. If the public wanted the vulgar, broad problem play, the unwholesome vampire and similar types, there would be no demand for censorship. It is just because the public wants clean pictures that the industry now is beset with the censorial affliction. The cure lies with the manufacturers themselves."

# DIRECT TO EXHIBITOR

**Wholesome Films Announces Its New Sales "Square Deal" Policy of One Central Exchange in Chicago, Eliminating Branches**

Direct dealing between the exhibitor and the producer is the basis of the new sales policy announced by Wholesome Films Corporation. This plan will call for one big central exchange in Chicago, with which the exhibitors will deal direct, thus eliminating branches and go-betweens, on a straight, square deal basis.

"This plan we consider is one of the most progressive steps thus far taken in methods of film distribution," said M. J. Weisfeldt, manager of Wholesome Films Corporation. "It is easy for any successful exhibitor to estimate the economic advantages of this direct sales policy by the saving on overhead expense, such as branch managers, clerks, rentals, et cetera.

"One big outstanding proof of the worth of our policy is this: We pay express charges both ways. We make only one requirement of the exhibitor, aside of course, from paying for his rentals, and that is to book sufficiently far in advance so that on-time delivery may be assured any exhibitor anywhere in the United States.

"Wholesome Films Corporation is very much interested, too, in the success of the exhibitors' circuits recently announced. We will make special offers to exhibitors' circuits.

"The plans of Wholesome Films Corporation will fill for the industry a long-felt want, and our aim is to make friends with exhibitors right at the start by making our policy more than fifty-fifty as far as the exhibitor is concerned."

## First "Wholesome" Picture

The first feature production to be released by the Wholesome Pictures Corporation of Chicago will be "Penny Philanthrophy," which is now being completed by director Guy McConnell. The scenario of this production was also written by Mr. McConnell.

"Cinderella and the Magic Slipper" will be released at a later date as a special.

## New Victor Moore Comedy

Victor Moore will release on August 13 his latest comedy called "Summer Boarding." It is a continuation of his "family series," written by Thos. J. Gray. This comedy is one of the fastest Moore has made, and he is supported by a cast of thirty.

Following the run of the first of the Fox Kiddies Pictures, "Jack and the Beanstalk," at the Globe, Theater, New York, William Fox will offer at that house "The Conqueror," the first of the series of Standard Pictures of which William Farnum is the star.

# Mary Garden Comes to Goldwyn Studios

## CELEBRATED PRIMA DONNA WILL ARRIVE IN AMERICA IN SEPTEMBER

MARY GARDEN will arrive at "an Atlantic port" the first week in September and will immediately begin work before the camera for her first motion picture, "Thais," for Goldwyn Pictures Corporation.

This information was received in New York by wireless on August 4, in the last private message given transmission before the British government discontinued the Marconi Company's trans-Atlantic service.

Immediately upon receipt of this wireless Goldwyn hastened its efforts to be ready for Miss Garden's arrival. Scenic artists at the Fort Lee studios are hard at work converting sketches and drawings into scenic splendors for "Thais." Costumes have been in the making for many weeks and the famous prima donna will not have to wait an extra minute after she notifies Goldwyn of her readiness to report at the studios.

In France this summer Miss Garden has been the guest, on numerous occasions, of Anatole France, the celebrated author of "Thais."

Few of the celebrated stories brought to the screen have ever possessed such opportunities for pictorial splendors as those afforded by "Thais." The ablest brains in the American theater have been enlisted to make the picturization of this operatic and literary sensation one of the masterful achievements of the cinema.

### *Big Theaters Making Changes*

To receive the full benefit of the tremendous attention that Goldwyn will command from motion picture audiences everywhere, many of the important theaters where these productions will have their first showing throughout America are undergoing changes and renovations.

R. G. Larsen, manager of the Boston Theater, in the bean city, is one of the first to take advantage of the additional possibilities of audience-attraction in the Goldwyn productions. "New pictures—therefore a newly decorated theater," is his edict. The Boston Theater, with a seating capacity in excess of 3,000 has one of the largest and finest lobbies in America, reaching from Washington street inwardly almost to the middle of the block. This lobby is being entirely done over and a type of pictorial and electrical display hitherto unknown in the industry is being installed.

In Toledo Edward A. Zorn expresses the intention of "going dark" with his Temple Theater long enough to refit and redecorate his splendid house for the advent of the new productions. "Goldwyn Pictures are deserving of an entirely new setting," says Mr. Zorn, "and I desire my showmanship to be as distinctive as the pictures."

In Newark the Goodwin Theater is being freshened up in preparation for the showing of the new streamers. From a small start, the enterpise of Mrs. L. H. Weeb has grown until it has become a splendid amusement institution in Newark and its owner is rated as one of the country's most alert exhibitors.

The Goodwin Theater takes its name from the Rev. Hannibal Goodwin, rector of the House of Prayer, Newark, who is credited with being one of the discoverers and inventors of the modern motion picture film.

A peculiar sentiment attaches to the signing of Sam A. Swartz, of Roswell, New Mexico, for all Goldwyn productions at his Armory Theater. Last winter, when no pictures had been completed and when Goldwyn's chief assets were the names of the men who own the company, Mr. Swartz sent in his check as an advance deposit to insure his getting the pictures first in Roswell. His check was the first dollar of exhibitor money ever sent in to Goldwyn, and this confidence of a small and distant exhibitor in a new company, when made known in Goldwyn advertisements, elicited a response all the way across the country.

*Below is beautiful Jane Cowl in "The Spreading Dawn," a Goldwyn play. In the oval is Mae Marsh in "Polly of the Circus."*

*This kittenish scene is from "Baby Mine," a Goldwyn production written by Margaret Mayo and featuring Madge Kennedy.*



### *Rio Cooper Megrue to Meet Big Exhibitors*

When any of the well known personalities identified with Goldwyn set out in quest of recreation they quickly discover that they must combine business with their pleasures.

Roi Cooper Megrue, playwright, co-author of Maxine Elliott's first picture, "Fighting Odds," and member of the Goldwyn advisory board, is the newest one to make this discovery.

Mr. Megrue and his mother left this week on their annual vacation, and by now are beginning to enter the big cities of the Canadian west. In the Canadian Rockies and our own Northwest the author of "Under Cover," "It Pays to Advertise," " Under Fire," and half a dozen other successful plays, felt certain that he could evade all forms of work for sixty days.

But instead of idling away the late summer months, Mr. Megrue will labor unceasingly for he has been assigned to meet the managers of all the Goldwyn offices in Western Canada and also those in Seattle, San Francisco, Los Angeles, Denver, Minneapolis and elsewhere in that territory. Through these managers the playwright will meet the owners of motion picture theaters in cities and towns of all sizes.

This is the first time in the history of the industry that one of the big figures in dramatic authorship has ever been sent directly to the men who exhibit motion pictures to ask these influential showmen their opinions as to what the public desires on the screen.

### *Marie Dressler's First Comedy "The Scrublady"*

Pursuing the motion picture theory more often honored in the breach than the observance that the way to produce the best pictures is to get the best and most capable people for every angle, from the writing of the scenario to the cutting and titling of the finished film, the Dressler Producing Corporation is completing its first comedy, soon to be released through the Goldwyn Distributing Corporation.

Marie Dressler herself will head the cast of every picture, of course. In "The Scrublady," written and directed by Vincent Bryan, Miss Dressler has an opportunity hitherto unparalleled to be as funny as she can. But she has not hesitated to surround herself with men and women of proved comedy reputation and has permitted Mr. Bryan to give them situations and action offering full play for their ability.

In her new picture Miss Dressler is a scrubwoman in a munition factory. The leading woman in her support is Miss Florence Hamilton, a "discovery" of Miss Dressler's. She is a brunette and beautiful. Also in the cast is Raymonde Cacho, famous before the war as a moving picture comedian in Paris. He served through the early part of the great conflict, but was so severely wounded in a battle along the Meuse as to be incapacitated for further service.

There are other players of magnitude, including Fred Hallen, of the celebrated team of Hallen and Hart, who is making his first appearance in films, and Miss Harriet Ross.

---

The majority of people post a letter and give no thought to the intricate system required to speed it to its destination. To show what happens to the missive after it is placed in the box is the mission of "Handling the Mail," a leading section of Gaumont's "Reel Life" No. 70, released through Mutual, August 30.

## NEW DISTRIBUTING COMPANY

### Jewel Productions to Establish Exchange System Throughout United States and Canada to Handle Big Features

Jewel Productions, Inc., a new distributing organization with offices at 1600 Broadway, announces that it will purchase for cash outright, for the United States and Canada, the biggest and best special feature productions obtainable. Independent producers have been invited to submit their pictures to the reviewing board of Jewel Productions, Inc., with a view toward selling them to this organization, which will endeavor to conduct an efficient and co-operative string of exchanges.

One of the innovations introduced by the officials of the Jewel Company is the rule that before any production is purchased or even considered it must have received the stamp of public approval during its exhibition of at least one week in a metropolitan center. This will eliminate entirely the gambling chance that is usual for the distributor to take in accepting a production which he then must necessarily pass on to the exhibitor. Every play offered to exhibitors by Jewel Productions, Inc., will then, according to this inflexible rule, have been tried and have been found to be a success.

As a forerunner of the many attractions available to exhibitors through the Jewel exchanges, they announce the purchase from the Universal Film Manufacturing Company of George Bronson Howard's drama "Come Through," which scored a decided hit during its run at the Broadway Theater, New York.

It is not planned to have any definite number of releases during the year, but the announcement reads that there will be approximately one attraction per month.

"Come Through" will be available in the New York territory about the middle of September, and throughout the remainder of the country shortly thereafter. The New York Exchange has already been opened and will be under the management of Mr. Harry Berman.

Exchanges are also being rapidly opened in the following cities: Boston, Cleveland, Detroit, Chicago, Minneapolis, Kansas City, Denver, Portland, Ore.; San Francisco, Atlanta, Dallas, Pittsburgh, Philadelphia, and Toronton, Canada.

The entire circuit of exchanges will be under the general supervision of Leon J. Bamberger, who for the past two years has been sales manager for Vitagraph V-L-S-E. Mr. Bamberger is at the present time engaging a large staff necessary to exploit the Jewel Productions.

---

## Begins Work for Metro September 17

Mme. Alla Nazimova, the celebrated dramatic star who recently signed a contract with Metro Pictures Corporation to appear in special productions de luxe, will commence work September 17, according to the announcement by Maxwell Karger, general manager of the super-feature studio.

Mme. Nazimova's first Metro picture will be a seven-act special production de luxe called "A Rose-Bush of a Thousand Years," written by Mabel Wagnalls, daughter of A. W. Wagnalls, president of the well-known publishing house of Funk & Wagnalls. George D. Baker is the director chosen to produce Mme. Nazimova's first picture for the Metro Pictures Corporation.

# Fox Announces New Policy

## BIG FEATURE PRODUCTIONS TO BE BOOKED ON OPEN MARKET

WILLIAM FOX, president of the Fox Film Corporation, presents herewith, a summary of the new policy of the company he heads, for the guidance and information of exhibitors of the United States. The new system scheduled to go into effect September 2 marks a momentous advance in the product of that company, and includes the following:



*William Fox, president Fox Film Corporation.*

### *Standard Pictures*

Eight Theda Bara Superpictures under a separate and independent contract on the open market.

Eight William Farnum De Luxe pictures under a separate and independent contract on the open market.

"Jack and the Beanstalk"—nine amazing reels of action, children, thrills, novelties. This picture will be booked on the open market.

"The Honor System"—the greatest human story ever told on the stage or screen. This picture can be booked on the open market.

Twelve Fox Kiddie pictures. This series can be booked on the open market. Among the stories already produced that will be released in this series are "Treasure Island," "Babes in the Woods," "Aladdin and the Wonderful Lamp," "The Brownies," "Mikado," "Pinafore," "Alice's Adventures in Wonderland," "Ali Baba and the Forty Thieves."

Trade showings will be held in every important exchange center of the United States, showing Standard Pictures before release dates. We will not book Standard Pictures unless the exhibitor has actually seen them on the screen.

### *52 Fox Special Features*

Beginning Sunday, September 2, we will release every week one special feature picture, from five to six reels. Each production will be based on a successful stage play or novel, headed by a star of box office drawing power, staged by a capable director, and produced with skill and care, regardless of expense, each a special of the highest merit.

### *Comedy Pictures*

We will also release twenty to twenty-six comedies, two reels each, during 1917-1918. It is a human impossibility to guarantee more than twenty-six meritorious comedies during the next twelve months. Therefore, we have limited our output to twenty-six. We have ten of the greatest comedy pictures ever made on our shelves. We will show them to you. Our release dates will be announced later.

### *Recapitulation*

Fox Film Corporation will offer the exhibitor during the coming season the following pictures: Thirty-six Standard Pictures on the open market; fifty-two Fox special features on contract; twenty to twenty-six comedies on open market.

Call at our nearest exchange and make your arrangements now. I can assure you that the two and one-half million dollars that we have expended in finished productions are worthy of your earnest and immediate attention, and I advise you to call at our nearest branch office and see the pictures screened at trade shows. I have personally witnessed the first six months productions and I believe they will insure the 1917-18 success of any exhibitor who is fortunate enough to secure our contract.

*William Fox, President Fox Film Corporation.*

"I do not believe that there is anything to be added to my statement of the policy of the Fox Film Corporation," William Fox responded, when asked to amplify his statement, "except that I might tell you how it all came about.

"My greatest ambition has always been to make better pictures than anyone else, and I have experimented patiently for several years. I knew that the pictures that we made at first could be improved. I began to take a deeper personal interest in the scenarios and to rewrite some of them. I looked around for the best directors, and as I found them I encouraged them — gave them carte blanche in their productions when I saw that they were on the right track.

"Being an exhibitor myself, I had great opportunities for watching the public and its desires, and, little by little, I saw our films growing into better stories, better photography and more perfect production.

"When we started on the production of 'Jack and the Beanstalk,' I searched for the best child directors I could find. It took some time, but when I finally got into touch with C. M. and S. A. Franklin, and got them started to work, I knew I had succeeded.

"Jack and the Beanstalk" started out to be a three-reel film, just for children, to fill the need then apparent for something to entertain the little folks—something that would not worry their little brains to follow—something they were familiar with. When we got started on the picture with those thirteen hundred wonderful children, and saw them enter into the spirit of it earnestly, we realized that we had struck a big idea, and I gave the Franklin brothers full authority to go as far as they liked. When you have seen the picture at the Globe Theater next week, you will realize how wonderful has been the result and how astoundingly the children have shown their innate talent.

### *Started More Than a Year Ago*

"This was nearly a year ago, and we spent more than $500,000 on the first experiment. The original filming ran into about seventeen reels—we will show it in ten. We put this picture away and looked at it ourselves hundreds of times—with more enjoyment at each sitting. And we came to realize that these pictures were not only for children, but for grown-ups as well.

"Immediately we started 'Babes in the Woods' and then 'Treasure Island'; another, 'Aladdin and the Wonderful Lamp.' With these in our pocket, we knew there was no end to what we could do.

"Theda Bara, in the meantime, had advanced to the very top of artistic achievement and of trade popularity, and I decided that we would give her the very best we had. She posed in a version of Cleopatra which looked so very good that we decided to lay this picture on our shelf, also, temporarily, for our own private enjoyment.

"Then I began to think hard. We had three more big subjects for Theda Bara, so we cast everything to the winds and turned her loose.

"William Farnum, whom I admire for his art and his manliness, was in the meantime recovering from an illness, and he looked so fit that he was permitted to outdo himself in four of the biggest, red-blooded, thrilling and wonderful pictures that any man has ever made. We made some innovations in these pictures, too.

***Farnum Pictures Have Real Fights***

"It used to be the idea in motion pictures that when a fight was made, it was merely mugged, as they say, and it registered. Not so in the Farnum pictures. When they get wrought up in these pictures, the men are allowed to fight as men fight—and I am pleased to let you know that when the National Board of Review passed on this particular picture they gave it their warmest recommendation in a special additional note.

"With the Theda Bara superpictures and 'Jack and the Beanstalk,' the William Farnum pictures, the Fox Kiddies series, and 'The Honor System' ready to be offered to the exhibitors, I came to the conclusion that our two and a half million dollars had been better expended than I had dreamed. And I have now announced 'Standard Pictures' for open booking, to include the pictures already mentioned, and the Fox Kiddie stories, which will in the year amount to twelve of the children's pictures that cannot be resisted by the grown-ups.

"Then, when I thought we were ready for a rest, we gave a sudden thought to our little kiddies, Jane and Katherine Lee. We starred them in a play called 'Two Little Imps' last week, and overnight they were a sensation, not only in New York, but all over the country.

"So now Jane and Katherine Lee are Fox kiddies, indeed, and are named among the Standard Pictures.

"We have employed special representatives to give trade showings in all the important cities of the United States and Canada. The releases will begin in September, so that there is plenty of time for the men from Missouri and elsewhere "to be shown."

"While Standard Pictures occupied a great deal of our attention in the last eight months, we were not neglectful of our fifty-two feature releases for the next year. Dustin Farnum, who has not been heard of in the past ten months, has made for us four pictures that vary in style from the wild Southwest to the thrilling Northeast, and in between, and these will be seen among our fifty-two features. There are some new ones for George Walsh, Gladys Brockwell, Miriam Cooper, Virginia Pearson, June Caprice, Valeska Suratt, and others."

## Making a Losing House Pay

MOTOGRAPHY is about to run a series of extremely practical and useful articles by exhibitors of experience on the subject of switching a losing theater over into the profit side of the books. *Watch for these stories.*

And if you've had any experience along that line write it in a letter and

***Send it in for publication***

## Great Help to Exhibitor

MOTOGRAPHY:

Your department, "What the Picture Did for Me," is of inestimable help to the exhibitor. For honest criterions by which to judge a play in advance to its showing I depend almost exclusively upon your critics and Julian Johnson of *Photoplay Magazine.*

Your manner of publishing the worth while news is the best I can conceive. You have the faculty of assembling to the best advantage a great deal of news in a comparatively small area of clear, white paper.

As to the editorials, I consider them honest, excellently written and stimulating. I do not always agree with their sentiments, but that is why I read them. I want to get the other man's point of view, not my own.—*A. K. Pay, Colonial Theater, Sioux Falls, S. D.*

## Russian Films Superior

The unpopularity of foreign films both with exhibitors and with their patrons is believed to be about to disappear in favor of a marked favor when the first of a repertory of Russian art films are presented to trade within a few weeks. There has been complaint that foreign films have proved unprofitable because of the character of the productions, the exaggerated gestures of the actors and a system of direction which emphasized unpleasantly the foreign flavor of the dramas.

Competent critics who have witnessed the half dozen productions of the Russian Art Film Corporation which N. S. Kaplan has prepared for immediate release from the more than fifty films which he brought from Moscow several weeks ago venture the opinion that the old attitude is due to be supplanted by a new and favorable one.

Among theater-goers there is still a recollection of the coming to this country several years ago of a band of unknown players headed by a Russian named Nazimoff. Although this woman and her associates spoke a language that few in the audiences which packed a Broadway theater for several weeks could understand, so intense was their artistry that their message never failed of revelation.

Upon this foundation Mr. Kaplan has built his Russian repertory for production in the United States. Art at its apex is the promise he makes, art in its most easily understood form of expression—the pictorial. So that, whereas Nazimoff—now the famous American star of stage and screen, Nazimova—delivered her message in spite of the unfamiliar tongue which she spoke, the Moscow players who are coming here in screen productions work without this handicap.

According to present plans they will be seen here in more than fifty masterpieces of Russian literature. Less than a dozen prominent players of the Moscow Theater will be introduced in the first half dozen productions of the Russian art repertory. There are many others to come later.

---

Camera men risked their lives to obtain some of the beautiful scenes in the Canadian Rockies which Essanay is screening shortly.

# Methods of Promoting Seat Sales

## EDITOR OF TRIANGLE MAGAZINE TELLS HOW IT CAN BE DONE

IN connection with the Triangle service, the purpose of which is to lend the exhibitor practical aid in building up a stable and profitable patronage, the following article has been prepared by the editor of *Triangle Magazine* for distribution among the service men of the various exchanges.

"In the campaign for better business, the theater manager soon learns that while it is important to spend great effort in trying to promote sales, it is a waste of good energy if the returns are so small that they do not equal the value of the worker's time. That is to say, if an advertising man's time is worth a dollar an hour, and he spends eight hours perfecting a "stunt" which brings only five dollars worth of business, his energy is misdirected, and almost sheer waste. On the other hand, if in that eight hours he conceives and develops a plan which causes the business of the house with which he is connected, to double, he is showing a high degree of efficiency.

### *Thinking in Blocks*

So it comes about that the theater manager things in terms not of individual seats, but of whole blocks of seats. A single patron does not make it possible for him to give his performance; a number of patrons not only make it possible for the show to go on, but, if the number is large enough, to show a profit.

There are many ways to promote the selling of many seats through publicity; and publicity campaigns are important. But there are other means by which the same end may be reached directly; and the manager is passing up a big opportunity if he ignores them. By these means we mean organization of parties to attend the given theater in a body.

First of all, there are special clubs that are built up through the mailing list. A long time ago, Triangle strongly recommended this sort of work, and indicated clearly how it might be done. In the first place, the exhibitor was reminded that certain of his patrons preferred some players to others. If he could isolate these patrons from the rest, he would be able to make a special appeal to them when the favorites came along again in a new play.

### *Personality Clubs*

The way in which the members of the group are to be found out is to encourage the persons composing the audience to express their preferences on slips distributed among them, to be filled out with their names and addresses in this manner:

NOTICE

If you will fill out the blank spaces below with the name of your favorite player whose pictures are showing regularly at this theater, we shall be glad to notify you in advance when his or her next picture will appear.

My favorite player is.....
My name is.....
My address is.....

A card index of these names may be kept then in the manager's office for ready reference. They should be kept in groups, each group known by the name of the favorite player. In this way it will be easy to notify the patrons as the plays come along.

This plan has the great merit of bringing the manager in personal contact with the patron through correspondence, a condition which stimulates the loyalty of the patron to the theater, and which encourages that best of all advertising, the word-of-mouth recommendation of plays. The cost of note paper, stamps and printing is negligible when it is considered that each person addressed is likely to bring from three to five other persons with him.

### *Direct Organization*

However, this is more in the nature of publicity acceleration than direct organization. Some of the theaters in large cities employ men and women to do nothing else but get theater parties together, working for the managers on commission basis.

These special representatives are usually persons of some social acquaintance, being able to reach people of means who are likely to give parties of the kind; and in some cases they are vested with authority to sell seats en bloc at something below the usual box office scale. This plan of reduced rates, however, is not one to be encouraged. There are enough advantages in having an entire section of the theater reserved, to make the proposition at regular rates, entirely attractive.

This arrangement is subject to wide variations, and

*At the left is "Grafters," a new Triangle. Below and at the right is "Wee Lady Betty," the newest Triangle, in which appears that capable little veteran, Bessie Love.*







is never particularly dependable. Still, if the representative works far enough ahead on the schedule so as not to interfere with the regular business by tying up gangs of seats, it may be resorted to with profit, and certainly no loss if it does not work, because the agent is doing his or her part on a commission basis.

There is still another way of handling this business that is rather more dependable, because it rests less on whims and caprices. It is going after the conventions that come to town, the regular resident clubs, the hotels, the chamber of commerce, and the board of trade.

In mentining the two last-named institutions, one has in mind the fact that a theater is always an adjunct to be mentioned with more or less pride by civic associations. If a town has a theater, however poor it may be, the implication exists that the town is thriving. But it is up to the theater manager in many cases, to call the attention of the boards to this fact, for, in press of other work, promoting the town canning factory or the knitting mill, they are apt to overlook it.

The secretaries of chamber of commerce and the board of trade are usually in receipt of frequent communications asking about the desirability of locating in town, and often, too, have to act as hosts for investigating committees from other places. These committees should be directed to the theater, and there be entertained. The secretaries might not think of it, so the manager should never fail to be on hand with his reminder.

Much transient trade may be drummed up through the hotels. It may be that the hotel will permit the theater to place neat program cards in each room, to encourage the patronage of transients; and it may be that the hotel clerks, night and day, may be enlisted as consistent boosters.

### *Special Nights*

Desirable locations in the theater should be reserved for special delegates, and the performance that they attend should be treated as a special occasion. Effort should be made to sell out large portions of the theater or even the entire theater, for club benefits. It would surprise the newcomer in the managerial end of the game to know how many theaters are doing that very thing at frequent intervals.

## ASKS ABOUT SERVICE

### Manager of Vitagraph's Kansas City Exchange Sends Exhibitors Letters Asking How Service Can Be Improved—Many Replies

F. F. Nine, manager of the Kansas City office for Greater Vitagraph, in an effort to improve the service, has sent out letters to every exhibitor served by his branch requesting the exhibitors to inform him just exactly where the service, in their estimation, falls short.

Several exhibitors have taken advantage of the letter to forward their complaints.

L. H. Moore, of the Galena Amusement Company, writes:

My copy of your recent circular asking patrons of your office for suggestions for the improvement of Vitagraph service, came today.

I have observed (and yours is one of the cases I have in mind) that when an exchange manager is fair enough to ask his customers how he can better serve them, generally he is already giving them a service that leaves very little for a reasonable exhibitor to complain of.

I am glad of the chance to say I am well pleased with the way our account is handled. Every difference we have had with you has been promptly and cheerfully settled to our satisfaction, such a change from the high-handed methods that used to prevail in your office. The best compliment I can pay you is to say your service now is as good as your pictures.

Your office is "solid" with us and as long as your present policy prevails you may depend upon keeping our account.

G. W. Bays, of the Royal Theater, Newton, Kansas, writes:

I just received your letter asking me to suggest a way an exchange could and should be run to better the conditions of all concerned. You have gone beyond me, but my idea of some of the exchange's policy in the past has been on the order of a shell game; things are changing very rapidly, dishonest exchangemen and exhibitors are taking the rear-most seats.

If I were running an exchange the first thing I would do is get a reliable shipping clerk, and his instructions would be to ship paper and film just as ordered. The films should be in good condition, and paper and photos must be clean and in good shape also.

I believe your shipping clerk should put a little more wrapping paper on the advertising matter. All reasonable complaints should be looked into and adjusted if possible. No doubt you are following that policy. If you are, you are pretty sure of success.

G. W. Rothrock, of Macksville Opera House, Macksville, Kansas, writes:

So far I think you people are managing that exchange well, as far as my service is concerned. You might, however save an exhibitor about half if you would send all advertising by parcels post.

E. B. Bugher, owner of the New Wonderland Theater, Sallisaw, Oklahoma, writes:

Am in receipt of your circular letter asking for views on how to handle an exchange, and beg to advise as follows:

I am going to give you my views from my standpoint, as I know nothing of your side of the question, and know but very little of the trials and tribulations of other exhibitors. I have always paid my expenses promptly and most especially my film rental, and I believe I have as good a record along that line as any small exhibitor in the state. And for this reason I think that exacting a deposit from me in order that I may have the privilege of using your service is an injustice; also sending C. O. D. shipments just because my check is not in your office on Monday. Running the three shows at Sallisaw, Muldrow and Vian keeps me very busy, as I do all my own work.

In booking a big feature like the "Battle Cry of Peace," "Womanhood," etc., I would not object to making a deposit and I think you are justified to demand it, inasmuch as that partly protects you for those dates, and the exhibitor gets the benefit of the deposit when he makes final payment.

N. J. Boody, of Eureka Springs, Arkansas, writes:

Your letter received in regard to service. I for one will state it the best. If I want a booking changed you do so without any trouble. My advertising matter and pictures are always on time and no change in programs booked.

S. W. Cooper of Idle Hour Theater, Liberal, Missouri, writes:

Your circular letter of recent date relative to the service and its betterment received. I will say that I have been in the film deal some seven years and have dealt with quite a number of film concerns, and without a brag or boast must say that your film has come out equal or in better condition than any other firm with which I have dealt.

In regard to paper, I must say that you have a very good system in getting paper out on time and in good condition. I for one cannot see where you could better conditions very much, as I am one of the satisfied customers; while we would like to run a little newer film, yet we find the service of the class we run in very good condition, clean and pliable.

## New Crane Wilbur Play

The second Horsley production on Art Dramas program, which is entitled "Blood of His Fathers," is said to be a study in heredity and to be filled with many gripping scenes. Crane Wilbur, the popular star who scored what was perhaps his greatest hit in "Eye of Envy," his first Art Drama, plays three distinct roles in his new production.

# THE MUSIC QUESTION

**Thinks Exhibitors Can Bring Publishers' Society to Terms—Plenty of the Standard Uncopyrighted Music in Works of Great Artists**

*Music Master for Mutual Film Corporation*

By Joseph O'Sullivan

Now that the interpretation by the Supreme Court of the copyright law upholds the stand taken by the American Society of Composers, Authors and Publishers, in demanding a tax for the privilege of using music composed by its members, it certainly behooves the purveyor of music, particularly the motion picture exhibitor, to take drastic measures to protect his interests from this unjust tax, which is inspired by arrogance, conceit and avarice.

The exhibitor for long has been the advertising medium for the latest popular music and so-called "hits," and now, in addition to the original cost of this music, he is compelled to pay a tax for helping to popularize what, in many cases, are vapid and inane "compositions."

The intelligent exhibitor knows well that for all the purposes for which music is presented in his house, there is enough really good and effective music uncopyrighted for all time to come. It is my opinion, frequently emphasized during my connection with the Mutual Film Corporation, that if every exhibitor were to confine his music to the standard uncopyrighted music for a period of six months, his patrons would never be satisfied to listen again to the sentimental gush and clatter that frequently parade under the guise of music; and there is no doubt but that the presentation of the pictures would not suffer for lack of appropriate music, for the works of the great masters, Beethoven, Wagner, Chopin, Schubert, Berlioz, etc., are an inexhaustible source of dramatic music material.

It is a significant fact that such prominent publishing concerns as Schirmer, Carl Fischer, Ditson, Boosey & Co., Stasny, etc., are not listed among the membership of the American Society of Composers, Authors and Publishers. These well-known houses are wise in their generation, for they realize that the imposition of a tax can have but one result—an enormous decrease in the sale of copyrighted music, with a consequent diminishing of revenue. Then, too, it is a well known fact that the sale of standard music has increased enormously since the advent of the motion picture theater and orchestra, and as no one house has the exclusive publishing rights of such music—probably three-fourths of the music listed in the catalogues of the principal publishing houses being entirely free from copyright claims—it is palpably impracticable to attempt to enforce the tax on standard music.

For every musician worthy of the name, the motion picture industry has been a life-saver; for since the dance mania had its inception, many of the best orchestra men were thrown out of employment, being supplanted by dance combinations and "Jazz" bands, whose members cannot always be classified as musicians. Some of the best organists in the country have taken advantage of the opportunity to increase their incomes by playing in picture houses, and these men are without exception musicians of the first caliber, to whom the American Society is but a name.

It can, therefore, be confidently stated that the musicians of the country will gladly assist the exhibitor and other high-class amusement proprietors in digging the grave of the American Society of Composers, Authors and Publishers, and will gladly play the "Marche Funebre"—full orchestra parts supplied gratis. The result will be the elimination of an undesirable element in the music publishing field in this country.

## Sounds Doom of Family Album

The day is coming when the moving picture machine will replace the family album in the home, according to B. S. Moss, theatrical and motion picture promoter. Mr. Moss believes that motion pictures are destined to play a much more important part in our daily lives than they do today.

"It doesn't require much imagination to see moving picture machines—not the present model, of course—as common in the home as the talking machines are today. Then, instead of future generations looking at faded photographs of their ancestors in the family album, they will place a tiny reel of film in a miniature machine, turn the crank and see grandfather's father or some other distinguished relative.

"The day will come, I believe, when the kodak of today will be replaced by the moving picture camera of the future."

## Present Film to Red Cross

The Whartons have given the Red Cross film which they made for the Rochester committee to the national Red Cross.

The film was made originally to aid in the raising of a million dollars in the vicinity of Rochester. After the picture had been shown in all the theaters in that district and the contributions counted, it was found that the donations totaled more than a million and a half. Other communities then began to evince strong desires for the pictures and the Whartons decided to make a gift of the film to the national Red Cross in order that the latter might handle the distribution of the picture in as wide a territory as desired.

## Scripts and Titles Office

Tom Bret, formerly sub-title editor of the Vitagraph and scenario editor at the Rolfe-Metro studios, has just completed his first picturization of a story by Walt Mason, the celebrated prose poet. The Walt Mason comedies are being produced by Filmcraft. Mr. Bret has opened an office at 616 Candler Building, New York, where he is busy writing titles for the Metro-Drew comedies, French government war pictures and a number of big state rights features.

## New Hoyt Comedy

"A Trip to Chinatown" is considered one of Charles Hoyt's merriest comedies and the Selig Polyscope Company promises that not a laugh has been lost in the two-reel Hoyt comedy, "A Trip to Chinatown," released in K. E. S. E. on Monday, August 20.

## Susie Light Moon

Susie Light Moon, one of the few remaining Indians encamped at Hartville, the Santa Monica plant of the Triangle Film Corporation, proves herself a capable actress in "Master of His Home," the latest starring vehicle of William Desmond.

Valeska Suratt has commenced her tenth William Fox photoplay.

## Stage Star in "Runaway Romany"

One of the strongest supporting casts ever assembled in support of a picture star will be seen in "Runaway Romany," the new Ardsley Art Film Corporation production which will present Marion Davies for the first time in photo drama. It is generally known that Miss Davies wrote the story on which the screen play is based but it is now announced that she also selected the cast.



*Matt Moore and Marion Davies in "Runaway Romany," new Ardsley Art Film picture.*

Miss Davies came to pictures from "Oh Boy" at the Princess Theater, New York. Every film fan recognizes the names of the principal players who will be seen with her in "Runaway Romany." For instance, Mr. Kilgour has had a successful career both on stage and screen and in recent years has divided his time about evenly between the two forms of art. He is seen most often in Vitagraph productions. On the stage he is recalled especially for his work in "The Easiest Way," Eugene Walter's great play, in "The Lion and the Mouse," and in "Ready Money."

Among the members of the original New Theater company was Pedro de Cordoba. Upon completion of "Runaway Romany" he was immediately engaged as leading man for Elsie Ferguson in her screen debut. He appeared in the Geraldine Farrar features, having previously appeared on the speaking stage with Sothern and Marlowe, Carlotta Nillson and Eleanor Robson. His French and Spanish ancestry stand him in good stead as the gypsy princeling in "Runaway Romany."

Matt Moore, who is the hero with Miss Davies, was last seen as leading man with Mary Pickford, his brother's wife. Like the rest of the family he has devoted his career to pictures and has been remarkably successful as actor and director.

Of Ormi Hawley it is said that in her career she has appeard in more than three hundred photoplays with the best known companies in the industry.

"Runaway Romany" is now being cut and assembled for production on Broadway after Labor Day.

## Dustin Farnum Play August 13

"Durand of the Bad Lands," Dustin Farnum's drama of the West, will be released by William Fox on August 13. This will mark "Dusty" Farnum's debut on the screen as a Fox player. Mr. Farnum has been busy for almost a year enacting stellar roles in a series of pictures for Fox Film Corporation.

## MAKES PICTURE SURVEY

**H. O. Davis Has Elaborate Statistics Compiled as Guide for Directing the Affairs of Triangle Throughout the World**

Some idea of the tremendous scope and thoroughness of the new Triangle's campaign to unite the interests of exhibitor and producer and bring about conditions which heretofore have not existed in the motion picture industry, may be gleaned from a survey of the film situation just completed by H. O. Davis, vice-president and general manager of the Triangle Film Corporation.

The report, which contains statistics never before compiled, embraces an exhaustive summary of cinema affairs, in every section of the globe, from the viewpoint of both exhibitor and producer. It has taken more than a year to gather the data and several months to assemble the facts in the desired form. Much of the information is of a confidential nature and is considered an invaluable asset for the furtherance of the Triangle's plans for the future.

According to Mr. Davis, the features of the summary that now may be made public pertain to figures furnished by thousands of exhibitors in every part of the United States and all of the foreign countries in which amusement enterprises have not been completely devastated and demoralized by the war. The exhibitors have reported on almost every phase of their business, including brands of films used, receipts, population, class of population, kinds of films most popular, methods of advertising, support given by newspapers and publications, popular interest in motion picture affairs, popularity of individual players, opinions as to the relative importance of star, story and direction, and scores of other technical but vital facts.

"The result of this survey," said Mr. Davis, "is that we have assembled in concrete form an array of statistics that remove from our relations with the exhibitors the element of chance or guess-work and reduces production to a mathetmatical and business certainty. The information in the report is indisputable and contains a condensed summary of obstacles to be overcome by both exhibitor and producer and a detailed account of conditions encountered by experienced showmen in the various communities represented.

"By way of illustration, turning at random to a city listed in the survey, we find a city in Japan of 120,000 population, a manufacturing community where the majority of the residents cannot afford to pay more than a stipulated price of admission for their film entertainment. The kinds of plays most popular here are those which have an uplifting moral, or depict industry and thrift attaining the reward of success. Vampire plays are unpopular here, but short news reels or fillers which have an educational value are at a premium. Bright, witty comedies are always popular here, according to the report, but the residents of this community do not care particularly for the slapstick and custard pie variety of humor. In this Japanese city, as throughout the entire nation, plays are never popular that have Japanese actors performing menial tasks or acting as the butt of ridiculous jokes perpetrated by Caucasians or members of another race. The Japanese are not averse to seeing their countrymen the target of jokes or horseplay but they resent their countrymen being shown in a more unfavorable light than the other actors. There is much other information about this city and the motion picture situation in this locality, but these facts are enough to explain the purpose and nature of the survey."

# ENTERTAINER EXTRAORDINARY

**George M. Cohan in Artcraft's "Seven Keys to Baldpate" Has Career That Reads Like Arabian Nights Story**

When George M. Cohan, millionaire actor, author and producer, walked out before the Artcraft camera to play the first scenes of "Seven Keys to Baldpate," released by Artcraft on the 26th of this month, it was not the first time he had appeared as an actor in the role of George Washington Magee, the hero of the Earl Derr Biggers story which Cohan dramatized and produced for the speaking stage, and in which he is now starred as a film comedian.

Cohan's career began when, as a boy, he toured the New England states in a sketch called "Four of a Kind." His father, the late Jere J. Cohan, was the author of the sketch and the head of the company. The other members were George's mother, his sister, the late Josephine Cohan-Niblo, and himself. In this sketch George played the violin. In 1890, before he was into long trousers, he was playing the title role of "Peck's Bad Boy."

In 1903 the famous firm of Cohan & Harris was organized, Cohan joining forces with Sam H. Harris, a well known producer. Immediately after the organization of the firm Cohan appeared for the first time as an individual star in a regular production, the attraction being "Littly Johnny Jones," a musical comedy which ranks as one of the greatest successes of the American stage.

In 1904 the tireless George M. wrote and composed "Forty-five Minutes from Broadway," which, with only four little songs, ran a whole year in New York and another in Chicago, while four companies presented it throughout the country. It is said to have cleaned up in profit and royalties considerably over a million dollars.

In 1905-6 Cohan wrote, composed, produced and played in his patriotic play, "George Washington, Jr." "Fifty Miles from Boston" followed, with "The Talk of New York," "The Yankee Prince," "The American Idea," and "The Man Who Owns Broadway." In 1910 he dramatized "Get-Rich-Quick-Wallingford," which ran a full year in New York and Chicago. In 1911-12 he wrote, composed, produced and appeared as the star in "The Little Millionaire," playing the entire season at his own theater in New York. In 1912-13 he appeared for the first time as a light comedian in straight com-



*George M. Cohan in his newest Artcraft drama, "Seven Keys to Baldpate," the unique stage success.*

edy, creating the title role in his play "Broadway Jones."

In the summer of 1913 he dramatized "Seven Keys to Baldpate," which was one of the greatest New York successes of recent years. During that season Cohan again played in "Broadway Jones," after which he announced his retirement as an actor. But, after he had dramatized and produced "The Miracle Man," in 1914-15, he came back to the stage in "Hello Broadway," his first musical revue. "The Cohan Revue of 1916" followed, but without the author as an active participant.

Last winter the famous actor-author-producer consented to appear before the camera as an Artcraft star, and "Broadway Jones" was given to the screen. It has demonstrated in motion picture theaters the country over that Cohan is one of the greatest drawing cards who ever appealed to the American public.

"Seven Keys to Baldpate" is his second Artcraft production. It promises to far outdo on the screen its record as a stage success.

## Opens Minneapolis Office

Under the direction of B. Barnett, Sr., the Barnett Film Corporation opened an office in Minneapolis on August 13, for the promotion of "Joan the Woman" in the Northwest territory.

The early part of this year the Barnetts sold the Famous Players Star Feature Film Service of Minneapolis to the Paramount Pictures Corporation. They established in this territory about four years ago. The Barnetts also control the rights of "Joan the Woman" and "Twenty Thousand Leagues Under the Sea" for Michigan and Ohio. This territory is under the supervision of Bert Barnett, Jr., with offices in Detroit and Cleveland.

## Virginia Exhibitors to Entertain

There will be a meeting of exhibitors at Ocean View, Virginia, August 30, 31 and September 1, at which North Carolina, South Carolina, Maryland and the District of Columbia will come together under the auspices of the Motion Picture Exhibitors League of Virginia. Several film producers and others connected with the industry have made reservations for space, and have signified their intention of being present at this occasion. The Virginia League had originally intended to hold its meeting August 27, 28 and 29, but conditions which developed at Chicago during the convention necessitated a change of plans.

## Clara Kimball Changes Play

Herman Sudermann's immortal "Magda," played in every language and the favorite dramatic vehicle of such super-stars as Mme. Bernhardt and Duse, will be the first of the new series of Clara Kimball Young photoplays to be made under the popular star's own personal direction by her own personally directed company. "The Marionettes" had been announced as the initial production under the new plan but it has been necessary to supersede it with "Magda" because of a question which has arisen as to the screen rights of the play.

No expense in production has been spared by the Erbograph Company on its next Art Drama, "The Little Samaritan," in which Marian Swayne makes her third appearance for that company.

## Gail Kane in Spy Play

Gail Kane, Mutual-American star, plays a beautiful and talented French widow who falls in the power of an enemy spy in a new patriotic drama, "Souls in Pawn," her latest Mutual release.

"Souls in Pawn" reveals ramifications of the enemy spy system in Europe in the days which preceded the war and shows how it defied, for months, the French secret service.

## Allen Discusses Motoy Comedies

In a recent discussion of the merits and the future of the new Motoy Comedies, the objection was raised that owing to the type of the releases the comedies must necessarily become similar. This point of view was



*Scene from "Jimmy, the Soldier Boy," a Motoy production.*

taken on the ground that the field of production is limited and that the same dolls are used over and over again.

H. C. Allen, president of the Peter Pan Film Corporation, which makes these doll comedies, denies this emphatically. He says that the field is not limited, and that it possesses rare possibilities for humor. The Motoy book has any quantity of dissimilar stories, and at present they are doing up to the minute fairy stories, which are all totally different.

In support of this claim he outlined the plots of several of the recent releases, showing that in spite of using the same dolls which, after all, will become as well known as real actors and actresses, the pictures are entirely unlike. Mr. Allen said:

Take, for instance, "In the Jungle." There we find Willie and Jane eloping from the nursery via a balloon, and landing in a jungle. After various adventures with lions, crocodiles, monkeys, and savages, they finally get the balloon started and sail safely back to the nursery.

Then, look at "The Midnight Frolic." Here we have a revel of the dolls on the nursery floor, after their little owners have gone to sleep. Teddy, the bear, installs himself as camera man, and Willie and Jane play a love scene, which, however, is broken up by Jimmy, who insists on imitating Charlie Chaplin. His comedy aspirations are finally squelched by Willie, who is a regular hero.

In "Dolly Doings," Jimmy's antics with a needle and thread form the theme of the plot. He steals the other fellow's girl, but at last receives the just deserts of his mischief by incurring the enmity of the nursery dog.

Jimmy is the principal mischief maker of all the doll actors. In "Jimmy Gets the Pennant," he takes part in a baseball game, and after valiantly cheering his side on to victory, finally takes the bat, knocks a home run, and breaks a neighbor's window.

Now, it doesn't seem to me that any one of these resembles another. They are just as different from one another as are any releases, featuring the same actors. Nor is there any prospect of our running out of ideas.

## Champion Rider Joins Fairbanks

Douglas Fairbanks is back in Los Angeles, after having had one of the biggest times of his strenuous career at the Wild West exercises in Cheyenne, Wyo., and bringing with him as a new member of the Fairbanks company J. H. Strickland, champion bareback and bucking horse rider of the world.

Fairbanks watched Strickland's amazing feats of horsemanship during the trick riding contests at Cheyenne, and at once decided that Strickland must appear in his next picture. There soon appeared one trifling obstacle—Strickland didn't want to. For two hours the Artcraft star argued and pleaded with the cowboy, before the latter was willing to sign a contract.

The next Fairbanks play—his fourth for Artcraft release—is to be a rip-roaring, up-to-the-minute comedy drama of the real west, and prominent parts will be played by Strickland and five other cowboys who were engaged with him at Cheyenne. Strickland brought with him to the studio the horse which he has ridden in all his championship contests.

## EDNA GOODRICH IN MUTUALS

**Noted and Wealthy American Stage Celebrity to Appear in Four New Productions of Five Reels Each**

Edna Goodrich, the brilliant and famous American actress, who has appeared in more than a dozen New York successes, is starred in a series of four new five-reel productions to be released shortly by the Mutual Film Corporation. The first will be released within a few weeks.

The productions will be issued under the policy of "big stars only," announced some months ago by President John R. Freuler of the Mutual, and rigidly adhered to since. Miss Goodrich's fame on the legitimate stage puts her distinctly into the "big star" class, stars of proved box office value.

Mutual has already started a nation-wide publicity and advertising campaign to herald the first release of the productions starring the noted beauty.

Miss Goodrich is regarded by her critics as the "all American" girl of the stage, with all that this implies. To be the typical American girl involves not only having ability to wear beautiful clothes gracefully in any of the varying situations of modern life, but as well, having the clothes to wear.

The forthcoming productions are "Reputation," "Queen X," "A Daughter of Maryland," and "American Maid," each of the plays having been selected by Miss Goodrich herself in consultation with President Freuler.

The utmost care and deliberation were involved in the selection of the plays, which are considered in each instance to be well adapted to the display of Miss Goodrich's interpretative genius. More than two months of analysis preceeded selection of the first play deemed suitable to the young star's requirements.

The four new Goodrich dramas are by authors of distinction. "Reputation" was written by John Clymer, who wrote "Ashes of Embers," "The White Raven," "The Diplomatic Romance," and other widely known screen successes. It was directed by John B. O'Brien, who was formerly stage manager for Augustus Thomas.

"Queen X" is by Assistant United States District Attorney Edwin M. Stanton of New York, who led the sensational Federal crusade against opium smugglers, and was instrumental in stamping out the criminal conspiracy centering in the Chinese settlements of New York and San Francisco. Mr. O'Brien also directed this play.

"American Maid" is, as the title indicates, a play glorifying that glorious product, the American girl, a role that fits Miss Goodrich delightfully. "American Maid" was directed by Albert Capellani, the famous Parisian director who staged "Camille" and many other splendid productions, including Clara Kimball Young in "The Common Law."

"A Daughter of Maryland" is also indicated by its title as a play with a southern heroine who does wonderful things in great emergencies and proves herself equal to the test just as southern girls have been doing from time immemorial.

Miss Goodrich is known as one of the wealthiest women of the stage, owning residences in New York and London, and has suburban places in Italy and England.

When the war broke out Miss Goodrich turned her Riverside mansion over to the British Red Cross for hospital uses, and it is now sheltering eighty wounded men from Ypres.

The young star first appeared professionally at the Casino in New York as a member of the "Floradora Sextette." She married Nat Goodwin early in her stage career but the marriage was soon afterwards dissolved.

Mme. Alice Blache has completed a series of lectures on scenario writing at Columbia University.

*Edna Goodrich, who is to appear in a quartette of new Mutual features. She possesses the honor of many successes on the New York oral stage.*



## Broadway Testing Mazda Projection

H. H. Cudmore of Cleveland, Ohio, general manager of the Argus Lamp and Supply Company of Cleveland, is in New York personally superintending the installation of the new Sheck Adapters in several of the larger motion picture theaters of the city.



*H. H. Cudmore, secretary and general manager, Argus Lamp and Appliance Co.*

The new appliance which Mr. Cudmore will personally introduce in New York is the invention of Oscar M. Sheck of Cleveland, one of the best known electrical engineers in the country. By his invention it is possible to use the Mazda incandescent lamps with the ordinary equipment to be found in any motion picture theater.

"We are of the opinion," said Mr. Cudmore in discussing the merits of the Sheck invention, "that the development of this new Mazda lamp and the coincident invention of the Sheck Universal Adapter, will revolutionize the entire field of motion picture projection.

"We claim that we give better screen illumination; that we do not tire the eyes; that we entirely eliminate flicker on the screen, and that we materially lower the cost of projection. One item of greatest importance is the fact that the new lamp method of projection does away with all the poisonous gases in the projection booth which have been so injurious to the health of operators."

The New York theaters where the new projection method is being demonstrated will be announced later and the entire motion picture trade invited to see for themselves what the lamps will do.

## Trials of a Cartoonist

"Thinking up ideas for humorous cartoons is a very serious business," says Bud Fisher. "I believe people want good, wholesome humor, to remove the bad taste so often left in their mouths by suggestive pictures, put on for moral education. And it is the short, light comedy which does the business. The day for the sex picture is gone. The whole game is getting cleaner and going after finer and less morbid entertainment.

"There is a lot in choosing the right material for either newspaper or animated cartoons. The field for selection is narrow and the subjects must be general. Religion, politics, races of people, and various types of readers and audiences must be taken into consideration and treated according to their standards. For instance, a cartoon which is extremely popular in a democratic community, will be anything but well-received in a republican district. The ridiculing or light handling of any particular race must be eliminated. For while using the negro as a butt for comedy might be popular in New England, in the South where the exhibitor is largely dependent upon colored patronage, it would be very unwise. The same applies to religion and other topics. Thus the cartoonist has but a limited field to draw from and he must make everybody laugh and offend no one. It is a difficult business."

## SERVICE TO EXHIBITORS

### Universal Inaugurates Many Helpful Features, Including Adjustment of Claims and Preparation of Publicity Valuable to Exhibitors

Universal has established a service department to work in co-operation with both the Mecca and Universal exchanges, taking care of all matters calling for adjustment with exhibitors.

If films or lithographic paper chance to be delayed in transit, or any one of a dozen other things occur to cause the exhibitor worry or loss, the experts in charge of the new service department take the matter up at once and see that matters are straightened out to the satisfaction of the man whose income depends upon the money-making quality of Universal films. As a matter of facts, the employes of the service department have been retained to represent the interests of the exhibitors, and although their salaries are being paid by Universal, they have been given a free hand to see that the exhibitor gets every dollar's worth of service to which he is entitled.

In addition to adjusting claims, the new department takes care of the exhibitor's advertising and publicity, wherever such assistance is desired. Newspaper copy is prepared, handbills and special folders gotten up, and circular letters composed to meet requirements.

## HART IN "NARROW TRAIL"

### Lambert Hillyer, Director of Famous Star—Sylvia Bremer His Leading Woman in Western Play Featuring Road Agent

Following close upon the recent court decision in New York, upholding Artcraft's right to present Wm. S. Hart in pictures supervised by Thos. H. Ince, comes news from California of the first Hart production which will be offered by Artcraft. It bears the name of "The Narrow Trail," and advance announcements state it is replete with both the thrills and romance which have distinguished the plays of the famous "western" star.

Lambert Hillyer, well known as an author and for some time attached in this capacity to the Ince forces, has been made a director for the Hart productions, and is now with Hart and a large company somewhere in the most mountainous region of California.

Sylvia Bremer will be Hart's leading woman in "The Narrow Trail. Miss Bremer recently supported Hart in "The Cold Deck," and also attracted much attention by her work as leading woman for Chas. Ray in "The Pinch Hitter," "The Millionaire Vagrant" and "Sudden Jim."

The plot of "The Narrow Trail" deals with the reform of the bandit impersonated by Hart, through his love for the girl, with whom he becomes acquainted when she figures as one of the victims of a hold-up in which he is the man behind the mask. When the robber falls in love he falls hard, and there follows a series of adventures that culminate in the reform of the highwayman and the capitulation of the girl.

All the Artcraft productions starring Hart will be made by the company organized by the actor himself for the filming of pictures in which he will appear.

# About State Rights Plays

## NEWS OF THE HANDLING OF SPECIAL PRODUCTIONS

### State Rights Operating

By Robert W. Priest,

*General Manager Arrow Film Company.*

THE simplicity of the State Rights plan of marketing pictures is seemingly so obvious to the meanest capacity, that at the present time there is a bewildering list of these productions to select from. But there is no mechanical method known of producing "winners." You cannot reduce the matter to an automatic formula. Motion pictures are essentially abstract conceptions, not concrete manufactures. It is usually very much a case of trial and error, as opposed to mathematical precision, when you come to filming and assembling your scenes. The finished result is a complex conglomerate of personal equations which may be an artistic and financial success, or a dire failure on being shown to the public for the first time or thereafter. To this general rule, however, there are exceptions which I will subsequently cite.

But even so, you may roughly classify the state rights pictures. Yet more precisely, by the nature of things, they arrange themselves in some such order as the following:

(1) Features desirable in themselves.
(2) Features desirable in themselves and for their results.
(3) Features desirable for their results only.

If the unbiased student of the matter will consult recent records, he will, I think agree with me that this method of classification is permissible. To the first class belong machine made program features, to the third, sex and problem films and empirical junk, i. e. ninety per cent of the whole. Now, when a buyer obtains a feature of the second class, he invariably secures prestige and profit as the result of his judicious handling of it.

Such a picture as "The Deemster" properly takes its place in the second class, hence the favorable reception which it has received. As nearly as possible the production was a concrete one, in contradistinction to an empirical one. In other words, its success was made a practical certainty by a few simple calculations or factors invariably omitted by ignorant quacks.

It follows then that from the available list of state rights features a man of average intelligence can select productions that are bound to yield favorable returns. This is reducing state rights exploitation to a scientific basis. In other words, you may make financial success fairly certain.

The success of the territorial exploitation of the picture by state rights buyers is also as reasonably certain as the primary distributions although this is not a subject that is within my province to discuss. What I am mainly concerned with on the present occasion, is to make it clear that the proper production and exploitation of state rights features by responsible companies or individuals, is virtually unattended by risk and that it is up to the buyer who obtains a franchise to profit by the data for making money out of the picture which is usually in possession of the producing company. The concern with which I am associated is one of the few that not merely sells a picture but also service for exploiting it.

Do we not, therefore, in these latter conditions approach near to the ideal of state rights exploitation in the motion picture field? The history of the business shows that no program has been attended by continuous and invariable success, but that individual productions upon which time and care have been extended have redounded to the credit and profit of all concerned. "The Fall of Troy," released in 1910, is the first classic example of the truth of the latter contention.

---

### Ogden Completes Production

The Ogden Pictures Corporation was formed to produce a series of extraordinary attractions, starring Miss Lillian Walker, popularly known as "Dimples," and whose enviable work for the years she was with the Vitagraph Company has placed her in the ranks of the very few female stars with whom the film fans of the world are captivated.

Under the direction of Harry J. Revier, one of the advance guard of directors of massive productions, the initial attraction was produced at the studios of the Ogden Pictures Corporation at Ogden, Utah.

This initial production is entitled "The Lust of the Ages," and deals with a subject that is at present engaging the attention of the entire world apart from the present world war. No inkling of the character of the story has been forthcoming excepting the bare information that it is not a sex play nor a war subject.

In order to set the highest standard possible by which the public and the trade might judge the future activities of the Ogden Pictures Corporation, Albert Scrowcroft, the president, and Lester Park, the general manager, determined to spare neither time nor expense in the staging of the production and gave Mr. Revier carte blanche, with the result that $100,000 is below the actual cost but, Mr. Scrowcroft stated, "every dollar of it shows its value in the picture."

The exploitation and sale of "The Lust of the Ages" is under the managership of Mr. Jesse J. Goldburg, who lately returned from a tour of the country selling the state right market, and offices of the company have been



*Lillian Walker in "The Lust of the Ages."*

temporarily opened at 729 Seventh avenue, Suite 1202, New York.

The channel of release of the production has not been finally determined upon, excepting that it will be released on a state-right basis, but whether by the Ogden Pictures Corporation or through any one of the concerns who are interested in the purchase of the negative will depend upon the activity of state-right buyers in negotiating direct with the Ogden Pictures Corporation. In the latter event, it is stated at the executive offices of the company, options will be granted to exchanges for the control of the entire Lillian Walker series, which will approximate six a year for the next two years.

## Form State Rights Corporation

A number of states rights men in town are forming a new States Rights Corporation. Meetings are being held regularly at the King Bee Company's offices, and although nothing as yet has definitely been given out, the details of a plan of great interest to the industry will shortly be made public. Sol Lesser is at the head of the new organization.

## Buys "God's Man"

Representing the Supreme Photo-Play Productions of Pittsburg, General Manager Harry F. Greele, after a special trip to New York, has completed contract with the Frohman Amusement Corporation whereby his corporation has acquired the exclusive booking privileges to the latest Frohman success, "God's Man," starring H. B. Warner, for the territory of Western Pennsylvania and West Virginia.

## Who Produced Feature?

Klotz & Streimer, Inc., announce that the picture "Whither Thou Goest," which is being sold on state rights has caused a good guessing contest among the different people associated in the motion picture industry.

Up to this announcement there were 406 letters asking if they had guessed right by naming the director and out of the lot there were 186 that named Thomas H. Ince.

One of the 186 was from Mr. Thomas A. Gregg, Melbourne, Australia.

## Wolfberg Extends Field

Harris P. Wolfberg, the Pittsburgh state rights magnate, has extended his field of operation by taking Missouri and Kansas for "The Deemster." Mr. Wolfberg had already bought the rights to the big Hall Caine feature for Ohio, Western Pennsylvania and West Virginia, and through his purchase achieved such signal success that he decided to jump into New York and close up with W. E. Shallenberger, president of the Arrow Film Corporation, for the additional states.

So good are the prospects in his new territory that he has already opened offices in St. Louis and Kansas City.

"The important thing for state rights operators to learn," said Mr. Wolfberg, "is co-operation with the exhibitor. My men must use every available means to boost business whenever and wherever one of my features is booked. Service, to my way of reasoning, is based upon results obtained through the combined efforts of the man who sells and the man who buys."

## Run Extended

"God's Man," the multiple reel motion picture attraction which stars H. B. Warner and which is the latest from the studios of the Frohman Amusement Corporation, enjoys the distinction of having been retained at the Studebaker Theater in Chicago for another week owing to the popular demand. Samuel Van Ronkel controls the exclusive rights for the subject in the state of Illinois, Wisconsin and Indiana.

## Buys "Deemster" in Ten Minutes

Colonel Fred Levy, president Big Feature Rights Corporation of Louisville, Ky., and W. E. Shallenberger, president Arrow Film Corporation, closed a deal for "The Deemster" in Kentucky and Tennessee within ten minutes from the time they met.

The Big Feature Rights Corporation of Louisville is rated as one of the most substantial and important organizations in the independent field: It controls Charlie Chaplin and "On Trial," through affiliation with the First National Circuit, "Joan the Woman," "The Whip," "The Crisis," "Garden of Allah," "Neptune's Daughter," "Battle Cry of Peace," "Where Are My Children," and one or two others besides "The Deemster."

## Handles Mutt and Jeff

H. T. Nolan, one of the foremost figures in the western exchange world, has opened an office in Denver, Colorado, from which he is handling the Mutt and Jeff comedies for Wyoming, Southern Idaho, Utah, Colorado, Northern New Mexico, and the Black Hills section of South Dakota. He is also about to open an office in Omaha in order to take care of the territory of Nebraska and Iowa.

Frank Zambreno of Unity Photoplays Co., Chicago, has bought Edward Warren's production, "Souls Redeemed" ("The Warfare of the Flesh") for Illinois and Chicago. Edward Warren also reports the sale of "The Warfare of the Flesh" for Brazil and for British India.

## Colonel Levy Buys Ivan Films

Colonel Fred Levy, accompanied by one of the members of his executive staff, visited New York City last week for the purpose of looking over state right pictures and selecting such as would come up to the standard that he is in the habit of distributing. Colonel Levy is a prominent member of the First National Exhibitors' Circuit.

The Colonel makes it his business to show the pictures that he distributes in his territory for a full week's run in two of the finest theaters of Kentucky—the Strand and The Mary Anderson.

Among other purchases made while in the city the Big Feature Rights Corporation, of which Colonel Levy is president, bought the two Ivan super-photoplays, "Babbling Tongues" and "One Law for Both," which will have successive week runs at his respective theaters in Louisville, Kentucky. He has already arranged for the next seven-reel production soon to be released by that company.

Matt Moore, former Universal star, is to be featured by the Ziegfeld Cinema Corporation in a new photo play entitled "Still Jim." The picture is to be made in El Paso, Texas.

# NEW CHICAGO FILM CLUB

**Reel Fellows Club of Chicago Gives Place to New Organization, to Include Prominent Men in Industry**

The club is dead: long live the club! The Reel Fellows Club of Chicago, which has held an important place in film social affairs in the city for the past several years, is no more. It has been found necessary to close the attractive and well-furnished club rooms in the College Building, at 207 S. Wabash avenue, and to dissolve the organization.

At the present moment there is no film club in Chicago. There will, however, in the very near future, appear upon the map a new organization of similar type, but constructed upon a more conservative and solid basis and to include the most prominent figures associated with the film industry in Chicago.

These decisions were made at a meeting of the club's Emergency Committee, held at the Hamilton Club on Monday, August 13. At this luncheon reorganization meeting, Roderick Ross acted as host. The Emergency Committee, appointed by the Club, consisted of Richard Nehls, chairman; Edward W. Stoddard, secretary of the committee; T. H. Belford, treasurer of the committee, and Messrs. Joseph Hopp, Watterson R. Rothacker, William E. Heaney, Donald J. Bell, David Russakov, Roderick Ross, A. E. Curtis and Ralph E. Proctor, former president of the Reel Fellows Club, ex-officio member. This committee has entire charge of the organization of the new film body. It has been divided into finance and organization committees, which have already held meetings to perform their duties of financing and organizing the new club. The entire Emergency Committee is to meet again at the Hamilton Club on Tuesday, July 21.

With the conservative, constructive work of the club committee, and the co-operation, which has already been promised by prominent film men, it is confidently expected that the new film club will meet with real success when it gets under way. Great care is to be used in handling the affairs of the club and in selecting its members.

## Inside Stuff on Chaplin

Charles Chaplin uses an average of nearly a hundred thousand feet of film every time he makes a two thousand foot comedy, according to Terry Ramsaye, who has written an "inside" story of the making of Chaplin comedy in September *Photoplay Magazine*.

Mr. Ramsaye remarks also, "Chaplin comedies are not made—they occur. No one knows when the next one will occur. Mr. Chaplin does not know when the next one will happen. If he knew how to make one he would quit waiting and do it."

"But," adds the writer, "Chaplin has worked out the great common denominator of fun," indicating that he credits the comedian with knowing a comedy when it happens.

## Selig Makes "Still Alarm"

"The Still Alarm," that sterling melodrama, known to thousands of theater goers of the past decade, will be produced on a lavish scale at the Selig studios, Los Angeles, under the direction of Colin Campbell.

## Hayakawa as a Comedian

Sessue Hayakawa has his first chance to portray comedy in the Paramount picture, "Hashimura Togo." The famous Jap brought to life in print by Wallace Irwin is essentially a humorous character.

The three comedies announced as the first Paramount-Sennett productions are now well under way in Edendale.

## Beban Breezes Through Chicago

The Paramount and Artcraft offices of Chicago last week enjoyed the job of entertaining George Beban, the Morosco-Paramount planet, during his brief stay in the city. The press people were also let in on the fun—and the luncheon given in his honor at the Blackstone Hotel, arranged by Manager Max Goldstine of the Artcraft office. C. J. Stoughton, Paramount manager; W. K. Hill and C. E. Elliot, and some exhibitors were also present.

The well-known delineator of picturesque Italian and French workingmen roles was on his way from New York to the celluloid coast and California. While in Chicago Mr. Beban discussed his plans, stating the commendable ideal:

"If I can't make the kind of pictures I feel I ought to make, as God is my judge, I'll quit!"

This remark sprang from the fact that some of the officials of the company have suggested that Beban appear as the hero in more romantic "love pictures." The star himself prefers to remain in what he feels to be the niche he has in years of work eroded out for himself—the depicting of quaint and colorful French and Italian characters. These pictures are becoming recognized as standing alone in their excellence and faithful interpretation of pages from everyday life.

Exhibitors will remember Mr. Beban as the convincing centerpiece in "The Alien," "Pasquale," "His Sweetheart" and other pictures of similar type.



Photo by Lewis-Smith, the Blackstone, Chicago.

*The man who makes 'em and the man who sells 'em. George Beban, on the right, noted for his convincing Latin workman characterizations for Paramount, and Max Goldstine, Chicago Artcraft manager. The picture was taken when Mr. Beban breezed through the Zephyrous Village last week.*

## Essanay's September Releases

Taylor Holmes, the stage star, heads Essanay's schedule of feature releases for September in "Efficiency Edgar's Courtship." Little Mary McAllister will follow him in "Pants," and Jack Gardner will complete the month's program of five-part pictures with the fourth of his series of westerns, entitled "Men of the Desert."

"Efficiency Edgar's Courtship" will mark Taylor Holmes' first appearance as a screen star. Until he joined



*Little Mary McAlister in Essanay's "Pants."*

Esanay, the comedian was one of the best drawing cards of the audible play, his most recent stage production being "His Majesty, Bunker Bean."

Mr. Holmes won his fame on his interpretation of subtle, homely, humorous roles and Essanay has endeavored to afford him the same type of characterization in "Efficiency Edgar's Courtship." The story is a comedy-romance in which an enterprising young man introduces strictly business methods in his love-making and wins out. Virginia Valli has the leading feminine role.

Trade showings of the picture are now in progress at all branch offices of the K-E-S-E service. It will be released through this organization Septembmer 3.

"Pants," featuring little Mary McAllister, will be released September 10. This six-year-old star is now reported to be having a successful run in Essanay's current series, "Do Children Count?" She won the critics' favor for her work in the role of little Doris Strickland in "On Trial," the First National Exhibitors Circuit's initial production, and appeared previously in several of Henry B. Walthall's Essanay pictures. Here forthcoming production is the first five-reel picture in which she has been starred.

"Men of the Desert" will be released September 24. Like its predecessors, "Land of Long Shadows," "The Range Boss," and "Open Places," this picture presents a story of the red-blooded west. Mr. Gardner, who formerly was a musical comedy star, is supported by Ruth King, Carl Stockdale and Essanay's original western company formed for this series.

---

The management of Tally's Broadway Theater, Los Angeles, Cal., has signed a contract for the first run in that city of the Gaumont-Mutual weekly.

## Big "U" for August 20

"Squaring It," a colorful Bison drama of the far west, featuring Neal Hart and Janet Eastman, heads Universal's regular list of releases for the week of August 20. Monday is Butterfly day, as usual signalized by the release of "The Lair of the Wolf," in which Denna Drew, Joseph Girard and Gretchen Lederer have been provided with effective parts.

"Squaring It," bears the release date of Tuesday, August 21. The play is undoubtedly the strongest in which Neal has yet appeared. Eddie Lyons, Lee Moran and Edith Roberts will be presented on the same date in a Nestor Comedy, entitled "Move Over." This is a typical Lyons and Moran celluloid farce and details some amazing events that take place in the private hospital where Eddie is convalescing from what he claims is overwork.

"Street Cars and Carbuncles," a two-reel L-Ko Comedy, headlining Bob Mackenzie, Eva Novak and Eddie Barry, is the feature for Wednesday, August 22. J. G. Blystone and Dick Smith, directors of the pot-pourri of absurdities, have succeeded in putting together a comedy of errors that has at least a score of laughter-making devices to each reel.

The 86th issue of the Animated Weekly will be released on the same date, featuring many exclusive shots of big events. Clear photography and breezy captions will add distinction to the subjects pictured.

Little Zoe Rae, widely known for her clever acting in numerous Butterfly and Universal screen plays, will be starred in "Heart of Gold," the feature released Thursday, August 23. Zoe takes part of a child of the tenements, who is the humanizing influence in the life of the miserly pawnbroker. The miniature star is capably supported by Walter Belasco, Sewmour Hastings and Gertrude Astor. "Behind the Map," a Joker Comedy, featuring William Franey, will be released on the same date. Lillian Peacock and Milburn Meranti are prominent in Franey's support.

Mr. and Mrs. Carter De Haven are the stars of "A Five Foot Ruler," a two-reel Victor Comedy scheduled for release August 24. The setting pictured in the opening of this stirring tale is a co-educational college, where Carter, the Beau Brummel of the institution, is expelled for coming to the rescue of Argo, a beautiful South American student, who is being showered with unwelcome attentions by her companion in a private room at the local cafe. The 33d issue of the Universal Screen Magazine will be released on the same day.

Gale Henry and Milton Sims will be featured in "Mrs. Madam Manager," a Joker Comedy, to be shown Saturday, August 25. A rural opera house is utilized to give a picturesque background to the tale of the joys and woes of a company of visiting burlesquers. Lillian Peacock and Charles Haeffli are prominent in the cast. A Power's cartoon and a Ditmars' Educational complete the list of releases for the week.

"The Pearl Necklace," the ninth episode of "The Gray Ghost," will also be released for exhibition outside greater New York during the week of August 20.

---

## American War Pictures

Although it has not been generally known, the Gaumont Company has been making pictures of America's military preparations for release in France through the Société des Etablissements Gaumont.

# The Man Inside the Booth

## PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

### *Wants to Be An Operator*

**Three years ago I worked on a Power's machine in a film printing plant. I was employed there for about one year. I next held an outside job for two years. Then I went to a motion picture operators' school in New York City for three months and tried to pass the examination for a license but failed. I have a copy of Hallberg's book for operators. Now, I would like to know how I can learn to answer the questions that are asked at the examinations, for I am crazy to become a motion picture operator.**—*S. R., New York.*

My advice to you is this: Get yourself a position in some first-class theater as an assistant to the operator and then apply yourself to the job and you will find that is the quickest way to learn the fundamental principles of the craft. There are several good books that you can get that pertain to projection and electricity that will help you out and which you can study when not employed in the booth. If you are lucky enough to get a job where you will be working under a first-class operator and he will take the time to explain things to you, you can learn a lot.

You have had the same experience that lots of other young men have had, and that is the experience of being misled by the advertisements of the so-called operators' schools. It is against the law for a man to commit highway robbery, but it's just as much a crime for a man, or a so-called school, to tell you that they can make an operator out of you in two or three months as it is to stick a gun under your nose and take your money. It is worse, because they don't only take your money but cause you to lose that much time along with it. And after you have completed the "course" and secured the valuable piece of paper with the gold seal on it which certifies that you are a full-fledged operator, you wake up and find that you have wasted money and time for practically nothing.

Take my advice and get a job and apply yourself, and in time you will be ready to take the examination and get away with it. There is no local of the I. A. T. S. E. in your city, but if you should apply to some of the operators there I am sure that they would be glad to help you out. If at any time this department can help you in any way, its editor will be only too glad to do so.

---

### *Applies Device to Simplex Machines*

**I am a reader of your department and in the issue of August 11 I read an article about a new signal device used by brother Sam Fear of Anderson, Indiana. He was using it on Powers machines. I am using two Simplex machines, and as I have to change from one to the other, I was interested in the article that he wrote. I discovered that I would have to make some changes in the installation of the device to make it work on my Simplexes. But I will try to explain what they were.**

**First, I removed the upper magazine; then the upper magazine roller holder (C-S) by taking out the three small screws. After that I drilled out the screw holes in the holder so that there was room to replace the screws with a fiber bushing around them. I placed the part, C-S, on a piece of thin sheet fiber and cut out a pattern from the fiber. Next I marked the holes where the screws passed through and punched these holes in the pattern (I used a belt punch for this). I then marked the slot where the film slipped through the magazine roller. Cut it about a quarter of an inch wide. At each end of the pattern I cut off the extra fiber the same length as the part C-8, but the sides were left alone. I bent the fiber at each side so as to fit between the part C-8 and the head on one side and part C-8 and the door on the other.**

**You are now ready to replace part C-8, and in replacing the three screws use a metal washer next to the head of the screw and then a fiber washer under it and a fiber bushing under the fiber washer so that the screw will be insulated from the C-8. Next replace the upper magazine and be sure that it does not touch the part C-8. I took a strip of electricians' tape and put it on the edges of the magazine next to the part C-8 so that there would be no contact. Next I cut off the extra fiber from the sides of the pattern and glued the pattern on the door side to the part C-8 so that it would not interfere with the opening and closing of the door.**

**The rest of the device I installed according to brother Fear's directions, except that I used two dry cells and located them and the buzzer in the base of the machine thereby doing away with the wire running between the two machines. I ran the zinc side of the battery circuit to the base of the machine and the carbon side to the buzzer and from the buzzer to the part C-8 and fastened it under the fiber washer of one of the screws that holds C-8 to the head of the machine. I have been using the device for several days and so far it has worked fine. It takes a little time to install, but I was more than repaid for my time and work the first day that I used it. Many thanks to brother Fear and your projection department for the information.**—*F. H. L., Ohio.*

The signal device that the brother refers to is described on page 309 of the projection department of the August 11 issue. Operators who are using two machines will be interested in this device for two reasons; first, it gives warning to start the lamp on the second machine and then gives warning to start the second machine. It also saves the film from mutilation in any way. With this device in use, the days of the punch holes in film are over. Readers of this department are invited to forward any suggestion that they may have, and it will be given to the operators for their approval. It is the object of this department to help the operators in any way possible, and the only way that any of us learn is by asking the advice of others or by working out our own problems and then passing the lesson that we have learned on to the less experienced operators, so that they may benefit by it. Come in with your questions or suggestions and let all of the readers benefit by them.

---

### *Has Trouble with Lights*

**I am the owner and operator of a small theater of this town and have been running the show for the last year. Last week I commenced to have trouble with the light and am still having trouble with it. Can you tell me what to do about it? I have a small generator and gas engine that furnishes the light for the theater and the machine. There is no light company in this town so I have to furnish my own.**

**Up to last week I had no trouble, but I broke the switch**

**on the machine and got a new one and put it on. However, that night when I tried to start my show I commenced to have trouble with the light. The lights in the house were all right, but when I started the light in the lamp the engine slowed down and the light got dim.**

**When I cut off the light in the lamp the engine is all right again. What do you think causes this? There has never been anything changed since I had the outfit put in, and I have never had any trouble with it until now. If you can tell me what to do I will appreciate it. Hoping to hear from you at once.**—*I. F. Y., Illinois.*

From the description you have given of your trouble, I think that you must have shifted the positive and negative wires when you put on the new switch. Start the gas engine and then light the lamp and let it burn for about one minute. Then cut it off. Look at the carbons and see if the bottom carbon does not stay red longer than the top one does.

If it does, then you have the positive and negative wires reversed. Loosen the wires at the switch that you have just put on and reverse these two wires that lead from the switch to the lamp and I think you will find that that will remedy your trouble. Remember one thing about your light: the top carbon on D. C. current must be the positive and the bottom carbon must be the negative, and the test to determine which is positive and which is negative is to let the lamp burn for a minute and then cut it off. If the top carbon stays red the longest the lamp is connected right, and if the bottom carbon stays red the longest then the lamp is burning upside down and the wires leading to the lamp must be reversed.

---

Second Vice-President William F. Canavan, of the I. A. T. S. E. and M. P. M. O., has been in Indianapolis, Indiana, for the last two weeks trying to adjust the differences of exhibitors and operators of Local No. 194. The contract between the exhibitors and operators expired on August 1 and as the committees of the two organizations could not agree, Brother Canavan was called in to see if he could not adjust the differences. So far he has been unable to bring about a settlement, but both exhibitors and operators have agreed to arbitration, and no doubt the differences will be settled in the next few days.

---

## RESENTS ELIMINATIONS

### Vitagraph Will Hold Up "Within the Law" Rather Than Show It as Mutilated by Chicago Censor.

President Albert E. Smith, of Greater Vitagraph, has ordered that court action be taken against Major Funkhouser to force the Chicago motion picture censor to allow Greater Vitagraph's masterpiece "Within the Law" to be viewed by Chicago audiences without eliminations of any sort.

The court action also will seek to have the complete picture issued under a white permit so that all Chicagoans, irrespective of age, may see "Within the Law."

When Walter W. Irwin, of Greater Vitagraph, started on his around the country trip for the purpose of visiting all the exchanges handling the Greater Vitagraph productions and talking with the exhibitors of the country, his first stop was at Chicago where he made an investigation of the eliminations in "Within the Law." He immediately engaged Lewis F. Jacobson, a Chicago attorney who has had a wide experience in legally upsetting the censorship rulings of Major Funkhouser, to take charge of the legal proceedings.

After viewing the screen version of "Within the Law" Major Funkhouser ordered eliminations as follows:

Reel 2—Cut entire incident between jailer and girl after his giving her books.

Reel 2—Cut subtitle: "Blacklisted by the police."

Reel 2—Cut subtitle: "Everywhere I go I am hounded by the police, etc."

Reel 3—Cut out all scenes of thieves looking at loot.

Reel 4—Cut scene of putting Maxim silencer on gun and title: "With this on the gun you can't hear a sound."

Reel 5—Cut subtitle: "No and I'm proud of it. Do you know what a girl has to do to get time off?"

Reel 5—Cut subtitle: "Inspector Burke springs a trap."

Reel 5—Cut subtitle: "You and I might be able to do a little business together, d'you see?"

Reel 5—Cut scene of chief paying money to stool pigeon.

Reel 5—Cut out subtitle: "I ain't running a charity bazaar."

Reel 7—Cut out scene of taking bells from telephone. Cut out scene of shooting English Eddie.

Reel 8—Cut out subtitle: "The law be damned."

Reel 8—Cut entire third degree scene in chief's office to include knocking down of two men and showing them on the floor, striking prisoners and threatening them with fists.

Reel 9—Cut out subtitle: "I shot English Eddie because he was a skunk and a stool pigeon."

Major Funkhouser, the Chicago censor, announced that if these eliminations were made he would issue a permit by which adults would be allowed to view the picture.

In all, Major Funkhouser demands that fifteen eliminations be made from the screen version of "Within the Law" as it stands at present. These fifteen eliminations compare with two demanded by the Censor Board of Pennsylvania, which is known to be the most drastic censor board in the country.

If the eliminations demanded by Major Funkhouser are made Greater Vitagraph asserts that in place of the smooth masterpiece "Within the Law" will appear on the screen as a jerky disconnected picture.

Nearly all of the eliminations demanded by Major Funkhouser have to do with third degree methods used by the police and with conditions prevalent in penal institutions.

When "Within the Law" was first staged as a legitimate production these very scenes were used as the basis to force the enactment of laws in many states throughout the country which were intended to do away with third degree methods. In many states the campaign waged with the legitimate play as a basis resulted in the passage of laws which have had a tendency to do away with these third degree methods.

Vitagraph will not show the picture except as a finished product, preferring to remain out of the Chicago territory with the picture if it is to be presented in the mutilated state suggested by Major Funkhouser.

---

## Universal New Brands

The Universal Film Manufacturing Company will shortly issue three new brands of pictures under the names of Golden Rod, Premier and Primrose.

Including the Star Featurette, the Universal Current Events and the Butterfly Pictures, this will make six new brands that the Universal has put on the market since the first of the year.

# "Split Reel" Notes for Theater Men

## HOW OTHERS ARE STEERING THE SHIP

THE Castle Square Theater, one of Boston's largest and finest "legitimate" houses, is about to be remodeled and transformed to accommodate the vertical stage. The silent drama is to supplant the spoken. Frank Ross, manager of the Lancaster Theater, has been chosen to pilot the Castle Square through the waters of moviedom.

* * *

George L. Walker of the Lyceum Theater of Grand Junction, Colorado, and James Thompson, have purchased the Idle Hour Theater at Palisades, Colorado. They have remodeled it and rechristened it the Crystal. It is under the management of James Thompson.

* * *

Nearly four hundred applications for seats for a matinee performance were received by the management of the Strand Theater, New York, from first draft men. Manager Edel invited the first twenty-five men drafted in each district of greater New York to see "The Slacker," and the men responded most heartily.

* * *

Last Sunday marked the close of a successful showing of "The Lone Wolf" at the Studebaker Theater, Chicago. Following this picture "Seven Keys to Baldpate," the presentation which ran in play form for a whole year at Cohan's Grand Opera House, will occupy the Studebaker stage for a week.

* * *

The Columbia Theater, Boston, which was destroyed by fire last February, has been rehabilitated and will be ready to once more welcome its patrons on Labor Day. It is now owned by Marcus Loew. For a long time previous to the fire it had been closed because it was not a paying proposition.

* * *

More departments and an increase in size and circulation is being planned for the Weekly Film News, the official mouthpiece for the Kunsky theaters, in Detroit. It is contemplated to make the change about the time of the opening of the Adams Theater, the new Kunsky house. Chief among the new departments will be one devoted to dramatic news.

* * *

London Bioscope says, "if you make music a feature of your program, do not fail to advertise it. Good music will bring many people to your theater, just as bad music will keep them away." Which, by the way, is not bad advice for with certain people the music counts for as much as the picture.

* * *

Chester Paul of Chicago has triplets on his hands. He owns and manages the Washington, States and Lincoln theaters. These three houses have a total seating capacity of 1,300 and the universal admission price of ten cents is charged. At the States a six piece orchestra is used.

* * *

A. E. Wall, the censor of Nova Scotia, has declared war on machines, exchanges and operators—in fact on anything or anybody that contributes to film delinquency. He is after the men and the machines that damage film and the exchanges that distribute that kind of celluloid. Mr. Wall has threatened to cancel the machine license on any machine which is out of order and continually damaging film. He has also threatened to cancel the license of any operator who makes a practice of destroying film. And not content with this he has placed restrictions on the exchanges that send film out in bad condition.

* * *

The Crescent and Sussex theaters of Sussex, New Jersey, have entered into a unique agreement by which they intend to divide the patronage of the town fifty-fifty. One theater plays three days of the week and the other plays the rest. The orchestra of the Sussex furnishes the music for the Crescent.

* * *

Resolutions have been adopted by the Building and Trades Council of Springfield, Ohio, endorsing the Sunday picture show because of the relief to the tubercular patients who are benefited by the money raised from this source, and because it affords recreation to the women and children who have no other time for amusements.

* * *

"Take a Stand for Better Pictures" is the slogan of the Emerson Theater of Brusch, Colorado, managed by Harold N. Desby. Brusch is a live little town of 1,800 and the Emerson Theater cost $19,000. It is fireproof, has perfect ventilation, and seats 500. Paramount, Artcraft, Triangle, Metro and Bluebird are among the bills from which the programs are drawn.

* * *

W. H. Cox has closed a deal for the sale of the Alamo Theater at Stillwater, Oklahoma, to J. E. Taylor of Oklahoma City. Mr. Cox has been in the picture show business in Stillwater for the past seven years and feels that he is entitled to a rest. The new manager will endeavor to improve, if possible, on the quality and type of pictures displayed by Mr. Cox.

* * *

A new theater and office building, costing $1,000,000, is being constructed at Third street and Broadway, Los Angeles. The new house will seat about 3,000 people, and will be one of the most lavish showhouses in America. An art room filled with oil paintings, a rest room, a tea room where refreshments will be served, and a mirror room constitute a few of the adjuncts of this real temple of the cinema.

* * *

In the hope that the family or relatives of a boy who has lost his memory will see him in some theater, pictures were taken last week of a youth, evidently of gentle upbringing, who is being held at the Mountainside Hospital, Glen Ridge, New Jersey. He was picked up in a field suffering with amnesia, and the screen has been resorted to in an effort to locate the boy's parents.

---

The following is a list of the pictures shown last week in the Chicago loop, giving, also, the theaters at which they were on display:

Alcazar, "The Food Gamblers," with Wilfred

Lucas; Bandbox, "An Outlaw's Revenge;" Bijou Dream, "Souls in Pawn," with Gail Kane; Boston, "The Little Duchess," with Madge Evans; Casino, "The Soul Herder," with Harry D. Carey; Castle, "The Little American," with Mary Pickford; Gem, "The Combat," with Anita Stewart; Kozy, "Untamed," drama; Lyric, "The Final Payment," with Virginia Pearson; Orpheum, "Skinner's Baby," with Bryant Washburn; Pastime, "My Country First," drama; Playhouse, "The Cleanup," with Franklyn Farnum; Rose, "The Little American," with Mary Pickford; Royal, "A Mother's Ordeal," with Jean Sothern; Star, "Sold at Auction," drama; Studebaker, "The Lone Wolf," with Hazel Dawn; World, "The Captain of the Grey Horse Troop," drama; Ziegfeld, "One Law for Both," with Rita Jolivet.

* * *

The Leon F. Douglass natural color pictures recently furnished the principal entertainment at a Red Cross Benefit given by the inventor, himself, at San Rafael, San Francisco. The pictures were shown in the Elks Hall of San Rafael, and proved quite a revelation to the people who saw them. Mr. Douglass claims that with his new process every color known to nature can be printed directly on the film just as the ordinary process brings forth merely black and white.

* * *

A. A. Huttlemayer, proprietor of the Queen's Theater on the Canadian side at Niagara Falls, reports that his business is exceptionally good. This, he declares, is due to the fact that Canadians are finding it more and more difficult to pass back and forth in the evening to the American side of the Falls. The edict of the Dominion authorities tightening immigration regulations is keeping people on their own side of the line and is pleasing Canadian theater owners along the border.

* * *

H. Pollak, manager of the Webster Theater, New York City, is a firm believer in the theory that the amount of business you do varies directly with your advertising. His advertising policy includes the posting of from fifteen to thirty especially printed 24-sheets each week. It also embraces 500 half-sheet window cards and the sending of announcements to a mailing list of some 1,200 names. In addition Mr. Pollak uses 500 one-sheets, and 100 three-sheets on special features, all of which are especially printed. He uses Paramount pictures, and his weekly advertising bill is about $100.

* * *

Exhibitors who go to California on their wedding trips are likely to become affected by the climate and remain there. At least that is what happened to John M. Root. Shortly after he arrived in the sunshine state, from Burlington, Iowa, he acquired a lease on the Strand Theater at Pasadena. Later he purchased an eight acre estate at Altadena, where he has a beautiful home called Rose Knoll. From this estate Mr. Root can see the electric lights flash on and off at his theater in Pasadena.

* * *

Irving Novitsky struck to his post in the booth at the Savoy Theater, Jacksonville, Florida, last week while the roof of that house caved in during a cloud burst. With rare presence of mind he held the picture on the screen until all had reached the sidewalk and averted the crash. The roof, which was flat and improperly drained, become flooded and slowly gave way. Falling plaster and the cracking of the roof beams warned the people in time to allow them to escape.

* * *

According to an opinion handed to Frank P. Shattuck, chairman of the Pennsylvania State Board of Censors, by Deputy Attorney General Joseph L. Kun, the board has the authority "to recall an approval of a film unless rights have been acquired or have intervened which a recall would disturb."

The opinion states that "if power is given to recall a disapproval, there is certainly power to recall an approval. The harm which may ensue through an approval may be infinitely greater than that which would result from an erroneous disapproval. In the first case, the individual may be harmed but in the latter instance it is the public that would suffer."

* * *

The public safety committee of the City Council of Seattle, Washington, has recommended an amendment to the building code that will make a large number of changes in the motion picture business necessary on January 1 next, if the proposed amendment is put into effect.

This amendment provides that no permit shall be issued to manufacture, print, develop, keep, store or use motion picture films in any building more than two stories high, in any building of farm construction or in any building a part of which is used for assembly or other purposes where more than fifty persons are at any time congregated over and above the number employed by the film business therein maintained.

* * *

Louis and Abe Latts of Ashland, Wisconsin, have recently acquired a five-year lease on the Majestic Theater of that city. They already were the owners and proprietors of the Royal Theater so that they now have a monopoly on the amusement places of the town. By controlling both show houses they believe they will be able to get bigger and better attractions for Ashland. Previously when they wished to play a large road attraction they were often restricted because of having but one house. The Majestic will be devoted entirely to pictures, but the Royal henceforth will be thrown open to road shows when something good presents itself.

* * *

The Red Cross and First Infantry relief fund benefited to the extent of $3,200 by the picture display, "The Battle of the Somme," which was recently shown at the Auditorium Theater in St. Paul, Minnesota. More than 7,500 people witnessed the picture and at the final presentation the big house was packed to the doors.

Preparatory to the mustering in of the national guard and the selective draft army of 1,000,000 men, the war work council of the Young Men's Christian Association, in conjunction with the Fosdick commission on training camp activities, has installed motion picture machines in about 90 army and navy training camps throughout the country. Nearly 2,000,000 feet of film are being shown weekly and this will be increased eight times over when the greater army is mobilized. An average weekly attendance of 250,000 enlisted men is reported at the motion picture exhibitions in the association huts.

# What Theater Men Are Doing

## NEWS FROM EXHIBITORS ALL OVER THE COUNTRY

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, MOTOGRAPHY, Chicago.

### *Red Cross Auxiliary at Theater*

AT the Decatur Theater, 1676 Broadway, Brooklyn, the management, Fisher, Celler and Rosenthal, has established a Red Cross department, which has for its object the organizing of women into a working organization auxiliary of the Brooklyn Chapter of the Red Cross.

As an inducement to join this admirable organization, which is in every way possible to make life easier for the boys in the camps and at the front, the management of the Decatur Theater will pay the first year's dues to the Red Cross Society of the first twenty-five women that wish to join this auxiliary.

Also any uniformed member of the Marine Corps, the Army, or the Navy will be admitted free at any time to performances of the Decatur Theater or Park.

This is the first theater in the United States, so far as we know, to establish an auxiliary to the Red Cross Society or admit free uniformed men of Uncle Sam's fighting force.

### *Theaters for Soldiers*

W. S. Butterfield and his associates will build two new theaters in Battle Creek, Michigan, to accommodate the soldiers at the big training camp to be established there in the Food City. Plans have been completed for both and the locations selected. Each will have a seating capacity of about 1,200, and one will play vaudeville and pictures, and the other straight pictures.

William F. Klatt has sold the Vendome Theater in Grand River avenue, Detroit, to Jack Matthews, who recently purchased the Jewel from Mr. Klatt. Mr. Klatt will continue to operate the Regent and Rosedale theaters in the North Woodward avenue district. The Library Theater, Gratiot avenue, has re-opened under new management. The Duplex Theater has closed for the summer. A new theater to seat 1,100 persons is to be erected at Ferndale and Central avenues.

### *Disposes of Interests*

Clyde Wright, for five years manager and part owner of Wright's Grand Theater in Lexington, Missouri, has sold his interest in the business to John C. Young, who has been a partner in the firm for about two years. The news that Mr. Wright had quit the picture business was a surprise to the patrons of this popular amusement house, who had become so used to seeing him on duty every night that it seemed he was a part of the program. His recent illness, however, and the continued increase in the work of his office as Justice of the Peace of Lexington township, caused him to dispose of his interest in the business.

While he was not the pioneer of the picture show business in Lexington, Mr. Wright did more to give the local public the latest and best in motion pictures than any other person. He devoted a great deal of his time to a study of the picture show game and was in continual touch with all the big features produced, always bringing them to the Grand as soon as he could possibly get them. A firm believer in the wisdom of advertising his shows, Mr. Wright also studied that end of the business closely, and his catchy and clever ads were always kept before the public. In handing over the reins to Mr. Young the show business in Lexington will still be in competent hands as Mr. Young has had several years of experience in the game.

### *Gives More Than Law Requires*

Safety first—more exits, wider aisle space, wider and more comfortable seats and better ventilation than the law requires, is the slogan of the Rosewood Theater, Chicago, Ill., of which August Zilligen is proprietor and manager. And we might very truthfully add to this the clearest projection, most courteous attendants and most beautiful theater, for the Rosewood can boast of all of these.

A canopy extending from the front of the house to the curbing is topped by an electric sign announcing the attraction for the evening. On entering the door one is immediately impressed with the artistic simplicity of the white and gold lobby with its ticket booth surmounted by birchbark boxes filled with flowers, and a fountain reflecting the colored lights beneath. The ushers are dressed to correspond in uniforms of white trimmed with gold braid and have been thoroughly drilled in all matters which will add to the comfort of the patrons.

The interior of the house carries out the same




*The beautiful Rosewood of Chicago has wider seats and better ventilation than the law requires.*

color scheme of white and gold relieved by bright flowers in flat vases, alternating with bas-relief panels on the walls and a border of the birchbark boxes of flowers at the foot of the screen. Dark red velvet curtains hide the screen and the inverted system of lighting gives a subdued light very restful to the eyes.

The house holds one thousand—or to be exact, nine hundred and ninety-nine. A pipe organ was formerly used but the house was found to be too damp for it and a mechanical orchestra was substituted. Metro, Triangle, Universal, Fox and World films make up the program and a continuous performance is run every day from 1:30 to 11 p. m.

### *Getting the "Punch" in Signs*

Saying things in the different way on signs about the theater is the subject of an interesting article in a recent issue of the *Triangle Magazine,* a publication which aims to advise and co-operate with exhibitors in every detail of theater management. There seems to




*Unique slide suggestions by Triangle's service department.*

be very little new under the sun save a new manner of expression, and a man in almost any line may concentrate on the appropriate habit of mind without feeling that he is wasting time. However, there is a by-path that runs off from the main highway of such expression, that leads a man to be "smart" without being bright or clever; and this line of thought must be avoided at the outset. We mean that sarcasm is not generally a good habit. Neither is "knocking" of any kind.

The thing to aim for is wholesome humor, with plenty of human interest. Laugh with things rather than at them, and you'll usually get the crowd. But, of course, we don't mean to launch into a sermon on optimism. The value of optimism is already too patent to the American nation.

To get "punch" into the appeal on the sign is to say the message in the most direct, forceful way possible. Say precisely what you mean, even if you do exaggerate the terms. For the moment, we cannot think of anything that illustrates the foregoing better than that celebrated sign found by a tourist in a western hotel making clear its purpose to prohibit profanity and yet doing it so good-naturedly that nobody could take offense:

NO SWEARING IN HERE

Not that we give a —— but it sounds like —— to strangers.

We are expressing it gently to avoid exclusion from the mails; but the hotel carried it uncensored.

It is an accepted fact that when a business establishment is having a new shop-front installed it must carry a sign notifying the public that business is going on as usual. Unless the business is one of exceptional dignity, it will not be a disadvantage to express the fact on the sign in this manner: "The alterations going on in front of here only mean that we're keeping up with the times. If you don't come in today, step in tomorrow. We're in business for keeps."

In accordance with this view, we are producing herewith some suggested signs that express what might ordinarily be routine facts with a new twist.

There are plenty of other commonplace facts, or facts that have become commonplace through universal use, that require bright and snappy expression. That effervescent purveyor of publicity, Ralph Ruffner of the Liberty Theater, Spokane, Wash., did not say "Come early and avoid the rush," when he announced a Triangle feature starring a tremendous favorite, but gave it his own twist by saying, "Try to get in!"

The man who sidesteps the trite expression, "the most beautiful theater in Patagonia," and says, "In this theater there are no drafts and every seat is a good seat," is providing his public with the sort of information it desires, in a straightforward manner. The other man who avoids saying, "This theater is ten degrees cooler than on the street," and substitutes "It's October weather inside," is at least not following the example set by his fellow exhibitors this summer all over the country.

### *Kunsky Adds to Detroit Chain*

The latest addition to the chain of theaters controlled by John H. Kunsky in Detroit is the new Adams Theater, at Grand Circus Park and Adams avenue, just a step from Woodward avenue. The Adams Theater was built for Mr. Kunsky under his personal supervision, to be managed by him as a popular priced, high class dramatic (not photoplay) theater, in conjunction with his chain of successful play houses.

The acquisition of the Adams Theater gives Mr. Kunsky control of ten of Detroit's leading playhouses.

With the new Madison Theater on one side of Grand Circus Park, east of Woodward, devoted to the very best program of feature pictures, the latest news weeklies and high class music; with the Washington Theater, west of Woodward, devoted to the big spectacular special pictures; with the outskirt houses presenting everything of merit that the picture world is offering; and now with the new Adams Theater, located in the heart of the business and hotel district, devoted to high class dramatic productions, John H. Kunsky is offering everything that the public desires in varied and high class entertainment in modern, comfortable theaters of the latest type, situated in the most desirable sections of the city.

The Adams Theater is to be the society playhouse of Detroit. Vaughan Glaser and Fay Courtenay, with a company of dramatic favorites, will open the Adams Theater with high class dramatic productions. One play will be produced each week and presented at popular prices.

The Adams Theater is constructed in the French Renaissance, Louis XV style of architecture in the tone and splendor that was influenced a great deal by Madame de Pompadour and Madame du Bary. C. Howard Crane is the architect.

The seating capacity is approximately 2,000, comfortably placed on the main floor, a mezzanine and one balcony. The entrance extends through the Fine Arts building. This elaborate lobby is finished in Beanco statuary marble, and leads to the main floor and mezzanine of the theater.

# Current Releases Reviewed

## "The Show Down"

**Bluebird Play with Desert Island Theme Is Entertaining. Reviewed by Genevieve Harris**

MOST of us, leading civilized existences, like to imagine ourselves "roughing it" under primitive conditions. Perhaps this reaction against city surroundings which frequently sends us camping or otherwise getting "back to the soil" also accounts



*The German station is discovered.*

for the interest we show in pictures and stories with the familiar "desert island" theme.

This picture is similar to others founded on such a situation. It is made timely by having a German submarine torpedo the ship on which the characters are traveling, but in other respects it is the familiar story of a group of people who find themselves on a desert island and set about to deal with the new situations and each other. There are the usual transformations and revelations of character. The great philanthropist shows his selfishness; while the supposed heartless capitalist is the most valuable member of the party. The novelist who had written books about primitive life proves a coward and the society man is a hero.

The best feature of the picture is its well photographed and refreshing outdoor scenes. The locations are very beautiful and will be enjoyed by all. The story, too, holds the interest well and the acting is good. Lynn F. Reynolds directed. George Hernandez and Myrtle Gonzales have important roles. Other players are Arthur Hoyt, George Chesebro, Edward Cecil and Jean Hersholt.

*The Story:* Among the passengers on a ship going across the Pacific ocean are John Benson, a rich man, called the most selfish man in the world; his daughter, Lydia; Oliver North, a philanthropist, called the most unselfish man in the world; Langdon Crane, author of many books of the "Back to Primitive" nature, and Robert Curtis, who travels for pleasure.

After their ship has been wrecked by a torpedo, this group of people and a few sailors find themselves on an island. There each is shown in his true colors. Benson and Curtis prove the heroes of the occasion. The party manages to live on fruit and fish. Then Curtis discovers the station on the island from which the submarines are directed. He also learns that another island with an American wireless station is nearby. He makes the journey in a rowboat and the information he brings is sent to the United States. The wrecked party is rescued and the beginning of a romance between Curtis and Lydia Benson ends the story.

## "The Barker"

**Lew Fields in Melodramatic Selig-K. E. S. E. Feature. Reviewed by Genevieve Harris**

AUDIENCES which take well to the thriller type of serial are sure to like this five-reel offering. Its plot material is in the melodramatic style. There is also much pathos in the story and excellent acting by Lew Fields. A love story which occupies a subordinate part in the play aids in bringing about a happy ending to the picture.

There is quick action in the story and it is clearly and interestingly told. It is improbable in plot, but the fine work of Lew Fields will commend it to discriminating patrons. This is, however, not the outstanding feature of the offering. The melodramatic events rather overshadow it. The picture also is lacking in humor. As a whole, it is best adapted to the class of audience mentioned first.

The photography, direction and settings are all satisfactory. The acting of the supporting cast is good. Amy Dennis is pleasing as the heroine, Floria Fielding. Pat O'Malley, in a small but important part, will be liked. James Harris, Mabel Bardine and Francis Lenz are melodramatically wicked as they are supposed to be. Charles K. Harris wrote the story. J. A. Richmond directed. August 13 is the release date.

*The Story:* Professor Leo Fielding (Lew Fields) is persuaded by his brother, Henri, to attend an anarchist meeting. The place is raided by the police and the professor takes the blame for his brother's presence upon himself. He is exiled and goes to America, leaving his little daughter, Floria, in the care of Henri and the latter's wife.

In America, Professor Fielding obtains a position as teacher of languages. He sends for his daughter. Henri and his wife wish to inherit all of the Fielding estates and plan to injure the little girl. They give her to the Count de Grasse who is coming to America, telling him that they will pay him if the child is put out of the way.

The professor plans for the arrival of his daughter, and buys toys for her. At the time he expects her, a telegram comes, telling him that she has fallen overboard from the ship and been drowned. The grief of the old man is pathetic. After that, his life is very unhappy. Finally he loses his position and when his money is gone, he becomes a "barker" for a side-show in a circus. In the meantime, Floria, his daughter, who had not died, has become a circus acrobat. The count is her manager and is very cruel to her. She is the star-performer in the circus to which Fielding comes and, unaware of her identity, he befriends her.

One day the count is killed when he falls through a net that had been weakened by acid. On his death-bed he confesses the identity of Floria. So she is reunited with her father. Later she marries the owner of the circus, who takes her and her father away from their poverty and hardships.

## "Follow the Girl"

**Ruth Clifford in Butterfly Release of August 6. Reviewed by Genevieve Harris**

THE material of which this photoplay is composed is varied enough to suit any taste. There are scenes in a Swedish cottage and in the steerage of an ocean liner, western scenes with round-up views and many cowboys, and a dash of detective and secret service flavor, with an adventuress and a spy and "the papers." There is brisk action throughout and well presented humor.



*Hilda studies English before she comes to America.*

The picture begins in an interesting fashion. The characters are introduced in a novel way, scenes from their varied lives being shown in Fate's spinning wheel. Then the story connects them in its plot. The play becomes very improbable and melodramatic as it progresses, but the beautiful photography and scenery and the touches of humor makes up for logic in plot.

Ruth Stonehouse is not very well suited to the role of a Swedish immigrant, but she plays with much sincerity. Olaf, her companion, played by Jack Dill, will win many laughs. Roy Stewart is the hero. Others in the cast are Mrs. Witting, Claire Duprey, Alfred Allen and Harry Dunkinson, the latter appearing as a Chinese cook. Fred Myton is responsible for the story, which L. W. Chaudet directed.

*The Story:* Hilda Swanson leaves her home in Sweden to come to America. Olaf, a dull-witted fellow, is her companion and guardian. Traveling on the same ship is an adventuress, Donna, who wishes to smuggle plans into the United States. Knowing that she will be searched, she conceals the papers in the hem of Hilda's skirt while Hilda is sleeping.

On their arrival, Donna is detained by the secret service department and loses track of Hilda and the papers. Hilda and Olaf go westward and, getting lost from their train, stray to the O'Keefe ranch, where they are cared for. Olaf is the butt of the jokes of the cowboys. Hilda wins Mrs. O'Keefe's heart and later that of her son, Larry. Donna and her aids trace Hilda and kidnap her. They are foiled by Larry and sent to jail as traitors. Then Larry marries Hilda.

## "The Clean-up"

### Franklyn Farnum in Clever Bluebird Comedy Drama. Reviewed by Genevieve Harris

THIS is an unusually good comedy drama, with a clever story cleverly directed and acted. It is the sort of play Franklyn Farnum's name is becoming associated with, but it is much more original and worth while than most of the previous vehicles. It is founded on a good story, with excellent comedy situations. It is the sort of picture that is sure-fire in any theater, especially at the present time when patrons are seeking light, amusing plays to make them forget war and summer weather.

Brownie Vernon and a good caste support Farnum. Direction, photography and settings are up to the Bluebird standard. Waldemar Young wrote the story and prepared it for the screen. William Worthington directed it. Mary Talbot, Martha Mattox, Mark Fenton, Claire McDowell, William Human, Claude Benson and Albert McQuarrie are in the cast.

*The Story:* Stuart Adams (Franklyn Farnum) comes back to his home town of Weston as advance agent for "The Girl and the Garter" just when the town was undergoing a "clean-up" by the Purity League. To complicate matters, Stuart is in love with Hazel Richards, daughter of the leader of the "Purity League." Stuart takes advantage of the crusade to win excellent publicity for the burlesque show, even challenging Richards to a debate. Interest is at white heat and everyone in town has bought tickets to "The Girl and the Garter."

Then Stuart gets a telegram stating that bad business has forced the show to disband. He sees a chance to win the favor of Hazel's father. Therefore at the debate he states that he will withdraw the show, out of consideration for the "Purity League." So he becomes a town hero and Richards withdraws all objections to his marriage with Hazel.




*The rival attractions.*

## "An Even Break"

### Triangle Five-Part Drama Features Olive Thomas. Reviewed by George W. Graves

A DRAMA of no remarkable proportions, but pleasingly produced and acted, is this story by Lambert Hillyer, presenting Olive Thomas in the role of a popular dancer in a fashionable cabaret entertainment. The rather conventional story, having to do with the sacrifice of the dancer for her girl friend from the country to whom she knows the money and position of the man in the case will mean everything in the world, is aided substantially by Mr. Hillyer in the capacity of director. Among the latter's achievements are some "strike" scenes, some cabaret entertainment views with novel effects, and one or two thrills. The story's climax is composed of lively melodrama.



*One of the elaborate scenes in "An Even Break."*

Olive Thomas, while having very little real dramatic work, is presented very advantageously to the audience through positions, lightings, close-ups, etc., and the spectator is sure to feel the attraction of her dainty personality. It is our opinion that the real Olive Thomas role was seen in "Madcap Madge," yet she acquits herself very creditably in the semi-emotional part allotted her in this. Charles Gunn does very well with the part of the successful young inventor and Margaret Thompson figures equally well in the other main role. Others who appear are Darrel Foss, Charles French, J. Frank Burke and Louis Durham.

As a summary, "An Even Break" is a pleasingly entertaining drama, made so largely through interesting treatment. It is up to the standard of the better class of things as a program subject.

## "The Spy"

### Fox Film Feature in Seven Parts a Timely Offering. Reviewed by George W. Graves

RICHARD STANTON'S production, "The Spy," based on a story by George Bronson-Howard, which undertakes an expose of the German systems of espionage, with the manifest intent to awaken the populace to the spy menace, is first of all a rattling good subject in point of timeliness. It, perhaps, does not reveal anything new to those well informed, but for those who are not it contains a few startling revelations. The ruthless persecution of those spys who let anything come between them and the strict fulfilment of their duty, the awful grip of the military machine which makes its servants either obey or suffer death, the ingratitude and inhuman treatment shown these same servants, who, after all, are human beings,—all of this is pointed out sharply, showing the frightfulness of the militarism which is the people's master rather than their servant.

The story, laid for the most part in Germany, is interesting from the start. It has the fascinating attraction of the well-builded detective drama, exhibiting the requisite qualities of suspense, mystery and excitement. It is a good old-fashioned melodrama, holding an audience's interest without a waver,—in other words, melodrama with the "ordinary movie" modification left out. The intelligent, painstaking direction, makes it a delight to watch. However, Mr. Stanton, was inclined to play up the torture chamber scenes too vividly. Even if this blood-curdling de-

tail does belong in the story, the average spectator wants to be let off as easily as possible. The slightest indication of this torture stuff sinks very deep and is all that is requisite for the right effect. We understand that some four hundred feet were cut out of this torture detail, but there is now more than enough.

At the end both the hero and heroine are shot. Though this ending is unpleasant enough to leave a bad taste, it brings the picture to a logical conclusion, making the picture big and the



*A thriller from "The Spy."*

leading role a really heroic one, since the American has successfully done his duty and is now paying the stern penalty for his country's sake.

Dustin Farnum adds new laurels to his now lofty reputation as a screen actor as Mark Quaintance, the American millionaire idler, who, called upon to offer his services to his country, becomes a spy in Berlin and finally steals a book containing names of ten thousand of the Kaiser's spies in America. For this he pays the death penalty, along with his sweetheart, a German spy who turns against her government. The latter role is portrayed with fine emotional control by Winifred Kingston. The fact that she looks like a German girl makes the part all the more real. Other excellent performances are given by Charles Clary, William Burress, Howard Gaye and William E. Lowry.

As a good exciting melodrama "The Spy" is good any time, but its timeliness and patriotic appeal make it a live, red hot attraction at the present moment.

## "Jack and the Beanstalk"

### William Fox Kiddie Film de Luxe in Ten Reels. Reviewed by George W. Graves

THE picturization of this ancient and immortal fairy tale by the William Fox forces is surely one of the biggest film events of the year. Though the picture is essentially for children, grown-ups are pretty sure to let go of their reserve toward the fairy world and mount the beanstalk heights of the "make-believe" realm with the same degree of spell-bound interest as the children. To make it easier for the adult spectator to lose himself in this beautiful old story, the artists who did the staging, C. M. and S. A. Franklin, have created an atmosphere that fairly throws a spell over the spectator, young or old. The little village of Cornwall, nestling between the hills and inhabited by hundreds of little child players, swarming about their houses and streets, is surely a picturesque and fairy-like sight when caught in a long distance view by the camera, and the more intimate views around the place remind one of the sunny and quaint hamlets in Holland. The castle of the great giant Blunderbore, with its grim gray walls, towers, etc., and its cold, dungeon-like interior, is also a fine piece of the work contributed by those who had charge of the staging.

The story has been coupled up with a very appropriate modern prologue and epilogue, showing how the two little tots, after listening to the tale of "Jack and the Beanstalk" by their nurse, set out by themselves to find the enchanted forest and fall asleep in the woods. The visualization of their dream then ensues, constituting the story proper, and later they are shaken out of their dream by the parents' searching party. The prologue furnishes the spectator with some very pleasant straight comedy. There are plenty of smiles throughout the main story, but they are confined to the conclusive exercise of adults who will be amused at the little boys, be-whiskered and be-moustached, and the little girls, in long dresses and "done up" hair, in their seriousness and acting like grown-ups. They certainly are, one and all, fine little actors, and they know how to mimic the expressions of older people. Francis Carpenter and Virginia Lee Corbin, play the parts of Jack and Princess Regina, respectively, and the work of both will long be remembered by the spectator. Violet Radcliffe is the villainous Prince and Carmen Fay DeRue, the bearded King of Cornwall. J. G. Tarver, who is said to be eight feet six inches tall, is the giant. His bloodthirsty destruction of the village of Cornwall is a sensational feature of the picture. The most perfect kind of photography was furnished by Frank Good.

"Jack and the Beanstalk" is a wonderful attraction for special children's performances, but it is by no means confined in interest to the children. Mostly everybody loves the work of child actors, and there are hundreds of them in this, handled with the utmost skill. Out of the whole aggregation, not one of the tots seemed to be conscious that a camera was recording his actions. Certainly an immense amount of credit goes to C. M. and S. A. Franklin, the directors, and everyone concerned in the picture's making. It is with pleasure that we record the fact that this is the first of a series of Fox Kiddies features.

## "Think It Over"

### Five-Part Art Dramas Release of August 12. Reviewed by H. D. Fretz

"THINK IT OVER," featuring Catherine Calvert, is a pleasing little comedy-drama that should go well. The title suggests something unusual, but it can only be classed as an average release. The theme of the story centers around



*Scenes from the remarkable multiple-reel Fox production, "Jack and the Beanstalk."*

an orphaned girl, whose guardian is desirous of possessing her fortune. There is nothing remarkable about the plot, but the picture is nice to look at.

"Think It Over" was written and directed by Herbert Blache and produced by U. S. Amusement Corporation. The settings are appropriate and the photography is excellent. Catherine Clavert, as Alice Rowland, does very good work. In the support of Miss Clavert are Richard Tucker, A. Lloyd Lack, Eugene Borden and Auguste Burmester.

George Baring, an unscrupulous man, tries to force his ward, Alice Rowland, to marry his son, so that he can gain entire control of her fortune. Alice overhears the two planning together and decides to take matters into her own hands. In the middle of night she leaves the house and goes to the home of Henry Whitworth, an old friend and sweetheart of her mother's.

Whitworth tells her that her guardian can claim her legally, and for a while they are both confronted with a plan of thwarting them. Alice comes to an amazing decision, which startles Whitworth. She proposes that he marry her and thus dissolve the guardianship. It is understood that when she becomes of age and comes into her fortune that there will be a divorce. But when the time comes to separate they realize that they love each other.

## "The Long-Green Trail"

**Essanay "Black Cat" Release of August 11. Reviewed by Genevieve Harris**

THIS is a light-hearted little play, with plenty of action and a surprise ending. We don't know how well most audiences will like this ending, but at least it will win a laugh, and it is a clever satire on the "concluded in our next" stories, which always end at the exciting part. This play contains two reels of story, with thrill and excitement. Then when the complicated situation is about to be straightened out, there is a picture of a group of tramps about a camp-fire, reading a story from an old magazine. Just at that point they find the story "continued in our next installment," and their feeling of amused disappointment will be shared by the audience.

Virginia Valli, Rodney LaRock and J. C. Carroll have the leading roles.

*The Story:* Bobby Hooper's father wishes him to marry the daughter of his business competitor in order to consolidate the business. Bobby refuses, and his father employes Jim Dykeman, an ex-convict, to force the marriage. Dykeman plans to kidnap the two and force them into marriage. He gets Bobby but mistakes the girl for her maid, Yvonne. Bobby and Yvonne effect a thrilling escape, fall in love with each other and are married. Just how it turns out for the best is told in the next chapter. The whole thing is just the picturization of a newspaper story a hobo is reading.

## Correction

In the American-Mutual feature, "Souls in Pawn," featuring Gail Kane, the role of the cobbler-spy was played by Robert Klein, not Charles Newton, as stated in the review of the picture in MOTOGRAPHY.

## Pathe Distributes New War Pictures

Having successfully run the gauntlet of Teuton submarines, what is said to be the most unique record of the great war yet to reach this country has been received in New York.

It is a motion picture of "The Retreat of the Germans at the Battle of Arras" and like "The Tanks at the Battle of the Ancre" and "The Battle of the Somme," it is controlled by Official British Government Pictures, Inc., and will be presented here by the house of Pathe.

ANNOUNCEMENT

HAMPTON DEL RUTH

EDITOR AND PRODUCTION MANAGER

MACK SENNETT—COMEDIES

Are

YOU

Saving Your Money

to invest in the

Next Issue

of the

LIBERTY LOAN

?

MOTOGRAPHY

in

Bound Volumes

¶ The following volumes of MOTOGRAPHY, bound in black cloth, leather corners and gold lettering may be had at $3.00 each. Only a limited number of any volume.

| | |
|---|---|
| Volumes 11—1914 | Volumes 14—1915 |
| 12—1914 | 15—1916 |
| 13—1915 | 16—1916 |

Address Circulation Dep't

MOTOGRAPHY

Chicago

# Newslets for Your Program

## INTERESTING NOTES ABOUT THE PLAYERS—READY TO CLIP OUT AND PRINT

"NO experience on earth is as valuable for the silent drama as that of the chorus girl," declares Olive Thomas, the new Triangle star; "because," elucidates this former Ziegfeld favorite, "no vehicle on earth offers the action that the musical comedy does, and action is the soul of pictures. The chorus girl is the most active creature on earth next to the moving picture actress. She is kept on the hop, skip and jump continually. Life is nothing but one mad dash after the other. First she appears as a jaunty little jockey girl, then she tears to the dressing room and reappears as—Oh, anything from a rainbow to a dragonfly. Meanwhile she sings and dances and smiles, and gesticulates every minute, for just let her stop once and she's fired! There's nothing slow about the 'movies,' either, I have found out, so I say that the chorus is the very place for the young film aspirant." Miss Thomas knows whereof she speaks, for she has graduated directly from the Ziegfeld Midnight Frolic into Triangle productions and she has already discovered, as she says, that there is nothing slow about moving pictures. Miss Thomas did solo parts in the Frolic and the Follies, as well as chorus work, but she claims that even that step is unnecessary to the girl who wants to act before the camera. "Because, you know, if you become a star, you might get langourous and fat and depend on your beautiful voice to get you by, and your beautiful voice won't get you much on the screen. Neither could your reputation help you out any in the movies. A splendid actress of the spoken drama can easily be a total failure in moving pictures. There's nothing but action in moving pictures, and if you can't provide that, you aren't there. Mr. Ince has kept me so busy out here that I would have died under the strain if I hadn't had those old days and nights on the roof as schooling."



*Your fans will undoubtedly enjoy these dawn and twilight views of entwined romance. This and the cut opposite are from "Mother of Mine," a Bluebird play. Above, Rupert Julian and Ruth Clifford are the afflicted.*

If there is a general exodus of property men from the Triangle Culver City, California, studio to join the army in the near future it may not altogether be explained on the grounds of patriotism. Director Lambert Hillyer soon will begin work on a new production, but he has gleaned from the advance script that four live rattlesnakes will be among the properties needed. Upon the ever faithful and resourceful property men will evolve the task of capturing the reptiles, and those who have had experience in snake warfare say that compared with it life in the trenches and dodging gas bombs are mere child's play.

Photoplay stars have their troubles—having to leap off cliffs, face batteries of custard pies, swim icy rivers, and other "stunts." But harken to a few troubles of which Essanay's directors are complaining:

**Arthur Berthelet** had to coax a three-legged dog to act with **Bryant Washburn** in "The Golden Idiot." Whoever heard of a three-legged dog, anyway?

**Bessie Barriscale** is in a most enviable position, one gained by real hard work and ability. When she broke into the moving picture game no one thought for a moment she would be one of filmdom's brightest stars and yet in a comparatively short time the Bessie Barriscale pictures were eagerly looked forward to. Now with her very own company she has the finest kind of a release, picks her own stories and selects her own directors, has a retired studio where good work can be done in peace and one of the prettiest dressing rooms possible. It must be remembered there has been no luck in all this, merely ability and good business judgment.

**Henry King,** the American director, has made a new find in the shape of a child actress. The little girl, whose name is **Ruth Everdale,** gave a strikingly good performance in his most recent film, starring **Gail Kane.** Little Ruth acted as though born to it and proved natural and intelligent and she has beauty out of the ordinary. Later the child appeared for a few scenes in "Loreloi of the Sea," when **Gypsy Abbott** took her over to the Island with her, and so good was she that **Henry Otto** gave her a few scenes with **Tyrone Power** and **Jay Belasco.**

Santa Barbara, California, is reveling in figurative red-fire and confetti. The American Film Company, Inc., is celebrating its fifth anniversary of location there and the townsfolk have taken a hand. Five years ago a company of mumming cowboys rode up the main street of the town. Not even the most golden-penned press agent could have foreseen in that inauspicious entry the pretentions of the present American outfit. Few of the old guard remain in Santa Barbara. Of the players there remains but one, **George Periolat,** daddy of the make-up box. In those early days, Periolat supported "Jack" Kerrigan. Among the eighteen first comers, most of them were unknown men, but after training in the American camp and developing their talent, they were enabled to get the right start. Hardly a known company today but has one or more American-trained players on its roster.

The first studio was a puny affair upon an ostrich farm. Frequently the big birds uprose and kicked up so much trouble that the production was stopped for the period. The location was at State and Islay streets which has long since given way to intensive improvements.

But from the first, success blessed the American's efforts and in the fall of the initial Santa Barbara year **Samuel S. Hutchinson,** president of the company, visited the town and with rare foresight, purchased property where the present beautiful walled film-town has been developed.



*And here is the sunset side of the story, "Mother of Mine," the Bluebird play mentioned in connection with the cut opposite. Rupert Julian is the man. Just ask* MOTOGRAPHY *if you'd like to use these cuts—free of all charge.*

The Coast, however, has no monopoly upon improvement and healthy development. There has been a growth in every direction. While the fairy city grew under the California sun, the Chicago factory increased in size from 6,000 to 50,000 square feet of floor space, and increased in weekly output from 60,000 to 1,500,000 feet of celluloid. Changes in personnel in the central office have been many, but through the period **R. R. Nehls,** manager, and **Charles A. Ziebarth,** superintendent of the plant, have watched the business grow.

### EMPLOYES OUTING

The employes of the Rothacker Film Manufacturing Company held their annual picnic at Point Comfort, Fox Lake, last Wednesday. The entire plant was closed on that day.

The employes have their own organization called the Rothacker Pleasure Club with the following officers: George H. Gibson, president; Barbara Mertes, vice-president; Lillian Riedel, treasurer, and Ernest Neumann, secretary.

The committee on arrangement was as follows: John Hahn, George Gibson, Hattie Behrke, Barbara Mertes, Frieda Lang, mittee: John Hahn and George Gibson.

# Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

## General Program

### Broadway Star Features

| | | |
|---|---|---|
| D | A Departmental Case (O. Henry Series) | 2,000 |
| C-D | Strictly Business (O. Henry Series) | 2,000 |
| C-D | "Little Speck in Garnered Fruit" (O. Henry Series) | 2,000 |
| C-D | The Coming Out of Maggie (O. Henry Series) | 2,000 |
| C-D | The Venturers (O. Henry Series) | 2,000 |
| D | Discounters of money (O. Henry Series) | 2,000 |
| D | The Lonesome Road | 2,000 |

### Black Cat Stories

| | | |
|---|---|---|
| C-D | A Corner in Smiths (Hazel Daly) | 2,000 |
| C-D | Seventy and Seven (Ellis Paul) | 2,000 |
| C | Our Boys (Ellis Paul) | 2,000 |
| C | Pete's Pants (Ben Turpin) | 2,000 |
| C-D | Vernon the Bountiful (Virginia Valli) | 2,000 |
| D | The Long Green Trail (Virginia Valli) | 2,000 |
| C | Don't Lose Your Coat | 2,000 |

### American Girl Series (Kalem)

| | | |
|---|---|---|
| D | The Door in the Mountain | 2,000 |
| D | The Sage Brush Law | 2,000 |
| D | The Pot of Gold | 2,000 |

### Ray Comedies

| | | |
|---|---|---|
| C | Muggsy in Society | 1,000 |
| C | The Candy Jag | 1,000 |
| C | Muggsy in Bad | 1,000 |
| C | A Laundry Mix-Up | 1,000 |
| C | A Peaceful Flat | 1,000 |
| C | Cheating His Wife | 1,000 |
| C | "A Bathtub Marriage" | 1,000 |

### Sparkle Comedies

| | | |
|---|---|---|
| C | An Attorney's Affair | 1,000 |
| C | Her Peignoir | 1,000 |
| C | Those Terrible Telegrams | 1,000 |
| C | The Stag Party | 1,000 |
| C | Bragg's Little Poker Party | 1,000 |
| C | Mixed Nuts | 1,000 |

### Jaxon Comedies

| | | |
|---|---|---|
| C | Counting 'Em Up | 1,000 |
| C | The Baggage Man | 1,000 |
| C | Getting the Coin | 1,000 |
| C | Tough Luck | 1,000 |
| C | Jolly Tars | 1,000 |
| C | Play Ball | 1,000 |

### Adventures of Stingaree Series

| | | |
|---|---|---|
| D | The Fugitive Passenger | 2,000 |
| D | The Jackaroo | 2,000 |
| D | The Tracking of Stingaree | 2,000 |
| D | Arrayed with the Enemy | 2,000 |
| D | An Eye for an Eye | 2,000 |
| D | A Double Deception | 2,000 |
| D | The Poisoned Cup | 2,000 |
| D | A Model Marauder | 2,000 |
| D | The Mark of Stingaree | 2,000 |
| D | An Order of the Court | 2,000 |
| D | At the Sign of the Kangaroo | 2,000 |
| D | Through Fire and Water | 2,000 |
| D | A Bushranger's Stategy | 2,000 |
| D | The Stranger at Dumcrieff | 2,000 |
| D | A Champion of the Law | 2,000 |

### Selig

| | | |
|---|---|---|
| D | Through the Eyes of the World | 1,000 |
| D | In the African Jungle | 2,000 |
| D | Checkmate | 1,000 |
| D | A Daughter of the Southland | 2,000 |
| Edc. | The Magic of Motive Power | 2,000 |
| D | The L. X. Clew | 1,000 |
| D | The Toll of Sin | 2,000 |
| D | The Buch Leaguer | 1,000 |
| D | The Smouldering Fire | 2,000 |
| D | The Love of Madge O'Mara | 1,000 |
| D | A Man, A Girl and A Lion | 2,000 |
| D | Her Perilous Ride | 1,000 |
| Edc. | Selig World Library (Every Wed.) | 1,000 |
| D | The Mainspring (Henry King) | 4,000 |
| D | The Martinache Marriage (Margaret Landis, Philo McCullough) | 4,000 |
| D | The Stolen Play (Ruth Roland, Wm. Conklin) | 4,000 |

## Mutual Program

### Thursday

| | | | |
|---|---|---|---|
| T | 7-26 | Reel Life ... Gaumont | 05685 |
| C | 8-2 | Jerry's Big Stunt (George Ovey) ... Cub | 05698 |
| T | 8-2 | Reel Life, No. 66. Gaumont | 05699 |

### Tuesday.

| | | | |
|---|---|---|---|
| C | 8-7 | Pigs and Pearls ... La Salle | 05705 |
| T | 8-7 | Mutual Tours Around the World, No. 40 | 05706 |

### Wednesday

| | | | |
|---|---|---|---|
| T | 8-8 | Mutual Weekly, No. 136 ... Mutual | 05707 |

### Thursday

| | | | |
|---|---|---|---|
| C | 8-9 | Jerry on the Railroad (Geo. Ovey) | 05708 |
| T | 8-9 | Reel Life, No. 67. Gaumont | 05709 |

### Tuesday

| | | | |
|---|---|---|---|
| C | 8-14 | The Widow's Might ... La Salle | 05715 |

### Wednesday

| | | | |
|---|---|---|---|
| T | 8-15 | Mutual Weekly No. 137 ... Mutual | 05716 |

### Thursday

| | | | |
|---|---|---|---|
| C | 8-16 | Beach Nuts (George Ovey) ... Cub | 05717 |
| T | 8-16 | Reel Life No. 68. Gaumont | 05718 |

### Wednesday

| | | | |
|---|---|---|---|
| T | 8-22 | Mutual Weekly No. 138 ... Mutual | 05724 |

### Thursday

| | | | |
|---|---|---|---|
| C | 8-23 | Jerry on the Farm (Geo. Ovey) ... Cub | 05725 |
| T | 8-23 | Reel Life No. 69. Gaumont | 05726 |

## Universal Program

*Week of August 20.*

| | | |
|---|---|---|
| D | Squaring It (Neal Hart) ... 3, Bison | |
| C | Move Over (Eddie Lyons) ... Nestor | |
| C | Street Cars and Carbunkles (Bob McKenzie) ... 2, L-Ko | |
| T | Universal Animated Weekly No. 86 | |
| D | The Golden Heart (Zoe Rae) .. 2, Star | |
| C | Behind the Map (Wm. Franey) . Joker | |
| D | A Five-Foot Ruler (Carter De Haven) ... 2, Victor | |
| T | Universal Screen Magazine Issue No. 33 | |
| T | Universal Current Events No. 15 | |
| C | Mrs. Madam Manager (Gale Henry) ... Joker | |
| C | Colonel Peper's Mobilized Farm ... Powers | 500 |
| T | Life of the Spider ... Powers | 500 |
| D | The Gray Ghost No. 9 (Priscilla Dean) ... 2, Universal | |

### Special Releases

*Week of July 16*

| | | |
|---|---|---|
| C | A Dark Deed (Eddie Lyons) ... 1, Nestor | |
| C | Surf Scandal (Dan Russell) .. 2, L-Ko | |
| T | Universal Animated Weekly, No. 61 ... Universal | |
| D | The Web (Cleo Madison) ... 2, Star Featurette | |
| T | Universal Screen Magazine, No. 28 ... Universal | |
| C | He Had 'Em Buffaloed (William Franey) ... 1, Joker | |
| C | Box Car Bill Falls in Luck ... Powers | S |
| T | In the Heart of India ... Powers | S |
| D | The Fight (The Gray Ghost, No. 4) (Priscilla Dean) | |

### Regular Releases

*Week of July 16*

| | | |
|---|---|---|
| D | Six Shooter Justice (Harry Carey) ... 3, Gold Seal | |
| C | One Bride Too Many (Matt Moore) ... 2, Victor | |

## State Rights Productions

| | | |
|---|---|---|
| Alma, Where Do You Live? ... Newfields Producing Co. | | 6,000 |
| Christie Comedies ... Christie Film Co. | | |
| Christus ... Historic Features | | |
| Come Through ... Universal Film Co. | | 7,000 |
| Corruption ... Popular Pictures Corp. | | |
| Cross-Eyed Submarine ... Universal Film Mfg. | | |
| Doing Their Bit ... The A. Kay Co. | | 3,000 |
| Flora Finch Comedies ... H. Crossman Distributing Co. | | |
| Hand of Fate, The. Overland Film Co. | | |
| Hand That Rocks the Cradle, The ... Universal Film Co. | | |
| Hate ... Fairmont Film Co. | | |
| Ivan the Terrible ... Export and Import Film Co. | | 6,000 |
| Madame Sherry ... M. H. Hoffman | | |
| Mother O' Mine. Bluebird Photoplays | | 5,000 |
| Mutt and Jeff Cartoons ... Bud Fisher Films | | |
| Persuasive Peggy. Mayfair Film Corp. | | 5,000 |
| Pokes and Jabbs ... Jaxon Film Corp. | | |
| Price of Her Soul. Variety Films Corp. | | 5,000 |
| Public Be Damned ... Public Rights Film Corp | | 5,000 |
| Ramona ... Clune Film Producing Co. | | 8,000 |
| Real Life in China ... F. H. McMillan | | 8,000 |
| Redemption ... Julius Steger | | |
| Rex Beach on the Spanish Main ... Grand Feature Film | | 5,000 |
| Robespierre. Export & Import Film Co. | | 7,000 |
| Rustler's Frameup at Big Horn ... Ultra Film Co. | | |
| Seven Cardinal Virtues ... M. H. Hoffman | | 5,000 |
| Sin Woman, The. M. H. Hoffman | | 7,000 |
| Slackers Heart, A ... Emerald Motion Pictures | | |
| Some Barrier, The ... A. Kay Co | | |
| S. O. S. American Standard Motion Picture Co. | | |
| Span of Life ... Joseph F. Lee | | 5,000 |
| Spoilers, The. Sherman Elliott Corp | | 12,000 |
| Strife ... Jaxon Film Corp. | | 5,000 |
| Tanks at the Battle of the Ancre ... Pathe Exchange | | |
| Terry Human Interest Reel ... A. Kay Co. | | |
| Thirteenth Labor of Hercules ... Cinema Distributing Co. | | 12,000 |
| Three Musketeers, The ... Liberty Film Corp. | | 7,000 |
| Trip Through China, A ... Supreme Feature Films | | 10,000 |
| Trooper 44 ... E. I. S. Motion Picture Corp. | | 5,000 |
| 20,000 Feats Under the Sea ... A. Kay Co. | | |
| Twenty Thousand Leagues Under the Sea ... Universal Film Co. | | |
| Uncle Sam Awake ... Rubel Lawrence | | 5,000 |
| War As It Really Is ... Donald C. Thompson | | 7,000 |
| Warning, The ... Photo Drama Co. | | |
| Warrior, The ... Harry Raver | | 7,000 |
| Web of Life, The ... Gold Metal Photoplayers | | 5,000 |

West Is West.....Ultra Films
What of Your Boy?.....
.....Cameragraph Film Co.
Whither Thou Goest.....
.....Klotz & Streimer, Inc.
Who Knows?.....M. H. Hoffman 5,000
Who's Your Neighbor?.....
.....Overland Film Corp.
Witching Hour, The.....
.....Frohman Amusement Co. 7,000
Woman Who Dared, The.....
.....Ultra Pictures Corp. 7,000
The Deemster (Derwent Hall Caine)
.....Arrow 9,000
The Barrier.....Rex Beach 9,000
Joan, the Woman (Geraldine Farrar)
.....Cardinal 11,000
The Lincoln Cycle (Benjamin Chapin)
.....Charter 2,000
The Curse of Eve (Enid Markey)...
.....Corona Cinema 7,000
Enlighten Thy Daughter.....
.....Enlightenment Corporation 7,000
Birth .....Eugenics Film 6,000
A Mormon Maid (Mae Murray).....
..... Friedman 5,000
The Woman and the Beast...Graphic 5,000
Intolerance .....D. W. Griffith 9,000
The Bar Sinister.....Frank Hall 9,000
Her Fighting Chance (Jane Grey)...
.....Frank Hall
Civilization .....Harper 9,000
The Honor System.....
.....Honor System Booking 10,000
The Whip.....Paragon Films 8,000
Beware of Strangers.....Selig Special 7,000
The Ne'er-Do-Well .....Selig Special 8,000
The Garden of Allah....Selig Special 10,000
Who Shall Take My Life.Selig Special
The Black Stork...Sherriott Pictures 5,000
The Crisis .....Sherman Elliot 10,000
The Submarine Eye..Submarine Film
The Spirit of '76.....Goldstein 12,000
Should She Obey?.....Arizona
American War News (Serial Weekly)
.....Cinema
Are Passions Inherited?.Warner Bros. 7,000
Balloonatics .....Century Comedies
Below Zero .....Wharton 2,000
Birth Control.Moss B. S. M. P. Corp. 6,000
Bit o' Heaven..... 5,000
Defense or Tribute (Defense of Tribute Film Co.)..... 5,000
Eagle's Wing .....Bluebird 5,000
Even as You and I.....
.....Universal Film Co.
Eyes of the World....Clune Film Co. 10,000
Fairy and the Waif.....
.....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies.....
....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think.....
.....Creative Film Corp. 6,000
Girl Who Doesn't Know.....
.....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man .....
.....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Condoned Sin.....Biograph Co. 6,000
The Honor Roll.....Joseph F. Lee
How Uncle Sam Prepares.....
.....Hanover Film Co. 5,000
Humanity.....Select Photoplay Co. 6,000
Humanizing Mr. Winsby.....
.....Unity Sales Corp. 5,000
Idle Wives.....Universal Film Co.
Ignorance.....Popular Pictures Corp.
In the Hands of the Law.....
.....Moss B. S. M. P. Corp. 5,000
In Treason's Grasp.....
.....Renowned Pictures Corp.
Is Any Girl Safe?.Anti-Vice Film Co. 5,000
King Bee Comedies.....
.....King Bee Films Corp.
Land Just Over Yonder.....
.....Unity Sales Corp. 6,000
Land of the Rising Sun.....
.....American Japan Pictures 10,000
Lottery Man.....Unity Sales Corp. 5,000
The Manx Man.....Henry J. Brock 9,000
The Masque of Life.Signet Film Corp. 6,000
Mothers of Men..Robards Player Co. 7,000
Mo-Toy Comedies....Peter Pan Film
One Day.....Moss B. S. M. P. Corp. 5,000
One Law for Both...Ivan Film Prod.
Parentage.....Frank J. Seng 7,000
The Passion Flower.....
.....Ultra Pictures Corp. 5,000

## Feature Program

### Artcraft

6-24 Wild and Woolly (Douglas Fairbanks) ..... 5,000
7-2 The Little American (Mary Pickford) ..... 5,000

### Art Dramas

8-13 Behind the Mask.....Apollo 5,000
8-20 Blood of His Fathers...Horsley 5,000
8-27 Peg o' the Sea (Jean Southern) 5,000

### Bluebird Photoplays

6-25 A Kentucky Cinderella (Ruth Clifford, Zoe Ray)..... 5,000
7-9 The Car of Chance (Franklyn Farnum) ..... 5,000
7-23 The Rescue (Dorothy Phillips). 5,000

### Butterfly Productions

*Released Week of*

8-6 Follow the Girl (Ruth Stonehouse) ..... 5,000
8-13 The Midnight Man (Jack Mulhall) ..... 5,000
8-20 The Lair of the Wolf (Donna Drew) ..... 5,000

### Fox Film Corporation

*Released Week of*

7-25 His Final Blowout (Hank Mann) ..... 2,000
7-29 Wife Number Two..... 5,000

### Kleine Edison-Selig-Essanay

*Released Week of*

8-1 The Season of Childhood (Mary McAlister) ..... 2,000
8-4 The Half Back .....Conquest 3,000
8-4 The Boy Who Cried Wolf.....
.....Conquest 1,000
8-4 Playing in Florida....Conquest 1,000
8-4 Crystals in Formation.Conquest 500
8-4 Joy Riders of the Ocean.....
.....Conquest 500
8-4 Love's Laboratory ..... 1,000
8-6 A Dog in the Manger.....
.....Selig-Hoyt 2,000
8-6 The Little White Girl (Mary McAlester) ..... 2,000
8-6 Skinner's Baby (Bryant Washburn) .....Essanay 5,000
8-13 The Barker (Lew Fields).Selig 5,000
8-15 The Bridge of Fancy (Mary McAllister) .....Essanay 2,000
8-20 Open Places (Jack Gardner)..
.....Essanay 5,000
8-20 A Trip to Chinatown.....
..... Selig-Hoyt 2,000
8-22 The Kingdom of Hope (Mary McAllister) .....Essanay 2,000

### Selznick

*Releases for July*

The Lone Wolf (Brenon)..... 7,000
The Lesson (Constance Talmadge)... 6,000
The Moth (Norma Talmadge)..... 6,500

### McClure Pictures

*Released Week of*

5-12 Seven Deadly Sins, "The Seventh Sin" (George Le Guere and Shirley Mason)..... 5,000

### Metro Pictures

*Released Week of*

8-6 The Slacker (Emily Stevens)..
.....Metro 5,000
8-6 The Jury of Fate (Mabel Taliaferro) .....Metro 5,000
8-6 His Ear for Music (Mr. and Mrs. Sidney Drew).....
..... Metro-Drew 2,000
8-13 The Girl Without a Soul (Viola Dana).....Metro 5,000
8-13 Her Economic Independence (Mr. and Mrs. Sidney Drew)
..... Metro-Drew 2,000
8-20 Her First Game (Mr. and Mrs. Sidney Drew).....Metro-Drew 2,000

### Mutual Star Productions

*Released Week of*

7-30 Pride and the Man (William Russell) .....American 5,000
8-6 Souls in Pawn (Gail Kane)....
.....American 5,000
8-13 Bab the Fixer (Jackie Saunders)
..... Horkenheimer 5,000

### Mutual Serials

*Released Week of*

7-9 The Trap (The Railroad Raiders, No. 14) (Helen Holmes)
.....Signal 2,000
7-16 The Mystery of the Counterfeit Tickets (The Railroad Raiders, No. 15) (Helen Holmes) ..... 2,000

### Mutual Special

7-23 The Gipsy's Trust (The Great Stanley Secret, No. 1) (William Russell) .....American 4,000
7-30 The Great Stanley Secret, No. 2 (William Russell).....
.....North American 4,000

### Paramount Features

*Released Week of*

7-30 The Crystal Gazer (Fannie Ward) .....Lasky 5,000
7-30 To the Summit of Mt. Hood..
.....Burton Holmes 1,000
8-2 A Kiss for Susie (Vivian Martin) .....Pallas 5,000
8-6 Geysers of the Yellowstone...
.....Burton Holmes 1,000
8-13 Wonders of the Yellowstone...
.....Burton Holmes 1,000
8-20 Tropical Nassau.Burton Holmes 1,000

### Pathe

*Released Week of*

8-12 The Street of Illusion (Gladys Hulette) .....Astra 5,000
8-12 The Neglected Wife, No. 14....
..... Balboa 2,000
8-12 The Fatal Ring, No. 6....Astra 2,000
8-12 Know America, No. 19.....
..... Combitone 1,000
8-15 Hearst-Pathe News, No. 66.... 1,000
8-18 Hearst-Pathe News, No. 67.... 1,000
8-19 Miss Nobody (Gladys Hulette) .....Astra 5,000
8-19 The Neglected Wife, No. 15...
..... Balboa 2,000
8-19 The Fatal Ring, No. 7 (Pearl White) .....Astra 2,000
8-19 Along the Baltic Sweden.....
..... Sveafilms 500
8-19 Japan the Religious.....Pathe 500
8-19 Jerry on the Job..International 500
8-19 Fine Feathers.....International 500
8-19 Lonesome Luke—Mechanic.....
..... Rolin 2,000
8-22 Hearst-Pathe News No. 68..... 1,000
8-25 Hearst-Pathe News No. 69..... 1,000

### Triangle Distributing Corporation

*Released Week of*

7-29 His Widow's Might.....
.....Triangle Komedy 1,000
8-5 The Food Gamblers (Wilfred Lucas) ..... 5,000
8-5 His Perfect Day.....
.....Triangle Komedy 1,000
8-5 An Even Break.....Triangle 5,000
8-5 A Matrimonial Accident.....
.....Triangle Komedy 1,000
8-12 Master of His Home (Wm. Desmond) .....Triangle 5,000
8-12 His Cool Nerve.....
.....Triangle Komedy 1,000
8-12 Golden Rule Kate (Louise Glaum) .....Triangle 5,000
8-12 A Hotel Disgrace.....
.....Triangle Komedy 1,000
8-19 Wee Lady Betty (Bessie Love)
..... Triangle 5,000
8-19 A Love Chase.Triangle Komedy 1,000
8-19 They're Off (Enid Bennett)...
..... Triangle 5,000
8-19 His Hidden Talent.....
.....Triangle Komedy 1,000

### Vitagraph-V. L. S. E.

*Released Week of*

8-13 Mary Jane's Pa (Marc McDermott) ..... 5,000
8-13 Chains of an Oath (Earle Williams) ..... 5,000
8-13 Betty in the Lion's Den (Clara Kimball Young) ..... 5,000
8-13 Bobbie, Movie Director (Bobby Connelly) ..... 1,000
8-13 Worries and Wobbles (Lawrence Semon)..... 1,000
8-20 Transgression (Earle Williams) 5,000
8-20 The Violin of M'sieur (Clara Kimball Young)..... 5,000
8-20 Father's Hatband (Norma Talmadge) ..... 5,000
8-20 Bobby, Philanthropist (Bobby Connelly) ..... 1,000
8-20 Shells and Shivers (Lawrence Semon) ..... 1,000

### World Features

*Released Week of*

8-13 Jerry for Short (Madge Evans)
..... World 5,000
8-20 Souls Adrift (Ethel Clayton)...
..... World 5,000

# *Stories of the New Film Releases*

## READY TO CLIP AND USE IN YOUR PROGRAM OR ADVERTISING

## Universal Program

**The Home Life of the Spider**—(Split Reel)—Powers—August 25.—An amazing picture story of the mysteries of small wild life, features this offering, with views of the water spider from the time of the carrying of her egg cocoon to the going out into the world of her whole family of three hundred brave. Into the mysteries of the cocoon, the opening of which reveal two hundred eggs, the Leonard spider, exhausted unto death, with spinning her egg cocoon, another opening—the wonderful nursery, the features of the nursery of the water spider and of many varieties, including the wolf spider, are viewed by the spectator. On the same reel with "Colonel Pepper's Mobilized Farm."

**Colonel Pepper's Mobilized Farm**—(Split Reel).—A peek into the colonel's ammunition factory is rewarded by the sight of a patriotic party, headed by a bunch of healthily laying hens who help their country by their efforts, even dispatching the "hen-shells" into an adjacent building, there to remain until they grow "ripe." A sight of Colonel Pepper's signal station is seen, and his signals, which mean "Get ready for target practice," is shown, the hens all obeying. The mobilized farm, run by Colonel Pepper, exploits all of the animals in training, their patriotic efforts largely rewarded in the end. On the same reel with "The Home Life of the Spider."

**A Five-Foot Ruler**—(Two Reels)—August 24.—With Carter DeHaven, Frank MacQuarrie and Flora Parker DeHaven. One day while out for a ride Frank Bartlett meets Argo, a beautiful South American girl. With some misgivings she accepts his invitation to go for a ride. He takes her to a private room in a cafe and there tries to make love to her. Beau Brummel hears her screams and goes to her assistance. As a result of it all the faculty of the college report to both parents. Argo is sent home and Beau is disowned. Beau ships as a stowaway on a South American bound ship. He lands in the same city where Argo lives. She recognizes him as her former rescuer and her father installs him as prime minister. Later he is forgiven by his parents. The friendship between Argo and Beau soon ripens into love.

**Behind the Map**—Joker—August 23.—With William Franey. Bill is the new teacher at Hokum Center. His arm becomes tired spanking the pupils the first day, so he installs a spanking machine. The pupils decide that he had best be left alone. May is very fond of Jed and tries to persuade him to go to school. He does so when he learns that the teacher is paying attention to her. Bill realizes that if Jed continues to be a pupil his reign as master of the school will soon come to an end. For just such an emergency he keeps a bottle of "courage" behind the map, and of this he imbibes of at frequent intervals. Bill thinks that he is now brave enough to thrash Jed, but he fails and seeks safety in flight.

**The Golden Heart**—Star Featurette—August 23.—With Walter Belasco and Zoe Rae. Embittered against the world by the death of his wife and child, Harry Fenstein had devoted his entire energy to the making of money. The one bright spot in his life was Mary, who had lived with him since the death of her mother. When a wealthy lawyer offers to adopt the little girl he is reluctant to let her go, but he realizes that with them she will get a good education and home, so he says good bye to little Mary.

**Street Cars and Carbunkles**—(Two Reels)—L-Ko—August 22.—This is a thrilling comedy showing the quarrels between the jitney driver and the president of the railway. The street car was drawn by two skinny mules and manned by a conductor and a motorman, equally as skinny and snug. The people demand service or the jitney driver for them. Then began a series of stunts whereby the passengers were pulled by threats, breakdowns and promises, from the jitney to the street car. Finally they both go over the side of a bluff, an equal wreck of debris side by side. The passengers peer out of the windows wearing the never-never again expression.

**The Pearl Necklace**—Episode Nine of The Gray Ghost.—With Emory Johnson, Phiscilla Dean and Harry Carter. Arabin pulls the trigger of the revolver, but finds that it is empty and the Gray Ghost only smiles. An instant later the Ghost's gang enter the house and search for the necklace. Meantime Marco arrives at police headquarters and informs them where the Gray Ghost is. Jerry Tryon, with his men, rush to the house of Arabin. A furious struggle takes place between the crooks and the detectives. Williams escapes with Marco close at his heels. At the house of mystery the double floor suddenly starts to go down. Thinking they might find a way out Hildreth and Morn Light go down to the second floor. They soon find themselves in a steel walled room into which water is pouring. We see Marco rowing to the island and Jerry Tryon writing his report to the chief of police.

**Mrs. Madam Manager**—Joker—August 25.—With Gale Henry and Milton Sims. Gale is manageress of the opera house. She does everything, from taking tickets to filling in on the stage in an emergency. When the Imperial Burlesquers come to town one of its members, Tessie, attracts the husband of the manageress. That night finds Gale on the job. At the end of the first act the husband becomes thirsty and sneaks off to the bar next door. En route he meets Tessie, and she goes with him for a little refreshment. When the second act begins and there is no dancer, the manageress takes her place. When the two return, wifie starts a fight. Finally triumphant, she turns to her husband and tells him she stopped Tessie just in time to keep from losing him.

**Move Over**—Nestor—August 21.—With Eddie Lyons, Lee Moran and Edith Roberts. Eddie is convalescing at the Gamble Hospital. Lee visits him and is struck by the beauty of the nurses. He tries to change places with Eddie. Eddie is willing, for he is anxious to see the baseball game. Lee is mistaken for another patient that is to have his leg cut off. But at the game Eddie is seen by his pretty nurse and is brought back to the hospital and arrives just in time to save Lee from having his leg amputated.

**Screen Magazine No. 33**—August 24.—This number opens with interesting studies on an alligator farm, where alligators are raised for market, killed, stuffed and mounted. The production of fine table salt, showing the method of mining and manufacture, an explanation of an unsinkable life boat, and the work of the industrial schools in prisons and reformatories of the Department of Correction in the City of New York, together with Willie Hopkins' famous Miracles in Mud, make one of the most interesting of Screen Magazines.

**Squaring It**—(Three Reels)—August 21.—Wito Neal Heart. There is a big reward offered for the capture of Neal Hart. Neal reads the notice, but as he can't arrest himself and secure the reward he goes for a drink. He is recognized and pursued by the sheriff and just escapes by plunging over a cliff, but he is seriously injured. Staggering to a cabin he is taken care of by Mary Moore and her husband, although they believe him to be an outlaw. Later when he finds the posse at the door he tells John Moore to hold him up and turn him over to the sheriff, as it is the only way. Neal surrenders himself. Thus he squares himself for the kindness of the strangers.

## General Program

**Selig World Library No. 14**—August 15.—Vast Vineyards of California—Grape culture in California began in 1770. The American Rattlesnake—The rattlesnake of southwestern America. The Clay Industry—Women are employed to cast small statues. The Buddhists Pagodas of Burma—About nine-tenths of the total population of Burma are Buddhists.

**The Sole Survivor**—(Two Reels)—Selig—August 13.—Five young men meet at the home of Thomas Wynn and propose that they shall meet again there five years from that date at nine o'clock in the evening if they are alive. The years pass and the appointed time arrives. Three of the men get there on time. A letter is received from the fourth who is dying from a bullet wound in a Bombay hospital. The three friends drink to John Gaunt, the fifth and last man, wherever he may be. Gaunt then appears in tattered clothing and tells them his strange story. Searching for gold in Central America, he is captured by a mad scientist, who shows him a beautiful girl in a cage, one of his specimens. He escapes after many hardships, but his story is not believed when he reaches the coast settlement. He begs his friends to go with him to rescue the girl. They get there just in time to save her from death, and she promises to marry Gaunt.
him for the massacre, and although he knows he

**Her Heart's Desire**—(One Reel)—Selig—August 18.—Carolyn Carter obeys her mother's commands and marries John Fordyce, rich and a rounder. When she has been married a short time she discovers that a marriage for money does not make for happiness. A divorce is secured and Carolyn goes to live among the simple folk of the mountains. There she meets Andres, a young shepherd, who longs for an education. Carolyn teaches him from books, while he teaches her to love him.

**Cheating His Wife**—(One Reel)—Johnny and Emma Ray Comedy.—Casey, a hotel porter, is obliged to hand over his weekly wages to his wife, receiving only enough for tobacco, but nothing for car fare. He discovers where his wife keeps the bank roll and helps himself. At the hotel he carries a trunk up thirteen floors for which he is not tipped. In the basement he sees a youth annoying a girl and puts him to flight. Her father's gratitude prompts him to give Casey a tip on the market and Casey goes home, grabs the bank roll and makes a clean up of $30,000. It gets into the papers, and when Casey comes home that night, after a gay time, his wife chases him all over the house with a buggy whip.

**Jerry on the Farm**—(One Reel)—Horsley—August 23.—Featuring George Ovey. Jerry is a "movie" actor making pictures on a farm. He spots the farmer's daughter and proceeds to flirt, while Hank, the hired man, falls for the leading lady. Hank becomes enraged when he sees Jerry making love to the farmer's daughter, "his girl." Hank and Jerry stage a fast fist fight and Hank is discharged by the farmer. Jerry promises him a job with the movie company if he will drive him back to town, but Hank consents only when the girl elopes with him. Hank and the girl take rooms in a tenement. Jerry calls on the daughter during Hank's absence and she cries for food. Hank returns with the sandwiches, finds Jerry there, and opens fire with a revolver. The police are attracted by the shots and jail Hank, while Jerry offers his protection to the girl. The whole action is just a few scenes of a picture in the making.

## Feature Programs

### Butterfly

**The Lair of the Wolf**—(Five Reels)—Universal-Butterfly—August 20.—Starring Dona Drew. There is a villain, Cathcart by name, who makes every one most unhappy. The heroine is taught to regard him with hatred, as does her father, who has long sought revenge. Her father calls her Steve, and she lives in the world of imagination. Cathcart marries an old friend, Margaret Dennis, and takes her to his country place to live. Here she finds life unbearable and Cathcart's cruelties torturing. Her son Jim works for Cathcart, and when he learns of his mother's unhappiness goes to her rescue. Steve, meanwhile, has gone out into the world to seek her fortune and happiness and lies down in an old barn on the straw. Jim, seeking shelter also, finds a lad in the barn and never knows until the next day that his companion was a girl. The next day it is discovered that Cathcart has been murdered and suspicion points to Jim, but Steve saves him and helps find the real murderer.

### Christie Comedies

**A Smoky Love Affair**—(One Reel)—Christie—August 14.—Jimmy leaves the office for his vacation and goes to the seashore. On the way he falls in love with Betty, also bound for the shore, but she will not deign to notice him. He gets up all sorts of schemes for making him look at her, even to setting fire to a turkish towel, and rescuing her from what she thinks is a fire. When she learns of the deception she is angry, and when there is a fire will not believe him. Later she goes back to rescue him when he has been overcome with smoke.

### Fox

**Durand of the Badlands**—(Five Reels)—August 11.—Starring Dustin Farnum. Durand is the bad man of the country. He is blamed for everything that happens, whether he was there or not. One day he discovers a group of settlers being attacked by Indians, but before he can rescue them all are killed but three little girls. These he leaves to the care of Molly Gore, to whom he has lost his heart. The sheriff is after

Durand and he is in danger of being taken, but he stops to rescue a girl who has been kidnapped by the Indians. The girl is the daughter of the governor, and he pardons Durand an instant before the evidence comes that he is innocent.

## K. S. E. E.

**The Lady of the Photograph**—(Five Reels)—Edison—August 11.—Ferdinand, the son of Lord Latimer, is left without a cent because of his manner of living. Marjorie Van Dam, daughter of a good American family, visits in England and meets Ferdie in a romantic fashion. He promises to come to America after her when he has made good. He comes to America to try it and meets John Brown, of good heart and poor manners. John Brown engages him to teach him how to conduct himself in polite society and to pose as an English lord. Ferdie does this under protest. Eric Latimer, his cousin, comes to America in search of Ferdie when his elder brother dies, and also calls at the home of Marjorie. Soon Marjorie is being courted by all three men, but still remembers Ferdie. When Ferdie is accused of impersonating a lord Margie sees a great light and happiness comes to all of them.

**The Kingdom of Hope**—(Screen time 25 mins)—Essanay—August 22.—Starring Little Mary McAllister.—The Erlings are the leaders of their town's "peace-at-any-price" propagandists; however, their small children, Daisy and Bobbie, are strong for war play. Recruiting officers, in order to frustrate the parents' plans, persuade the children to enlist as honorary soldier and Red Cross nurse. The newspapers publish the story of the pacifists' children enlisting and it it read during a big peace meeting. Daisy hotly replies to her parents' scoldings with the statement that she'd rather enlist then than have to be conscripted. This puts the matter in a new light to the peace advocates and there is a rush to the recruiting offices.

## Mutual Star Productions

**Charity Castle**—(Five Reels)—American-Mutual—September 3.—Starring Mary Miles Minter. In a park lived the rich old ogre and his son. The son he threw out because he was a spendthrift. Charity and her little brother live all alone, and Meril, the ogre's son, finds them and does the best he can to take care of them. Charity goes to see the ogre, wins his heart and melts it, so that he opens the Castle, names it Charity Castle, and when the prodigal son comes home, welcomes him with open arms. Then the prodigal marries the princess, Charity, and everything is lovely ever after.

## Paramount

**Summer Boarding**—(Two Reels)—Victor Moore Comedy—August 13.—Vic reads an ad in the Summer Resort Column of a daily paper advertising "Restful Villa" at Bullem-in-the-Pines. The place, so the ad reads, has everything your heart would desire, and wanting to get away from the heat of the city, Vic decides here's his chance and packs his family up and off they go. They soon arrive at Bullem-in-the-Pines and are met at the station by a hackman whom Vic describes as "Rip Van Winkle." After many hardships in the hack they manage to reach Restful Villa. The place is everything that your heart would NOT desire and from this moment on Vic's troubles begin. The things that happen to him and his family help to make great laughing situtions which end up in Vic and family trying to escape from the Villa by climbing down out of the window. They manage to make a "getaway" and arrive home all in, resolving that so far as summer boarding is concerned, "never again."

## Triangle

**Golden Rule Kate**—(Five Reels)—Triangle.—With Louise Glaum. This is a thrilling story of a Western mining camp. A reform wave hit the little settlement and Rev. Gavin McGregor was sent to reform the town. "The Hen," owner of "The Red Light," a saloon and dance hall, resents his coming. How he wins her admiration and love is realistically shown. Reviewed in this issue.

## Vitagraph-V. L. S. E.

**Transgression**—(Five Reels)—August 20.—Earl Williams and Corinne Griffith starred. Stephen Page, mayor, and his errant brother Hal, are each left a million dollars by their father. Caroline Shrefton learns of the inheritance and determines to marry Hal, notwithstanding her affair with Burton Staley, a man about town. Hal and Caroline meet and he becomes fascinated by her beauty. This leads to quarrels between the two men, and finally one night Staley is shot. Hal is sent to Spain and Staley's body is found in a distant part of the city. After months of work the district attorney gets the goods on Reed, the leader of a political gang whom Caroline has married. Reed is in jail when Caroline goes to the mayor and tells him that unless he calls off the district attorney she will tell all she knows. The mayor is engaged to the young daughter of the district attorney and she strikes through her. Then Hal comes back from Spain, tells how Caroline shot Staley unintentionally in a struggle, and that he had tried to protect her. Caroline confesses, and Read, who really loves the woman, forgets his threat to "holler" when the district attorney swears if he says a word he will try Caroline for the murder.

FOR SALE
Mailing Lists
MOVING PICTURE THEATRES
Every State—Total 25,000
Price, $3.50 per M.
1400 Film Exchanges ..... $4.00
206 Manufacturers and Studios ... 1.50
235 Picture Machine and Supply Dealers..... 1.50
Particulars.
A. F. WILLIAMS, 168 W. Adams St., Chicago

## Chicago Notes

THE local branch of the Motion Picture Exhibitors' League has been communicating with New York in regard to the best course of action to pursue in order to combat the new music tax. Mrs. M. McFadden, George Laing, Fred Hartman and Robert Levy are the local committee on the subject.

Richard C. Travers, former Essanay actor, is among those chosen for the second Reserve Officers' training camp, which opens at Fort Sheridan August 27.

A. Teitel, Chicago's "film doctor," has been drafted and his fine form will undoubtedly win a place of honor in the front ranks of the new army.

Jack Cohn, editor Universal News Weekly, made a stopover in this city on his return trip from the coast.

Harry Miller, manager of the Rose, Alcazar and Boston theaters, has been spending the past few days delving into the cooling Dells of Wisconsin.

Charles E. Hagen, manager of the Kenmore Theater on Wilson avenue, is one of those honored by Uncle Sam and taken into the first national army.

Jones, Linick and Schaefer are planning on opening their new Broadway Hippodrome, at Broadway and Grace streets, about December 1.

Monte Snell, formerly of Paramount, is taking charge of the dissemination of films on the north side stamped with the Metro trade mark. He started in last week as the Gold Coast solicitor for that corporation.

F. R. Bromley, assistant manager of the Universal Film exchange, is leaving for a two weeks' vacation. This is Mr. Bromley's first vacation in five years.

Every Saturday from now on the Ziegfeld will offer a pre-release of Paramount or Artcraft. Beginning Saturday, August 18, Mr. Hamburger will run Billy Burke in "The Mysterious Miss Terry" at the Ziegfeld.

The Motion Picture Exhibitors' League has sent a solid gold wristwatch, appropriately engraved, to Rose Tapley, who performed so proficiently and untiringly as official hostess at the exposition. Miss Taply reecntly showed her good will towards the Reel Fellows Club of Chicago by a contribution of $10.

The Longacre Film Company, who will release the Alice Howell comedies September 1, have opened an office on the fifteenth floor of the Consumers building.

On August 20, Jones, Linick and Schaefer will again make the Colonial a vaudeville house, after two years of straight pictures. The vaudeville bills will each contain one five-reel feature film.

The Chicago exchange of Greater Vitagraph has lost one of its most valued assistants in George Hueth, of the shipping department, who has enlisted in the regular army, not waiting to be drafted.

Maurice Fleckles, district manager for the Universal Film Manufacturing Company, is getting to be a daily commuter from New York to Chicago. Mr. Fleckles was in Chicago last week for two days, this being his second visit to this city in the past ten days.

E. O. Gurney, auditor of the Universal and Bluebird exchanges, was in town conferring with the local exchange managers.

Fill Up Our Soldiers' Pipes

America's fighting men need tobacco to make trench life a little more comfortable. Here's a chance to treat the boys at the front.

"Our Boys In France Tobacco Fund" has been organized to furnish "smokes" for the American soldiers and sailors in active service.

All labor and administrative expenses are contributed so that every cent you give goes to pay for tobacco, which is purchased in large quantities at a low price.

One dollar buys four packages of tobacco and sends them to France. Each package, costing twenty-five cents, has a retail value of forty-five cents and keeps a man in "smokes" for a week. Every dollar sent to "Our Boys In France Tobacco Fund" buys a bundle of tobacco that would cost $1.80 at your cigar store.

In every package is a post card addressed to a contributor to the tobacco fund. In accepting the package, the soldier or sailor agrees to send on the card a message to his benefactor in the United States. According to the plan, every person who gives a quarter gets his receipt from a fighting man in France.

The work of this fund is approved by the Secretary of War and the Secretary of the Navy.

Send as many dollars as you can spare. Write your name and address clearly.

"Our Boys in France Tobacco Fund"
25 West 44th Street
New York City

Mr. Gurney is on an extended trip through the West and expects to cover all the Universal, Butterfly and Bluebird exchanges before returning to New York.

The employes of the Butterfly Pictures are going to run a Butterfly dance at the Colonial ballroom Saturday evening, September 29. Herbert Levy and James Martin are managers of the dance, and they promise to have the biggest gathering of film employes and exhibitors ever gathered.

Edgar Hopp, of E. Hopp & Co., dealers in motion picture equipment in the Mallers building, has become a first class yeoman of the Great Lakes Naval Training Station. In his absence, the equipment company is in charge of his father, Joseph Hopp, president of the Exhibitors' League of Chicago.

Manager C. W. Bunn, of the Chicago Pathe office, states that the damages done by the recent fire are practically remedied and all of the various departments of the exchange will again be installed in the Consumers building quarters within a few days.

William J. McGrath, who for some time has been in charge of the editorial side of the local office of the *Motion Picture News*, has been placed in complete charge of the Chicago office, with both advertising and news under his charge. "Ted" Mead, the former manager, is one of the potential officers at Fort Sheridan.

E. Mitchel, who formerly frisked around in the Fox office on the fifth floor of the Mallers building, has gone down another step—or rather another floor. He is now looking after the interests of Metro in the Hoosier state. It's a tough state, but if Mitch can't make 'em sit up and give a look it's even tougher than it used to be.

Irving Mack, who directs the publicity of the local Bluebird, Butterfly and Universal pictures, is bemoaning the fact that he gets no vacation this year. The reason for this is that up to the first of June he was connected with the publicity department of Jones, Linick & Schaefer, and made a change just as he was getting ready to go on his vacation.

It is stated upon good authority that the Chicago operators are about to demand an increase in wages, to take effect on October 1. The new scale of prices is to be based upon the size of the theater. The operators of St. Paul, Minnesota, are also demanding an increase. They are asking a raise of $10 a week to $42. The exhibitors of that city are planning to resist the demand.

F. H. McMillan, 404 Consumers building, is handling the 8-reel feature, "Real Life in China," for the United States. He is also arranging to take over the rights of several other productions. Mr. McMillan recently returned from Duluth, Minnesota, where he gave a demonstration of his new shaft drive safety projector, which is being manufactured at Duluth. He expects the first machine will reach Chicago soon, when it will be on display at his office.

Miss Anne Zimmerman and Mrs. Rose Primm, movie students at the Rothacker Film Manufacturing Company studio, were drowned last week while attending the annual picnic of the company at Fox Lake. Mrs. Primm and Miss Zimmerman rented a boat and started out with three women friends. After they had rowed out a short distance the boat suddenly sprung a leak and filled almost instantly. The two women were drowned before a rescuing party could reach them.

How the movies are made will be shown and explained to members and friends of the Chicago Camera Club by Charles A. Ziebarth, superintendent American Film Company, Inc., at the company's factory, 6227 Broadway, August 15. As guests of the American, the amateur photographers will be addressed by Mr. Ziebarth on the processes the celluloid undergoes from raw stock to screen and will inspect these processes in actual operation at the plant.

Thomas E. Delaney has been added to the Chicago sales force of Greater Vitagraph by Branch Manager Sidney Abel. After several years in commercial life, holding various positions with the Pullman Car Company and the Chicago Telephone Company, Mr. Delaney entered the motion picture business as a booker for the Universal Film Company. Later he went with Mutual, from which company he was secured by Mr. Abel for Greater Vitagraph.

T. W. Chatburn, one of Greater Vitagraph's crack salesmen formerly connected with the Chicago exchange, has been transferred to Pittsburgh and made branch manager. Mr. Chatburn has had seven years' experience in the motion picture business, starting as an exhibitor at Atchinson, Kansas, in 1910. He ran his theater with success for two years when he was drafted by the General Film Company. Later he went with Pathe and then as special representative for Mutual from whom he was taken by V. L. S. E.

Jolly, jovial Jack O'Toole started in on his duties last week as manager of the Standard Picture department of the Chicago Fox office. When seen he had just come back from Milwaukee where he had staged a trade showing of "The Spy" and "The Honor System." Edward Manley, formerly with Elliott & Sherman, is holding down Jack's old place as manager of the Fox feature department. Jack was busy caressing a bunch of contracts he had dipped up with a net during the morning, and which ran into the umpty ump thousands of dollars. Anyway, it was an amount that made us sick.

Paramount and Artcraft pictures are to go to Hamburger theaters in a deal totaling $200,000, including $10,000 up as deposit. All the product of these two leading companies will be shown first in Hamburger houses in Chicago. The program includes those top-notch stars known as Douglas Fairbanks, Mary Pickford, Marguerite Clark, Olga Petrova, Sessue Hayawaka, George Cohan, Elsie Ferguson, D. W. Griffith exclusive productions, Cecil de Mille productions, Geraldine Farrar, Julian Eltinge, Billie Burke, Pauline Frederick, Lina Cavalieri, Ann Pennington, Jack Pickford, William S. Hart, Charles Ray, George Beban, Wallace Reid and Enid Bennett. Add to that the new Mack Sennett Keystone comedies and you have about all that could be desired in high-class picture entertainment. Needless to say the finest exhibition methods must be used to present a $200,000 picture-program. Mr. Hamburger has personally directed his staff of managers to attune themselves to the proposition. Augmented orchestras with special music have been arranged for. The usual good courtesy and excellent service will prevail throughout the entire Hamburger chain of theaters.

## The Double's Wail

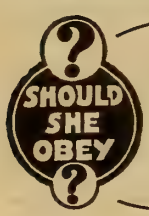
YOU gasp when the ascoundrelly villain
Hurls Percival over the bluff;
As he registers fright in his harrowing flight
You say to your neighbor, "That's tough!"
But Percival isn't the person
That's picked for that plunge in the sea;
They won't risk them guys with the burnt umber eyes—
The come-on that tumbles is me.

You weep when the lovely young lady
Is lashed by a rope to the track,
And registers fear as the engine draws near;
Her future appears rather black.
But Mabel is taking no chances,
A cagy young beauty is she.
The form in the skirt that is due to get hurt
In case of a brake slip is me.

Your blood leaves your face when the lion
Takes a bite at the leading man's map,
And registers spite when he misses his bite,
And sharpens his claws for a scrap.
But it isn't the leading man, reader,
Who quails at the man-eater's rage.
He's out for a ride with some Jane by his side,
While I am the goat in the cage!

—James J. Montague in
*The Chicago Examiner.*

The Selig Polyscope Company staged a circus on the studio lot, Chicago, for scenes in "The Barker," Selig-K. E. S. E. release featuring **Lew Fields.** Hundreds of spectators were present to see the only circus in town. **Amy Dennis, Lew Fields** and **Pat O'Malley** aided the circus performers in entertaining the crowd, while **Director J. A. Richmond,** who took several "shots" at the audience for the picture.


Produced by Arizona Film Co.
A gripping drama of love that points out the perils of Easy Divorces and Poisoned Marriages.
For State Rights Address
RENOWNED PICTURES CORP.
AKIBA WEINBERG, President
1600 Broadway, New York City




No program on earth begins to measure up in any detail with the Mighty UNIVERSAL PROGRAM, pronounced by thousands of shrewd Exhibitors all over the country as the biggest and surest year round Box Office Attraction on the market—If you can get it now BOOK IT—if you can't get it now, watch your first opportunity. Write your nearest Universal Exchange or the

UNIVERSAL
FILM MANUFACTURING CO., CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY - - NEW YORK



# He Has Come!

# TAYLOR HOLMES

**The Broadway Favorite**

is presented in

# "Efficiency Edgar's Courtship"

**Thousands Waiting for it**

The critics say: "A masterly interpretation of Clarence Budington Kelland's story in the Saturday Evening Post."

***Ready Now at Any K. E. S. E. Office***

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

SAMUEL T. FREEMAN, & CO., *Auctioneers,* 1519-21 Chestnut Street, Philadelphia, Pa.

# LIQUIDATION SALE

## The Lubin Motion Picture Plant

**Real Estate, Machinery and Equipment of Lubin Manufacturing Company, 20th Street and Indiana Ave., Philadelphia, Pa., to be sold September 10, 11, 12, 13 and 14, 1917, at 10 A. M. each day on the premises**

**REAL ESTATE:** Valuable modernly improved manufacturing property adaptable for any line. Large lot, 3 fronts, 280 feet on Indiana Ave., 200 feet on 20th Street and 200 feet on Garnet Street.

Improved as follows: Factory Building, 60 by 250 feet, 2 story, concrete foundation brick curtain wall, reinforced concrete floors, etc. Studio building, 60 by 135 feet, 2 story concrete foundations, prism glass on steel frames, steel columns, etc. Factory and Administration Building, 5 stories, concrete foundation, brick walls, slow burning mill construction, 4 stories, 30 by 36, 2 stories 8½ by 13 tower 20 by 25, 1 story, 21 by 35. Garage 20 by 80 feet, 1 story concrete foundation and floor, brick walls. Boiler House 30 by 45 feet, 2 story and basement, concrete foundation, brick walls, slow burning mill construction.

**MACHINERY AND EQUIPMENT** comprising a most complete moving picture Plant, equipment and property, consisting of a machine shop, lathe, drill presses, Milling Machines, Shapers, Planers, etc. Belting, Pulleys, and Shafting; electrical equipment, dynamos, motors, wiring, conduit, cables, transformers, Cooper Hewitt equipment; large wardrobe, scenery, draperies, property, camera and camera supplies, studio supplies and equipment.

Full particulars, descriptive and illustrated catalogue upon application to the Auctioneers.

*By order of Nicholas G. Roosevelt, President*
*LUBIN MANUFACTURING COMPANY*
*Under the Management of*

SAMUEL T. FREEMAN & CO., *Auctioneers,* 1519-21 Chestnut Street, Philadelphia, Pa.




# SOAR ABOVE THEM ALL

**Wherever shown these delightful Doll Comedies are getting away with the business**

They appeal to every class of audience. They are clean and wholesome. They are different from anything you've ever seen before. They increased box-office receipts.

## PETER PAN FILM CORPORATION

**729 Seventh Avenue, New York City**

# MOTOGRAPHY

## The MOTION PICTURE TRADE JOURNAL



AIDA HORTON
*Greater Vitagraph*

*Vol. XVIII* *CHICAGO, SEPTEMBER 1, 1917* *No. 9*

Goldwyn Pictures

# Start With Goldwyn at the Beginning

WHEN the eyes of the nation are on this new organization's splendid productions, when artists and critics everywhere are saying: "Here are the most beautiful pictures we have ever seen."

When billboard campaigns and skilled exploitation have made American audiences eager to come into your theatres. In other words, when the stage is all set for *an immediate profit for your box-office.*

This is the time for every exhibitor to sign a Goldwyn Pictures contract. You benefit by everything Goldwyn has done for its productions and its stars. You have to do less yourself—if you sign now—than for any other productions ever made.

Goldwyn Pictures are letter-perfect, scenically beautiful and dramatically powerful. And in the words of a score of great critics they are "better than Goldwyn ever promised they would be."

*Advisory Board:*

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVIII CHICAGO, SEPTEMBER 1, 1917 No. 9

# Government Issues Film Guide

## UNCLE SAM PAMPHLET GIVES INFORMATION ON WAR PICTURES

PRODUCERS and distributors will be required to abide by the suggestions of the United States government in regard to the making and distributing of pictures showing the activities of the army and navy.

The Committee on Public Information at Washington has just issued a pamphlet on this subject. The provisions follow, verbatim:

For the guidance of the newspapers and periodical press, illustrative news syndicates, motion picture producing companies, and independent photographers and artists generally, the following information concerning the making and distribution of pictures that show the activities of the army and navy during the period of the war is issued, in accordance with authority from the War and Navy Departments:

### *Permits for Unofficial Photographs*

Applications for permits to make pictures showing the activities of the Army, the Navy, and other departments and bureaus of the Government, if addressed to the Committee on Public Information, will be referred directly to the proper authorities, and unnecessary delays in securing proper consideration of such requests will be thereby avoided. It is the function of this committee to secure access for the photographers whenever possible to the Government departments and to co-operate with them in making a pictorial record of the work that is being done. This task will be facilitated if all requests for permits are handled through one central authoritative office.

Special permits will be issued on occasions on condition that all photographs and drawings be submitted for approval to the Committee on Public Information, unless otherwise specified. Requests for permits should explain the character of the pictures desired and the uses for which they are intended, and should be accompanied by sufficient references to establish the character and responsibility of the person or organization from which the request comes.

### *Pictures That Are Not Admissible*

Pursuant to instructions emanating from the War Department and from the Nary Department, pictures of the following subjects should not be made or circulated without special permission in writing:

1. Army fortifications, magazines, wireless plants, navy yards, manufactories of munitions or any military equipment that has been installed or adopted since the outbreak of the war, as well as pictures that give information concerning ports of embarkation of troops or the fixed land defenses of the United States or the number, nature, or position of their guns.

2. Close views of the details of construction, as well as of all tests, or new weapons, equipment, or instruments used by the Army or Navy, such as—

Aeroplane devices.
Gun-handling gear.
Electric communications.
Stabilizers.
Submarine fixtures.
Sighting mechanisms.
Range-finding instruments.
Fire controls.
Turret interiors.
New inventions and experiments of military or naval import.

3. Movements of troops marching or in transport in such a way as to identify localities, or pictures that reveal special duties of detachments, positions of guards or sentinels, or that show new military formations.

4. Locations of mine fields or the location, identity, or number of warships belonging to our own Navy or to the navy of any country at war with Germany.

5. Views, in either news or fiction films, that tend to misrepresent or to arouse prejudice against friendly nations.

6. Scenes abroad that have not been passed by censors of friendly nations.

Whether or not specifically prohibited by these rulings, when pictures are plainly of a character that require official consideration, representatives of motion picture companies and distributing agencies, exhibitors, illustrative news bureaus, editors, and others are themselves expected to withhold publication. When there is doubt as to the admissibility of pictures, communication should be had immediately with the Committee on Public Information, which, with the least delay possible, will pass upon them.

Information not permissible in news matter should not be used in reading matter, titles, or captions in connection with photographs, motion pictures or illustrations.

No exclusive privileges to make pictures for private commercial purposes will be granted to any photographer or artist.

Three prints from all photographic plates and films exposed with permission by other than the official photographers within territory controlled by the Army and Navy should be submitted for approval to the Committee on Public Information before publication. One print will be retained as a record by the department from which the permit is issued; one print will be retained by the Committee on Public Information; and the third print (if the picture is declared suitable for public distribution) will be returned to the owner, bearing the imprint, "Passed by the Committee on Public Information, Washington." The publication, sale, or other distribution of such pictures as are officially disapproved is forbidden.

Photographs made on permits issued by other departments and bureaus should be submitted for approval before publication. Still photographs should be submitted in duplicate; one print, if approved, will be stamped, "Passed by the Committee on Public Information, Washington," and will be returned to the owner; the duplicate print will be kept for the files.

One positive print of all motion picture films taken by special permits should be delivered, free of charges, to the files of the department from which the permit is issued.

### *Releases on Official Stills*

All photographs made by official photographers are developed and printed by the military and naval authorities in accordance with the regulations that are provided. All official plates and films remain in the possession of the military and naval authorities, and are not permitted to pass into other hands. Prints of every official plate or film that is released will be kept on file by the Committee on Public Information for record; additional prints may be furnished by the committee as may be required.

Official photographs of the Army and Navy will be released through the Committee on Public Information. All official photographs bear the imprint of the Committee on Public Information, Washington.

### *Releases on Official Motion Pictures*

Official Army and Navy motion picture films will be released through the Committee on Public Information, and will be distributed as the demands of the occasion may warrant.

Official motion picture films produced by other departments

# A Remarkable Service for You

FOR YOUR benefit, MOTOGRAPHY has inaugurated a remarkable new exhibitors' service.

*INFORMATION*

You may ASK US ANYTHING that has to do with the business and we will do our level best to secure for you the desired information.

*USE CUTS FREE*

You can borrow, free of all expense, any of the cuts you see in MOTOGRAPHY to run in your programs or other printed matter. Simply ask us for the cuts immediately after they appear in the magazine.

We will aid you in your advertising—write it for you, if you wish—and help in the making of your programs.

*BOOKINGS*

We will make any booking you may desire, or give you information regarding bookings you wish to make.

We will get reports from exhibitors on the business done on any picture you contemplate running and want to be dead sure of.

If there is anything you want to purchase or get prices on, ask us and we will help you to the best of our ability. Give us detailed information.

Ask us if you would like some practical aid in making your house pay, or making it pay MORE, also in regard as to how to build, remodel, and so forth. Ask us about screens, organs, ticket venders, or any form of theater equipment.

*IT'S YOUR TRADE PAPER*

In short, MOTOGRAPHY will tell you anything that can be found out, and will do anything possible for you that you cannot conveniently do for yourself.

Remember: MOTOGRAPHY is YOUR TRADE PAPER, to help YOU and our other 9,000 exhibitors first, last and all the time.

WRITE MOTOGRAPHY.


and bureaus may be secured at terms or under conditions that will be furnished upon application.

No photographers shall be permitted to accompany the Army abroad on active service in the war zones, except the official photographers in the Government service. Applications for permits for photographers and artists to picture the activities of the Navy should be addressed to the Committee on Public Information.

Only those photographs that are made by official photographers in the employ of or under contract to the Government may be termed "official photographs." Only photographers who are in the employ of the Government may be designated as "official photographers," and this designation will apply only during the period of their service.

### *Photographs Submitted for Approval*

Motion picture producers, illustrative news bureaus and photographers generally are invited to avail themselves of the advice of the Committee on Public Information in regard to the admissibility of pictures that are taken without permits. In such cases photographic prints should be submitted in duplicate to the Committee on Public Information. If admissible one print will be marked, "Passed by the Committee on Public Information, Washington," and returned to the owner without further comment. If the picture is not admissible, the print will be marked, "Not authorized by the Committee on Public Information, Washington." The use of photographs thus disapproved is prohibited. The duplicate print will be retained as a record by the Committee on Public Information.

Motion picture films will receive immediate consideration, and will be returned with the written approval of the committee or with suggestions concerning changes that may be desirable.

No photographs or drawings shall be considered as approved until prints have been submitted for review and have been officially stamped or released in writing.

KENDALL BANNING,
Director of the Division of Pictures.

---

The latter part of "Unto the End," the third of the Crane Wilbur productions on Art Dramas' program, is laid in the Hawaiian Islands.

## Mena Company Begins Activities

The Mena Film Company is a New Jersey corporation, having a capitalization of $250,000.

Its officers are as follows: E. W. Kuehn, Toledo, O., president; J. G. Kuehn, Brooklyn, N. Y., vice-president; Dr. L. W. Jones, Chicago, Ill., secretary-treasurer; R. R. Hollister, Pittsburgh, Pa., foreign director; G. C. Driscoll, Los Angeles, Cal., manager.

The management is planning to produce motion picture feature films on popular subjects and the first picture which is in process of production will be an allegorical Biblical and modern story in a new and unique setting.

The company's principal studio is located at Fountain avenue and Berendo street, Hollywood, Los Angeles. It embodies the latest ideas in scientific studio efficiency, both in construction and equipment, and is expected to fully measure up to the requirements of the company's plans for the production of a series of elaborate and spectacular features.

Mr. G. C. Driscoll, president of the Pyramid Film Company, has taken charge of the Los Angeles studio and the producing end of the company's activities.

Howard Gaye, who was associated with D. W. Griffith for three years, is the director of productions.

---

The appropriation by the United States Government of millions of dollars in recent weeks to seek out and uproot the German spy system in the United States has led William Fox to produce a vitally important photodrama, "The Spy." Dustin Farnum, the American favorite, appears in the title role.

The picture will be a special issue, and the first releases were made on August 19.

# "What the Picture Did for Me"

## ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

*(Editorial Note:—"The trade paper than can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews* Motography *publishes in each week's issue the actual, unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

**THE MOTHER INSTINCT,** with Enid Bennett (Triangle)—"A good title. Star well liked. We heard no complaints on this picture."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Mother Instinct,** with Enid Bennett (Triangle)—"This picture pleased but did not draw."—J. H. McDonald, Strand Theater, Walla Walla, Wash.

**A Daughter of the Poor,** with Bessie Love (Triangle)—"This is a very poor picture. It failed to please my patrons. Business fair."—W. G. Shaefer, Vaudette Theater, West Point, Georgia.

**The Old Folks at Home,** with Sir Herbert Beerbohm Tree (Triangle)—"A hard one to match. A fine card."—William Maguire, Gem Theater, Silverton, Colo.

**Golden Rule Kate,** with Louise Glaum (Triangle) "A very good picture with good drawing power."— M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Master of His Home,** with William Desmond (Triangle)—"A fairly good picture. Brought pretty good business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Female of the Species,** with Dorothy Dalton (Triangle)—"A good picture. Just enough vampire stuff to make it good and not to disgust thinking people." —Leo Peterson, Iris Theater, Belle Fourche, S. Dak.

**Wolf Lowry,** with W. S. Hart (Triangle)—"I consider this next to **Hell's Hinges.** A typical Hart picture with the 'shoot 'em up,' bar-room stuff left out."—Leo Peterson, Iris Theater, Belle Fourche, S. Dak.

**The Flame of the Yukon,** with Dorothy Dalton (Triangle)—"Record attendance despite hot weather."—J. H. McDonald, Strand Theater, Walla Walla, Wash.

**The Devil's Double,** with W. S. Hart (Triangle) "This went well, almost doubling business for Thursday." —H. N. Turner, Family Theater, Pine City, Minn.—*In city of* 1,400 *population.*

**The Wrath of Love,** with Virginia Pearson (Fox) "This is an exceptionally good picture and the audience was very much pleased. Business good."—Charles E. Hagen, Kenmore Theater, Chicago.—*In high class neighborhood.*

**The Eye of the Night,** with W. H. Thompson (Triangle)—"A fair picture. The ending is too sad."—H. N. Turner, Family Theater, Pine City, Minn.

**In Slumberland,** with Thelma Salter (Triangle) —"An exceptionally good picture. The star pleased our audience very much."—Charles E. Hagen, Kenmore Theater, Chicago.—*In high class neighborhood.*

**The Apostle of Vengeance,** with W. S. Hart (Triangle)—"A fine picture, one of Hart's best. Drew well on a warm night."—Mrs. W. D. Jenkins, Auditorium Theater, Slater, Mo.

**The Rummy,** with Wilfred Lucas (Triangle)—"A fairly good offering but the title is a poor one. Lucas is well cast."—Mrs. W. D. Jenkins, Auditorium Theater, Slater, Mo.

**Her First False Step,** with Chester Conklin (Keystone)—"A 'hum-dinger.' This kind gets the money."—H. N. Turner, Family Theater, Pine City, Minn.—*In town of* 1,400 *population.*

**The Good Bad Man,** with Douglas Fairbanks (Triangle)—"Everybody was well pleased. The print was in fair shape."—H. N. Turner, Family Theater, Pine City, Minn.

**Teddy at the Throttle,** with "Teddy," the Keystone mastiff (Keystone)—"A little better than the Keystone standard, if that is possible."—J. W. Allender, Lyric Theater, Spokane, Wash.



*"In Again—Out Again," Artcraft, with Douglas Fairbanks. "I don't need to tell you what this picture did for me. Just take a look at the bag and the grin."—John Stille, assistant manager, People's Theater, Portland, Oregon.*

**Stars and Bars,** with Ford Sterling (Keystone)—"A fair comedy."—Leo Peterson, Iris Theater, Belle Fourche, S. Dak.

**Skidding Hearts** (Keystone)—"Just an average attempt to extract a laugh."—Leo Peterson, Iris Theater, Belle Fourche, S. Dak.

**The Nick of Time Baby** (Keystone)—"A good melodrama made into a poor comedy. Saved by the Keystone dog."—Leo Peterson, Iris Theater, Belle Fourche, S. Dak.

**The Sins of Her Parents,** with Gladys Brockwell (Fox)—"Wonderful acting. A repeater any time."—William Maguire, Gem Theater, Silverton, Colo.

**Tangled Lives,** with Genevieve Hamper (Fox)—"Not quite up to Fox standard. Star didn't draw for she is not known here."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

**Fox Comedies** (Fox)—"I think they are the best on the market."—F. C. Smalley, Banner Theater, Chicago.

**To Honor and Obey,** with Gladys Brockwell (Fox)—"Very satisfactory in every way."—Gus Myers, Metropolitan Theater, Grand Forks, N. D.

**An Innocent Sinner,** with Miriam Cooper (Fox)—"Business doubled on the second day. That tells the story."—Gus Myers, Metropolitan Theater, Grand Forks, N. D.

**The Innocent Sinner,** with Mariam Cooper (Fox) "A very good box-office attraction. Played to a full house all day."—Charles E. Hagen, Kenmore Theater, Chicago.—*In high class neighborhood.*

**The Question,** with Alice Joyce (Vitagraph)—"A very good picture with excellent drawing power. Played to excellent business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Question,** with Harry Morey and Alice Joyce (Vitagraph)—"A fairly good picture, spoiled by the dream ending. Too many 'hit the pipe and dream.' "—Leo Peterson, Iris Theater, Belle Fourche, S. Dak.

**The Question,** with Harry Morey and Alice Joyce (Vitagraph)—"One of those pictures that do not get anywhere, although I guess it pleased a few of our patrons. Business just fair."—Billy Van, Princess Theater, Sioux Falls, S. Dak.

**Within the Law,** with Harry Morey and Alice Joyce (Vitagraph)—"Played three days at advanced prices. Is a winner from every angle."—Gus Myers, Metropolitan Theater, Grand Forks, N. D.

**The Message of the Mouse,** with Anita Stewart (Vitagraph)—"A splendid production. The star is very

## What Does the Box Office Show?

IS THE picture you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They may want to book the same pictures. Tell them in MOTOGRAPHY'S "What the Picture Did for Me" Department.

Your box office is the test of popularity. Which picture on your program do you consider superior box office attraction? (Write in pencil.)

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks..... Remarks.....

..... .....

..... .....

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks ..... Remarks .....

..... .....

..... .....

Address ..... City and State .....

Name of Theater ..... Sent in by .....

Help the industry produce better films. Fill out the blank every week. Mail it to MOTOGRAPHY, Monadnock Bldg., Chicago.

popular here. This is up to Vitagraph's standard."—W. G. Shaefer, Vaudette Theater, West Point, Georgia.

**The Tarantula,** with Edith Storey (Vitagraph)—"Picture very good. Business fair."—Peter Grillo, Majestic Theater, Haverhill, Mass.

**The Juggernaut,** with Anita Stewart (Vitagraph)—"A very good picture but with little drawing power on account of its age."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**A Prince in a Pawn Shop,** with B. Bernard (Vitagraph)—"A great picture."—Eugene Saunders, Palace Theater, Harvard, Ill.

**The Kid,** with Lillian Walker (Vitagraph)—"A good one. Play it."—Eugene Saunders, Palace Theater, Harvard, Ill.

**Aladdin From Broadway,** with Edith Storey and Antonio Moreno (Vitagraph)—"An excellent production in every way. Received many very favorable comments."—Mrs. W. D. Jenkins, Auditorium Theater, Slater, Mo.

**The Light at Dusk,** with Orrin Johnson (Lubin-V. L. S. E.)—"This picture was so well liked that I could repeat it and pack my house. Star great. Good enough for any house."—G. C. Stoner, Grand Theater, Springfield, Minn.—*Town of 2,000 population.*

**The Man of Mystery,** with E. H. Sothern (Vitagraph)—"An excellent drama. Pleased 90 per cent of those present."—W. L. Buck, New Gem Theater, Waterville, Minn.

**The Million Bid,** with Anita Stewart (Vitagraph)—"One of the very best pictures ever in the house. Capacity business and a well pleased audience."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

**Big V Comedies,** with Hughie Mack (Vitagraph) "I want to recommend these to anyone who is looking for good clean comedies. They are great."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

**Clover's Rebellion,** with Anita Stewart (Vitagraph)—"The best Vitagraph in some time. Has a laugh, a thrill, a tear, and an interesting story. Well acted."—Leo Peterson, Iris Theater, Belle Fourche, S. Dak.

**Shackles of Truth,** with William Russell (American-Mutual)—"The kind of a picture my audience likes. Great business."—Eugene Saunders, Palace Theater, Harvard, Ill.

**The Pearl of Paradise,** with Margarita Fischer (Pollard-Mutual)—"Excellent. Star great. Business good. Good drawing card."—G. C. Stoner, Grand Theater, Springfield, Minn.—*In town of 2,000 population.*

**Her American Prince,** with Ormi Hawley (Mutual)—"Nothing to it. Title not a drawing card. Poor business."—G. C. Stoner, Grand Theater, Springfield, Minn.—*In town of 2,000 population.*

**Miss Jackie of the Navy,** with Margarita Fischer (Pollard-Mutual)—"Well liked by all. Good drawing card. Title draws."—G. C. Stoner, Grand Theater, Springfield, Minn.

**The Frame-up,** with William Russell (American-Mutual)—"This is the best picture I have ever run. It pleased the audience from start to finish. Everyone talked about it. All the new Russell pictures are knock-outs, plays any exhibitor can be proud to show. I ran all of the first series and am well into the second."—R. G. Willert, Grand Theater, Laverne, Minn.

**Dulcie's Adventure,** with Mary Miles Minter (Mutual)—"A good picture but minus 'pep.' Business poor."—J. W. Allender, Lyric Theater, Spokane, Wash.

**The Masked Heart,** with William Russell (American-Mutual)—"Remarkable personality of the star and a clever bit of romantic mystery put this over big. Good business."—Billy Van, Princess Theater, Sioux Falls, S. D.

**Philip Holden, Waster,** with Richard Bennett (American-Mutual)—"Solid commerce picture. Good only for trade people. Star is perfect in his part."—J. L. Coral, Variety Theater, Buffalo, N. Y.

**The Gentle Intruder,** with Mary Miles Minter (American-Mutual)—"The biggest Sunday house of the season. Picture is not up to the Minter standard."—I. D. Stanford, Lyric Theater, Chico, Cal.

**The Twinkler,** with William Russell (American-Mutual)—"The picture is great and so is the star. Business good."—Peter Grillo, Majestic Theater, Haverhill, Mass.

**Melissa of the Hills,** with Mary Miles Minter (American-Mutual)—"Not up to the Minter standard. The usual clan story. Subject done to death."—Bert Goldman, New Majestic Theater, St. Paul, Minn.

**The Quest of Life,** with Maurice and Florence Walton (Paramount)—"An exceptionally good picture, and the dancing done by these stars is splendid."—A. N. Miles, Eminence Theater, Eminence, Ky.

**Ashes of Embers,** with Pauline Frederick (Paramount)—"One of this star's best pictures. It will please those who admire her. Drew exceedingly well for us."—A. N. Miles, Eminence Theater, Eminence, Ky.

**Pretty Mrs. Smith,** with Fritzi Scheff (Paramount)—"A complete failure."—W. L. Buck, New Gem Theater, Waterville, Minn.

**Tess of the Storm Country,** with Mary Pickford (Paramount)—"Have shown it several times but it always draws better than ordinary pictures and pleases always."—O. Korn, Grand Theater, Bay City, Texas.

**Forbidden Paths,** with Sessue Hayakawa (Paramount)—"An extraordinary production. Well liked. Great business."—Bert Goldman, New Princess Theater, St. Paul, Minn.

**The Cook of Canyon Camp,** with George Beban (Paramount)—"Like the other Beban pictures. Star

clever character actor but does not draw."—Bert Goldman, New Princess Theater, St. Paul, Minn.

**The Romantic Journey,** with William Courtney (Pathe)—"This was too hair-raising to suit my audience and is not at all a film fit for children to see. However, for any exhibitor who wants a very thrilling melodrama, this one will fill the bill."—A. N. Miles, Eminence Theater, Eminence, Ky.

**It Happened to Adele,** with Gladys Leslie (Pathe)—"A very good production. Business good."—Charles E. Hagen, Kenmore Theater, Chicago.—*In high class neighborhood.*

**Pots and Pans Peggy,** with Gladys Hulette (Pathe)—"Capacity business. The star is well liked here. Good work by all players."—I. D. Stanford, Lyric Theater, Chico, Cal.

**Hinton's Double,** with Frederick Warde (Pathe) "Warde's work is fine. A good picture all around."—William Maguire, Gem Theater, Silverton, Colo.

**The Woman in White,** with Florence LaBadie (Thanhouser-Pathe)—"Good drawing power, and the goods to back it."—William Maguire, Gem Theater, Silverton, Colo.

**When Baby Forgot,** with Baby Morris Osborne (Pathe)—"Just a fair picture. Not much of a drawing card."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Filling His Own Shoes,** with Bryant Washburn (Essanay-K. E. S. E.)—"My people liked this show. Good business."—Eugene Saunders, Palace Theater, Harvard, Ill.

**The Heart of the Hills,** with Mabel Trunnelle (Edison-K. E. S. E.)—"A poor picture. Cast good, also photography."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

**Sweet Alyssum,** with Kathlyn Williams (Selig-K. E. S. E.)—"A dandy picture. It pleased everybody. A well-built story."—O. Korn, Grand Theater, Bay City, Texas.

**The Man Who Was Afraid,** with Bryant Washburn (Essanay-K. E. S. E.)—"Every exhibitor who wants to do his bit should get this film. It is the only picture I have seen that hits the nail on the head in showing what a slacker looks like."—Gus Meyers, Metropolitan Theater, Grand Forks, N. D.

**Skinner's Bubble,** with Bryant Washburn (Essanay-K. E. S. E.)—"Good. Pleased almost as well as **Skinner's Dress Suit."**—Gus Meyers, Metropolitan Theater, Grand Forks, N. D.

**One Touch of Nature,** with John Drew Bennett (Edison-K. E. S. E.)—"A great baseball picture. Holds the interest all the time. Business fair."—Bert Goldman, New Majestic Theater, St. Paul, Minn.

**Follow the Girl,** with Ruth Stonehouse (Butterfly)—"Remarkable production. Miss Stonehouse is perfect. J. Webster Dill's part couldn't be played better. A business drawer, sure."—J. L. Goral, Variety Theater, Buffalo, N. Y.

**Even as You and I** (Lois Weber-Universal special)—"A great picture. Played to advanced prices. Built to please the most critical."—O. Korn, Grand Theater, Bay City, Texas.

**Idle Wives** (Lois Weber-Universal special)—"Everybody should book this picture and boost it to the skies. You can't say too much for it. It is a 100 per cent picture, plus, and the kind that will advance the industry."—O. Korn, Grand Theater, Bay City, Texas.

**Six-shooter Justice** (Gold Seal-Universal)—"A good story. Interesting plot. Business fair."—J. L. Goral, Variety Theater, Buffalo, N. Y.

**The Woman Who Would Not Pay,** with Cleo Madison (Star Featurette-Universal)—"This picture pleased my audience. The star is perfect, but the title drew more than the star."—J. L. Goral, Variety Theater, Buffalo, N. Y.

**The Clock,** with Franklyn Farnum (Bluebird)—"A fine picture, one the people have to like."—W. L. Buck, New Gem Theater, Waterville, Minn.

**Wanted a Home,** with Mary MacLaren (Bluebird)—"One they all like."—W. L. Buck, New Gem Theater, Waterville, Minn.

**The Mysterious Mrs. M.,** with Mary MacLaren (Bluebird)—"A story of suspense, acted right, with nice settings. Bluebird is right, 'The play's the thing.' "—Leo Peterson, Iris Theater, Belle Fourche, S. Dak.

**Wild and Woolly,** with Douglas Fairbanks (Artcraft)—"Played to big business all day. Fairbanks is always a good drawing card in this locality."—Charles E. Hagen, Kenmore Theater, Chicago.—*In high class neighborhood.*

**Wild and Woolly,** with Douglas Fairbanks (Artcraft)—"Two days of good business with this western Fairbanks offering, which was good, but not liked as well as some of the others he has done."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Pride of the Clan,** with Mary Pickford (Artcraft)—"A great picture. Excellent business."—J. W. Allender, Lyric Theater, Spokane, Wash.

**Seven Keys to Baldpate,** with George M. Cohan (Artcraft)—"Seems to be a very pleasing picture. The title should make it a drawing card in most communities."—M. J. Weil, Castle Theater, Chicago.—*Downtown house.*

**A Corner in Smiths** (Black Cat-Essanay)—"Nothing extra. Ordinary business."—J. L. Goral, Variety Theater, Buffalo, N. Y.

**A Mother's Ordeal,** with Jean Sothern (Art Dramas)—"Photography good. Not especially well directed. Am tired of the everlasting 'wronged girl'

stuff."—Mrs. W. D. Jenkins, Auditorium Theater, Slater, Mo.

**A Man, a Girl and a Lion,** with Thomas Santschi (Selig-General)—"Picture not strong enough."—J. L. Goral, Variety Theater, Buffalo, N. Y.

**The Rainbow,** with Dorothy Bernard (Art Dramas)—"This is a very clever offering, even if it does drag. It pleases. People liked it. Good business for hot weather."—Billy Van, Princess Theater, Sioux Falls, S. D.

**The God of Little Children** with Alma Hanlon (Art Dramas)—"Just fair. Hard to judge, as condition of the print was bad."—Gus Myers, Metropolitan Theater, Grand Forks, N. D.

**The Moral Code,** with Anna G. Nilson (Art Dramas)—"Fairly good picture if it had been in screen condition."—Gus Myers, Metropolitan Theater, Grand Forks, N. D.

**The Beloved Adventuress,** with Kittie Gordon (World)—"A very good picture."—F. C. Smalley, Banner Theater, Chicago.

**A Self-made Widow,** with Alice Brady (World)—"A very pleasing picture. Good business."—F. C. Smalley, Banner Theater, Chicago.

**In Darkest Russia,** with Alice Brady (World)—"One of the best pullers of the season. General satisfaction. Capacity business."—I. D. Stanford, Lyric Theater, Chico, Cal.

**The Iron Ring,** with Gerda Holmes (World)—"The worst World we ever ran in the theater. Has no drawing power. Is not up to the World standard."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Somewhere in America,** with Mary Miles Minter (Metro)—"This did not draw and there is nothing to the play. It is a reissue and should not have been put out on the regular program.—M. J. Weil, Lake Shore Theater Chicago.—*In high class neighborhood.*

**Somewhere in America,** with Mary Miles Minter (Metro)—This picture is absolutely a 'foul ball.' The audience was very much displeased. It looks as if Mary Miles Minter had only appeared in one or two reels during the whole picture. One of the poorest pictures Metro has gotten out in some time."—Charles E. Hagen, Kenmore Theater, Chicago.—*In high class neighborhood.*

**The Hidden Spring,** with Harold Lockwood (Metro)—"Pleased the audience immensely. Also drew good business."—Charles E. Hagen, Kenmore Theater, Chicago.—*In high class neighborhood.*

**Will o' the Wisp,** with Mabel Taliaferro (Metro)—"A poor title, but a dandy picture, that pleased all who saw it."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Greatest Power,** with Ethel Barrymore (Metro)—"Because of the patriotic appeal, this may get over. A very weak story, but the patrons liked it. Good business."—Billy Van, Princess Theater, Sioux Falls, S. D.

**The Millionaire's Double,** with John Barrymore (Metro)—"A good picture in ever way."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

**The Call of Her People,** with Ethel Barrymore (Metro special)—"This picture did a good business for two days. The star is popular here."—Harvey Nelson, Grand Theater, Newberry, Mich.

### *Serials and Series*

**Patria,** with Mrs. Vernon Castle (Pathe)—"This seems to be well liked and is pulling very well for us."—A. N. Miles, Eminence Theater, Eminence, Ky.

**British Official War Pictures** (Pathe)—"The first three numbers are the best of the series. All are interesting and educational."—Leo Peterson, Iris Theater, Belle Fourche, S. Dak.

**The Fatal Ring,** with Pearl White (Pathe serial)—"An excellent serial. It pulls."—F. C. Smalley, Banner Theater, Chicago.

**The Fatal Ring,** with Pearl White (Pathe serial)—"We have run five episodes and it holds the interest during very hot weather. Great."—W. G. Shaefer, Vaudette Theater, West Point, Georgia.

**The Railroad Raiders,** with Helen Holmes (Signal-Mutual)—"This is one of the best serials I ever ran. Draws working class as well as others."—W. G. Shaefer, Vaudette Theater, West Point, Georgia.

**The Railroad Raiders,** with Helen Holmes (Signal-Mutual)—"Crowded houses. Patrons well pleased. Snappy throughout."—I. D. Stanford, Lyric Theater, Chico, Cal.

**Ella Wheeler Wilcox Series** (Schwartz)—"Only fair. Did not take with my patrons."—F. C. Smalley, Banner Theater, Chicago.

**The Jimmy Dale Series,** with E. K. Lincoln (Mutual)—"This serial is only fair. The star has no drawing power here."—Peter Grillo, Majestic Theater, Haverhill, Mass.

**Do Children Count?** with Mary McAlister (Essanay-K. E. S. E. series)—"This series is very pleasing. Little Mary McAllister appeals to old and young."—F. C. Smalley, Banner Theater, Chicago.

## Art Films on Broadway

Arrangements are now being made for a first showing of the Russian Art Film repertorie in a Broadway theater. Should there be delay in obtaining the theater desired as early as present plans contemplate, a trade showing will be given. The theater showing is preferred by Nathan Kaplan, who brought the films from Russia, because of the opportunity it gives to obtain the professional and lay verdicts at the same time. It is upon these verdicts that the distribution plan of the Russian Art Film Corporation will be determined.

## Paralta Plan Book Out

The Paralta Plan book, which Paralta Plays, Inc., has been advertising very extensively in the trade papers of late as an aid to the development of picture theater patronage and the elimination of waste in the management of theaters, has been issued from the press and thousands of copies are now being sent to exhibitors throughout the country who filed their applications for them during the past three months.

It reviews the economic history of the trade, it shows the "leakage" which results from the present forms of picture distribution and shows how the four big points of the Paralta Plan will redound to the benefit of the exhibitor.

The book especially dwells on restricted, non-competitive territory, unlimited runs, repeat booking privileges without extra charge, and a twelve-month contract, with cancellation privileges to the exhibitor which are exclusively his. He can cancel a Paralta contract, whereas the company cannot cancel on him.

## Scribes Visit Home of E. K. Lincoln

A special Pullman car was attached to train number 54 when it pulled out of Grand Central Station Saturday noon, August 18, the same having been chartered by E. K. Lincoln to take representatives of the motion picture magazine and trade journals on a four-day outing to his summer estate in the Berkshires.

Those who made the trip were Gerald Duffy of *Picture Play Magazine,* William Barry of the *Motion Picture News,* Edwin M. La Roache of the *Motion Picture Magazine,* Charles Condon of MOTOGRAPHY, Ben. Grimm of the *Moving Picture World,* Peter Milne, representing *Every Week,* C. A. Kracht of *The Morning Telegraph,* Mr. Cormier of the *Exhibitors Trade Review,* Walter McCray of the *Motion Picture Classic,* William Beecroft of the *Exhibitors Herald,* Mr. Thompson of the *Dramatic Mirror,* N. Boneil of the *New York Clipper,* Colgate Baker of the *New York Review,* Jack Edwards of the *Billboard,* Lumiere, the photographer, and T. E. Letendre, business manager for the trip. The party returned in two sections, those who tired out quickly returning on Monday, while the others remained until Tuesday evening.

## Edith Storey Commences Work

Metro Pictures Corporation has chosen as Edith Storey's first Metro vehicle, "The House in the Mist," a novel by Octavus Roy Cohen and J. U. Giesy, authors of "The Matrimaniac" and other successes. "The House in the Mist" appears in the August 10 issue of the *People's Magazine,* published by Street & Smith.

A six-reel special production will be made of "The House in the Mist," work on which will begin immediately at the Metro Studio, under the direction of Tod Browning.

A notable cast has been chosen to support Miss Storey in her initial Metro production. Bradley Barker will play Jack Carrington, the hero who shares the adventures of the heroine. Harry S. Northrup, Metro's popular "villain," well known on both stage and screen, will have an important role. Another player of importance will be Frank Fisher Bennett, the Francois Leblanc of "The Jury of Fate."

Clara Kimball Young is at work on "Magda," her initial production with her own new organization under the management of Harry I. Garson. Her new production will be ready for release about September 1.

# Screenshine

By Mel

### GEORGE, YOU'RE ALL RIGHT ANYWAY

YOU know how sheep are. Wherever one goes they all will go.

Well, that describes the luncheon given at the Blackstone Hotel the other day for the inimitable George Beban, when he was in town.

George asked the representatives of the trade and press present for their real opinions as to whether he should continue exactly as he has in delineating Dago dish washers and French ditch diggers. Everybody took the verbal butter knife and spread the familiar salve, sincere enough, but to be taken with salt—that is, everybody except Yours truly.

We held that George could include characterizations from other democratic but not lowly walks of life in his pictures. Nobody agreed.

Which was fine for the discussion.

Get 'em mad and they'll talk.

Anyway, you see, we wasn't no sheep.

No.

We was a goat.

### THE MYSTERY OF THE TAXI BILL

Chester Withey, director at the Greater Vitagraph studio, in Brooklyn, misused Harry Ham the other day, although Alice Joyce is indirectly to be blamed.

Mr. Withey's car being out of commission, he suggested to Mr. Ham that they get a nice, new white taxicab and ask Miss Joyce to ride with them to the studio.

It would be cheaper than walking. Miss Joyce's liability comes in this way.

When the driver learned he was driving the noted screen star, he lost his nerve and also control of the wheel and bumped into a truck. The trio hailed another cab. This driver was apparently all right but in two blocks his meter jumped up to $7.80.

This was too raw for Mr. Ham and he insisted the party get out and walk the remainder of the way to the studio. It was established later that the two men had matched for the taxi bill and that Mr. Withey had won.

### WHAT TRADE PAPERS ARE GOOD FOR

UP in the Pathe office the other day we asked W. H. Esch of the Princess and Phoenix of La Porte, Indiana, if he read the trade journals.

"Sure."

"What ones?"

"Oh I get 'em all—*World, Moshograff, News, Review, Herald* and house organs and everything."

"Ge whiz, how do you get time to read all of them?"

"Oh, I don't *read* 'em, necessarily."

"Get your money's worth out of them?"

"Sure. I got a baler for $12 and it paid for itself in three months and now the trade papers and house organs and advertising paper and stuff bring me a little velvet every month."

Whereupon the editor swelled with pride to know that he was of some real use in the world.

### BILL SWEENEY'S NAMSAKE

Did you know Bill Sweeney, national M. P. E. L. secretary, has a colored namesake?

Bill tells the story of the coon who had lost his registration card and was hauled up before one of the Chicago judges. He declared he didn't want to go to war, and after he had told all his reasons the judge said:

"Well, you're the first Sweeney I ever saw who didn't want to get into a fight!"

### WILL THIS GET A RISE?

Now it'll be flies in the place of ems,
Pictures will wait on pike;
No more discussions on acting "fems,"
Till he tells about every strike.

His pencil like a rod he'll grip;
A scow supplants his chair.
The editor's back from his fishing trip,
And he can see fish in the air!

# SAM TRIGGER RESIGNS

**Head of New York League Gives Up Presidency—Makes Farewell Speech—C. R. Martineau Succeeds Him**

Samuel H. Trigger, president of the New York local of the Exhibitors League, tendered his resignation to that body last week and C. R. Martineau, vice-president, automatically succeeded him. In his speech of resignation, Mr. Trigger said:

It is a most unpleasant task to be asked by gentlemen purporting to be my friends to explain my conduct. This is the first time in my life that friends have questioned my God-given right to exercise my conscience and my judgment.

As your president, I entered the hall at the Chicago convention in your behalf and for you. I was not permitted to vote and I was not permitted to speak either as your national vice chairman or as your president. Was that the treatment you wanted me to have, and did you expect me to suffer such insults? These are two questions, my friends, for you to answer.

Not being permitted to take part in the deliberations of the convention, refused the right to voice your sentiments and your desires or to vote on any measure, I realized I was not a delegate, and left the convention. For this act I have no apologies to offer. That I have aligned myself with the American Exhibitors' Association needs no explanation except that I am glad to do my bit in this organization of business men that really stands for something, and that I believe will accomplish something for you and for me as exhibitors.

I now hand to our secretary my resignation as president of this local. This act I will also explain. I should not continue as president of a local that is affiliated with a national organization that I do not believe in. A few of you have indicated that you prefer a new president. You should have one. This resignation I owe you, but my personal liberty to exercise my best judgment at all times I do not.

Now that my unpleasant task is over, let me just say this in conclusion: Forget our political differences, and let's be the same friends we have always been. I care not for presidencies, but my friends I love. As fellow exhibitors, continue to do as you have done for fifteen years—call on me day or night—and even if I have turned my sixty-fifth milestone, you will find me as full of enthusiasm for my friends as ever.

Mr. Martineau, upon taking Mr. Trigger's place, immediately sent out the following statement:

In assuming the presidency of New York Local No. 1 of the Motion Picture Exhibitors' League of America, I take this opportunity to pledge my support to the National League and all its officials, and will use my best efforts to promote a closer bond of friendship between all local exhibitors, whether in the organization or not.

It will be my greatest desire to protect the individual members from unfair trade methods and abuse, and at the same time to work for the best interest of the entire industry.

I will endeavor to see that all differences between branches of the industry and exhibitors are properly arbitrated. I will be at the service of the exhibitors at all times, and will do my utmost to assist them in protecting their interests.

## Edna Goodrich's First Mutual

Edna Goodrich, famous beauty of the stage, will return to the screen September 3 in "Reputation," the first of her series of star productions for Mutual. Chas. Goodrich has been at work for months on the series of photodramas which she is making under her contract with John R. Freuler, president of the Mutual Film Corporation.

In addition to "Reputation," "Queen X" has been completed and "A Daughter of Maryland" is so far under way that it will be finished before "Reputation's" release. The fourth of the series will be "American Maid," preparations for the production of which are already started. Miss Goodrich will be directed in "American Maid" by Albert Capellani, the noted stage manager, who has but recently come into the Mutual organization.

Miss Goodrich is as well known as any woman who has appeared on the American stage in the last ten years. She is celebrated in America and Europe as a beauty. She is one of the wealthiest women of the stage and is commonly acknowledged to have been the highest salaried showgirl who ever appeared on Broadway.

"Reputation" is from the story by John Clymer, who wrote the scenario himself. It was directed by John B. O'Brien. It deals with a small town girl who went to the city and returned with a "reputation."

"Queen X" is from the story by Edwin M. Stanton, assistant United States attorney of New York who led a sensational crusade against oriental smugglers. The story deals with his experiences. Anthony Kelly wrote the scenario and John O'Brien directed the picture.

"A Daughter of Maryland" gives Miss Goodrich the role of a charming southern girl. The story is by Samuel Morse and the scenario by Joseph F. Poland.

Julius Rothschild is the author of "American Maid" and the scenario was prepared by Hamilton Smith. Mr. Capellani has been named to direct the production.

## Bud Fisher Off for Plattsburg

There are few men in business today who can afford to enter military service and leave the office to run itself. Bud Fisher is one of those few, and yet he is off for Plattsburg and the Officers' Training Corps this week, and he is not in the least worried about the future of the Bud Fisher Films Corporation during his absence.

## Ince Takes Over Biograph Studio

Thomas H. Ince has taken over the former Biograph studios in Los Angeles for the production of photoplays which he is soon to release through Artcraft and Paramount.

In celebration of the event, Mr. Ince and William S. Hart, the new Artcraft star, donned overalls and with a saw, hammer and nails, began the carpenter work on the first set.

## Seeks Safety in Numbers

M. A. Schlesinger, president of the Mayfair Film Corporation, has announced that he has made tentative arrangements with four of the leading directors of the trade to direct Peggy Hyland in her forthcoming releases.

Mr. Schlesinger proposes to have a new director for each Peggy Hyland-Mayfair production so that they will lack the sameness so often prevalent where one director oversees a series of pictures featuring the same star.

## Selznick Exchange in Washington

Through Arthur S. Kane, the new general manager for Lewis J. Selznick Enterprises, Inc., a new exchange has been established at Washington, D. C., to handle only pictures released through the Selznick firm. V. P. Whitaker, recently sales manager for Artcraft-Paramount pictures in Washington, will have charge of the new offices.

The Peter Pan Film Corporation has secured the services of George W. Hanlon, one of the richest men in showman's ideas in New York. He will assist in the production of the Peter Pan releases, and for the next month will devote his time to building exceptionally strong stories for the Motoy Comedies.



*A few glimpses of that striking new Fox production, "A Conqueror," with Dustin Farnum playing the role of the Texas liberator, General Sam Houston.*

# "THE CONQUEROR" A BIG PLAY

**8,000 People Employed in Making Thriller, which Opens at the Globe Theater, New York, September, 10**

In "The Conqueror," offered as the first of the series of Standard Pictures of which William Farnum is the star, William Fox believes a new standard has been set in motion picture production.

"The Conqueror" picturizes the heroic life and romantic times of General Sam Houston, known to every American as the liberator of Texas. It is a cross section cut out of American history and holds intense interest for every citizen and resident of the United States.

There is probably no more romantic figure in American history than Sam Houston, and no actor better equipped artistically as well as physically for the portrayal of Houston than William Farnum.

Given Henry Christeen Warnack's engrossing, virile story, and the facilities afforded by the resources of the Fox producing organization, it needed but the hand of R. A. Walsh, the Fox director who staged "The Honor System," to make of "The Conqueror" a photodramatic masterpiece.

This story was photographed in California, Texas and Mexico. It was six months in the making, and cost $300,000. Eight thousand people were employed in the making of this picture. Among them 450 Sioux Indians secured through the Department of the Interior from the Pine Ridge Agency for whose safe return at the end of their artistic labors a bond of $50,000 was deposited. Among the 8,000 also were Mexican soldiers, negroes and southern plantations, Texas rangers and U. S. cavalrymen. Weeks were spent on the big battle scenes, thousands of dollars worth of ammunition went up in smoke, and as a result the battle scenes in "The Conqueror" are reality itself.

But bigger than all these is the dramatic drive of "The Conqueror." The picture holds its audience tense, ever expectant of new thrills, riveted to their seats as they watch the ever human story of Sam Houston unfold. "The Conqueror" will open at the Globe Theater, New York, September 10.

## Work Begun on "Penny Philanthropist"

Ralph Morgan, who is best known for the role of the dashing Joe Bascom, in "Turn to the Right," has been engaged by Wholesome Films Corporation to play the lead in "The Penny Philanthropist," Clara E. McLaughlin's story, on which production has begun in Chicago.

Should you chance to hear of a speeding taxi, shades drawn tight, with a human elbow or perhaps a foot protruding, careening through Lincoln park, don't suspect the black hand. 'Tis only Ralph enroute from one post of histrionic duty to another, in his new and novel taxicab dressing-room, which he has affectionately dubbed as "Saffron Susie."

M. J. Weisfeldt, general manager of Wholesome Films Corporation, announces that in addition to "The Penny Philanthropist," production is soon to begin on "Everybody's Lonesome." "Cinderella and the Magic Slipper" has been completed.

PAUL H. WOODRUFF, Editor
ARTHUR E. CURTIS, Associate Editor

NEW YORK OFFICE: 1022 LONGACRE BUILDING, Forty-second Street and Broadway Telephone Bryant 7030
CHARLES R. CONDON, Eastern Representative

LOS ANGELES OFFICE: 6035 HOLLYWOOD BLVD.
MABEL CONDON, Western Representative

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy

Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY
THE MOTION PICTURE TRADE JOURNAL
PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
E. R. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue but proof of such advertisements can not be shown in advance of publication

SUBSCRIPTION PRICE
Per Year $3.00

| | |
|---|---|
| Canada - - | Per year $4.00 |
| Foreign - - | Per year 5.00 |
| Single copy - - - - | .15 |

NOTICE TO SUBSCRIBERS

REMITTANCES—Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change

If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVIII CHICAGO, SEPTEMBER 1, 1917 Number 9

# Conditions in the Country Districts

HOWEVER well patronage may hold out in the big cities, thousands of small town exhibitors are beginning to wonder if the picture business is not facing a decline.

A letter we have just received from an exhibitor in a town of about a thousand population analyzes the situation so well that we will use a part of it verbatim:

"The trend of the pleasure-seeking public is away from the theater and a-straddle of anything that will take them whizzing from one place to another. It is becoming harder and harder to interest people in screen stories. They have become so all-fired intelligent and critical that it is a man's size job to pick and choose to suit their tastes; and their tastes are so fickle and change so quickly that what will suit them one day will be hooted at the next. They will come honking up to the theater in a big six and a cloud of dust and breeze in, full of noise and peanuts, with a jaunty air of 'Oh well, we'll just stop in a minute while the radiator cools and Charlie gets some gas,' and in the middle of a big scene they will scatter the rest of the peanuts on the floor and beat it for the Lake Shore drive.

"Add to the motor menace the popular 'no-spend' propaganda that is being spread by over-zealous conservationists and a modern theater has a fat chance to pay the light bill, to say nothing of the rent and the films."

All this sounds more or less like a plain case of grouch, but it isn't. We have just completed a small first-hand investigation of picture show conditions in some little towns, and they bear out all our western correspondent says. Theaters that were running seven nights a week last year are now running three. Where the house was full last year it is now barely half filled. There is still a living in it—as small town livings go; but there is little incentive to enthusiasm and no encouragement to further improvement.

Meanwhile some of the big city exhibitors are seriously considering a return to the old combination of pictures and vaudeville. That is a backward step for the film business, because the pictures drove vaudeville out of their houses once as an inferior attraction.

The city exhibitors, at least the big ones, can readily keep pace with changing conditions, even if they have to import outside attractions. But the small town exhibitors find the situation more serious. They can use neither vaudeville filler nor those "stupendous" productions which require full orchestra and stage settings for proper presentations. They must go on booking ordinary films at ordinary prices, so that a thousand admissions a week at ten cents will yield them a living profit—a profit which figures no wages for their wives and daughters and sons who sell tickets and operate the machine.

It behooves the producers and distributors to give a little more consideration to the country exhibitor—the fellow who runs the only theater in the town of a thousand or two population. If they continue to rely on him to absorb the fag ends and cold copies in his former efficient manner, presently he will fade from the scene. And when his numbers diminish, some of the "velvet" will be rubbed off film renting profits.

It isn't a matter of better films or newer films for the country exhibitor—that wouldn't help him in proportion to its cost. It is a matter of assisting him in his advertising and his

decorating and in all the ways of stirring up interest among people who are getting a little calloused toward his offerings. This is work for the trade papers and the producers and the exchanges. We all want to see the country exhibitor hold his patronage, and just now he needs help.

---

## Getting Screen Material from the Stage

"THE history of motion picture success," says William A. Brady, "is that the biggest and most enduring hits are screen adaptations of stories which have been highly favored by the public in the speaking theater."

We are forced to agree with this opinion, though we cannot give it enthusiastic endorsement. There have been, and are, lots of exceptions to the rule it lays down. Anyone can name a number of successful pictures whose story never saw either book or stage. Nevertheless, the fact remains that a screen adaptation is a safer bet for the producer than a screen origination.

This condition provides a fair assurance of pleasing the public; but it is not very complimentary to the motion picture industry. We are not wholly satisfied with the idea that the photographing of prearranged scenes, the proper developing and printing of films, and the clever commercial distribution of the finished product, constitute the essence of motographic art.

We are admitting that the speaking stage can obtain better story material than we can. So long as we may obtain the adaptation rights to the same stories, the public will not care who had them first. The picture goes to the whole world; the speaking stage speaks only to a limited audience. The picture does a service to mankind when it distributes broadcast a story whose virtues would be apparent, via the horizontal stage, to but a few favored playgoers.

The question of successful picture production is no broader than that. But the independence of the industry demands more. It demands not that the adaptation of stage successes be curtailed in any sense, but that the sources of original material be nourished and encouraged.

The story that makes a good stage play, and a good screen play after adaptation, would have made a good screen play in the first place. There is more reason that the speaking stage should make adaptations of successful films than that the screen should depend upon stage adaptations.

The motion picture is greater than the stage ever can hope to be; and that the former should follow the latter is an artistic absurdity. Keep on using good stage productions as screen material; but let us also originate stuff so good that the stage will want to get speaking rights on it.

Playwrights—whether from a sense of dignity or for better remuneration—still remain loyal to the speaking stage. Because of the impression that even the illiterate can write a scenario, the really literate prepare screen subjects only when requested to do so. The screen still depends, for its original stuff, upon tired staff writers and more or less hack free lances. The chance of obtaining "hits" by this method runs about one-tenth of one per cent.

To the talented authors of real scenarios the picture producers should offer more, not less, than the speaking stage offers. The true author writes for love and not for money; but the only thing that assures him he is appreciated is royalties. Twenty-five dollars, or even two hundred and fifty dollars for a script, is not half so convincing as a share in the profits.

There is no reason why the story writer should not go first to the film market, if he is treated right. That he now goes first to the stage is evidence that the stage treats him better.

As a result, we have to make the unwitting confession—and demonstrate it—that the stage still gets better material than the screen.

## Camilla Dahlberg With Metro

Camilla Dahlberg, who originated the role of Bianca in "The Great Lover" with Leo Ditrichstein, has been engaged by Metro Pictures Corporation to play the important part of the woman spy in "Draft 258," Metro's new patriotic photo-drama which has already been placed in production. Mabel Taliaferro is the star of "Draft 258," which was written by William Christy Cabanne and June Mathis.



*Camilla Dahlberg, who has signed with Metro Pictures Corporation.*

Miss Dahlberg has starred both in Europe and America, in "La Main," a pantomime version of "The Dumb Girl of Portici," which was later portrayed in another form by the dancer, Anna Pavlowa.

Miss Dahlberg appeared in pantomime versions of "The Taming of the Shrew," Ibsen's "The Doll House," "Salome" and Portia in "The Merchant of Venice." Coming to America, she was engaged by David Belasco to appear in "Years of Discretion," later playing in the Ditrichstein production.

From pantomime to motion picture work was an easy progression, and the European artist's success was instantaneous. "The Heart of Nichette" and "After Many Days," were among her first screen appearances. In the latter she played the heroine, and in the same picture Viola Dana, now a Metro star, appeared as the Nichette of childhood days. "The Seven Sisters," "In the Bishop's Carriage," "Caprice" and "Tess of the D'Urbervilles" were other productions. For Metro she appeared in "A Million Dollars" with William Faversham. Her role of Marcita Blein, the spy posing as a newspaper woman, is one of the most important in "Draft 258."

---

## A. E. A. HEADS CONFER

### American Exhibitors Association Holds Important Meeting—Determines Policy Toward Rest of Industry—Pettijohn Gives Back Part of His Salary

Officers and directors of the American Exhibitors Association held an important meeting last Thursday, in New York, and came to an understanding regarding the policy of the Chicago-born organization toward the other branches of the film trade. The matter was carefully considered at this time, owing to the fact that on August 27 the board of directors of the National Association of the Motion Picture Industry will, in all probability, act upon the theater men's recent offer of affiliation and co-operation. The American Association sent a letter addressed to the National Association officers and directors. It declares emphatically that the exhibitors will never permit themselves to be bound in support of any measure not for the best interests of the exhibitors of America. The text of the letter follows:

"To the president and directors of the National Association of Motion Picture Industry.

"Gentlemen: In order that the attitude of the American Exhibitors Association toward the National Association of Motion Picture Industry may be clearly understood, and that the directors may have definitely in mind our position with reference to what has been termed our application to affiliate with the National Association of Motion Picture Industry, I am instructed by our directors to write you the following:

"First—The American Exhibitors Association, on July 20, 1917, tendered, through William A. Brady, not as the president of the National Association, of Motion Picture Industry, but as the designated official, by reason of his selection by President Wilson, our hearty co-operation and services to help carry on the work set aside by our government for the motion picture industry during the present crisis. We are building a business organization of exhibitors to the end that this may be effectively done and results obtained.

"Second—We care not whether we have one or fifty vote either as directors or members of the National Association of the Motion Picture Industry, because voting inside the industry cannot interest us.

"Third—We are asking nothing of you, and are offering only our affiliation and assistance in a stand with the other branches of the industry for what is healthful, and against that which unjustly attacks.

"Fourth—On the other hand, we will not, at any time, by any unit vote or combination of votes, permit ourselves to be bound to support any act, measure, or effort that is not for the best interests of real exhibitors of America, who comprise our membership, nor for or against any faction in any other branch of the industry that may hereafter develop.

"Fifth—We desire to have it clearly understood that our services are tendered, and that no application is made at this time for votes or for any change, in the by-laws of your organization.

"Sixth—We ask that the directors, at the meeting August 27, 1917, either promptly reject or accept our offer of affiliation, assistance and co-operation in such manner that our position may be clearly and definitely interpreted by our officers and entire membership."

The letter is signed by Charles C. Pettijohn, general manager.

Mr. Pettijohn, Indianapolis lawyer and film man, who has been made general manager of the body, also read a letter to the treasurer, in which he said that considering the newness of the American Association, the fact that many expenditures would be necessary only for the first year, and that all funds so far have largely consisted of individual contributions, he would, for the time being, return a portion of his guaranteed salary. He also declared that he had been most unselfishly supported in his work by the officials of the organization, and in return for his return of moneys would only require a continuation of the same sort of support.

It was then decided to call a meeting of the American Exhibitors Association at Ocean City on August 30, at which time a convention of exhibitors from many southern states will be held there.

Besides a half dozen directors the following officials attended the meeting: Jake Wells, president; Guy Wonders, vice president; William Fait, Jr., treasurer; C. C. Pettijohn, general manager, and Harry M. Crandall.

# To Picture Romance of the War

## VITAGRAPH HEAD SAYS PEOPLE NEED TO LAUGH—BATTLE SCENES OFF MENU

ALBERT E. Smith, president of the Vitagraph Company of America, in discussing the effect of this country's entry into the war and the effect it must have on the production of motion pictures, said:

"I feel that our two big war pictures 'The Battle Cry of Peace' and 'Womanhood, the Glory of the Nation,' served and still are serving the purpose for which they were made—the arousing of the American public to a realization of what the war means and the necessity for putting the country in a state of preparedness. The one was put out long before the United States entered the war and carried a faithful warning of what this country might expect at the hands of an invader if it were not adequately prepared to defend itself. The second spectacle, 'Womanhood,' was issued simultaneously with the severance of diplomatic relations with Germany and it directed the minds of the people and government officials to the question of mobilizing its men and resources on a gigantic scale, similar to that which is now engaging the National Council of Defense and the Congress.

"With these two features, Vitagraph, I think, has partially done its duty toward awakening the nation to a sense of its obligation to itself and civilization. Now, I feel, the policy of Vitagraph and of every other motion picture manufacturer should be to make pictures that will take the minds of the people off the war and their troubles, make them laugh, and in that way, make them happy. That is to be our policy, at any rate, although we stand ready, of course, to do anything that the government may suggest to advance the national propaganda for patriotism.

"Generally speaking, though, I think we should seek for subjects as far detached from the war as it is possible to get them, because with the organization of the new national army by the draft the war has been brought right into the homes of ten million American families. These people, I feel quite sure, will prefer not to have the horrors of war presented to them too vividly, because they know that the boy in the bright new uniform of khaki may soon be stretched dead in France or some other part of the European battle line.

"My idea is to produce romances—not problem plays, but clean stories with a light atmosphere and a laugh lurking here and there in their literary folds.

"I do not think that we shall be able to get away from the war pictures entirely, because, apparently, every author and scenario writer in the world, has his or her eye focused on the great struggle, and the market is being flooded with such stories. Then, too, there is the historical angle which makes it necessary for the motion picture, like the daily newspaper and the periodical, to keep space of events. However, if Vitagraph does make any more war pictures, the real war, such as fighting and the horrors of the battlefield, will be eliminated. The thousands of beautiful romances—of severed loves, of man's heroism and woman's devotion—which this war will bring forth, are certain to provide unlimited material for masterful and enthralling photoplays.

"Another thing. The rapid strides towards artistic perfection of photography which the motion picture industry is making, will enable us to give these stories the proper treatment. Had this war come five or six years ago, before motion photography was developed to its present splendid standard, it is more than likely that a great deal of fine human interest material would have been lost to the generations that are to come.

"With all of the resources that we can command, Vitagraph shall strive to give the public henceforth pictures that will bring brightness into the lives of people rather than gloom. Our pictures will be builded of 'sunshiny' tales and when the war does creep into one, it well be so far in the background that its presence will hardly be felt. This will be noticed in one of our forthcoming Blue Ribbon features, 'For France.' This is a delightful little romance involving a young American aviator and a beautiful French girl, the daughter of an artist. Some war thrills have been introduced, but they are only flashes and they do not take the mind of the spectators to the more sanguinary battlefield areas."

## Wholesome's Policy Meets Approval

Recent announcement of the sales policy of Wholesome Films Corporation, Chicago, has stirred widespread interest among the motion picture trade.

"We expected many inquiries when our new plan was announced," Mr. Weisfeldt asserted. "Our expectations have been exceeded many fold. The response of exhibitors literally has been a bombardment—gratifying testimony that the new Wholesome Films Corporation sales plan fills a long felt want in the exhibitors' field.

"It is proof," Mr. Weisfeldt continued, "that we are accomplishing what we set out to do, namely, to give the exhibitor what he wants. It is proof, too, that the exhibitor appreciates this opportunity to deal direct with the producer—that he appreciates our offer to pay all express charges."

Announcement that Anna Case of the Metropolitan Opera Company is to enter motion pictures for a limited period is made by Julius Steger under whose direction the prima donna's photoplays will be produced.



*Pete Artcraft Schmid is ignoring Mary Pickford's smile because he is looking at the camera. You can tell by the way he stands that he doesn't care.*



*Officers and directors of the newly organized Associated Theaters, Incorporated, with headquarters at Minneapolis. From left to right, bottom row, William S. Smith, H. L. Hartman and Forest Secor. In the top row, reading in the same order, you have before you Thomas J. Hamlin, Charles W. Gates and Henry P. Greene.*

# 1,000 THEATERS TO COMBINE

**Northwest Exhibitors Incorporate to Buy, Sell and Rent Films—Expect Great Saving Through Collective Marketing and Renting**

With two hundred theaters enrolled and determined not to start its actual business activities until one thousand theaters are stockholding members, "Associated Theaters Incorporated" was formed at the Hotel Dyckman, Minneapolis, Minnesota, Tuesday, August 14.

The following officers were elected, each of whom is also a member of the Board of Directors: President, H. L. Hartman, Mandan, North Dakota; vice president, Forest Secor, Forest City, Iowa; treasurer, Henry P. Greene, Minneapolis, Minnesota; secretary, Wm. S. Smith, Menominee, Wisconsin; chairman Board of Directors, Chas. E. Gates, Aberdeen, South Dakota; general manager, Thomas J. Hamlin, Minneapolis, Minnesota.

The "Hamlin Plan" of booking was adopted, which is intended to conduct the booking of film, supplies and equipment at a minimum expense and solve the present high cost of marketing and distributing by co-operative collective merchandising.

Offices were opened at once in the Lumber Exchange building, Minneapolis, but the actual opening of the proposed large central Minneapolis exchange and the various sub-stations for inspection and shipping may not take place until December, according to Mr. Hamlin.

President Hartman is also president of the North Dakota state branch of the Motion Picture Exhibitors' League of America. Vice President Secor is secretary-treasurer of the Iowa organization of exhibitors and exchangemen. Treasurer Greene of Minnesota is director of the Motion Picture Exhibitors' Corporation of the Northwest. Secretary Smith is a prominent Wisconsin exhibitor and his brother-partner was secretary of the early Wisconsin exhibitors' organization. Chairman Chas. W. Gates is vice president of the Motion Picture Exhibitors' Corporation of the Northwest. General Manager Hamlin was the founder of *Amusements,* a territorial theater trade weekly of Minneapolis.

"We have incorporated for $100,000.00 under the laws of South Dakota, as 'Associated Theaters Incorporated'," declared Mr. Hamlin. "We have no connection either directly or indirectly with any other organization or group in the motion picture industry.

"No exhibitor is expected to subscribe for more stock than the amount he would ordinarily pay for ten days' film rental and no theater can hold more than $1,500 worth of stock.

"Neither myself nor any member of the board are drawing a cent of salary and the entire expense of organizing will not equal ten per cent.

"We expect to do a film rental business alone of fully $50,000 a week," continued General-Manager Hamlin, "and are incorporated to produce, buy, sell, lease and rent film, equipment and supplies; to buy, sell and operate theaters and to book films, vaudeville, tabloids and road attractions."

## Grace Darmond in "When Duty Calls"

Sanger and Jordan have engaged Grace Darmond as the star of their forthcoming production, "When Duty Calls," which they are producing at the Norma Talmadge studios at present. Captain Harry Lambart is directing the picture.

Miss Darmond returned to New York within the last week from Florida, where she has just completed the color process feature for the Technicolor Motion Picture Corporation, which Doctor Willat is shortly to show to the trade. In the latter production, entitled "The Little Skipper," she is also starred.

Prior to appearing in the Willat feature, which was produced in Jacksonville, Miss Darmond was featured in the Pathe-Astra serial, "The Shielding Shadow." "When Duty Calls" will be released some time in September.

## Bessie Barriscale, Military Spy

In "Madam Who," her latest picture, Miss Barriscale plays the role of a young girl, who is married against her will to one of eleven masked men. The identity of the bridegroom is not revealed until the very ending of the picture.

She also becomes a military spy and in this character Miss Barriscale will display a versatility which it is said will surpass that noted in any character in which she has been seen, appearing both as a boy in passing military lines and as a young society woman in securing military confidences from important public officials.

"Madam Who" is described as one of Harold McGrath's best mystery stories and in subject is peculiarly in touch with the great events of the times.

## Triangle Exchange Enlarged

Due to the enormous volume of increased business, the New York exchange of the Triangle Distributing Corporation has announced that hereafter the exchange will be divided into two separate departments, one having charge of the sale and release of productions appearing on the Triangle program, and the other to handle special productions. The former will be known as the Program Department, and the latter as the Series Department.

The Series Department will have charge of all Paralta releases, and also the Fairbanks and Hart re-issues, which are to be released September 2 and 16, respectively. Entirely distinct sales and service representatives will be located in each department, devoting their time exclusively to the special work of the respective branches.

It has originally been planned to keep the exchange as one office, handling both the program and the specials from there, but the volume of business already undertaken made this arrangement impossible.

## Fairbanks Pays Soldier Salary

When Douglas Fairbanks learned that Victor Fleming, his photographer, had been drafted for service in the United States Army, he advised him that his salary in full would continue until he returned. Fairbanks also presented Fleming with a complete photographer's outfit and negotiations are now under way for permission to photograph social events that happen from time to time between battles. This film when completed will be turned over to the censorship committee, to use for special patriotic purposes.

## Theater Makes Ideal Studio

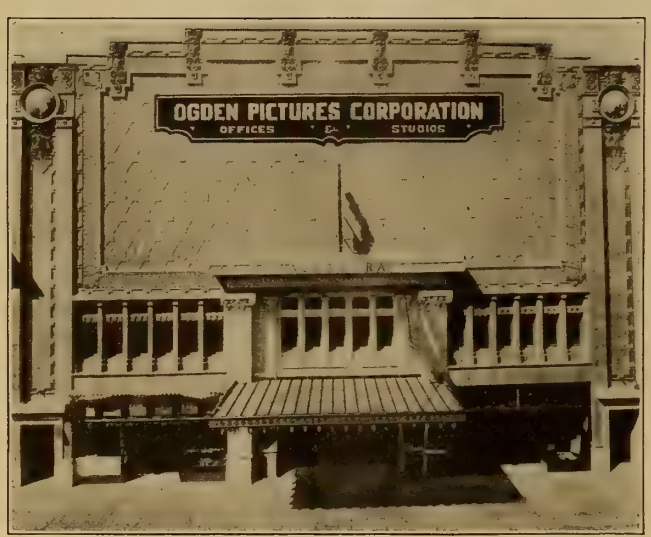
The studios and offices of the Ogden Pictures Corporation at Ogden, Utah, typifies once again the original ideas that enter into the entire plans of operation of that company. Being pressed for time and requiring at very short notice a complete studio and experimental laboratory, Albert W. Scowcroft, president, and Lester Park, general manager of that company, hit upon the idea of converting the stage of the Alhambra Theater, situated at Ogden and owned by Mr. Scowcroft, into a studio.

The Alhambra Theater was originally constructed so as to accommodate legitimate theatrical productions, as well as motion pictures, and the stage was built with a depth of forty feet and a width of seventy feet.

A contract was awarded to the Cooper-Hewitt Electrical Company to install a complete lighting system on the stage of the Alhambra Theater and the usual appurtenances of a studio, such as paint frames, scene racks, etc. The carpenter shop was placed in the basement of the theater and the regular projection machines with the large screen were used to run individual scenes as soon as positive prints were made.

On this stage there was built for "The Lust of the Ages," the initial release of the Ogden Pictures Corporation, in which Lillian Walker is starred, the Hall of Mammon, the Council Chamber of the War Ministers, the Castle of the Hoyden Princess; in fact, all the settings, large and small, that appear in the production. A more perfect studio could not have been built and the advantages to be derived from the theater itself in the staging of scenes showing the theatrical performance in the auditorium justifies the statement that converting the interior of a modern, up-to-date theater to studio purposes is very practical, indeed.

When the Ogden Pictures Corporation builds its eastern studio, Mr. Scowcroft said it is to be built along the lines of a theater with a regular stage and auditorium.




*The Alhambra is a theater in which pictures are not only shown but in which they are made. It is the studio of the Ogden Pictures Corporation, at Ogden, Utah.*

## Score of Stars in Single Reel

Love scenes from screen successes featuring a score of popular artists in the National Association's review of the great motion pictures of all time make up the first reel of the All-Star picture to be released September 15. The following scenes constitute the first reel:

Rupert Julian and Ella Hall in a scene from "The Bugler of Algiers," courtesy of the Bluebird; Carlyle Blackwell and Ethel Clayton in a scene from "A Woman's Way," courtesy of World Film Corporation; Donald Cameron and Lillian Walker in a scene from "Kitty Mackay," courtesy of Vitagraph Company of America; Mary Miles Minter in a scene from "Youth's Endearing Young Charms," courtesy of Mutual Film Corporation; Franklin Farnum in a scene from "The Woman He Feared," courtesy of Universal Film Manufacturing Company; Anita Stewart and Evart Overton in a scene from "The Glory of Yolanda," courtesy of Vitagraph Company of America; Francis X. Bushman and Beverly Bayne in a scene from "Romeo and Juliet," courtesy of Metro Pictures Corporation; Clara Kimball Young in a scene from "The Dark Silence," courtesy of World Film Corporation; Madam Petrova in a scene from "The Black Butterfly," courtesy of the Metro Pictures Corporation; Alice Brady in a scene from "La Vie De Boheme," courtesy of the World Film Corporation; Mary Pickford and Henry Walthall in a scene from "Ramona," courtesy of the Biograph Company; Earle Williams and Edith Storey in a scene from "The Christian," courtesy of Vitagraph Company of America; Harold Lockwood and May Allison in a scene from "Pidgin Island," courtesy of Metro Pictures Corporation.

State rights for the film are for sale at the National Association of the Motion Picture Industry, Incorporated, in the Times Building, New York.

## New Chaplin Mutual Comedy

The coast range of the Sierra Madre mountains, with the mirror-like waters of the Pacific ocean as a background, furnishes a picturesque setting for a large portion of the next Mutual-Chaplin special, which is nearing completion at the Lone Star studios, Los Angeles.

In his latest subject, Chaplin makes a departure from his previous productions, adding a number of unusual thrills of a character entirely different than anything he has ever before attempted.

At the start Charlie is seen as an escaped convict, hemmed in on all sides by a posse, and the manner in which he evades capture not alone furnishes unlimited situations for the creation of laughter, but the fearlessness of his leaps from lofty cliffs and his climbs up steep embankments, is almost unbelievable.

Chaplin reveals, in his new picture, his versatility as an athlete. In carrying out the new and strenuous stunts, he is not assisted in any manner by trick photography or mechanical devices. He has merely called upon the ability which he has held in reserve.

## Neal Hart with Universal

Neal Hart, Universal's husky hero of the open range, has signed a contract to play feature leads in western pictures for the next year.

Anticipating a depression which will sweep the country as a result of the great war, Essanay is producing only film plays which show the happy side of life, and relieve the public's mind of the terrible struggle in progress across the water.



*The stately seated lady is Maxine Elliot, in Goldwyn's "Fighting Odds," by Irvin S. Cobb. In the oval—Madge Kennedy in "Baby Mine." Mabel Normand, Goldwyn gleamer, is below. The madonna at the right appears in Goldwyn's version of Rex Beach's story, "The Auction Block."*

# Goldwyn's Progress Remarkable

## COMPLETE PRODUCTIONS WITHOUT USING A CENT OF EXHIBITOR'S MONEY

EXHIBITORS throughout the country will be interested to receive herewith the first complete announcement of Goldwyn's accomplished production work. Thus far the completed Goldwyn Pictures are:

Mae Marsh in "Polly of the Circus," by Margaret Mayo.
Madge Kennedy in "Baby Mine," by Margaret Mayo.
Maxine Elliott in "The Eternal Magdalene," by Robert McLaughlin.
Jane Cowl in "The Spreading Dawn," by Basil King.
Mae Marsh in "Sunshine Alley," by Mary Rider.
Maxine Elliott in "Fighting Odds," by Roi Cooper Megrue and Irvin S. Cobb.
Mae Marsh in "Fields of Honor," by Irvin S. Cobb.

Pictures now in the making at Goldwyn's New Jersey studios are:

Mabel Normand in "Joan of Flatbush," by Porter Emerson Browne.
Madge Kennedy in "Nearly Married," by Edgar Selwyn.
Mae Marsh in "The Cinderella Man," by Edward Childs Carpenter.
And, early in September, Mary Garden, just returning from France, will begin work in "Thais," by Anatole France.

Mae Marsh, beginning work first for Goldwyn last February, of course has more completed productions to her credit, but this does not mean that there will be more of her pictures on the Goldwyn schedule. Her pictures take their place in rotation with those of other stars, coming at stated intervals. Nor is the order in which the productions have been named above necessarily the order in which they will be released. The release will be arranged so as to maintain the best sense of proportion and balance for Goldwyn's customers throughout the country.

The thing of biggest import, perhaps, is the fact that not one penny of exhibitor money has been received or applied to production costs from the day the company was formed down to the present moment and there will be no alteration of this policy. Goldwyn, from the outset, was, through its owners, prepared to finance itself. In pictures it has been more or less customary to expect the exhibitor through deposits, advances or money paid for franchises to provide producers with the money with which pictures were made.

Next in importance is the Goldwyn policy of distribution and salesmanship which has resulted in the application of real merchandising principles to film renting and distribution. Goldwyn's owners wish to build for themselves a place as real merchants in the selling end of the industry—men not afraid to make excellent wares and submit them, when made, to public inspection. On the basis of these inspections they are confident of the appeal and attractiveness of their productions and without any doubts as to their saleability.

### *More Exhibitors Sign for Complete Output*

Their new pictures will be shown first in Los Angeles, at J. A. Quinn's Rialto Theater, one of the show places on the Pacific Coast. Mr. Quinn for

weeks was negotiating to obtain the first run rights to the Goldwyn productions.

After signing his contract Mr. Quinn said: "I am going to exploit the Goldwyn productions in Los Angeles on a larger scale than any pictures have ever been heralded in this city. These pictures will bring a new type of people into motion picture theaters of this country and immensely please the audiences we have had in our houses for years."

E. H. Hulsey, the big Texas exhibitor, who owns theaters in a chain of cities in the Lone Star state, has signed contracts for all of his houses in Dallas, Galveston, Houston, Waco and Beaumont.

Wherever a Goldwyn contract is signed the local newspapers seemingly take pleasure in commenting upon the coming of a new and noteworthy type of screen production to their communities.

In St. Louis, where William Sievers has signed for all the pictures at his Grand Central Theater, the St. Louis *Times* gives this news first page position with illustrations.

In Peterborough, Canada, when Goldwyn Pictures Ltd. closed a contract with Dr. F. L. Robinson for the Empire Theater, the Peterborough *Examiner* hailed the coming of the Goldwyn plays and players as one of the big events in the amusement activities of the city and gave a half page of news space to its local announcement.

From the Detroit offices of Goldwyn come contracts for the Bijou Theater, Mt. Clemens; Princess Theater, South Haven; Bijou Theater, Port Huron; Censor Theater, Albion, and Majestic Theater, Jackson. Michigan exhibitors have been quick to recognize the merits of Goldwyn productions and sign for the entire first year's output.

John Green, of Galt, Ontario, has signed for the productions for the ensuing year. Mr. Green is known to every exhibitor in Canada as the one who introduced motion pictures into the Dominion twenty-two years ago.

The signing of the Messrs. Dusenbury's Grand Theater in Columbus, Ohio, is heralded in the local papers, while Nathan H. Gordon, the big New England exhibitor, writes from Boston:

"I am very enthusiastic about the Goldwyn type of productions. In story and in acting they are remarkable."

### *Goldwyn Buys "The Cinderella Man"*

Goldwyn has purchased from Oliver Morosco and Edward Childs Carpenter, the author, the famous all-season New York success, "The Cinderella Man," and Miss Marsh has already begun work before the camera on this production.

The director of this production is George Loane Tucker, the successful English director, whose recent film productions under his own auspices have attracted widespread attention in the industry. Mr. Tucker's affiliation with the Goldwyn directorial forces has been impending for a long time and his work with Mae Marsh may be expected to add still further to his reputation.

Announcement is not yet made of the players in Miss Marsh's supporting cast. All of the technical and artistic resources of the Goldwyn organization are being called into play to make this production one of immense appeal for the holiday-time.

### *"Nearly Married" Madge Kennedy's Second Play*

Madge Kennedy's second production will be the famous stage success, "Nearly Married," by Edgar Selwyn, Goldwyn having purchased this delightful farce comedy during the current week.

The purchase of "Nearly Married" further indicates the determination of this producing organization to build its permanent place in the field of the screen by using for its material only assured successes which have been big money-makers either on the stage or in the world of literature. Up to this time, in an entire year's work, Goldwyn has not produced a single picture from an unknown author. Every play and every author represents a known and established factor in American amusements. This, of course, means a great deal for the exhibitors who later are to vend and show Goldwyn Pictures to the public, for they are always assured in advance of the drawing power of the productions.

### *Maxine Elliott in "The Eternal Magdalene"*

Since mid-winter Goldwyn Pictures Corporation has closely guarded against announcing by name the second picture made by Maxine Elliott, international stage favorite and noted beauty. But this week the long silence was broken by a Goldwyn statement revealing that Miss Elliott's big production is a picturization of "The Eternal Magdalene," by Robert McLaughlin, the Cleveland author and playwright.

Miss Elliott from the beginning desired to present this play as one of her Goldwyn Pictures. It will be recalled by the many thousands who saw the play that it is not a religious drama, but an essentially modern one in which there is a prototype of the popular Billy Sunday and a series of personalities and episodes paralleling the every-day people and themes surrounding all of us.

## Beecroft Eludes Torpedo

While enroute from England to Norway, a steamer carrying Chester Beecroft, the well-known film expert, was torpedoed in the North Sea. First reports from abroad stated that all on board the ship were lost, but Miss O'Keefe, present manager of Mr. Beecroft's office, later received a cable from him, saying that he was safe in a British port. Mr. Beecroft, who was formerly allied with several prominent producers in an executive capacity, is now in the importing and exporting trade. On trip abroad he is making a number of important connections which will be given out at length on his return.

Alice Brady's World Picture, "Betsy Ross," is close at hand. The story, revolving around the making of the first stars and stripes, is laid in and near Philadelphia.

**THE WHITE HOUSE**
**WASHINGTON**

Preventable fire is more than a private misfortune. It is a public dereliction. At a time like this of emergency and of manifest necessity for the conservation of national resources, it is more than ever a matter of deep and pressing consequence that every means should be taken to prevent this evil.

(Signed) *Woodrow Wilson.*

*(Facsimile of Statement made by President Wilson for the National Board of Fire Underwriters.)*

# $5,000,000 Yearly for Mutual Pictures

## FREULER PROPHESIES EXHIBITOR PROSPERITY TWO FEATURES PER WEEK

FIVE and a quarter millions of dollars' worth of feature productions per year will be marketed by the Mutual Film Corporation according to a policy effective September 3, it is announced from the Chicago offices of John R. Freuler, president of that concern.

The Mutual has adopted a policy of "big stars only" for its feature productions, which beginning in September will be issued to exhibitors at the rate of two a week.

Mr. Freuler also announces the completed schedule for two months of releases at this rate, including:

### *September 3*

Mary Miles Minter in "Charity Castle," the first of a new series of Mutual-American productions starring the delightful actress, and the first Minter picture under the direction of Lloyd Ingraham, late of Fine Arts.

Edna Goodrich in "Reputation," the first of the series of Mutual Star productions featuring the celebrated stage beauty. "Reputation" is the story of a small town girl who went to the city, met a he-vampire and came back with a reputation. It was directed by John B. O'Brien.









*Scenes from the first of the productions on Mutual's five million dollar yearly schedule. Below, Edna Goodrich in "Reputation," for September 3. At the right, Ann Murdock in "Outcast," September 10. Above is Gail Kane in "The Spectre of Suspicion," September 10, and in the circle, "Charity Castle," a new Mary Miles Minter play, for September 3.*

### *September 10*

Gail Kane in "The Spectre of Suspicion," the fifth of the series of Mutual-American star productions in which the beautiful and talented Miss Kane plays the leading role. "The Specter of Suspicion" deals with a bride whose family closet is the abiding place of a skeleton and furnishes the basis for a thrilling drama. It was directed by Henry King, who scored such a big success with "Souls in Pawn," Miss Kane's latest photoplay.

Ann Murdock in "Outcast," the first of the Charles Frohman stage successes in motion pictures. Miss Murdock is one of the most famous of American actresses, the product of the school of the celebrated genius of the drama. "Outcast" is a picture adaptation of the Broadway hit. Miss Murdock is supported by an all star cast. The production is the first to be released from the Empire All Star studios.

### *September 17*

Juliette Day in "The Rainbow Girl," which is the first of the Mutual American productions starring the Broadway star, Juliette Day. Miss Day scored her most recent stage success in "Upstairs and Down" and has been at the Ameri-

can-Mutual studios since early in the summer working under the direction of Rollin S. Sturgeon.

Margarita Fischer in "The Girl Who Couldn't Grow Up," the fifth of the series of Pollard-Mutual star productions featuring Margarita Fischer. Miss Fischer has not appeared on the screen since the release of "The Devil's Assistant," early in the spring, closely following the completion of which she was taken ill.

### *September 24*

William Russell in "Sands of Sacrifice," a corking five reel drama starring the heroic Mutual-American star. "Sands of Sacrifice" is the first of a new series of William Russell productions, directed as were the pictures of the previous series by Edward S. Sloman.

Julia Sanderson in "The Runaway," the second of the Frohman productions and the first of the series featuring Miss Sanderson. "The Runaway" is the picturization of the stage success of the same title in which Miss Sanderson scored on Broadway. It was produced under the direction of Dell Henderson.

### *October 1*

Mary Miles Minter in "Her Country's Call," the second of her new series of Mutual American star productions in which Miss Minter carries the role of a patriotic little girl. "Her Country's Call" was directed by Lloyd Ingraham.

Edna Goodrich in "Queen X," the second of the series of productions starring Miss Goodrich. "Queen X" is from the story by Edwin M. Stanton, assistant United States attorney of New York, who conducted a crusade against smugglers and put his experiences into a five reel photo-drama. The picture was directed by John B. O'Brien.

### *October 8*

Gail Kane in "Southern Pride," sixth of the Mutual American series starring the Broadway favorite in which she plays the role of a beautiful southern girl. The production was under the direction of Henry King.

Anita King in "The Girl Angel," first of a new series of Mutual Horkheimer productions starring the popular motion picture star. Miss King has played leading parts in "The Heir to Hoorah," "Maria Rosa," "The Race" and "Golden Fetters." She has been engaged by the Horkheimer studios to produce a series of star productions for release on the Mutual schedule.

### *October 15*

Juliette Day in "Betty and the Buccaneers," a story of pirates bold, produced at the Mutual American studios under the direction of Rollin S. Sturgeon. "Betty and the Buccaneers" is Miss Day's second production under the contract for which she deserted Broadway for the camera.

Margarita Fischer in "The Miracle of Life," sixth of the series of productions starring the well known and popular screen star.

### *October 22*

William Russell in "The Sea Master," the second of the new series of William Russell productions, in which he appears as an entirely new sort of a hero. The picture was directed by Edward S. Sloman, who is responsible for staging the successful series of recent Russell productions.

Ann Murdock in "The Beautiful Adventure," the second of Miss Murdock's productions and the third release of the Charles Frohman stage successes in motion pictures. "The Beautiful Adventure" gives Miss Murdock a role admirably suited to her abilities. It was staged under the direction of Dell Henderson.

### *Prosperous Season for Exhibitors*

"This collection of pictures, now complete and ready for delivery to our half a hundred exchanges represents a year of planning and effort and the most careful consideration of the picture market," observed Mr. Freuler.

"I am convinced that the picture theaters will find this fall and winter a particularly prosperous season. The circulation of money is lively and despite high living costs the people who constitute the big majority of motion picture patrons have more money to spend than ever.

"This is evidenced by the success of picture theaters which are rapidly increasing their standard price of admission from ten cents to fifteen cents. Also the theaters are now not only presenting better pictures more worthy of the price but they are putting them on with better music, better advertising and better showmanship.

"The big steps that we have been able to make has been directly empowered by the public which is willing to support its improving taste in pictures. The standard accepted five reel feature production of today, given to the public at from ten to twenty-five cents, is a better picture from an artistic standpoint than the big special production of two or three years ago which drew admissions of from fifty cents to two dollars. The volume of appreciative demand has made this possible. It has made it possible for the Mutual Film Corporation to gather the big array of stars of the first magnitude presented in the schedule I have announced."

---

## General Film Adds to O. Henry Series

All the curiosity that has been accumulating in regard to General Film's forthcoming O. Henry stories in more elaborate picture form is now to be satisfied. The title and release of the first four-reel O. Henry has been determined. It will be "The Defeat of the City," scheduled for September 1.

Other details of the plan for O. Henry pictures include the information that one four-reel picture is expected to be presented every two weeks, and that a series of at least ten may be expected.

Another bit of welcome news to the trade emanates from General Film in this connection. It is that the two-reel O. Henry pictures will continue owing to the demand for short length features of high merit. Confirming hints that have been given already, western O. Henry stories are being produced. These will be put into the two-reel division, and one of them will alternate every two weeks with a 4-reel O. Henry. Many of the stories with western atmosphere were published in his "The Gentle Grafter" series, and for the initial release "The Atavism of John Tom Little Bear" has been chosen, it being one of the favorite Jess Peters adventures.

Three competent directors are now working to provide the O. Henry pictures for General Film. At the eastern studio Thos. R. Mills, the first of several clever people to be made famous with O. Henry productions and who directed over a dozen of the first twenty releases, has finished "The Defeat of the City." Also working at the eastern studio is Martin Justice. At the Hollywood studio David Smith is doing the "Jeff Peters" stories and others with a western setting.

---

## Circle Theater Extends Run

The Circle Theater, Indianapolis' largest photoplay house, showed "One Touch of Nature," the Thomas A. Edison photoplay, released through Kleine-Edison-Selig-Essanay, last week. It was originally scheduled for two days only but met with such a cordial reception that the Circle extended the run through the balance of the week.

---

Music cue sheets will hereafter be provided on all features released through Kleine-Edison-Selig-Essanay. This service begins regularly with the release of Essanay's "Open Places," August 20.



*Three eye-compelling scenes from "The Spy," a big Fox picture featuring Dustin Farnum.*

# "The Spy" Bares German Plots

## NEW FOX PICTURE ESSENCE OF NEWS—SHOWS SPY SYSTEM

WILLIAM FOX will present "The Spy," George Bronson-Howard's sensational expose of the nation-wide workings of the German spy system in this country, in which Dustin Farnum appears in the stellar role, at the Globe Theater, beginning Monday night, August 27.

"The Spy" is the very essence of news—the real live drama of the day—the front pages of the newspapers dramatized and interpreted by an admirable cast.

The United States government has appropriated millions of dollars in recent months to fight the remarkably efficient German spy system in America. At present there is not a bridge, nor a tunnel, of any size, a munition factory, or public utility of any importance, that is not guarded by Federal troops, the police or private guards. "The Spy" exposes German plots in the United States—plots that for wanton wickedness are without parallel in the history of the world.

It is not secret that the Kaiser has upward of 10,000 trained agents in America, who have been here for months before the war—operating not only as government secret service men, but as agents for German commercial interests. Washington knows facts about the breed that would startle the average American citizen. It is a matter of public information that the designs for the big guns used by the Germans to batter down the walls of Liege and Namur in Belgium were stolen from the patent office at the Capitol. And the German foreign office calmly admitted that it instigated the Mexican-Japanese plot against the United States.

In the closely guarded state and war departments in Washington, the German spy cleverly insinuated himself, securing valuable information of troop and warship movements, all of which quickly found its way to Berlin by secret wireless stations and other mysterious communicative means. Even during the past week, the Federal authorities discovered evidence to prove that German spies have been working among the I. W. W. members to stir up strife and strike all over the country.

The *New York World* exposed the plots of Dr. Alfred, who with other prominent German propagandists planned to foment strikes, control munition factories, to buy up American newspapers, to corner the supply of liquid chlorine, to control the Wright aeroplane factory, and to destroy the Panama Canal. Captain von Papen and Captain Boy-Ed were the head and heels of the nest of German spies. At that time it was estimated by government officials that nearly two million and a half enemy aliens were residents of this country.

It has been proved that over a million dollars in gold was offered the officials of the Longshoremen's Union to inaugurate a national dock strike. Secret wireless plants, control of food supplies, bread famines, juggling with conscription plans and negro riots in the south and west are but a small part of the German spy plans in America. Even in the rich man's club, it has been shown that the waiters are in the employ of the Kaiser.

All these intimate facts George Bronson Howard knows. And because of his connection at one time with the government and because of his knowledge of the secret police system in Berlin and Potsdam, he is eminently qualified to write. He has put all his information into "The Spy," and Mr. Fox has produced it.

## To Decide Between Societies

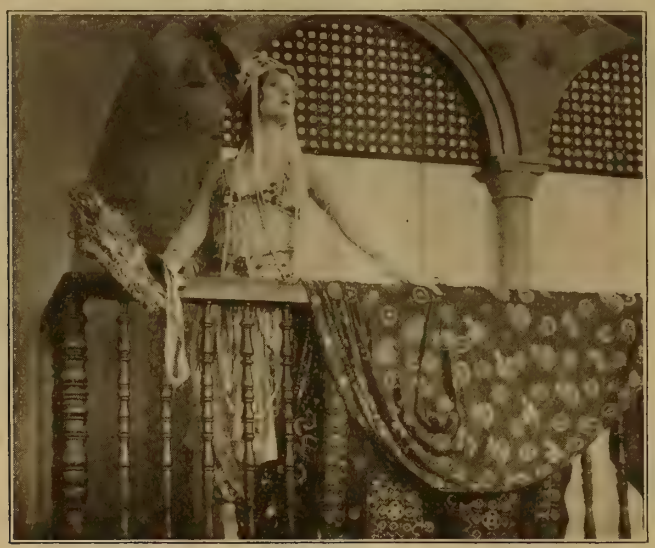
Members of the Oklahoma branch of the Motion Picture Exhibitors League of America, met at the Lee-Huchins Hotel, Oklahoma City, August twenty-first, to determine whether Oklahoma would remain in the League or join the newly organized American Exhibitors Association. Every exhibitor in the state was urged to be present to voice his views in the matter.

## New Virginia Pearson Play Titled

The new William Fox production which is in work at the big studios in Fort Lee, N. J., with Virginia Pearson in the chief role, has been titled "Thou Shalt Not Kill." William Nigh is in charge of the direction.

## Initial Ferguson Film Finished

With the completion of the big Algerian street scenes for Elsie Ferguson's initial picture, "Barbary Sheep," early last week, the production of this super-photoplay drew to a close at the Famous Players-Lasky



*The beautiful Elsie Ferguson Julietting in "Barbary Sheep," her first Screen Production.*

studio in Fort Lee. For practically two months' work on this gigantic production has been in progress under the direction of Maurice Tourneur and it is announced that the film is the most elaborate ever staged at this studio in New Jersey.

For the big street scenes in which two thousand persons took part, a complete Algerian village was built and on the last day of the production of the film several thousand "fans" from New Jersey and New York gathered on the streets and nearby roof-tops to watch the unusual proceedings.

Advance reports indicate that Elsie Ferguson will score an immediate triumph as a photoplay star. One of the most beautiful women of the speaking stage, she has always been identified with the true dramatic art such as evidenced in her many famous stage characterizations. Her rare personal charm is faithfully reproduced by the camera, it is announced, and that her popularity of stageland will more than be duplicated on the screen is readily anticipated. Supporting her is an exceptional cast, including Lumsden Hare, Pedro de Cordoba, Macy Harlem, Alex Shannon, Maude Ford and many other talented artists of the cinema.

Another item of notable interest in connection with the merits of this picture is the fact that Robert Hichens is its author and that the original book from which the film is adapted proved this noted writer's greatest seller since "The Garden of Allah."

## BRADY ISSUES CHALLENGE

### Agrees to Donate $10,000 to Red Cross if any Other Producer Can Equal New World Pictures in Same Time

"The history of motion picture success," said William A. Brady, director-general of World-Pictures Brady-Made, "is that the biggest and most enduring hits are screen adaptations of stories which have been highly favored by the public in the speaking theater. This applies not alone to program features but to special price pictures, and the fact accounts for the sharp competition always in progress to secure the picture rights to stage plays.

"The World corporation has been exceptionally fortunate in acquiring these productions heretofore, and they have invariably turned out so very well as to more than justify our faith in them, going to show that there is little if any diifference between the tastes of moving picture audiences and those that assemble in the 'regular' playhouse.

"All this is preliminary to the announcement that World Pictures will immediately present an altogether remarkable series of screen versions of dramas which have enjoyed big careers in the oral theater. Between September 17 and October 15 we shall publish no less than four such productions, and I desire to invite the closest of scrutiny as to their quality.

"The first of this series is 'Betsy Ross,' the title role of which is acted by Alice Brady. This story, by H. A. Du Souchet, author of 'My Friend From India,' not alone had a notable stage career but was widely circulated in book form. It carries a strong dramatic plot and faithfully reproduces certain events of importance in the history of our country.

"The second of the quartette is 'The Corner Grocery,' in which Madge Evans is featured with Lew Fields. The original of this comedy with serious touches was produced by Adolph Philipp in New York, where it had a record-breaking run although under the disadvantage of being interpreted in a foreign tongue.

"Third in the set is 'Shall We Forgive Her,' the central personages of which are assumed by June Elvidge and Arthur Ashley, with John Bowers playing an important part.

"Finally comes 'The Burglar' with Carlyle Blackwell, Evelyn Greeley and Madge Evans at the head of a particularly effective company. The story first appeared as a novel from the pen of Frances Hodgson Burnett, who was also the writer of 'Little Lord Fauntleroy.' It was made into a drama by Augustus Thomas and quite possibly contributed more to the popularity of that justly famous author than any of his other plays.

"The qualities which made 'The Burglar' one of the very greatest successes in the history of the American stage have been fully preserved, and perhaps emphasized, in its transference to the screen. Certainly it never was played better than by Mr. Blackwell, Miss Greeley, Little Madge Evans and the other members of the silent cast.

"I am willing to let my judgment of values stand or fall upon the assertion that 'The Burglar' is the best picture play in five reels that ever was published.

"Indeed, I will go further, and donate ten thousand dollars from my personal funds to the Red Cross if within a space equal to that consumed in the production of these four World Pictures the same number of special price pictures of as good quality have been made—the decision to rest with a jury of exhibitors. This is a challenge for a comparison between regular World program fair price features of five reels each and an equal number of special price pictures no matter how long or pretentious."

---

Mae Murray, who recently joined the Bluebird forces, is playing the title role in "The Princess Virtue," a five-reel society photoplay.

# NEW TRIANGLE RELEASES

**Plays Starring Louise Glaum, Olive Thomas, Bessie Love, Dorothy Dalton, Margery Wilson and Others Listed for Release Soon.**

Triangle opens the fall season with a flourish of stars in production of unusual stories, some of which have appeared in national magazines or in book form.

Notable among these is "The Man Hater," by Mary Brecht Pulver, published in the *Saturday Evening Post*. It will reach the public in picture form on September 2 with Winifred Allen in the leading role and will be shown first at the New York Rialto Theater. The story will give Miss Allen the finest opportunity she has had for emotional acting. Albert Parker directed the production under the supervision of Allan Dwan. The cast includes, beside Miss Allen and Mr. Meredith, Harry Neville, Jessie Shirley, Marguerite Gale, Robert Vivian and Little Anna Lehr.

Dorothy Dalton will appear the same week in "Ten of Diamonds," adapted for the screen by L. V. Jefferson from the story by Albert Cowles. Jack Livingston, J. Barney Sherry, Billy Shaw and Dorcas Matthews support the star. The story is designed to show how a woman's life may be directed by the man or men with whom she comes in contact. Miss Dalton vivifies the role of Neva Blaine, a cabaret girl in a cheap resort.

A play that will be heralded by the Triangle company as an extraordinary program feature, warranting special attention from the exhibitor because of its unusual box-office value, is "Idolaters," starring Louise Glaum, which is scheduled for the week of September 9. It is similar in action to "The Wolf Woman," which is said to have been one of the most valuable box-office propositions ever put out by the company.

So impressed was the producer with the potential value of the story that he insisted upon engaging players particularly qualified for the roles rather than drawing upon the stock company, as is the usual custom. George Webb was secured for the leading male role opposite Miss Glaum, and Hugo Koch was engaged for another important part. Other prominent players who appear are Thomas S. Guise, Milton Ross, Dorcas Matthews and Lee Hill.

### *Bessie Love in "Polly Ann"*

"The Sawdust Ring" indicated what Bessie Love could do in a worthy play well directed. Following "Wee Lady Betty," to be released August 26, the little star set to work on "Polly Ann," scheduled for place with "Idolaters" on the September 9 program. The story of "Polly Ann" is woven with bright threads of humor, the star shining in the role of a happiness-giver.

Margery Wilson in her first starring play, "Mountain Dew," will come to the screen on September 16. The locale of the story is Kentucky, the home of Miss Wilson, who appears as a mountain girl brought up where law is made by feudist clans.

Belle Bennett, a new Triangle star, makes her bow in "The Judgment of the Guilty," by Edith Kennedy, on the same week that Miss Wilson appears in her first starring vehicle. It is a story of the west.

On the program of September 23, Roy Stewart and William Desmond are presented. Stewart in "Devil Dodger" is a western gun-man, whose daring gives him his satanic sobriquet.

Desmond, in the part of a young college man who turns detective just as an experiment and because he is in need of a meal ticket, is the star of "Flying Colors," written by John Lynch.

"Broadway, Arizona," is the title of the next Olive Thomas play, now in the course of production. It will be released on September 30 on the same program with "The Tar Hell Warrior," featuring Walt Whitman. Miss Thomas comes forth this time as a western dance hall girl, as famous along Broadway, Arizona, as she is in real life along Broadway, New York.

## Alice Brady to Leave World Pictures

Within the week Alice Brady's contract for a term of two years with the World Film Company has come to an end, and she has declined definitely to renew it. She is, therefore, severing her connection with that organization of which her father, William A. Brady, is president.

She has not determined her future plans. Offers from several other film firms are under consideration, and she is also partly inclined to return to the spoken drama. She holds an option on two plays for this purpose, and Mr. Brady may produce for her the one she selects.

In her two years of screen work Miss Brady has attained widespread popularity. As a matter of fact, the World Film offered her an increase of salary to renew the contract, but she decided that it was not commensurate with her present position in films.







*The two vamping scenes on the left show Louise Glaum, the Triangle peacock woman, in "Idolaters," her latest play. The happy dog on the right is in the arms of Olive Thomas, so you will have to pardon his smile.*

## English Beauty in "Tides of Fate"

Alexandra Carlisle, who plays the star role in the new World-Picture Brady-Made, titled "Tides of Fate," is an English actress of great celebrity for her rare physical beauty and her surpassing gifts in the art of acting.



*Alexandra Carlisle, playing in the World picture, "Tides of Fate."*

Her greatest triumph in London was registered upon her appearance there in the leading role of "Everywoman" some years ago, when the most austere of the English critics hailed her as "the best actress and the most beautiful woman on the London stage."

Miss Carlisle came to America shortly after the production above mentioned and she has remained here ever since. She has been the "featured" player in several dramas and comedies, and last season was chosen by George C. Tyler for the central personage in "The Country Cousin," in which she made a genuine sensation during the long run in Philadelphia.

By an odd coincidence Miss Carlisle's first New York appearance in this drama will occur at the Gaiety Theater on the same date as the publication of her picture play, "Tides of Fate."

This drama contains a number of exceptionally thrilling episodes. In one of these a runaway saddle horse upon which Miss Carlisle as the heroine is taking her morning spin, plunges from a high cliff into the river, from which she is rescued by "the wrong man," whom she marries from gratitude. Later, there are two striking battle scenes—one between bandits and the mounted police of Canada, and the other an engagement of United States troops with an overwhelming horde of Moros in the Philippines.

## Olive Tell in "The Unforeseen"

There are very few stage or screen stars today who can lay claim to have started at the top of the ladder, rather than to have experienced all the bitter before reaching the sweet things in life. Still, Olive Tell, now starring in film features for the Empire All-Star Corporation, and who is actively engaged in filming "The Unforeseen," under the direction of Albert Capellani, spent a year in the Sargent Dramatic School after finishing her education abroad, and from there to the stage, where she played in leading parts from the first, having been engaged by Frohman.

Exceedingly beautiful and talented, Miss Tell brings to the screen one of the most charming personalities of the theatrical world. Much interest is being manifested in Miss Tell's first starring vehicle, which will be released by the Mutual Film Corporation.

Eddie Lyons, Lee Moran, Rosemary Theby—mirth makers. That's the latest combination at Universal City.

## "Auction Block" True to Life

In writing "The Auction Block," Mr. Beach seems to have exercised the functions of a newspaper reporter rather than of an author. He has sketched his characters in a straightforward, uncolored way and has been content to rely on their natural actions and reactions under the circumstances he has built up for the working out of his theme.

The heroine, played by Lorelei Knight, is an exceptionally beautiful daughter of small town parents in moderate circumstances who resolve to turn her beauty to financial profit for themselves. They bring her to the great city with the avowed purpose of putting her on the auction block, to be knocked down to the highest bidder. She is bought in marriage by the dissolute son of a millionaire who appears to have more money than he really has. Together, when false pretenses on both sides are dissipated, they work out a common salvation.

The part of Lorelei Knight is in the capable hands of Rubye De Remer, who until recently was one of the celebrated beauties of the Ziegfeld roof.

## "Man Hater" at Rialto

S. L. Rothapfel, managing director of the New York Rialto theater, has selected "The Man Hater," a Triangle production of the Saturday Evening Post story by Mary Brecht Pulver, as the opening attraction for the fall picture season, booking it for the week of September 2.

Winifred Allen has the title role in the play, which was made under the supervision of Allan Dwan at the Yonkers studio. This is the first play in which she has been featured alone, and is said to prove her right to first place among the young actresses of the screen.

## Julia Dean with World Pictures

Julia Dean has been added to the list of World Pictures attractions, and is already at work in the Fort Lee studio upon a play not yet named but said to be of a most timely nature. Miss Dean has long been held in very high favor upon the speaking stage, where she originated leading roles for some of Mr. Belasco's greatest successes, following which she acted the central feminine character in "Bought and Paid For" throughout the famous run of that drama at the Playhouse.

## Directs Norma Talmadge

Charles Miller, who for two years directed many of Triangle's greatest productions, has been engaged by Joseph M. Schenck to direct the Norma Talmadge photoplays. The first effort of Mr. Miller's new affiliation will be Grace Miller White's "The Secret of the Storm Country," on which Miss Talmadge will begin work next week in Ithaca, N. Y., where the original scenes of the story were laid.

## They Are All Going to Be There

Mack Sennett's first Paramount comedies to be released the latter part of September will feature all the famous Sennett comedians and beauties, they call the bathing suit girls.

With Harry Carey and Molly Malone as his principal players, director Jack Ford of Universal City, is making rapid progress filming "The Trail of Shadows," a five reel western drama.

## "The Divorcee"

Greater Vitagraph's release for the week of August 27, "The Divorcee," is built around the unique theme of a pretty society girl who, in a mood of capriciousness, adopts the career of a "divorcee" in the exclusive Reno colony. The little pretender's efforts to uphold her pose as a victim of marital infelicity leads to many embarrassing and highly amusing incidents. There is also a strong element of romance in which the "divorcee" meets and loves a young minister whom she knows only as a cowboy and he is unaware that she a member of the divorce colony.

In the unraveling of the story, Mary Anderson as the pretender, and Alfred Vosburgh, as the minister-cowboy, make a thrilling flight on horseback pursued by a sheriff's posse who think that the minister is a stage robber. The pretender is told of a stage hold-up and becomes convinced that the robber is none other than her lover. She hurries out to warn him of the approach of the sheriff's posse and he, also laboring under a misapprehension, thinks that she is fleeing from an irate husband.

Cast in the role of Wanda, the pseudo divorcee, Mary Anderson is given full scope for the display of her dramatic ability, also the well known Mary Anderson pout and dimples.

The part of the minister-cowboy, who assails the law's laxity in granting divorces, is a newcomer to the Vitagraph ranks in the person of Alfred Vosburgh, an experienced actor and popular leading man.

The production was directed by William Wolbert who has surrounded the stars with a cast of uniform excellence including such well known players as Pliny Goodfriend and Jean Hathaway.

## Paramount to Release 'Twisted Thread'

The Horkheimer Brothers announce the completion of "The Twisted Thread," a wonder story of mystery and intrigue in fifteen episodes by H. M. Horkheimer.

Each episode consists of two reels of rapid fire action.

"The Twisted Thread" is the first serial ever released on the Paramount program.

Kathleen Clifford, the celebrated vaudeville artist, is the featured star.

*A fist full of scenes from Greater Vitagraph's release for August 27, "The Divorcee." Mary Anderson and Alfred Vosburgh play the leads in this story, in which the Reno divorce colony is cheated out of one of its prettiest inhabitants.*



## Animated Sub-title for Essanay

An innovation, which has caused much favorable comment, has been introduced by Essanay into recent photoplays. It is called the animated sub-title.

One of the chief causes for criticism of sub-titles, particularly where any quantity are used in a feature, is the fact that many persons read them at a glance and are then forced to continue to watch several yards of the same title being run off for the benefit of those who read more slowly. This has resulted in every possible sub-title being eliminated in the past, in spite of the opinion of many that this portion of a subject can be made one of its greatest assets. For this very reason Essanay considered it important to provide a form of reader that would add to the pleasing qualities of the film without in any way detracting from the entertainment of those who found cause for complain.

The animated sub-title is the result and it has been hailed as a decided novelty. It was first introduced to the public in "The Golden Idiot," a recent success featuring Bryant Washburn. Those who have seen it will remember the interest aroused by the conversation which took place between the characters that was shown in a blocked off corner of the screen without interfering with the action. The success of this innovation means that it will undoubtedly play an important part in future releases of the Essanay Company.

## Universal Mystery Serial

Universal is about to launch a new mystery serial entitled "The Red Ace," starring Marie Walcamp. The opening espisode will be released October 8, the week following the conclusion of "The Gray Ghost." Jacques Jaccard is the author and director of this new thriller. To those who recall the work of Miss Walcamp and Jacques Jaccard as star and director of "Liberty," it will only be necessary to say that both have excelled themselves in this vigorous tale of a lost platinum mine in British Columbia, the location of which is sought by the secret agents of a foreign government.

Marie Walcamp adds to her laurels in the opening episodes, which require her to jump from a racing automobile to the platform of a swiftly moving train, to swing across a chasm 123 feet deep on a tightly stretched rope, and finally to negotiate a 60 foot dive from an overhanging rock into Lost Lake with the swiftness and grace of an Annette Kellermann. She is also given many opportunities to display her remarkable horsemanship. Those who have witnessed her work in the first part of Jaccard's unusual story declare that "The Red Ace" will prove one of the authentic screen successes of the coming year.

## "Outcast" to Follow Stage Play Closely

At a final viewing of their first release "Outcast" the Empire All Star Corporation, who are releasing through the Mutual Exchanges, feel quite sure they have a picture that is going to be something of a surprise to those who believe that plays have to be materially altered for screen showing.

Much of the scenery was taken from the Frohman store-houses and costumes were faithfully reproduced.

Miss Ann Murdock, who is starring in the film version, herself long a Frohman star, declares that she is be more than pleased.

She and Mr. David Powell, who is playing "Geoffrey," the same role he played when on tour with the original "Outcast" Company, often discussed various little incidents that cropped up, and their memory helped to straighten out many mooted questions.

Mr. Dell Henderson, who directed, declares that he asks for nothing better than that all plays should adapt themselves to the screen as well as "Outcast" has.

And so those who declare that a good story is equally good whether it be used for magazine, stage or screen use, win their point.

## Brenon Finds a Kerensky

Herbert Brenon is putting the finishing touches on "The Fall of the Romanoffs," his big feature which will authentically visualize on the screen the recent upheaval in Russia which reduced the pussiant czar and czarina to plain Nick Romanoff and wife, gardeners, and humble citizens.

"The Fall of the Romanoffs" has been a peculiar picture in the making, since it has been developed from day to day by actual happenings in Russia. Being a series of pages from recent history its scenario was necessarily penned by the revolutionary leaders who were doing things in Russia. As new actors advanced on to the stage in Petrograd, where the greatest of all plays is being enacted, Mr. Brenon was compelled to secure their counterparts for his picture cast.

But the outstanding figure of the Russian revolution, the one character whose prominence demanded an important position in the picture was the new found "Man-of-Iron," premier and military dictator, Alexander Kerensky. For weeks Brenon employes have been seeking the actor for this role. Agencies have been combed and players by the score have taken the ferries and been examined and rejected.

Finally the right actor was found. His name is W. Francis Chapin. He is not a Russian but his resemblance to Kerensky is startling. Mr. Chapin has been posing before the Brenon camera for the past week and with the taking of his scenes the big feature will be ready for assembling.

The Fun-Art Film Company has been organized by Harry I. Garson, who is also personal manager for Clara Kimball Young, to produce a series of two-reel pictures.



*Alexander F. Kerensky as portrayed by W. Francis Chapin in Herbert Brenon's "Fall of the Romanoffs.*

## Kenean Buel to Direct Lee Kiddies

Kenean Buel, one of the veteran directors of the Fox Film Corporation, has been selected to direct the future activities of the famous Lee children—Jane and Katherine.



*Kenean Buel, director of the popular Jane and Katherine Lee.*

These two youngsters, probably the best known children in the films, made an instantaneous and universal success in their first picture, "Two Little Imps," which was directed by Mr. Buel. There was an immediate demand from exhibitors and the public for similar pictures by the Fox "baby grands."

The problem of selecting their future director was a most serious one and Mr. Fox had repeated conferences with his aides and advisors. The most capable directors, not only of the Fox Company but of other producers, were considered.

After looking over the lists submitted to him, Mr. Fox said:

"There is no necessity of going outside of our own organization for a director for the Lee children. Kenean Buel is the man. He has already produced a marvelous picture with them, and for years I have watched his work with children. Children like and work with him and I have the greatest confidence in his ability."

This decision of Mr. Fox places Mr. Buel in charge of one of the most unique and important features of the Fox program.

Kenean Buel is only thirty-four years old, and graduated from college at the age of eighteen, two years later being admitted to the bar as a practicing lawyer.

Born in the Blue Grass region of Kentucky, it was the hope of his parents that he would follow the law, as had his ancestors. The law, however, was too prosaic and dull for the young Kentuckian, who had an imagination, and wanted to create rather than follow precedents.

The stage lured him away from his Blackstone and he joined a stock company as its business manager. Owing to the illness of one of his players, he was suddenly called upon to play a part. He next began playing juvenile leads and made a success. Naturally from this, he drifted into playwriting and stage direction.

The first picture he directed was so successful that the company insisted he continue. Before leaving to join the Fox organization, Mr. Buel managed a five-company studio in Florida, after having taken the first stock company to California, where he erected the plant for his company.

---

Clara Morden, the Chicago girl whom Bryant Washburn selected as the prettiest among the hundreds at the recent exhibitor's convention for the opportunity to appear in his next Essanay picture, is now being prepared for her studio debut.

## Holmes Heads Essanay Schedule

Taylor Holmes heads Essanay's fall program in "Efficiency Edgar's Courtship." Mr. Holmes is one of the best known interpreters of subtle humor on the speaking stage, having been responsible for such tremendous successes as "His Majesty Bunker Bean," "The Third Party" and other audible comedies. In presenting him to patrons of the screen, Essanay has given him the same type of characterization, as well as the broader field for its portrayal which motion picture productions afford.

"Efficiency Edgar's Courtship," which is a five-part picturization of a young man's endeavors to win his heart's desire by strictly business methods, will be released September 3. The story was written by Clarence Budington Kelland and published in the *Saturday Evening Post*.

Mr. Holmes will appear again in October in "A Fool for Luck." This comedy-drama is an adaptation from the story by Kennett Harris called "Talismans," which was published in the *Saturday Evening Post*. The following month, November, he will be presented in "Two Bit Seats," an adaptation from a story in a well-known magazine.

Bryant Washburn's three Skinner pictures, "Skinner's Dress Suit," "Skinner's Bubble" and "Skinner's Baby," already are on the screen, and, according to reports from K-E-S-E- headquarters, are demonstrating by their success, the public's desire for pictures of a lighter vein. Mr. Washburn will be released in another comedy-drama next month, the title of which will be "The Fibbers." His November release will be announced shortly.

In addition to pictures featuring these two big stars, Essanay is releasing September 10, a comedy-drama in five parts with little Mary McAllister as the lead. The child recently has been seen all over the country in "Do Children Count?" a series of child dramas. She also was a member of the all-star cast in Essanay's super-feature, "On Trial." Her forthcoming production is called "Pants." She is scheduled for another picture of the comedy-drama type next month.

---

## New New York Producer

A new film manufacturing concern sprang into existence when the Screen Craft Photoplay Co. was launched by George W. Shepard, the head of a big lumbering concern, which will produce six one-reel comedies translated from the Chinese by Robert B. Carson, who will also direct their making.

The comedies will not be of the slapstick variety, but will star Charlie Fang, who appeared with marked success in the serial "The Great Secret." Fang is a native of Canton, China.

When the first six films are finished a series of twelve five-reelers will be made. The offices of the Screen Craft Photoplay Co. are located at 303 Fifth avenue, New York.

---

## Raver Stars Frank Keenan

Frank Keenan and Robert Edeson have been engaged by Harry Raver to appear in a special production of "The Public Defender," by Mayer Goldman and Frank Harris of the New York Bar. Alma Hanlon will be seen in the leading female role.

---

Norman S. Rose has left Artcraft's publicity department to become associated with the George Batten advertising agency.

# OUTDOOR STAGE SUCCESS

**World Pictures Big Open Air Stage Attracting Much Favorable Attention—Better and Cooler Than Under Glass Studio**

The new outdoors stage for World-Pictures Brady-Made is attracting a great deal of attention in the studio colony at Fort Lee, in addition to having drawn the inspection of several automobile loads of visitors from New York.



*New out-door stage for World pictures Brady-made, adjoining the World-Peerless studio, Fort Lee, New Jersey. This is said to be the largest al fresco stage east of California.*

Curiously, the workers in the extensive plant at Fort Lee were at first averse to making use of the al fresco space provided for them, although the temperature under glass was utterly appalling during the recent record breaking heat period.

But the reports from members of the first company that tried the open air stage were so enthusiastic that the prejudice disappeared in a moment, and now five or six separate picture plays are being made constantly and simultaneously in this added space.

The new stage is rectangular in shape, with dimensions of 65 feet by 125, giving a floor area of a trifle more than 8,000 square feet. This is the largest outdoors stage in the East, and its equipment is thoroughly modern.

The foundations are a series of heavy concrete piers which, in addition to supporting the general structure, sustain a series of large upright columns. From the tops of these strong bronze wires are strung at various angles, carrying movable overhead sheets and screens which serve as deflectors and diffusers of light.

This system works out perfectly for the elimination of undesirable shadows, enabling the cameramen to secure greatly improved values in lighting effects.

One end of this stage closely adjoins the side of the Peerless studio, so that it practically becomes a part of that structure.

At present picture plays are being completed here by Kitty Gordon, Ethel Clayton, Alice Brady, Carlyle Blackwell and Evelyn Greeley, June Elvidge, Montagu Love and Arthur Ashley, and Madge Evans.

"We are making better photoplays by the use of this stage," said Director General William A. Brady. The atmospheric conditions are more favorable to photography in the open than inside and everybody naturally does better work in physical comfort.

## Paramount's September Releases

With the announcement of its September releases Paramount establishes more firmly than ever, its determination to improve the quality of production and to place before the exhibitor under its new star series selective booking system an even higher grade of photoplay than that upon which it has established its reputation in the motion picture field.

September will mark the advent of Mary Roberts Rinehart upon the screen as an author, the adaptation of the first of her celebrated "Sub-Deb" stories, starring Marguerite Clark, being scheduled for release in the latter part of the month. This production will be called "Bab's Burglar," and the titles of the others in the series will be announced later.

The first production for the month will be George Beban in "Lost in Transit," which was written for Mr. Beban by Kathlyn Williams. Wallace Reid follows Mr. Beban in "The Hostage," a timely story written by Beulah Marie Dix, well known playwright and author of "Molloch."

Charles Kenyon is the author of "On the Level," in which Fannie Ward will appear. Pauline Frederick, leaving her rags and tatters far afield, appears as a society belle in a drama written especially for her by Hector Turnbull. It is called "Double Crossed," and has to do with political intrigue in high circles.

The next production in the list is "Exile," a story of the far east starring Madame Petrova, which has been staged in an extremely comprehensive and absorbingly interesting manner by Maurice Tourneur. Gelett Burgess and Carolyn Wells furnish the literary inspiration for Julian Eltinge's first screen appearance in "The Countess Charming." It is of course designed to give full scope to the remarkable dual personality of Mr. Eltinge, which arises from his ability as a feminine impersonator.

## Local of A. E. A. Holds Meeting

The American Exhibitors' Association of Detroit held a lively meeting recently in the Hotel Statler. Need of a strong organization of motion picture exhibitors was urged by Peter J. Jeup, former treasurer of the Motion Picture Exhibitors' League of America.

"The moving picture business is being hampered at every step by uninformed persons and organizations and so-called reformers who are in the reforming game for a living," said Mr. Jeup. "The great educational work of moving pictures should not be held back by these disgruntled people."

The new local association will replace the former Detroit branch of the National league. Organization work was effected by Mr. Jeup. It has been proposed to extend the limits of the Detroit association to cover all Michigan.

The following officers were elected: President, Fred A. Schneider, who was president of the Detroit branch of the National Exhibitors' League; vice president, William E. Schuttenhelm; secretary, King Perry; treasurer, John Brennen.

Upon the completion of "Idolaters," Louise Glaum, Triangle's siren-in-chief, was presented by General Manager H. O. Davis with the entire Egyptian setting which was used to represent the apartment of the "vanity woman" in the play. Miss Glaum not only acted as star of this production but also assisted the art director in gaining the general effect of sybaritic luxury desired for the siren's boudoir.

## Hatrick, International Secretary

E. B. Hatrick is now secretary of the International Film Service.

Mr. Hatrick's experience covers a wide range of newspaper and film activities. For several years he was a reporter, telegraph editor and bureau manager on the United Press Association, later editor of the Hearst syndicate in charge of the news photograph departments of the various Hearst newspapers.



*E. B. Hatrick, secretary International Film Service.*

After the establishment of the news picture organization, Mr. Hatrick conceived the idea of utilizing this institution for the gathering of an up-to-the-minute news film. A combinaation was made with Selig of Chicago and in 1914 the Hearst-Selig News Pictorial made its appearance on the screen. Later, when the International Film Service established its own system of exchanges, Mr. Hatrick organized and issued the Hearst International News Reel. He also, at this time, took charge of the organization of the laboratory work for the International, and the scenic, educational and cartoon reels. When the amalgamation was made between International and Pathe, Mr. Hatrick took charge of the work of combining the two staffs of field operators and of the gathering of all negatives for the Hearst-Pathe News.

## J. L. Barnard with Cabanne

J. L. Barnard, familiarly known in Coast and New York film circles as "Barney," has joined the staff of William Christy Cabanne at Metro and is acting as assistant to that famous director in the production of his forthcoming multiple-reel feature, "Draft 258."

Mr. Barnard has had an unsually wide experience in motion pictures. He gave up his newspaper work to engage in film work under D. W. Griffith at the old Reliance studio and gained recognition as a writer, actor, assistant director and publicity writer.

After serving two years with Thomas H. Ince in the latter capacity he came to New York with that director and aided in putting on "Civilization" at the Criterion Theater in New York, at Cohan's Grand Opera House in Chicago and at the Brighton Beach Music Hall. Later he toured New York state with the first road company sent out by Mr. Ince.

During the past year he has increased his film experience by a number of road tours with spectacles of the film ad with spoken drama attractions. For some time he also represented the Triangle Film Company as film salesman.

Ethel Clayton's next play for World Pictures is due to be published late in September.

# DAVIS STARTS NEW POLICY

**"Yankee Plays for the World" Is Triangle Slogan—Big Campaign for Foreign Markets Inaugurated by General Manager**

"Yankee plays for the world," is a new slogan soon to be adopted and carried out in policy by the Triangle Film Corporation as the result of the determination of General Manager and Vice-president H. O. Davis to invade the foreign exhibiting market on a larger scale and long different lines than ever before undertaken in the industry.

Decidedly an aggressive one, the campaign will be based upon Mr. Davis' personal investigations of the field and his belief that the war has stimulated rather than retarded the European and Oriental amusement demand. Distinctive Americanism will be so outstanding in the product that the stamp will be as recognizable as the brand.

"One of the chief reasons why American producers have failed in their efforts to get safe and sane export business," said Mr. Davis, "is that they have persisted in giving foreign exhibitors and foreign cinema patrons a product they can obtain of better quality and more cheaply at home. We have been trying to make French plays and Japanese plays and East Indian plays in the United States when we knew nothing of the customs, like and dislikes of these peoples. Even if this were not true, we have been offering the foreign consumer nothing that he could not obtain from the producers of his own country, and every nationality prefers to patronize home industry.

"It would be just as logical for American exhibitors to go to France, Japan and India for their American pictures as for foreign exhibitors to buy from us something they can get from their own producers.

"However, it is not reasonable to believe that American producers can compete with foreign producers in their own fields and the Triangle Film Corporation does not propose longer to try. We will endeavor to lend the industry in supplying the already brisk demand for a distinctly Yankee, if I may use the term, film play that does not encroach upon the foreign producer but fills a well established place of its own.

"The American business drama, the so-called western plays, the comedy drama and the good old 'melodrama' are four types of screen productions that the foreign producer cannot make as well as we can, and these forms of drama never fail to attract and retain the interest of the masses in almost every country under the sun."

Triangle's new policy, as outlined by Mr. Davis, also embraces many innovations in distribution and improvement of product which will be announced later.

## Fairbanks in Heart of West

The Douglas Fairbanks special, consisting of two Pullmans and three freight cars, carrying Fairbanks' horse, "Smiles," that he rode in "Wild and Woolly," and twenty other horses to be used in the new Artcraft play, "Fancy Jim Sherwood," arrived in Laramie, Wyoming, last week. It is needless to say who will portray the name part in this Artcraft production.

The reception at the station was very elaborate, headed by the mayor and the members of the Chamber of Commerce. Fairbanks and his party were taken on an automobile tour through the city, stopping at the city hall, and other places of local prominence.

## Newspapers Strong for Goldwyns

Philadelphia newspapers are saying many good things about Goldwyn pictures. A trade showing was held in the Quaker Town last week, when "Baby Mine," Margaret Mayo's famous farce comedy, introducing Madge Kennedy to the screen, was disclosed to an invited audience of exhibitors.

Writing in *The Public Ledger,* C. Howard Bonte, the scholarly critic of that newspaper, said:

"Baby Mine" is a revelation of the high art of the screen . . The cast, headed by Madge Kennedy and John Cumberland, is virtually flawless. But it is in the latest methods of photography and lighting and the simple taste of the interiors that I took the most interest. The skill of great artists has produced these results.

In the *Evening Ledger,* Bushnell Dimond, the picture critic, said:

If "Baby Mine" is an index of future Goldwyn productions showmen may be assured of some capital stuff from these studios. The picture has many distinctions in addition to star and story . . . individuality in settings, and no one to date has built such imposing rooms and halls and "shot" the results from such effective points.

In the *North American* a critic wrote:

For technique, fittings, direction and players "Baby Mine" is a most creditable picture, and it looks as if Goldwyn was going to fulfill its promise about "different" photoplays.—

And Harry L. Knapp, critic of the *Philadelphia Inquirer,* in a separate article said:

Goldwyn Pictures are going to be the real surprise of the coming season at the theaters throughout America in which they will be shown.

## Paralta Growing

Rumor has it that three new Paralta producing companies are being organized by Carl Anderson and his associates, which will give his company the control of a large number of star productions a year.

When the Paralta company took over the Clune studios in Hollywood, instead of providing J. Warren Kerrigan and Bessie Barriscale with separate establishments, as was at first planned, it was done because the establishment is sufficiently large to house at least five companies and give each practically separate accommodations.

The new glass covered stage, 50 by 150 feet, the great open air stages, 80 by 200 feet, and the 18 acres of field space for practical sets afford ample opportunity for the making of several big pictures at one time and it seems evident that Paralta intends to take full advantage of every opportunity to make its big studios as efficient as possible.

Some big announcements, it is said, will be made by Paralta in the next ten days.

## "Jack and the Beanstalk" Praised

New York likes "Jack and the Beanstalk," William Fox's big new spectacle. It is running at the Globe Theater on Broadway.

Here are excerpts from some of the newspaper reviews:

"Jack not only ascended the beanstalk in the first of the Fox Kiddie Features, but he climbed right into the hearts of the audience."—*New York Sun.*

"It is another Fox winner. A marvelous production."—*New York American.*

"Jack and the Beanstalk" as a picture spectacle captured all the children present from six to sixty."—*New York Herald.*

"They say Broadway is blasé, but 'they' should have seen—and heard a Broadway gathering at the first showing of 'Jack and the Beanstalk.'"—*New York World.*

"The fairy tale as a piece of workmanship was admirably clear and varied."—*New York Times.*

"Delighted everyone."—*New York Evening World.*

## K. E. S. E. Program for Fall

Here is a bird's eye view of the fall and early winter Kleine-Edison-Selig-Essanay releases:

August 27, "The Lady of the Photograph," Edison, featuring Shirley Mason; Sept. 3, "Efficiency Edgar's Courtship," Essanay, presenting Taylor Holmes; Sept. 10, "Pants," Essanay, in which charming little Mary McAlister will be starred; Sept. 17, title not yet given out: Sept. 24, "Men of the Desert," Essanay featuring Jack Gardner; Oct. 1, title not yet announced; Oct. 8, "A Fool for Luck," Essanay, presenting Taylor Holmes; Oct. 15, "Fibbers," Essanay, featuring Bryant Washburn; Oct. 22, title not yet announced; Oct. 29, novelty film, title to be announced later, Essanay, Marguerite Clayton; Nov. 4, title not yet decided upon; Nov. 11, "Two Bit Seats," Essanay, featuring Taylor Holmes.

In addition to the above releases, George Kleine has announced the following releases of the Edison Conquest Programs.

AUGUST 11, CONQUEST PROGRAM NO. 5

The Little Chevalier, featuring Shirley Mason, 4 reels.
Birds of a Far Off Sea, 500 feet.
A Vanishing Race, 500 feet.
Soldiers of the Sea, 1,000 feet.
Gold and Diamond Mines of South Africa, 500 feet.
The Dinosaur and the Baboon, 500 feet.

AUGUST 18, CONQUEST PROGRAM NO. 6

The Customary Two Weeks, featuring Kathryn Adams, Albert Ellis, Herbert Evans and Joseph Burke, 4 reels.
The Story of Plymouth Rock, 1,000 feet.
The Grand Canyon of Arizona, 500 feet.
The Four R's, 500 feet.
Nature's Perfect Thread-Spinner, 500 feet.
The Magic of Spring, 500 feet.

AUGUST 25. CONQUEST PROGRAM NO. 7

T. Haviland Hicks, Freshman, 3 reels.
Gallegher, 2 reels.
Turning Out Silver Bullets, 1 reel.
Young Salts, and The Holy Land, combined in 1 reel.

SEPTEMBER 1, CONQUEST PROGRAM NO. 8

The Princess' Necklace, featuring Katherine Townsend and Walter McDonald, 4 reels.
The Puzzling Billboard, 1 reel.
The Brook, Woodcraft for Boys, and Shipping Live Fish in Sealed Bottles, combined in 1 reel.
The Blind Fiddler, 1 reel.

Some of the country's most noted authors are contributing stories to be filmed in these Conquest Programs. Many theaters throughout the country have set aside one day each week for the Conquest Program which is composed of seven reels. In referring to these programs Mr. Kleine's publicity department describes them as "Films for the Whole Family." As the titles indicate, they are made up of dramas, comedies, scenic, travelogue, legendry, cartoons, scientific and educational.

Conquest Pictures appeal strongly to the better class of theaters by reason of the high calibre of the entertainment provided.

## Big Vitagraph Serial Shipped

Vitagraph announces that shipment of prints on "The Fighting Trail," the big outdoor serial which is scheduled to start on September 10, are already under way, the films for the first eight episodes having been shipped during the last to its twenty-six distributing branches.

The object of sending the prints out so far ahead of the release date, it is asserted, is due to the desire on the part of Albert E. Smith, president of Greater Vitagraph, to have the exhibitors see the episodes before they book the serial. Mr. Smith has let it be known that he considers "The Fighting Trail," in fifteen episodes, one of the most finished pieces of work Vitagraph ever turned out and also that he believes it to be the most exciting motion picture feature that has ever been put on the market.

# About State Rights Plays

NEWS OF THE HANDLING OF SPECIAL PRODUCTIONS

## Magazine Issues Film Novelty

MOTION pictures are, after all, an extension of the publishing business. Fiction, news, and matters of general interest such as travel, have long been presented via screen as well as press.

The latest development along this line is 12 single reel subjects issued at monthly intervals by *Photoplay Magazine* and to be known as "Photoplay Magazine Screen Supplement." This will be in the nature of a decided film novelty. The subjects will be marketed through state rights buyers and exhibitors controlling large chains of houses. James R. Quirk, general manager of Photoplay Publishing Company of Chicago, is in charge of the "celluloid supplement."

The new state rights offering will consist of a collection of pictures depicting the actors and actresses of cinemaland in off-the-screen poses. They will be shown in their homes, with their pets, enjoying their favorite forms of recreation, making up in their dressing rooms for important roles, and material of the nature published by the popular *Photoplay Magazine* itself.

Just as a sample of what exhibitors may expect, one issue of Photoplay Magazine Screen Supplement as now "Out" will present views of Mae Marsh in her own home, a glimpse of Henry Walthall searching for clams, pictures of Charlie Chaplin and some of the Keystone comedians as they appeared in a recent Red Cross base-ball game in Los Angeles, Edith Storey with her mother, the Drews at work in their library on a forthcoming Drew comedy, and Bessie Love at the Triangle "lot" with a lot of "extras." Each release will contain views of a half dozen or more popular stars and undoubtedly will prove a drawing card second to none when exhibited.

Mr. Quirk is already receiving applications for territory on Photoplay Magazine Screen Supplement from state right buyers and exhibitors who are seeking exclusive rights to these single reel subjects in their localities.

## Standard Film Buys Christies

Some new evidence of the great 1917 demand for comedy film is to be had in the announcement by the Standard Film Corporation, of which R. C. Cropper is president, that it has purchased distributing rights in the well-known Christie Comedies for the states of Iowa, Kansas, Missouri and Nebraska. These are a class of photoplays known as "society comedies," having as their principal ingredients youthful attractive players, including in the case of the Standard's purchase, Betty Compson, Neal Burns and Billie Rhodes, and depending for their appeal on a certain freshness and breeziness of plot rather than upon the "Eternal Slapstick."

The Standard Film Corporation is the largest independent film exchange in the middle West, with offices at Chicago, St. Louis, Kansas City, Minneapolis, Omaha and St. Louis. Phil L. Ryan, the sales manager, is at present making a flying visit to the St. Louis office, as an exceptionally strong demand is expected in the territory of that office for the Billy West and the newly-purchased Christie Comedies. He is conferring with "Barney" Fegan, the genial and highly efficient manager who has succeeded J. Erwin Dodson in the St. Louis territory of the Standard.

## More Big Seligs Coming

The All Star Features Company, of Jacksonville, Fla., are the latest buyers of territorial rights for "The Garden of Allah" having purchased the rights to the states of Georgia, Alabama, Florida, South Carolina, Mississippi, Tennessee, Louisiana and Arkansas.

Following the exploitation of state rights for "The Garden of Allah" the Selig Polyscope Company is turning its attention to several other big features which have been completed or are nearing completion. While William N. Selig has not definitely announced his plans concerning these latest features, it is reasonable to presume that several such as "Who Shall Take My Life," "The Railroader," and "The City of Purple Dreams," may be marketed along the lines of state rights successes such as "The Crisis," Beware of Strangers," and "The Garden of Allah."

## Buys Mexican Rights

Harry Raver, president of Apollo Pictures, Inc., announces that he has just disposed of the Mexican rights of several of that concern's pictures, and that they will be handled by the Compania Latino Cinematographica, whose New York office is at 145 W. 45th Street.

The deal has just been closed after a lengthy negotiation between Mr. Raver and Felipe Palenque, president of the Compania. The two productions involved are "Rosie O'Grady," in which Viola Dana is starred, and "The Golden God," an Alma Hanlon picture.

These will be released through Mexico immediately.

In the United States Apollo pictures are released on Art Dramas Program.

## Handled by Chicago Exchange

Griever & Herz, whose offices are on the fourth floor of the Consumers Building, Chicago, have acquired a good list of productions which they are handling on the state rights basis.

These include the two-reel Midget comedies made by the Greater Pictures Company of New York, the bi-weekly Terry Human Interest Reels, the monthly Terry Feature Burlesques, American Bioscope "Screen News," Emerald's feature, "The Slacker's Heart," and the big Arizona production, "Should She Obey?"

This live exchange is also arranging for several other specialties for the near future.

## Handle Travel Film

October 1 has been set as the release date for the sixteen reels of travel picture made by Rex Beach and Dr. Edward A. Salisbury on their 12,000 mile motor boat trip to the waters of South and Central Aemrica and the Carribean Sea for Illinois, Indiana and Wisconsin exhibitors. The feature is handled by Unity

Photoplay Company, Chicago, for this territory. An elaborate press sheet and numerous business getting ideas have been provided the exhibitors in connection with the picture which will be released one reel each week.

## "Deemster" Stock High

The Arrow Film Corporation, through its president, W. E. Shallenberger, is meeting with remarkable success in disposing of rights to "The Deemster."

Last week, two important territories, comprising eight states were sold. D. P. Davis, acting for the All Star Features, Inc., Jacksonville, Fla., bought the rights for North Carolina, South Carolina, Georgia, Alabama, Florida and Mississippi, while A. H. Blank, president of the Mid West Photoplay Corp., of Des Moines, purchased rights for Iowa and Nebraska.

## Horsley State-Rights Feature

Mary MacLaren photoplays made under her new contract with David Horsley will be sold on the state-right basis. David Horsley, in New York, has closed negotiations in four states for the first of her new seven reel features, "The Counterfeit Soul." Mr. Horsley reports contracts signed for New York, New Jersey, New England and Pennslyvania.

## Kane Selznick General Manager

Arthur S. Kane has been made the general manager of Lewis J. Selznick Enterprises, Inc. He will undertake the organization and opening of several new branches for Selznick interests. A new Washington branch has already been opened.

The Selznick forces are getting ready for an energetic campaign in the fall, and the new general executive is rapidly shaping his organization for the rush of business which the Selznick salesmen confidently believe will greet the release of their new productions.

Mr. Kane, during the past year and a half, has been in charge as district manager of eleven western states, comprising the western territory of the Artcraft Pictures Corporation, whose Denver, Seattle and San Francisco offices he established. For two years prior to this, Mr. Kane was assistant general manager of the World Film Corporation, conducting business under his own name in New York City. Mr. Kane was also the general manager of the Eclectic Film Company (Pathe Freres), and during the year that he was with the Pathe concern established its entire system of branch offices and exchanges. These ventures in the east followed many years in the picture industry in the west.

## Vivian Moses with Selznick

A change in the office staff of the Lewis J. Selznick Enterprises brings Vivian M. Moses to the position of publicity manager, succeeding Randolph Bartlett, who has joined the editorial staff of *Photoplay Magazine*. In the pages of the popular magazines, Vivian Moses' name has been a familiar signature to contributions of verse, special articles and criticisms and articles dealing with the drama.

## "Every Girl's Dream" Finished

By dint of the steadiest work at the William Fox Studios, June Caprice has finished "Every Girl's Dream," under the direction of Harry Millarde. The picture will be released on August 27.

# TO PRESENT TIMELY THEMES

### Allan Dwan Urges Policy of Specializing in Up-to-the-Minute Plays Dealing with American Life

Allan Dwan, who supervises all Triangle productions made in the east, is gradually putting into operation a distinct policy of picture making, which he correlates with the editorial policy of the *Saturday Evening Post* insofar as he aims to specialize in pictures treating of tmely issues touching on the every day life of American people.

There is no intention of making costume plays, vampire pictures or historical productions at the Yonkers studio, over which Dwan is director general. It is Dwan's belief that there are enough live issues in the present day life of average humanity to make dramatic material of the first order, and his beliefs are being substantiated by the excellent scenarios which have come to his attention during the past month. At a time when motion picture directors as a whole are complaiing of a dearth of photoplays, this supervisor is quoted as saying that his only difficulty is in making a selection from so many available offerings.

As indicative of his general policy of production, "The Food Gamblers," recently issued, is a striking example. It is entertainment that treats constructively of a national evil, and one which is receiving the attention not only of one class of people but of virtually every family in America.

"A Successful Failure," "The Man Who Made Good," and "American, That's All," three other productions from the Yonkers studio, all treat of some particular phase of business life as faced by young America.

"Grafters," which is scheduled for the August 26 program is an amusing arraignment of the idle youth who believes he knows all the tricks of business.

Dwan does not take up masculine problems exclusively as demonstrated by the announcement that "The Man Hater," the *Saturday Evening Post* story by Mary Brecht Pulver, is shortly to make its appearance in picture form with Winifred Allen in the leading role. "The Man Hater" was published in the *Post* on June 9. It will be out in picture form on September 2.

Another *Saturday Evening Post* story now in the course of production is "Cassidy," by Larry Evans. A number of other plays are being put into production at this studio, and all of them are said to have subjects of actual news value.

"The scenario writer who reads the newspapers and takes his theme from current events is the man whose work will interest us." Mr. Dwan is quoted as saying. "Only the fresh, live issues of the moment, such as might receive place on the first page of a metropolitan newspaper, will be considered. It is our intention to focus the camera upon American life of today, catching, as much as possible, the color, dramatic quality and romance with which it is filled."

## Loew Signs for Conquest Programs

Marcus Loew has signed, in behalf of eight New York theaters of his circuit, to show Conquest Picture Programs. The theaters selected by Mr. Loew to show these pictures are: The New York Theater, Greeley Square, National, Orpheum, Boulevard and Avenue B.

A new Pathe serial, "The Seven Pearls," will be released early in September, according to a decision just reached by Pathe and the International.

# What Theater Men Are Doing

## NEWS FROM EXHIBITORS ALL OVER THE COUNTRY

**This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, MOTOGRAPHY, Chicago.**

### *Build Theater for Soldiers*

At Junction City, Kansas, two new theaters are to be constructed within a short time to furnish amusement to the soldiers at Fort Riley. The Columbia Realty & Amusement Company, of Kansas City, is to erect a show house to be known as the Columbia, on Tenth and Washington streets. It will be 93 by 139 feet and will have a seating capacity of 2,200, making it the second largest in the state, it is said. The interior decorations are to be the same as in the Garden Theater at Kansas City.

A theater also is to be built on East Seventh street, the site for this having been purchased several weeks ago.

Bert R. Gallupp, of Kansas City, has leased the opera house and a crew of workmen are busy preparing it for speedy opening as a vaudeville theater.

### *Interesting Chicago Presentation*

Selig's "The Garden of Allah," at the Colonial Theater, one of the most beautiful houses in the "Loop," recently had its Chicago premiere. Despite the heat, the drama gained in popularity day by day and the Edmund M. Allen Company, owners of the territorial rights for eight states, cashed in on the run.

No time nor expense were spared in staging and exploiting the production. Twenty sheets and eight sheets were used almost exclusively in billing Chicago, and seven hundred twenty sheet stands alone were used.

The lobby display in front of the theater was particularly attractive. The pictures and lettering were in oil colors and two sets of lobby display easel frames were utilized. There was also an illuminated cutout of a scene in "The Garden of Allah."

A camel driven by an Arab attracted a crowd before the theater in Randolph street and the young lady ushers were garbed after the mysterious manner of the Orient.

The special musical score supplied by William N. Selig was used at the four performances daily, afternoons 1 to 5, evenings 7 to 11. Before the performance a dozen or more Arabs appeared and while one sang a song of the desert the others bowed toward the east. The lights were finally dimmed on the desert set and the song died out and the film drama began.

The Chicago newspaper critics were requested to review the picture at the first night's showing, cards of invitation being sent to them, each card being good for two choice seats. It was an improvement from the usual review for the press in some dark projection room and without music.

### *Some Problems in Management*

Some of the problems of theater management are discussed for the benefit of patrons in the organ of the John H. Kunsky enterprises. The article was written by Harry R. Guest, editor of the interesting weekly magazinelet. It follows:

A downtown theater is governed by diffierent rules than those that apply at a residential theater. Obviously, this must be so. The residential theater becomes the neighborhood meeting place. The manager and his assistants learn to know the people of the district as they come regularly to his playhouse, and friends use the neighborhood theater as a sort of social center, which does away with the "calling" obligation in some cases, and serves to make friends of folks who live in the same district. Therefore it is both possible and wise—indeed it becomes a part of the service that the theater is designed to render—for certain privileges to be granted to the patrons of the neighborhood theater that are not allowed in the downtown theater.

Two letters that prompt these remarks came to




*Lobby of the Colonial Theater, Chicago, during the presentation of "The Garden of Allah."*

the editor's desk last week. A gentleman waiting for a lady at the Madison felt that he should have been allowed to enter the theater inasmuch as the last performance was more than half finished. In the neighborhood theater this privilege is granted, because the people are nearly all known to the attendants who can in many instances mention the patron's name; but in a downtown theater, where the patronage is never the same and people of all classes and all stations seek admittance, this waiting privilege inside the theater proper is not granted to anybody at any time.

The other letter comes from a gentleman who was asked to put on his coat in the Madison theater during the recent hot spell. This is another downtown ruling If one man is allowed to remove his coat every man has the same right. And were the rule not enforced, a downtown theater might become a place where refined people would not care to be in warm weather, for who is to judge on the cleanliness and sweetness of a coat removed.

There are many problems to be met in the management of a high class theater, but the comfort and protection of the greatest number is the rule that the careful manager keeps in mind.

### *Exhibitor Gambles $1,000 on Unmade Picture*

It is very unusual for an exhibitor, no matter how bulging the state of his exchequer may be, to gamble a thousand dollars on a picture that he has never seen, and which, furthermore, has not even been started yet.

However, this is exactly what J. Cooper, manager of the Twentieth Century Theater, at Twelfth street and Homan avenue, Chicago, did. He sailed into the Chicago Metro office recently and handed over a check for a thousand dollars as coolly as though he had just come in to pass the time of day.

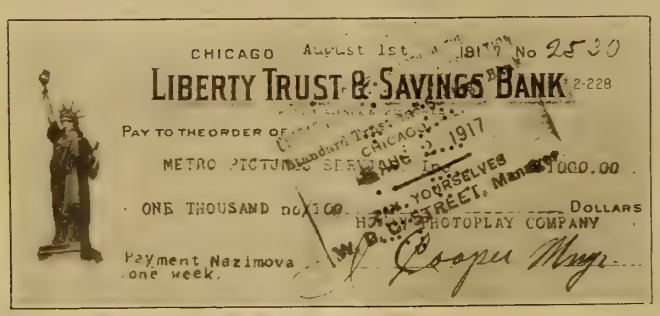
"But, what's it for?" gasped Max Levy. "You don't owe us anything."

"Oh, that! That's just so I can get in on the first run of Nazimova's next picture."

"I know, but my dear fellow," gurgled Mr. Levy, who handles the Metro products in Mr. Cooper's territory, "the picture isn't made yet. In fact, it isn't even started. Why the check?"

"That's all right. Keep the check. All you have to do is to let me have Nazimova's next picture for a week as soon as it comes to town and I'll be satisfied. She played in 'War Brides,' and the thing was tremendously popular in my district. The people packed my house to the doors all the time it ran. So I'm not taking any chances on her next picture. I don't know what it will be and I don't care. Just give me credit for having paid for it," and Mr. Cooper sailed out.

So it's up to Madame Nazimova. One man has already bet a thousand iron men on her. Now she's got to see that he doesn't lose his money.


CHICAGO August 1st, 1917 No 2530

LIBERTY TRUST & SAVINGS BANK 2-228

PAY TO THE ORDER OF

METRO PICTURES SERVICE 1000.00

ONE THOUSAND DOLLARS

HOTOPLAY COMPANY

Payment Nazimova one week.

*Thousand dollar check paid in advance by Chicago exhibitor for Nazimova film.*

### *Strand Theater to Give Symphony Concert Daily*

Harold Edel, managing director of the Strand Theater, New York, announces that the Strand Concert Orchestra which now numbers forty musicians, will be enlarged to full symphonic strength, and be known in the future as The Strand Symphony Orchestra.

Daily symphony concerts of one hour duration will be inaugurated Sunday, September 16, and will become a part of the regular Strand program from that date. The concerts will commence daily at 2:15 and at 2:30 on Sundays and will precede the usual presentation of motion pictures and vocal and instrumental soloists.

The owners of the theater attribute the wonderful success of that institution largely to the excellent musical program presented in conjunction with the pictures. The orchestra has been gradually enlarged and special efforts have been made to secure the best vocal and instrumental talent obtainable. When The Strand was first opened, in April, 1914, the orchestra was composed of sixteen members. This number was doubled in less than two years and when Mr. Edel took charge of the theater a year ago the orchestra was enlarged to number forty pieces, including the organists.

Mr. Edel was the first to put a large orchestra into a moving picture theater. In 1910, when he was given charge of the Alhambra Theater in Cleveland, Ohio, he had an orchestra of fifteen pieces. He has always been a firm believer in good music as a means of entertainment. Regarding his latest innovation he said:

"I am not inaugurating the presentation of daily symphony concerts in order to increase attendance to our performances. Everyone who visits the Strand must realize that one of our greatest problems is to take care of our patrons. We play to a daily average of 12,000 people. My greatest desire is to give the public the best entertainment at the lowest prices possible, and I think that by giving daily symphony concerts, as fine as the most discriminate music lover could wish, we are presenting the ideal form of entertainment, pleasing those who are familiar with symphonic music and cultivating and educating the ones who are not. I have met very few persons who do not love music, and on the other hand, I know that there are thousands of people in New York who seldom have an opportunity to hear real good music on account of prohibitive prices. In this connection, let me say that although the symphony concerts will increase the expenses of the Strand Theater over $35,000.00 a year, our prices will remain the same—15, 25 and 50 cents—and the patrons who come to hear the symphony concerts are entitled to stay as long as they please and attend the regular Strand show which follows immediately after the concert."

## Suffragettes Use Films

The New York State Woman Suffrage Party has adopted films to aid its cause. The feature picture has been made for the organization by the S. S. Film Company of New York. This concern is making the film gratis for the good of the cause.

Charles D. Touchon is now connected with the Dallas Goldwyn exchange, acting as assistant to Manager L. B. Reny.

# "Split Reel" Notes for Theater Men

## HOW OTHERS ARE STEERING THE SHIP

MANAGER R. D. SHIRLEY of the Muse, a large downtown theater in Omaha, Nebraska, is finding street car cards a successful advertising medium. He has tried them for a year and considers them nearly as effective as newspaper advertising. When the cards are changed weekly the service is $60, and monthly, $150.

* * *

Billie Burke, the clever comedienne, is making her debut at the Strand, New York, this week in her first Paramount picture. The film in which she appears is called "The Mysterious Miss Terry."

* * *

"On Trial," the first motion picture bought by the First National Exhibitors' Circuit, made its initial appearance in Seattle last week at the Jensen and Von Herberg houses. They are the Seattle members of the circuit.

* * *

A fire of unknown origin completely destroyed the Freebody Park Theater at Newport, Rhode Island, last week and occasioned a loss estimated at $20,000. There was no one in the building at the time of ignition and the cause of the blaze is still a mystery.

* * *

William H. Swanson of the Swanson Theaters, Salt Lake City, has been appointed to supervise the motion picture publicity for the next Liberty Loan campaign for the state of Utah. Mr. Swanson has already been appointed chairman of the national motion picture committee for Utah by Mr. Brady.

* * *

Guy L. Wonders of the Wilson Theater, Baltimore, Maryland, who was so conspicuous in the formation of the American Exhibitors' Association in Chicago, and who was made its vice-president, was recently fined $25 and costs on the charge of failing to remove a censored part of "Atonement" before showing it.

* * *

Dick Travers, of Essanay fame, dropped in at the Cozy Theater at Tulsa, Oklahoma, last week while "The Phantom Buccanneer" was playing. In fact, he dropped in during each performance for two days and delighted people with his short talks. Mr. Travers was on his way to New York, where he is to appear in Lasky productions.

* * *

G. F. Spaeth, of the Fuller Theater, Kalamazoo, Michigan, started a solid two weeks' run of Greater Vitagraph pictures, beginning August 6. In starting the innovation he planned a newspaper campaign in which he used half pages each day in the Kalamazoo papers.

* * *

Thomas D. Soriero, manager of the Park Theater, Boston, has just concluded an advertising stunt which made such a hit, that in baseball, it would be considered a home run. The campaign started with the appearance of Muriel Ostriche, World star, at the theater. Then Manager Soriero advertised that he would give to the girl bearing the closest resemblance to Miss Ostriche a china set of 61 pieces which he placed on display in the lobby of his theater. The competition that developed was surprising, and Mr. Soriero got a lot of newspaper and tongue advertising, besides having his house filled at every performance.

* * *

Ingenious methods of advertising have been employed by Metro Film Corporation in getting "The Slacker," featuring Emily Stevens, before the public. One of the most unusual methods of catching people's attention with publicity about the film has been to drop it on their heads from an airplane. In Boston a young aviator was employed to fly over Boston and drop paper "bombs" on the folks below.

* * *

The Garfield Theater, 2844 Madison street, Chicago, has a subtle plea for clean pictures on the cover of its last weekly bulletin. It says: "If you have seen Douglas Fairbanks in "Wild and Woolly" we hope you enjoyed it. The surest way to encourage productions of similar wholesome character is to tell your friends about it so they can come in and see it, too."

* * *

The announcement of new organizations thus far completed or old groups reorganized as component parts of the American Exhibitors' Association are: Michigan State chapter, Detroit local, Chicago local, Buffalo local, and Indiana State chapter. General Manager Charles C. Pettijohn of Indiana has taken up offices in the Times Building, New York, and is pushing the work of mobilizing exhibitors under the new banner.

* * *

Manager Woodhouse of the Lagoon Theater, Minneapolis, is offering a prize for the best name submitted for a musical composition composed by Frank Pallma, director of the Jazz band which bears his name and which pours forth strains for the edification of Lagoon patrons. The contest is bringing forth a lot of names that musical compositions never thought of bearing before.

* * *

Gumbiner Brothers, who own a chain of theaters in Chicago and other cities, have added to their list by the purchase of the Orpheum Theater in Hammond. The theater, which was constructed in 1911, at a cost of about $100,000, has a seating capacity of 1,200 and has equipment for vaudeville as well as moving pictures. The new owners will make material improvements in the theater.

* * *

P. E. Coe, manager of the Louisiana Theater, at Baton Rouge, in getting out his last week's program addressed the following spicy remarks to patrons of his theater:

Somebody has said: "The greatest preacher of them all is the ant—and he says nothing! But then the ant has nothing to advertise. Theater Louisiana offers a good show every day. The best in pictures perfectly presented and projected. A comfortable house at all times. Typhoon ventilation; air changed twice every minute; fresh air, too, from fifty feet above the

street. And last but not least, courtesy at all times and a marvelous ability to listen to criticism—sometimes called "kicks." These we do not get often, but they are appreciated when they come, and finally, be sure of this, that we are striving to please, and we thank you most heartily for your generous patronage in the past.

* * *

Miss Myrtle Stedman has been appearing at various picture theaters along an itinerary that was mapped out for her some time ago. The Imperial Theater at Great Falls, Montana, is the last picture institution to show its patrons this celebrated actress in the flesh and on the screen for the same dime. Miss Stedman's musical comedy experience make her an excellent entertainer on the stage as well as on celluloid.

* * *

The Young Men's Christian Association of Philadelphia through its secretary has announced the formation of a committee on motion pictures. The committee is to investigate the photoplay situation in the city and to provide suitable films for community centers, schools and churches. It was said also that it intended to inform parents and teachers concerning the standards of the motion picture business.

* * *

A move to eliminate paper displays the size of a house has been started by Minneapolis exhibitors. They are following the lead of the theater owners of other cities in cutting down on paper costs, and expect, by eliminating three and six-sheet displays, to effect a real saving in money, besides aiding the national move to conserve paper stock. One-sheets and photos are to take the place of the larger displays in the theater lobbies.

* * *

A change in the policy of the Standard Theater, Cleveland, has been announced by Manager Joseph Grossman. He has discontinued the regular Fox program of fifty-two pictures a year and in their stead has booked the Standard de luxe Fox pictures for one year. Despite the increase in cost Mr. Grossman does not intend to raise his admission price, which will still remain at 25 cents for afternoon and evening performances.

* * *

At a meeting of the Philadelphia local of the Motion Picture Exhibitors' League of Pennsylvania the following officers were elected for the ensuing year: President, John O'Donnell; first vice-president, S. B. Blatt; second vice-president, J. J. Conway; secretary, C. H. Goodwin; assistant secretary, B. Schindler, and treasurer, H. Green. An intensive campaign has been started to increase the membership of the league during the coming months.

* * *

Four prominent Cleveland women, "home sentinels" of the National Defense Council, spoke in seven different Cleveland theaters last week, propounding the cause of the present war situations in localities where many foreign-born citizens live and where a certain amount of misapprehension is apt to exist. The Ideal, Case, Gordon Park, Lark, Grand Central, Market Square, and Luna were the theaters at which the women appeared.

* * *

The Pearl Theater, Hutchinson, Kansas, was badly damaged by a fire recently which broke out in a pile of rubbish while the house was being redecorated and remodeled. The rear of the building was completely destroyed and the stage setting, fixtures, chairs, etc., were consumed in a fire which raged for an hour before it could be stopped. Manager Featherby and his family have apartments above the theater and he had a narrow escape in rescuing his wife.

* * *

The Bijou Theater, Nashville, Tennessee, is one of the finest houses in the south devoted entirely to negro patronage. It is the black house of quality in Nashville, situated in the center of an extensive negro district. The Bijou seats 1,500 and is operated by the Bijou Amusement Company, with Milton Starr as manager. The building was formerly used as a first class road house for whites, but is proving very successful in its new role.

* * *

According to a decision which has been handed down by Supreme Court Justice Ordway in New York, moving pictures of current events cannot be regarded as newspapers, and are therefore not entitled to the constitutional liberty guaranteed the press. The decision became apparent when the Judge granted a temporary injunction restraining a moving picture concern from showing a picture in which a woman lawyer was filmed against her wishes.

* * *

The new Rialto Theater, under course of construction at Ninth and G streets, Washington, D. C., promises to be one of the finest in the south. It will have a twenty-five piece orchestra, seats for nearly thirty-five hundred people, and appointments as rich as those of a Fifth Avenue home, New York. There will be a large electric sign on top of the building supporting a huge illuminated clock. The Rialto is being built by the Tom Moore Amusement Enterprises.

* * *

Two exhibitors have been appointed to the censor board in Portland, Oregon, by Mayor George A. Baker. He has appointed seven, which is more than the ordinance on this subject allows. He expects, however, to amend the ordinance so as to provide for the increase in membership of the reviewing body. Nick Pierong of the Strand and Charles W. Meighan of the People's Amusement Company were the exhibitors appointed by Mayor Baker.

* * *

Louis Rosenbaum, manager of the Princess Theater at Little Rock, Arkansas, has stopped showing pictures on Sunday. After keeping his house open for three Sundays he was finally arrested on a charge of Sabbath breaking, and is now awaiting for his case to come up in the circuit court. Thirty members of the International Alliance of Theatrical State Employes and Moving Picture Operators signed a petition favoring Sunday picture shows in Little Rock, but their plea was voted down by the city council.

* * *

The Strand Theater in St. Paul has been purchased by Finkelstein & Ruben. Commencing Sunday, August 19, it will be opened as the New Garrick Theater. This makes Finkelstein & Ruben's tenth theater in St. Paul and Minneapolis. The New Garrick will be operated as a sister theater to the Garrick in Minneapolis, and will show first run Paramount and Artcraft pictures. The opening picture will be "The Little American."

# The Man Inside the Booth

## PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

### *Doors in the Booth*

**I am getting ready to open a theater and I would like a little information as to the requirements for the doors in the booth. I have had a metal lined booth put in but did not have any doors put on the openings. The city fire chief says that I must have doors on these openings, and have a vent pipe run from the booth to the outside air. Is this required by law? If it is required, will you please tell me how to install them. There are three openings in the booth facing the screen and then there is one facing the lobby, besides the regular door to enter the booth. The other show here in town does not have these doors and I want my place to be right, and if I need them I want to put them on. Please let me know as soon as possible.**—*V. E. S., Kansas.*

By all means you should have all openings to the booth covered with metal doors and these doors so constructed that they will close by gravity when released. They should be held open by a fusible link made from film. The doors or shutters should lap over the sides of the openings at least one and a half inches and should be made from the same gauge iron as that which is used in the booth, which should be not less than twenty gauge. They must be arranged to slide in metal grooves without binding. These grooves should extend below the openings at least three inches and extend above the opening twice the height of the opening plus three inches. There should be a stop placed at the top and bottom of the grooves. All shutters and doors in the booth should be held open by a master cord so arranged that it will have a link six inches over each top magazine and one over the rewind bench and one over the film box. Take four strips of film six inches long and punch a hole in them one inch from each end. Use a set of these at each place mentioned above for the fusible link. There is a regular fusible link made to melt at 160 degrees Fahr. but the film link will give better results and work faster than the regular link, and time counts in a film fire. The vent pipe should extend from the top of the booth through the roof about three or four feet and should have a hood at the top to keep out the rain. This vent pipe should be made from the same gauge iron as the booth and should be properly insulated from all wood work or other inflammable material. The vent pipe should be not less than fifteen inches in diameter and if possible should have a small ventilating fan installed in it to help carry the heat and gas from the booth to the outside air. This fan is not required by law but you will find it a great help to the operator in the booth. If the theater is arranged so that the vent pipe cannot be taken out through the roof then it should be taken out at the nearest point that is available. The laws of different states vary as to the requirements of the booths so for that reason I would advise you to write to the state fire marshal of your state and he will give you a copy of the laws and requirements so that you will know just what you have to do to have your booth pass inspection. In the smaller cities and some of the larger ones, too, this inspection work is left to the city fire chief or some of his assistants and as a general rule their information on the requirements of a booth is very vague. By all means have your booth and theater up to all the requirements of the law and then if you are unfortunate enough to have a fire you will be able to protect the patrons of your house. Never mind what the other fellow does—have your place right.

### *Having Trouble with Gears*

**I am an operator and have charge of two Simplex machines in my booth. The machines have been running for over three years and have never had any repairs on them outside of new sprockets, but I am having trouble with one of them now. The gears in the shutter shaft have worn so badly that they will have to be replaced. There is so much lost motion in them that the shutter streaks all the time. Would you advise me to try to change them, or would you have the manager send the head to the factory? He has ordered the gears and they are here, but as I have never had any experience on this kind of work I did not know what to do about it. We have no extra head to use and there is no repair shop in the town, so for that reason I would like to do the work if possible. I have a catalog on the repair parts of the machine but it does not give any instructions as to repairs. The parts that are worn are G 116 G and G 117 G. If you can tell me how to replace them I will be ever so grateful.**—*L. S., West Virginia.*

Your letter with stamped envelope for reply was received and I wish to advise you and all other readers of this department that all answers to questions will appear in the columns of MOTOGRAPHY and that none will be privately answered. There is no fee charged for answers to questions in this department, and all questions and answers must come through this department. In regard to the trouble that you are having, I have always contended that all repair work outside of emergency work should be sent to the factory or to some first-class repair man; but there are exceptions to all rules as in your case, so if you cannot get another head to use while yours is being repaired then there is only one thing to do and that is try to repair it yourself. I believe that if your manager would write to the Simplex Company they would provide an extra head for you to use. If you want to replace the parts yourself then proceed as follows: To remove the complete governor or vertical shaft S-443-G loosen set screw in hub of gear G-143-G, then remove set screw in governor link holder and grasping gear G-138-G pull upwards. Vertical shaft S-443-G will come out, thus releasing the other parts.

To remove spiral gear G-116-G, follow the above instructions; then remove set screw holding collar C-193-G and pull the shaft out to the right.

To remove spiral gear G-117-G remove set screw out of end of gear. Spindle will slip out to the left, thus releasing the gear.

To replace the parts simply reverse the above instructions.

If you will write to the Precision Machine Company Inc., 317 East Thirty-fourth street, New York, they will forward you an instruction book on the Simplex projector which will explain to you the different parts and the repair of them. The above instructions are taken from this book.

### *Thinks Operators Should Join League*

**I am a reader of your paper, also the News, and I notice that Brother Sherman has started a Mis-frame League. I think that this is a fine idea and that every operator should**

**join the league. But I want to enter a protest against another trouble we operators have that is in my mind just as important as a mis-frame; and that is the trouble operators are having with the service furnished to them for use by the several film exchanges. I am a member of the I. A. and I do not see why some action could not be taken to compel the film exchanges to send out their film with the proper amount of titles and subtitles on each reel. I had a six-reel show yesterday and the longest title on any of the reels was eleven frames. Two of the reels had no title at all and were not even marked. I had to run through these two reels to tell which one to use first. The service that we are using is about thirty days old, and if film comes to me in this condition at thirty days, I can imagine what shape that it is in at sixty and seventy days. I have complained to my manager and he in turn has taken it up with the film exchange, but it does not seem to do any good. About half way through one reel it had been patched and whoever patched it reversed one end of the reel and I had to stop and change the film. I do not see why something cannot be done by the operators with this kind of a firm. The film exchanges raise an awful howl if their film is punched or damaged in any way, but still they expect the operator to put up with any old kind of junk from them. I for one think that the operators should take some kind of action on this subject. What do you think? I would like to hear from the other operators of this department with their suggestions.**—*E. J. D., Chicago, Ill.*

I agree with you in your protest about the condition of the service that is being sent out by some of the exchanges but I do not know what to offer as a remedy. The exchange managers as a rule are trying every way that they know to improve their service but there are some few vest pocket exchanges that will send out anything as long as it looks like film. If any of the operators have anything to suggest I am sure that every one is interested and would be glad to hear from them.

---

A settlement of difference over the wage scale and general conditions between the Exhibitors' League and Local No. 194 of Indianapolis has been made. Local 194 has been granted a split shift in all houses running more than four hours, also the operators have an option on the carrying of film. They do not have to carry film unless the pay for the same is satisfactory to the operator. A substantial increase in pay was also granted to the operators. An arbitration board went into session on Monday, August 13, but on Monday evening at the regular meeting of the local the operators voted to walk off the jobs as individuals unless their demands were granted. On Tuesday, August 14, the exhibitors got out an injunction which was served on the officers of the local and some of the members to prevent them from calling a strike but the message came too late and quite a few of the men did not show up for work on Wednesday. An agreement was reached on Thursday. Second Vice-president William F. Canavan of the I. A. conducted the negotiations for the operators, assisted by J. O. Benner, business agent of Local No. 194.

## Print of First Kerrigan Picture

Carl Anderson, president of Paralta Plays, and other officers and directors of that corporation, have seen a run of the first print of J. Warren Kerrigan's production of Peter B. Kyle's "A Man's Man." They express their approbation in very enthusiastic terms.

"A Man's Man" will be released through the Triangle Distributing Corporation in September. Prior to the release a special invitation showing will be made.

## NEW KELLERMANN FILM

**Picture to Be called "Queen of the Sea"—Work on Big Feature to Begin This Week**

"Queen of the Sea" is the title upon which William Fox, the motion picture impresario, has decided for the new sub-sea photoplay in which Annette Kellermann will once more display her unequalled aquatic talents.

Weeks have been spent in arranging the details of the production preliminary to the actual filming. The script has been completed, most of the casting has been done, and the "locations" have been selected.

Miss Kellermann and a large company of players are now at Bar Harbor, Maine, and work begins this week on the new subject under the direction of John G. Adolfi, one of the best known screen generals in the industry.

George Bronson-Howard, author and plawright of note, wrote the story and the action will be entirely different from that of "A Daughter of the Gods," the tremendously successful fantasy in which Miss Kellermann also had the chief part.

In the making of "Queen of the Sea," Mr. Fox will have the co-operation and assistance of the Smithsonian Institute and the United States Fisheries Commission at Washington, and the British Museum. Scenes will be taken at the bottom of the ocean by means of a patented submarine apparatus which will furnish something extraordinary and unique in the way of entertainment.

It is Mr. Fox's intention that "Queen of the Sea" shall surpass not only any cinema he himself has been responsible for, but shall be absolutely the last word in producing for the silent stage.

That he is aiming at a high mark is shown by his statement that "Queen of the Sea" must eclipse such features as "The Honor System," "Jack and the Beanstalk" and "The Conqueror."

## Elfie Fay to Smile Into Camera

It is rumored that Elfie Fay who returned recently from a five years' tour of the world at the head of her own company, will shortly appear before the camera.

Miss Fay was in several conferences during the past week with C. H. Christie, of the Christie Film Company and Don Bartlett, publicity man and scenario writer, but when queried later as to her future plans, refused to affirm or deny the report that she is to appear in a series of comedy-dramas under the direction of Al Christie.

It is significant, however, that immediately after Mr. Christie's last conference with Miss Fay and Bartlett, he jumped a train for California.

Best known as the star of "The Belle of Avenue A," Elfie Fay was starred in a number of musical plays, probably the best known being "The Southerners" and "The Land of Nod."

## Conklin Now with Ince

William Conklin who played the leading role in "Golden Rule Gate" in support of Louise Glaum, has joined Thos. H. Ince and will be seen in the principal role opposite Dorothy Dalton in a picture now in the making.

---

Bessie Love is working on "Polly Ann," in which she appears in the role of an orphan.

## New Helen Holmes Serial

Chapter Three of "The Lost Express," the Signal Film Corporation's new mystery serial, starring Helen Holmes under the direction of J. P. MacGowan, which is scheduled for release through Mutual Film Exchanges,



*One of the nerve-wringers from the new Signal-Mutual Helen Holmes serial, "The Lost Express."*

beginning September 17, contains one thrill that wasn't down on the boards when the scene was started.

A scene was to be photographed showing Helen and two male members of the company driving across a railroad crossing directly in front of an onrushing train. The director had planned on shooting the scene of the auto crossing the tracks, and then, later on, was going to purposely wreck the auto on the tracks and take a close-up of the wreckage. In some unknown manner the driver of the car during the first trial scene misjudged the distance and the speed at which the train was approaching. The locomotive caught the rear hind wheel of the auto bearing Miss Holmes, and hurled it upside down forty feet away into a ditch. In some miraculous fashion the occupants of the car escaped with only a few scratches but the auto was smashed to bits. Needless to say, the director has a thriller far greater than he had counted on—for now the picture will contain the real wreck of the car instead of the make-believe scene combined with an actual view of the car driving in front of the train. As for Miss Holmes and the two members of the cast who accompanied her in the hair-raising drive which resulted in the accident—well they are just thanking their stars they are alive.

## Kerrigan Breaks Leg

J. Warren Kerrigan, the star of the J. Warren Kerrigan Feature Corporation, had his leg broken last week by the fall of a horse he was riding near Santa Barbara. He had been taken to the Cottage hospital in that city, where he will probably be confined for the next six weeks.

Mr. Kerrigan had just finished his second Paralta play, Frederic Chapin's "Turn of a Card," and had gone out into the country about Santa Barbara in the cool of the evening for a ride with some members of his company. While crossing some open country about ten miles from the city his horse stepped in a gopher hole and went down so suddenly that his rider was caught unawares.

## IRWIN DISTRIBUTES FUND

### Vitagraph Doles Out Largest Profit Sharing Fund in its History—Experiences No Summer Slump in Business

The distributing organization of Greater Vitagraph, through its general manager, Walter W. Irwin, last week distributed to the members of its selling organization the largest profit sharing fund that has been divided since the inauguration of the profit sharing plan two years ago.

While the fund itself was larger, the amount received by each member of the selling organization was a few cents less than the amount received at the previous high record point, owing to an increase in the number of employes in the distributing end. Owing to this increase in the number of employes, the share of each was a trifle smaller than last profit sharing period, which ended on April 28.

The period for which the fund was just divided ended during the hottest part of the summer, on July 28 last. Figuring on all precedents, instead of being the largest profit sharing period, that just closed should have been the smallest period of the year.

But Greater Vitagraph has upset precedents in the distributing end of the film industry, inasmuch as the company failed to experience any summer slump in business. For a period of five weeks, business did shave off a trifle, but there was no such loss as thirty and forty thousand dollars a week in business, as has been experienced by the larger film distributing companies in the past.

The post summer business already has started with the Greater Vitagraph salesforce each succeeding week showing large increases in business over its predecessor.

General Manager Irwin bases the present rapid increase in the Greater Vitagraph business upon two essential points: First, the class of productions now being made at the Greater Vitagraph studios under the personal supervision of President Albert E. Smith, and second, the intensive sales methods being utilized by every member of the Greater Vitagraph sales organization.

That volume of business and the equitable treatment of all exhibitors is demonstrated by the strength of the Greater Vitagraph profit sharing fund. Prior to the establishment of the fund and the installation of wise selling methods by General Manager Irwin, Greater Vitagraph was doing business along lines peculiar to the motion picture industry, devoting the energy of its sales force to placing the product in a few theaters labeled as "high class."

After making a complete survey of the situation it was seen that the neighborhood house and the house of small seating capacity was for in the majority in the business, and that it was to these classes of houses that a distributor should appeal.

## Rosemary Theby with Lyons and Moran

Rosemary Theby has recently signed a contract with Universal to appear in a series of comedies with Eddie Lyons and Lee Moran. This will be the second time that Miss Theby has appeared under the big "U" banner. Previous to her present connection, she appeared in a series of comedies under the direction of Harry Myers which gained wide popularity. Miss Theby may also be featured in dramatic roles after she has completed the work already laid out.

# Current Releases Reviewed

## "The Midnight Man"

### Butterfly Release of "Crook" Story with Action. Reviewed by Genevieve Harris

THIS is a good picture, with action, suspense, and human interest. It is well photographed and well directed and should satisfy any audience which wishes a light, diverting picture for a summer afternoon or evening. It is a crook play, but without



*"You took the pearls."*

any unpleasant or depressing incidents. The plot has some unusual twists and will be followed with interest.

Bess Meredyth wrote the story and Elmer Clifton directed. Jack Mulhall has the leading role, Ann Kroman opposite. Al McQuarrie and Uard Lamont do good work as the burglar and his wife. Then there are Hal Wilson and Wilbur Higby as the respective fathers of hero and heroine. The photography and settings are good.

The release date is August 13.

*The Story:* Bob Moore, whose father owns a safe factory, is ambitious to perfect a safe that cannot be opened. The elder Moore is considering consolidating his business with that of John Hardin, also a safe manufacturer. Bob objects, although he is in love with Irene, Hardin's daughter. A burglar opens the safe Bob had believed impossible to open and instead of handing the man over to the police, Bob offers him a job in the factory, believing that with his co-operation he can perfect a burglar-proof lock. "The Eel," as the crook is called, becomes a valuable helper, but he finally yields to temptation and entering the Hardin home, steals a pearl necklace. There are a number of exciting scenes in which "The Eel" escapes from the police, but Bob is suspicious and goes to him to demand the necklace. "The Eel" gives it up. At the pleading of Molly, "The Eel's" wife, Bob gives the man another chance. They continue their work and at last perfect a safe that even "The Eel" cannot open. Then Bob consents to the consolidation with the Hardin company only when Mr. Hardin consents to Bob's marriage to Irene.

## "Bab the Fixer"

### Jackie Saunders in Horkheimer-Mutual Five-Reel Offering. Reviewed by Genevieve Harris

TO audiences who enjoyed preceding numbers of the Jackie Saunders series, exhibitors may announce this as the best so far. It is full of humor and the typical Jackie Saunders tricks and pranks. The story contains varied situations, which give Miss Saunders a chance to appear as a western girl, a boarding school miss, as a society bud and a bride. Bab's boarding school adventures are amusing and not hackneyed. Unexpected twists are given the situations throughout the play. It is a very good comedy-drama, upon which the exhibitor, especially in the neighborhood house, can depend to please his patrons.

Arthur Shirley plays opposite Miss Saunders. The supporting cast includes many who have appeared in other Saunders pictures. Mollie McConnell, Ruth Lackaye, Henry Gray and Captain Peacocke have important roles. The acting is good. The settings are varied, the photography good. Sherwood McDonald directed the offering.

*The Story:* Bab is the daughter of a ranchman. She is a crack shot and a good rider and is happy in this western life. She and Richard Sterling, who owns a neighboring ranch, are engaged to be married. Mrs. Porter, Bab's mother, is wretched because her daughter is growing up in such uncivilized surroundings. Later, oil is discovered on the Porter ranch, and the family becomes very wealthy.

Bab and her parents go east to live. Bab is sent to a fashionable boarding school and her mother tries to prevent her writing to Sterling. Bab's father and mother quarrel and finally separate. Then Leroy Scott, an adventurer, tries to get Mrs. Porter to let him manager her investments. Scott swindles a number of women out of their money and prepares to run away. Bab, returning from school, learns of her parents' quarrel and tries to bring them together. She pretends to be dying, but her scheme does not work out as it should. She telegraphs to Sterling and the two are reconciled. Then she aids her father and outwits Scott, who is handed over to the police, and in the end her father and mother are reunited. Then Bab marries Sterling.

## "Golden Rule Kate"

### Louise Glaum in Five-Part Triangle Feature, Released August 12. Reviewed by H. D. Fretz

IN "Golden Rule Kate," Louise Glaum is seen in the garb of a dance-hall girl, owner of a saloon. Known as "The Sage-Brush Hen" and a wonder with guns, she is feared by both men and women. Her better nature is awakened by the Reverend Gavin McGregor and she comes to realize that her dance-hall is disreputable, so she orders it closed forever.

The author, Monte M. Katterjohn, has provided a remarkable story with plenty of action. The plot holds up, and it loses nothing in its filming. There are plenty of humorous touches to awaken laughs. The feature has been excellently produced by Reginald Barker, who rarely makes a poor one. Miss Glaum deserves much credit for her splendid portrayal of the "Hen." She is clever in her gun exercises, and her acting commands attention. William Conklin is sincere as the minister and plays his part in a capable way. The supporting cast consists of Jack Richardson, Mildred Harris, Jack Gilbert, J. P. Lockney, Gertrude Claire, H. Milton Ross and Josephine Headley.

Mercedes Murphy, known as "The Hen," owns the only saloon and dance-hall in Paradise. She lives with her younger sister, Olive, and tries to keep the little girl away from the rough element with which she comes in contact. "Slick" Blaney, a sort of partner to the Hen, is deeply interested in Olive, unknown to the Hen. The Reverend McGregor is sent to reform the place. His coming is scorned by the Hen. Finally the minister gains her admiration and she orders the dance-hall closed and bars married men from the saloon.

It then develops that the innocent little sister has been betrayed, and the Hen, believing the minister to be the guilty



***Louise Glaum in "Golden Rule Kate."***

one, determines to kill him. But the "Heller" learns of Blaney's duplicity toward Olive and kills him. The Hen, realizing that she has wrongly accused the minister, orders the saloon closed forever. The minister pleads with her and declares his love. The Hen falteringly answers, "Some day."

## "Down to Earth"

### Artcraft Release Features Fairbanks in His Own Story. Reviewed by George W. Graves

"DOUG" himself has wielded the story writer's pen in the creation of his latest medium, giving every evidence that he is a real adept as a plot layer. His story, having to do with the curing of a sanitarium-full of refractory patients who exhibit no discernable evidence of wanting to be cured, and the winning of a girl through sheer cave-man tactics, radiates the warm sunshine of the location in which it was laid, as well as cheerfulness, health and common sense. As an invoker of the therapeutic art a la nature and common-sense "Doug" figures as a walloping success, as he also does in the roles of physical culturist, and getter of laughs. He diagnoses the cases of these grotesque sufferers recruited from pampered society with an incisive truthfullness of the kind that makes them squirm. His curative applications are made on both the bodies and dispositions of the little group at his mercy and both treated to a dose of nature and normal living in the out-of-doors, are rescued from the effects of artificial living. To the grouchy dispeptic he prescribes a course of hearty laughing; the other remedies, which seem more like penalties to the unfortunate victims, are as appropriate.

Anita Loos' subtitles again glisten and effervesce with humor, as is their famed wont, her scenario being a typical Loos product, and this is giving it the highest praise. John Emerson's direction has fulfilled its biggest mission, transferring the story to the scene so that the characters and incidents are as real as life, and accounting for himself finely in the treatment of the little things so necessary in keeping the comedy interest filled in and without draggy spots. Fairbanks has a role that is typical of his other red-blooded and smiling characters, with the exception that his acrobatic stunts are not featured. He is too busy instructing the members of the cast in the fundamentals of exercising. All will feel delighted with "Doug" in this role, since it gives him free sway to depict, as he knows how, the dashing, bold, fearless and fun-loving all-American youth. In the support Eileen Percy makes the advantages given her tell. Not only does her charming personality do wonders for the part, but she gives a very true rendition of a real girlish American girl, making her moods from wounded pride to forced submission very amusing. Charles Gerrard is fine in his outlandish society fop part, and other members of a cast, which is one of well chosen extreme types, are William H. Keith, Ruth Allen, Fred Goodwine, Florence Mayon, Herbert Standing, David Porter and Bull Montana.

The exhibitor knows what the Fairbanks pictures do for him and it is a safe guarantee that "Down to Earth" will match any of the others in results at the box office. Because of the high quality and the adherence to the same general type of story and clever treatment the picture-goer knows just what to expect in a Fairbanks subject.



*Douglas Fairbanks in his newest grin film, "Down to Earth."*

## "Wooden Shoes"

### Five-Part Triangle Release Features Bessie Barriscale. Reviewed by George W. Graves

J. G. HAWKS' story, picturized by a no less competent director than Raymond B. West and enacted by Bessie Barriscale, whose work in this would stamp her as an actress of talent, even had she not already many big things on the screen to her credit,



*Bessie Barriscale in "Wooden Shoes."*

and a cast whose work is not ordinary, are some of the vital reasons for this picture's success. Mr. Hawks' story, about a little Dutch heiress whose fortunes are usurped by an imposter, is pleasant in its humanness; it holds very well throughout and allows for some very interesting character touches and comedy. It is not the kind of play that one could call highly dramatic, exciting or suspenseful, rather is it a story with a simple, fairly obvious plot, made very interesting through scenario construction and direction that is every whit worthy of the name. This includes not only the attractive handling of the cast, but a wonderful scenic investiture, upon which, it is easy to see, both time and money, as well as exceptional artistic taste, were lavished.

The little Dutch village, with its thatched roof houses, canals, narrow lanes, bridges, etc., proves to be an ideal setting and one which was used with great discrimination by both director and camera man for unusual artistic effects. Some very beautifully tinted and photographed night scenes greet the spectator at the very beginning of the picture and assure him that he is going to witness a production very far removed from cheapness. To complete the excellent atmosphere, some fine types were furnished the cast and draped out in the picturesque clothing of Holland.

Bessie Barriscale will win many more friends by dint of her delightful characterization of a girl who is not so much the hoyden that she is not all girl from tip to tip. Miss Barriscale always handles these exuberant, vivacious, girl roles with great charm, although she is by no means restricted to light roles, as some of her past performances in high tension dramas loudly testify. Among those in the support are Jack Livingston, J. J. Dowling, Howard Hickman, and Don Likes.

"Wooden Shoes" can be counted upon for satisfied audiences in most any locality. It is bright, entertaining, and all that the word "classy" implies in production.

## "The Lost Express"

### First Episodes of Signal-Mutual Serial with Helen Holmes. Reviewed by Genevieve Harris

TO provide plots for mystery serials, there have been precious jewels, heroines and "the papers" lost many times. It remained for the Signal Company to begin its serial with the loss of an entire express train! This company, in which Helen Holmes is featured, has become so accustomed to playing with locomotives, freight trains and expresses that when it wished to add mystery to its adventure, it probably judged it fitting to lose a train. At any rate, this is a most original beginning for a serial picture, one which will fascinate that large number of viewers to whom railroad stories make an appeal.

The first three episodes of the newest Signal serial,

released through Mutual, show that Director McGowan has not lost his skill nor Helen her daring. Nor have they nor their company become "stale." This is a railroad story, but it is not a repetition of previous situations. The mystery element is emphasized and a new viewpoint is taken in presenting the story. The plot is cleverly arranged so that good situations for picturization come about naturally. They are not dragged in as stunts.

A good point noticeable in all McGowan directed pictures, and marked in this, is their realism. The atmosphere, the "local color," seems true to life. The men in the picture look and act like the rough workers they represent, not like actors taking the roles. For this, of course, much credit goes to the work of the company of actors who have become identified with Signal. With a few additions, this is the same cast which has appeared before with Miss Holmes. They fill their roles well in the new story.

The excellent lighting effects are another pleasing feature of this offering. There is much fine photography of an unusual kind. Care, too, has been taken to give a pleasing introduction to each installment.

There is, of course, quick action and some daring stunts of the sort that win applause in the theater and the comment, "Great stuff." The story progresses smoothly and is interest compelling. We don't quite see how any "fan" can view the first installment, in which the express is lost, without a keen desire to return during the next weeks and find out just how it disappeared.

The serial, in short, should appeal to any exhibitor whose patrons respond to any serials. It is, if following episodes contain the originality of the first three, "sure fire" in houses where railroad stories are liked. And the addition of the mystery element should make it interesting to others who do not care primarily for railroad thrills.

Leo Maloney plays Pitts; Thomas Lingham plays "The Baron"; V. O. Whitehead is Valquez; William Brunton is Charles Bonner; Edward Hearn is Francis Murphy, the detective, and John McKinnon appears as General Thurston, Helen's father. Frederick B. Bennett is the author of the story.

*The Story:* Chapter one introduces Helen as the daughter of General Thurston, an inventor who has made a machine for granulating gasoline. Rival interests try to buy the invention and failing that, set a band of crooks, led by "the baron," to steal the plans. Helen's father is injured when the house is burglarized. Helen sends the plans and models to a city bank vault. The express train carrying them completely disappears between stations.

In chapter two, the search is begun for the lost express train. In the meantime, the gang has the models but find an important part of the blueprint missing. Their effort to get this gives the detectives a clue. But they get the paper.

In chapter three contains a number of thrills in which Helen outwits the gang. The fact that Thurston's secretary is a member of the gang is disclosed. The papers are recovered, then lost again.

## "Mary Jane's Pa"

### Vitagraph Blue Ribbon Feature in Five Parts—Reviewed by George W. Graves

THIS picturization of Edith Ellis' reputed play is a production that Vitagraph may with grace and assurance offer to the film renters as a feature every bit up to their standard in story interest and acting as well as "class" in production. The only thing that mars an otherwise perfect performance is the weakness of that part of the direction which controls the smooth sequence of events or the tempo of the action. But in this case this unskillful assembling and presentation of different parts of the action is not potent enough to seriously mar the entertainment in the spectator's light. It only makes the picture a little difficult in certain sections to watch. As far as artistic mounting and accurate, convincing sets are concerned, the picture stands head and shoulders above the ordinary made-as-cheaply-as-possible production. Some very beautiful painted subtitle backgrounds were used. They were original and "snappy." It is our opinion that things of this sort are always worth what they cost.

However, all this embellishment and care in externals is not for the purpose of focusing the spectator's attention on them so that he will overlook the fact of a weak story. Such is not the case, for the story is really "there." It pleased as rendered on the stage, and its humanness, unexpected turns and wonderful character work will do no less on the screen. There is even a little good melodrama introduced at a very advantageous

BLUEBIRD PHOTOPLAYS Present

Herbert Rawlinson

with

BROWNIE VERNON

in

"FLIRTING WITH DEATH"

*Directed by ELMER CLIFTON*

A high speed story of a man who couldn't be bluffed.

Book thru your local BLUEBIRD Exchange or

BLUEBIRD Photoplays (INC.)

1600 Broadway, NEW YORK



*A scene from Greater Vitagraph's visualization of the famous story "Mary Jane's Pa."*

point. Its engrossing story, the splendid character work and the handsome mounting are the strong points that make the offering really worth while. Marc MacDermott, as the suave, eccentric husband who returns after years of wandering to his family and takes up his duties in the kitchen without even his daughter knowing his real identity, gives one of the most remarkable performances of his long screen career. He was a very fortunate choice for the part. Eualie Jensen makes a sympathetic role all the more so, and Mildred Manning and William Dunn make their parts stand out. Other entertainers were Emmet King, Clio Ayres and Templar Saxe.

## The Retreat of the Germans from Arras

### Pathe Presents Excellent Pictures of Battle-Front Scenes—Reviewed by Genevieve Harris

VARIETY and vividness characterize these intensely interesting war pictures, which have been taken under the supervision of the British War Department and released through Pathe. They have been taken right in the midst of things as far as possible and show numerous phases of the life of the soldier at the front. There are views taken from aeroplanes and scenes of the guns in action, and there are pictures of soldiers at rest, and pictures of their pets and mascots. The desolation of the country after the German retreat and evidences of "frightfulness" and wanton destructiveness are shown and are thought-compelling. In fact, the pictures hold the interest in every foot of film. These pictures received their first presentation in Chicago, at Orchestra Hall, at regular theater prices, and as the chief part of a patriotic program. The auditnce at the opening performance was wildly enthusiastic. Col. Jamieson of the British-Canadian Recruiting Office, in Chicago, explained the military significance of the battle of Arras, before the pictures were shown. A Pathe film showing the various armies of the world before the outbreak of the war, and the current Pathe Weekly, forms the balance of the program at Orchestra Hall.

## New Vitagraph Supervising Director

Wilfred North, long identified with the production of Vitagraph features, has been appointed supervising director at the company's Brooklyn plant by President Albert E. Smith. Mr. North's motion picture career has been almost exclusively confined to Vitagraph and, during the life of John Bunny, he directed many of the comedies in which the famous comedian won fame.

ANNOUNCEMENT

HAMPTON DEL RUTH

EDITOR AND PRODUCTION MANAGER

MACK SENNETT—COMEDIES

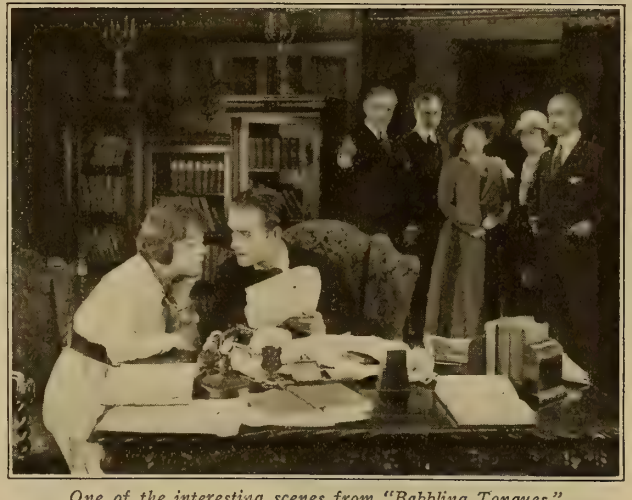
## "Babbling Tongues"

### Ivan Offers Moderately Entertaining Society Drama—Reviewed by George W. Graves

IT is evident that the producers of this society story, dealing with the evils of malicious gossip, and the results of the false imputations thereof, failed to realize to the fullest extent the bigger possibilities of the story. As it is the spectator can see that beneath the surface there is a theme that is both dramatic and novel, one that would have made the picture a real engrossing drama had it been brought out more distinctly as well as more coherently. After the picture is all over we realize that the producer has endeavored to show how "babbling tongues" can turn a perfectly innocent woman out of her home and force her to become what they have long decided she was, and that these same busybodied spreaders of scandal can take an equally innocent young man and force him to become what they have preordained, a wife stealer, but we also realize that all of this, instead of being brought out with dramatic "punch," is quite snowed under a deal of surface action. The author's obvious intent is revealed in one scant subtitle and scene at the end and the previous action, instead of giving an idea of the underlying motive of the author, leaves one mystified in this respect and likewise in regard to the actions of the characters.

The story holds well in the beginning reels, where we are shown how the young man, Paul, is taken into the elderly husband's house out of gratitude, the youth's affection for the latter (which is generously reciprocated) and the feeling of friendly and brotherly affection which the young wife, Therese, and Paul have for each other. The scandal-mongers construe this as passion, and so at last the husband, through unfortunate incidents pointing to the young people's guilt, is forced to be suspicious himself. The frequency of these incidents and their unnaturalness makes it appear that the "babbling tongues" could not bring about the disaster shown at the end of the film without the frequent aid of "fate," and so it is the co-operation of the latter and "babbling tongues" which precipitates the final situation. If "fate" had been dispensed with, at least in a measure, as well as much action not affecting the outcome, the picture would have been more true to life.

As it stands the picture will entertain, but if the surface action had been stripped of its superficiality and intelligently



*One of the interesting scenes from "Babbling Tongues."*

connected with the underlying theme it is our opinion that it would have actually "gripped." There is some good talent in the cast, and this helps enormously in making the picture what it now is—a mildly entertaining subject. James Morrison, Grace Valentine and Arthur Donaldson had the most important roles, all rendering fine performances. Some of the smaller parts were not so well handled.

## "The Kingdom of Hope"

### "Do Children Count?" Essanay Series with Mary Mcalister. Reviewed by Genevieve Harris

THE children in this story counted when it was a question of awakening patriotism. Although the title does not indicate it, this number is a patriotic one, aimed against pacifists and slackers. It is a comedy drama, with a timely appeal, and

is very well presented. The story, acting and photography, all are of the best. It will delight any audience, entertaining grown-ups and youngsters alike. The star, Mary McAlister, is supported by Ellis Paul and other clever youngsters, well directed, and by several skilful older players, John Crasser and Violet Craig chief among them.

August 22 is the release date.

*The Story:* The Erlings are the leaders of their town's "peace-at-any-price" propagandists. However, their small children, Daisy and Bobbie, are strong for war play. Recruiting officers, in order to frustrate the parents' plans, pursuade the children to enlist as honorary soldier and Red Cross nurse. The newspapers publish the story of the pacifists' children enlisting and it is read during a big peace meeting. Daisy hotly replies to her parents' scoldings with the statement that she'd rather enlist then than have to be conscripted. This puts the matter in a new light to the peace advocates and there is a rush to the recruiting offices.

## "The Lair of the Wolf"

### Butterfly Offering Is Melodrama of Mystery—Reviewed by Genevieve Harris

ONE character is thoroughly detested by everyone else in this photoplay. During the course of the story he is murdered and the finger of suspicion points to each of the leading characters in succession. Evidence narrows down the suspects to one and things look very dark for him when he is saved by a surprising witness and the mystery is solved by a confession by the real criminal. On this theme the Butterfly release of August 20 is built. The result is an ordinary melodrama, with a certain amount of excitement and a story which holds interest without much effort.

The power of this picture to please depends largely upon the audience. Patrons who demand originality or plausibility will not like this, but on the other hand, the class of audience which likes mystery, and murders, deep-dyed villains and romantic heroines will be entertained by this. It is well made enough to appeal to this type of patron, but not good enough for the more intellectual class.

Donna Drew is announced as the featured player, but her role is really a small one. Charles Hill Mailes, Gretchen Lederer, Chester Bennett, Val Paul and Joseph Girard appear to advantage in leading parts. Joseph Swickard directed the play from a story by E. Magnus Ingleton.

*The Story:* Cathcart, a rich man, lacking in moral principles, marries Margaret Dennis, a beautiful widow, against the wishes of Jim Dennis, her son. Margaret is very unhappy as Cathcart's wife. A number of people have reason to hate Cathcart. One night, during a thunder storm, Cathcart is murdered. Jim, who had come to visit his mother and who had threatened to kill Cathcart, is under suspicion. He is brought to trial and declares that he had taken refuge from the storm in a barn about a mile from the Cathcart home at the time the murder was committed. He declares that a ragged boy, who slept in the barn that night, can testify to the truth of this. His lawyers, therefore, try to find the boy. The boy is located and proves to be a girl who, fond of adventure stories, had decided to run away and find romance. The girl's testimony frees Jim, and she finds her romance in the love of the man she had saved.



*The star witness on the stand.*

*You can afford*

to use, and we can afford to manufacture, *only* the *best* film.

With the product *right*, chemically and physically, "clearest pictures" follow as a matter of course.

It is easily identifiable by the stencil

"EASTMAN"

in the margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

MOTOGRAPHY

in

Bound Volumes

¶ The following volumes of MOTOGRAPHY, bound in black cloth, leather corners and gold lettering may be had at $3.00 each. Only a limited number of any volume.

| | |
|---|---|
| Volumes 11—1914 | Volumes 14—1915 |
| 12—1914 | 15—1916 |
| 13—1915 | 16—1916 |

Address Circulation Dep't

MOTOGRAPHY
Chicago

# Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

## General Program

### Broadway Star Features

| | | |
|---|---|---|
| D | A Departmental Case (O. Henry Series) | 2,000 |
| C-D | Strictly Business (O. Henry Series) | 2,000 |
| C-D | "Little Speck in Garnered Fruit" (O. Henry Series) | 2,000 |
| C-D | The Coming Out of Maggie (O. Henry Series) | 2,000 |
| C-D | The Venturers (O. Henry Series) | 2,000 |
| D | Discounters of money (O. Henry Series) | 2,000 |
| D | The Lonesome Road | 2,000 |

### Black Cat Stories

| | | |
|---|---|---|
| C-D | A Corner in Smiths (Hazel Daly) | 2,000 |
| C-D | Seventy and Seven (Ellis Paul) | 2,000 |
| C | Our Boys (Ellis Paul) | 2,000 |
| C | Pete's Pants (Ben Turpin) | 2,000 |
| C-D | Vernon the Bountiful (Virginia Valli) | 2,000 |
| D | The Long Green Trail (Virginia Valli) | 2,000 |
| C | Don't Lose Your Coat | 2,000 |

### American Girl Series (Kalem)

| | | |
|---|---|---|
| D | The Door in the Mountain | 2,000 |
| D | The Sage Brush Law | 2,000 |
| D | The Pot of Gold | 2,000 |

### Ray Comedies

| | | |
|---|---|---|
| C | Muggsy in Society | 1,000 |
| C | The Candy Jag | 1,000 |
| C | Muggsy in Bad | 1,000 |
| C | A Laundry Mix-Up | 1,000 |
| C | A Peaceful Flat | 1,000 |
| C | Cheating His Wife | 1,000 |
| C | "A Bathtub Marriage" | 1,000 |

### Sparkle Comedies

| | | |
|---|---|---|
| C | An Attorney's Affair | 1,000 |
| C | Her Peignoir | 1,000 |
| C | Those Terrible Telegrams | 1,000 |
| C | The Stag Party | 1,000 |
| C | Bragg's Little Poker Party | 1,000 |
| C | Mixed Nuts | 1,000 |

### Jaxon Comedies

| | | |
|---|---|---|
| C | Counting 'Em Up | 1,000 |
| C | The Baggage Man | 1,000 |
| C | Getting the Coin | 1,000 |
| C | Tough Luck | 1,000 |
| C | Jolly Tars | 1,000 |
| C | Play Ball | 1,000 |

### Adventures of Stingaree Series

| | | |
|---|---|---|
| D | The Fugitive Passenger | 2,000 |
| D | The Jackaroo | 2,000 |
| D | The Tracking of Stingaree | 2,000 |
| D | Arrayed with the Enemy | 2,000 |
| D | An Eye for an Eye | 2,000 |
| D | A Double Deception | 2,000 |
| D | The Poisoned Cup | 2,000 |
| D | A Model Marauder | 2,000 |
| D | The Mark of Stingaree | 2,000 |
| D | An Order of the Court | 2,000 |
| D | At the Sign of the Kangaroo | 2,000 |
| D | Through Fire and Water | 2,000 |
| D | A Bushranger's Stategy | 2,000 |
| D | The Stranger at Dumcrieff | 2,000 |
| D | A Champion of the Law | 2,000 |

### Selig

| | | |
|---|---|---|
| D | Through the Eyes of the World | 1,000 |
| D | In the African Jungle | 2,000 |
| D | Checkmate | 1,000 |
| D | A Daughter of the Southland | 2,000 |
| Edc. | The Magic of Motive Power | 2,000 |
| D | The L. X. Clew | 1,000 |
| D | The Toll of Sin | 2,000 |
| D | The Buch Leaguer | 1,000 |
| D | The Smouldering Fire | 2,000 |
| D | The Love of Madge O'Mara | 1,000 |
| D | A Man, A Girl and A Lion | 2,000 |
| D | Her Perilous Ride | 1,000 |
| Edc. | Selig World Library (Every Wed.) | 1,000 |
| D | The Mainspring (Henry King) | 4,000 |
| D | The Martinache Marriage (Margaret Landis, Philo McCullough) | 4,000 |
| D | The Stolen Play (Ruth Roland, Wm. Conklin) | 4,000 |

## Mutual Program

### Wednesday

| | | | |
|---|---|---|---|
| T | 8-29 | Mutual Weekly, No. 139 ....Mutual | 05727 |

### Thursday

| | | | |
|---|---|---|---|
| C | 8-30 | Jerry's Eugenic Marriage (Geo. Ovey)....Cub | 05728 |
| T | | Reel Life....Gaumont | 05729 |

### Tuesday.

| | | | |
|---|---|---|---|
| C | 8-7 | Pigs and Pearls...La Salle | 05705 |
| T | 8-7 | Mutual Tours Around the World, No. 40 | 05706 |

### Wednesday

| | | | |
|---|---|---|---|
| T | 8-8 | Mutual Weekly, No. 136.. ....Mutual | 05707 |

### Thursday

| | | | |
|---|---|---|---|
| C | 8-9 | Jerry on the Railroad (Geo. Ovey) | 05708 |
| T | 8-9 | Reel Life, No. 67.Gaumont | 05709 |

### Tuesday

| | | | |
|---|---|---|---|
| C | 8-14 | The Widow's Might.... ....La Salle | 05715 |

### Wednesday

| | | | |
|---|---|---|---|
| T | 8-15 | Mutual Weekly No. 137.. .... Mutual | 05716 |

### Thursday

| | | | |
|---|---|---|---|
| C | 8-16 | Beach Nuts (George Ovey) .... Cub | 05717 |
| T | 8-16 | Reel Life No. 68.Gaumont | 05718 |

### Wednesday

| | | | |
|---|---|---|---|
| T | 8-22 | Mutual Weekly No. 138... .... Mutual | 05724 |

### Thursday

| | | | |
|---|---|---|---|
| C | 8-23 | Jerry on the Farm (Geo. Ovey) ....Cub | 05725 |
| T | 8-23 | Reel Life No. 69.Gaumont | 05726 |

## Universal Program

*Week of August 27*

| | | |
|---|---|---|
| D | The Winning Pair (Ruth Stonehouse) ....3, Gold Seal | |
| C | The Night Cap (Eddie Lyons, Lee Moran) ....Nestor | |
| C | Props, Drops, Flops (Gladys Varden) ....2, L-Ko | |
| T | Universal Animated Weekly, No. 87 ....Universal | |
| D | Hands in the Dark (J Warren Kerrigan)....2, Star | |
| C | Why They Left Home (Wm. Franey) ....Joker | |
| C | Scandal Everywhere (Max Asher) ....Victor | |
| T | Universal Screen Magazine, No. 34.. | |
| T | Universal Current Events, No. 16... | |
| C | Busting Into Society (Gale Henry) ....Joker | |
| D | Jungle Treachery (Eileen Sedgwick) ....2, Bison | |
| D | The Gray Ghost, No. 10 (Priscilla Dean) SPECIAL....Universal | |

## Special Releases

*Week of July 16*

| | | |
|---|---|---|
| C | A Dark Deed (Eddie Lyons) ....1, Nestor | |
| C | Surf Scandal (Dan Russell)..2, L-Ko | |
| T | Universal Animated Weekly, No. 61 .... Universal | |
| D | The Web (Cleo Madison) ....2, Star Featurette | |
| T | Universal Screen Magazine, No. 28.. .... Universal | |
| C | He Had 'Em Buffaloed (William Franey) ....1, Joker | |
| C | Box Car Bill Falls in Luck....Powers | S |
| T | In the Heart of India....Powers | S |
| D | The Fight (The Gray Ghost, No. 4) (Priscilla Dean) | |

## Regular Releases

*Week of July 16*

| | | |
|---|---|---|
| D | Six Shooter Justice (Harry Carey).. ....3, Gold Seal | |
| C | One Bride Too Many (Matt Moore) ....2, Victor | |

## State Rights Productions

| | | |
|---|---|---|
| Alma, Where Do You Live? | Newfields Producing Co. | 6,000 |
| Christie Comedies | Christie Film Co. | |
| Christus | Historic Features | |
| Come Through | Universal Film Co. | 7,000 |
| Corruption | Popular Pictures Corp. | |
| Cross-Eyed Submarine | Universal Film Mfg. | |
| Doing Their Bit | The A. Kay Co. | 3,000 |
| Flora Finch Comedies | H. Crossman Distributing Co. | |
| Hand of Fate, The | Overland Film Co. | |
| Hand That Rocks the Cradle, The | Universal Film Co. | |
| Hate | Fairmont Film Co. | |
| Ivan the Terrible | Export and Import Film Co. | 6,000 |
| Madame Sherry | M. H. Hoffman | |
| Mother O' Mine | Bluebird Photoplays | 5,000 |
| Mutt and Jeff Cartoons | Bud Fisher Films | |
| Persuasive Peggy | Mayfair Film Corp. | 5,000 |
| Pokes and Jabbs | Jaxon Film Corp. | |
| Price of Her Soul | Variety Films Corp. | 5,000 |
| Public Be Damned | Public Rights Film Corp | 5,000 |
| Ramona | Clune Film Producing Co. | 8,000 |
| Real Life in China | F. H. McMillan | 8,000 |
| Redemption | Julius Steger | |
| Rex Beach on the Spanish Main | Grand Feature Film | 5,000 |
| Robespierre | Export & Import Film Co. | 7,000 |
| Rustler's Frameup at Big Horn | Ultra Film Co. | |
| Seven Cardinal Virtues | M. H. Hoffman | 5,000 |
| Sin Woman, The | M. H. Hoffman | 7,000 |
| Slackers Heart, A | Emerald Motion Pictures | |
| Some Barrier, The | A. Kay Co | |
| S. O. S. American Standard Motion Picture Co. | | |
| Span of Life | Joseph F. Lee | 5,000 |
| Spoilers, The | Sherman Elliott Corp | 12,000 |
| Strife | Jaxon Film Corp. | 5,000 |
| Tanks at the Battle of the Ancre | Pathe Exchange | |
| Terry Human Interest Reel | A. Kay Co. | |
| Thirteenth Labor of Hercules | Cinema Distributing Co. | 12,000 |
| Three Musketeers, The | Liberty Film Corp. | 7,000 |
| Trip Through China, A | Supreme Feature Films | 10,000 |
| Trooper 44 | E. I. S. Motion Picture Corp. | 5,000 |
| 20,000 Feats Under the Sea | A. Kay Co. | |
| Twenty Thousand Leagues Under the Sea | Universal Film Co. | |

Uncle Sam Awake...Rubel Lawrence 5,000
War As It Really Is.....Donald C. Thompson 7,000
Warning, The.....Photo Drama Co.
Warrior, The.....Harry Raver 7,000
Web of Life, The.....Gold Metal Photoplayers 5,000
West Is West.....Ultra Films
What of Your Boy?.....Cameragraph Film Co.
Whither Thou Goest.....Klotz & Streimer, Inc.
Who Knows?.....M. H. Hoffman 5,000
Who's Your Neighbor?.....Overland Film Corp.
Witching Hour, The.....Frohman Amusement Co. 7,000
Woman Who Dared, The.....Ultra Pictures Corp. 7,000
The Deemster (Derwent Hall Caine).....Arrow 9,000
The Barrier.....Rex Beach 9,000
Joan, the Woman (Geraldine Farrar).....Cardinal 11,000
The Lincoln Cycle (Benjamin Chapin).....Charter 2,000
The Curse of Eve (Enid Markey)...Corona Cinema 7,000
Enlighten Thy Daughter.....Enlightenment Corporation 7,000
Birth.....Eugenics Film 6,000
A Mormon Maid (Mae Murray).....Friedman 5,000
The Woman and the Beast...Graphic 5,000
Intolerance.....D. W. Griffith 9,000
The Bar Sinister.....Frank Hall 9,000
Her Fighting Chance (Jane Grey)...Frank Hall
Civilization.....Harper 9,000
The Honor System.....Honor System Booking 10,000
The Whip.....Paragon Films 8,000
Beware of Strangers.....Selig Special 7,000
The Ne'er-Do-Well.....Selig Special 8,000
The Garden of Allah....Selig Special 10,000
Who Shall Take My Life.Selig Special
The Black Stork...Sherriott Pictures 5,000
The Crisis.....Sherman Elliot 10,000
The Submarine Eye..Submarine Film
The Spirit of '76.....Goldstein 12,000
Should She Obey?.....Arizona
American War News (Serial Weekly).....Cinema
Are Passions Inherited?.Warner Bros. 7,000
Balloonatics.....Century Comedies
Below Zero.....Wharton 2,000
Birth Control.Moss B. S. M. P. Corp. 6,000
Bit o' Heaven.....5,000
Defense or Tribute (Defense of Tribute Film Co.).....5,000
Eagle's Wing.....Bluebird 5,000
Even as You and I.....Universal Film Co.
Eyes of the World....Clune Film Co. 10,000
Fairy and the Waif.....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies.....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think.....Creative Film Corp. 6,000
Girl Who Doesn't Know.....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man.....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Condoned Sin.....Biograph Co. 6,000
The Honor Roll.....Joseph F. Lee
How Uncle Sam Prepares.....Hanover Film Co. 5,000
Humanity.....Select Photoplay Co. 6,000
Humanizing Mr. Winsby.....Unity Sales Corp. 5,000
Idle Wives.....Universal Film Co.
Ignorance.....Popular Pictures Corp.
In the Hands of the Law.....Moss B. S. M. P. Corp. 5,000
In Treason's Grasp.....Renowned Pictures Corp.
Is Any Girl Safe?.Anti-Vice Film Co. 5,000
King Bee Comedies.....King Bee Films Corp.
Land Just Over Yonder.....Unity Sales Corp. 6,000

## Feature Program

### Artcraft

8-12 Down to Earth (Douglas Fairbanks) ..... 5,000
8-19 Seven Keys to Baldpate (Geo. M. Cohan) ..... 5,000
8-26 Close to Nature (Douglas Fairbanks) ..... 5,000
9-3 Rebecca of Sunnybrook Farm (Mary Pickford) ..... 5,000

### Art Dramas

8-13 Behind the Mask.....Apollo 5,000
8-20 Blood of His Fathers...Horsley 5,000
8-27 Peg o' the Sea (Jean Southern) 5,000

### Bluebird Photoplays

8-6 The Clean Up (Franklin Farnum) ..... 5,000
8-13 The Shown Down (Myrtle Gonzalez) ..... 5,000
8-20 Mr. Opp (Arthur Hoyt)..... 5,000
8-27 The Charmer (Ella Hall)..... 5,000
9-3 Triumph (Dorothy Phillips)... 5,000
9-3 Mother of Mine (Ruth Clifford, Rupert Julian) ..... 5,000
9-10 A Stormy Knight (Brownie Vernon) ..... 5,000

### Butterfly Productions

*Released Week of*

8-13 The Midnight Man (Jack Mulhall) ..... 5,000
8-20 The Lair of the Wolf (Donna Drew) ..... 5,000
8-27 Straight Shooting (Harry Carey) 5,000

### Fox Film Corporation

*Released Week of*

7-25 His Final Blowout (Hank Mann) ..... 2,000
7-29 Wife Number Two..... 5,000

### Kleine Edison-Selig-Essanay

*Released Week of*

8-4 The Half Back .....Conquest 3,000
8-4 The Boy Who Cried Wolf.....Conquest 1,000
8-4 Playing in Florida....Conquest 1,000
8-4 Crystals in Formation.Conquest 500
8-4 Joy Riders of the Ocean.....Conquest 500
8-4 Love's Laboratory ..... 1,000
8-6 A Dog in the Manger.....Selig-Hoyt 2,000
8-6 The Little White Girl (Mary McAlester) ..... 2,000
8-6 Skinner's Baby (Bryant Washburn) .....Essanay 5,000
8-13 The Barker (Lew Fields).Selig 5,000
8-15 The Bridge of Fancy (Mary McAllister) .....Essanay 2,000
8-20 Open Places (Jack Gardner)..Essanay 5,000
8-20 A Trip to Chinatown..... Selig-Hoyt 2,000
8-22 The Kingdom of Hope (Mary McAllister) .....Essanay 2,000
8-27 The Lady of the Photograph (Shirley Mason).....Edison 5,000

### Selznick

*Releases for July*

The Lone Wolf (Brenon)..... 7,000
The Lesson (Constance Talmadge)... 6,000
The Moth (Norma Talmadge)..... 6,500

### McClure Pictures

*Released Week of*

5-12 Seven Deadly Sins, "The Seventh Sin" (George Le Guere and Shirley Mason)..... 5,000

### Metro Pictures

*Released Week of*

8-6 His Ear for Music (Mr. and Mrs. Sidney Drew)..... Metro-Drew 2,000
8-13 The Girl Without a Soul (Viola Dana).....Metro 5,000
8-13 Her Economic Independence (Mr. and Mrs. Sidney Drew) ..... Metro-Drew 2,000
8-20 Her First Game (Mr. and Mrs. Sidney Drew).....Metro-Drew 2,000
8-27 To the Death (Olga Petrova) .....Metro 5,000
8-27 Music Hath Charms (Mr. and Mrs. Sidney Drew)..... .....Metro-Drew 2,000

### Mutual Star Productions

*Released Week of*

7-30 Pride and the Man (William Russell) .....American 5,000
8-6 Souls in Pawn (Gail Kane).... .....American 5,000
8-13 Bab the Fixer (Jackie Saunders) ..... Horkenheimer 5,000

### Mutual Serials

*Released Week of*

7-9 The Trap (The Railroad Raiders, No. 14) (Helen Holmes) .....Signal 2,000
7-16 The Mystery of the Counterfeit Tickets (The Railroad Raiders, No. 15) (Helen Holmes) ..... 2,000

### Mutual Special

7-23 The Gipsy's Trust (The Great Stanley Secret, No. 1) (William Russell) .....American 4,000
7-30 The Great Stanley Secret, No. 2 (William Russell)..... .....North American 4,000

### Paramount Features

*Released Week of*

7-30 To the Summit of Mt. Hood.. .....Burton Holmes 1,000
8-2 A Kiss for Susie (Vivian Martin) .....Pallas 5,000
8-6 Geysers of the Yellowstone... .....Burton Holmes 1,000
8-13 Wonders of the Yellowstone... .....Burton Holmes 1,000
8-20 Tropical Nassau.Burton Holmes 1,000
8-27 Madrid to Madeira..... .....Burton Holmes 1,000

### Pathe

*Released Week of*

8-15 Hearst-Pathe News, No. 66.... 1,000
8-18 Hearst-Pathe News, No. 67.... 1,000
8-19 Miss Nobody (Gladys Hulette) .....Astra 5,000
8-19 The Neglected Wife, No. 15... ..... Balboa 2,000
8-19 The Fatal Ring, No. 7 (Pearl White) .....Astra 2,000
8-19 Along the Baltic Sweden..... .....Sveafilms 500
8-19 Japan the Religious.....Pathe 500
8-19 Jerry on the Job..International 500
8-19 Fine Feathers.....International 500
8-19 Lonesome Luke—Mechanic..... .....Rolin 2,000
8-22 Hearst-Pathe News No. 68..... 1,000
8-25 Hearst-Pathe News No. 69..... 1,000
8-26 Iris (Alma Taylor)...Hepworth 5,000
8-26 The Fatal Ring, No. 8 (Pearl White) .....Astra 2,000
8-26 Know America, No. 20..... .....Combitone 1,000
8-29 Hearst Pathe News, No. 70.. .. 1,000
9-1 Hearst Pathe News, No. 71.... 1,000

### Triangle Distributing Corporation

*Released Week of*

8-12 Master of His Home (Wm. Desmond) .....Triangle 5,000
8-12 His Cool Nerve..... .....Triangle Komedy 1,000
8-12 Golden Rule Kate (Louise Glaum) .....Triangle 5,000
8-12 A Hotel Disgrace..... .....Triangle Komedy 1,000
8-19 Wee Lady Betty (Bessie Love) ..... Triangle 5,000
8-19 A Love Chase.Triangle Komedy 1,000
8-19 They're Off (Enid Bennett)... ..... Triangle 5,000
8-19 His Hidden Talent..... .....Triangle Komedy 1,000
9-2 Ten of Diamonds (Dorothy Dalton) .....Triangle 5,000
9-2 A Fallen Star.Triangle Komedy 1,000
9-2 The Man Hater (Winifred Allen) .....Triangle 5,000
9-2 His Foot-Hill Folly..... .....Triangle Komedy 1,000
9-2 A Shanghaied Jonah (Billy Armstrong) .....Keystone 1,000

### Vitagraph-V. L. S. E.

*Released Week of*

8-20 Transgression (Earle Williams) 5,000
8-20 The Violin of M'sieur (Clara Kimball Young)..... 5,000
8-20 Father's Hatband (Norma Talmadge) ..... 5,000
8-20 Bobby, Philanthropist (Bobby Connelly) ..... 1,000
8-20 Shells and Shivers (Lawrence Semon) ..... 1,000
8-27 The Divorcee (Mary Anderson) ..... 5,000
8-27 The Feudists (Sidney Drew)... 5,000
8-27 The Master Painter (Sidney Drew) ..... 5,000
8-27 Bobby, the Pacifist (Bobby Connelly) ..... 1,000
8-27 Ghumps and Chances (Lawrence Semon) ..... 1,000

### World Features

*Released Week of*

8-13 Jerry for Short (Madge Evans) ..... World 5,000
8-20 Souls Adrift (Ethel Clayton)... ..... World 5,000
8-27 The Guardian (June Elvidge) .....World 5,000

# *Stories of the New Film Releases*

## READY TO CLIP AND USE IN YOUR PROGRAM OR ADVERTISING

## Universal Program

**Hands in the Dark**—(WARREN KERRIGAN FEATURE)—(TWO REELS)—AUGUST 30.—Helen Brewer has the bad taste to fall in love with a poor clerk. Daddy Brewer, hated as a miser and collector of precious jewels, throws him from the house, and hears not the pleas of his daughter Helen. That night he is killed and robbed. Mutely accused by his cigarette case, found in the room, Howard is tried and convicted. Helen goes to the woods with her aunt and butler, and the day of the execution they are aroused by forest fires. The actions of the butler arouse Helen's suspicions and she follows him, pistol in hand, to find him digging the precious rubies of her father from their hiding place. A wild ride to town then follows, over fallen trees and through leaping flames, but she saves her lover and the butler is imprisoned.

**Jungle Treachery**—(TWO REELS)—BISON—SEPTEMBER 1.—Betty Briggs is tired of her East African home, where she lives with her father, Nathan, a squatter on English territory. Bob McPherson, the son of Big Bill McPherson, territorial surveyor to the English Government, is tired of college and against the advice of his father organizes an expedition to survey inland 100 miles, for which he is to receive five thousand pounds. When Nathan receives word of the coming of the white men he sends Betty to see what they are there for, but she slips and sprains her ankle. Bob hears her cries and goes to her aid. Nathan sends his men to fight the crew, but the Englishmen are successful. A lion, however, attacks Nathan, and he is fatally wounded. Before he dies he sends for Betty, begs her forgiveness and confesses to Bob that it was he that kept the white men out. When Bob returns home Mrs. McPherson goes with him to be introduced to Big Bill.

**The Nightcap**—NESTOR—(ONE REEL)—AUGUST 28.—Eddie Lyons and Lee Moran. Eddie goes to lodge and leaves Edith home with her mama, who spends the evening giving her child advice. At the "lodge," which is really his club, Eddie and the fellows enjoy an evening of billiards and divers highballs. When they leave Eddie invites Lee to spend the night with him, but the last car is gone so they commandeer a cab which stands alone, and somehow reach home. Eddie discovers that he has lost his key and they must enter by the window. Eddie has only one clean pair of pajamas, so Lee dutifully dons Edith's lacey night-gown. Soon mother and Edith come home, see the head and arm of Lee, and think the worst. Eddie wakes up, thinking of burglars, grabs a pistol but soon drops it. Mother-in-law grabs the gun and takes a shot at Lee. Explanations follow and wifie and Eddie embrace.

**Busting Into Society**—JOKER COMEDY—(ONE REEL)—SEPTEMBER 1.—Rupert is only an honest hod carrier, but he loves Lizzie. The poor girl, though, dreams only of wealth and fine clothes and turns him down. Papa comes home with the information that his lottery ticket has copped the grand prize, and the whole family move into a brown stone front. They try hard to break into society and give a big dinner for the Grand Duke Larry. Larry, however, has only eyes for the silverware, but is foiled in his plans by the brave Rupert, hovering just outside the window. When the officers of the law have taken the culprit away the reunited family sit down to do full justice to the ducal dinner, with Rupert the prospective son-in-law and the hero of the hour.

**Why They Left Home**—JOKER—(ONE REEL)—AUGUST 30.—Ira and Jack stop for oil and when they drive on Flossie gives her card to Ira, the "human" in charge of the station. Ira falls in love with Flossie and follows her to the city. He is followed, in turn, by Mary, his ex-sweetheart, who is secretly in love with Jack. Both of them wander into a theater where Jack and Flossie are playing and Ira interrupts their performance on the stage, much to the amusement of the audience. Hank, property man, then tells Ira that Flossie has children older than he is and has been married three times. Mary happens along and the two are re-united.

**Scandal Everywhere**—VICTOR COMEDY—(ONE REEL)—AUGUST 31.—The soubrette at the hotel is watched by the management to keep her from flirting. She leaves, and outside meets Max and his wife who are just arriving. She flirts with Max and that puts the detective on Max's trail. He spies on Max through a hole in the ceiling, Max shoots at him and then goes up stairs where he finds the soubrette. He orders drinks and they are served by the detective in the bell-hop's uniform. The detective calls Max's wife and a lively chase starts with Max shooting at the detective. Max jumps at the chandelier and goes through the floor. Later he meets his wife again and she takes him in charge.

**Universal Screen Magazine**—No. 34.—Number thirty-four opens with boy scout scenes, showing them engaged in agriculture—then scenes taken in the New York Aquarium, showing fish taken from all parts of the seven seas. How to make a powder cake is shown for the ladies' benefit, and from there a jump is made to the lumber industry in the California redwoods. Miracles in Mud conclude the reel.

**The Winning Pair**—(THREE REELS)—GOLD SEAL—AUGUST 28.—Bitter enmity springs up between Ezra Moore and John Croft, and they dissolve partnership, each to set up in the shoe making business for himself. Years later Ezra Moore's daughter and John Croft Junior, "Jack" for short, fall in love, but both fathers have the gout and the way of the young lovers is not set with roses. Jack is disinherited by his dad, so Beatrice gets him a job as shoe salesman for her father's factory. The two children then begin a campaign to reunite the fathers, and are finally successful, war orders and salesman's reports playing a large part in the happy ending.

## Mutual Pictures

**Jerry's Eugenic Marriage**—(ONE REEL)—HORSLEY—AUGUST 30.—Featuring George Ovey. Disconsolate, with only Pete, his old time chum, for companionship, Jerry reads of the recent wedding of a man to a millionairess effected through a newspaper want ad. To him comes the thought that he might be able to put through a similar deal. Jerry writes an ad calling for a beautiful wife, accomplished and affectionate, and clearly states he has no objection to one of wealth. Jerry selects the picture of Marie as his prospective bride and wires her to come. Marie joins Jerry and together they go to a minister. Jerry offers him stamps for his fee. The ceremony is about to be performed when the clergyman demands Marie's Eugenic certificate. They agree to visit the Eugenic Bureau. Marie is put through a severe test that results in her rejection by the physician. She departs for the railroad station to return to her home while Jerry decides that matrimony is a pretty tough proposition. He consoles himself with the fact that he has made a profit from postage stamps contributed by expectant candidates.

**Jerry Tries Again**—(ONE REEL)—HORSLEY—SEPTEMBER 6.—Disappointed over his failure to marry Marie by reason of the ruling of the Eugenic Bureau, Jerry's only consolation is a large and growing accumulation of postage stamps he received in answers to an advertisement he inserted in a daily paper for a wealthy wife. Jerry meets several candidates for his lot in life and leads them to the Eugenic Bureau where one after the other they are disqualified. Jerry finally makes the mistake of his life and sends for six girls to meet him at one time. He leads his collection of would-be brides to the examining physician who promptly rejects all but one, a large healthy but heavy maiden. The disappointed girls are furious. They wreak vengeance upon Jerry with their fists and umbrellas but he escapes with his abundant prize to the minister. All seems clear for a happy ending when the minister demands Jerry's certificate. He rushes to the Bureau for examination. He is immediately rejected.

## Feature Programs

### Butterfly

**Straight Shooting**—(FIVE REELS)—BUTTERFLY—AUGUST 27.—A Western story of the days of feuds between the big cattle men and the settlers. Thunder Flint, cattle king, resolves to drive the nesters from the country and to that end imports two gunmen, "Cheyenne" Harry and "Placer" Fremont. He sends warning to "Sweetwater" Sims by Danny Morgan, one of his cowboys, who delivers it to his beautiful daughter Joan and becomes converted to her cause. Next day Ted, Joan's brother, is killed by Fremont, and as she and her father grieve over the body of the boy "Cheyenne" Harry rides by. He tells them that it is not his custom to make war on old men and children, and takes their side. The cowboys raid the place that night but are defeated by the nesters who gather at the cabin, supported by some outlaw friends of Harry's whom he has persuaded to join them. The morning ushers in a new life to Joan and the nesters. Harry is invited to stay at the cabin, but he sends Danny in to Joan and sits by himself watching the sun go down and thinking out his problem.

### Fox

**Every Girl's Dream**—(FIVE REELS)—FOX—AUGUST 26.—With June Caprice. Gretchen is the foster child of Mrs. Van Lorn, and is beloved by everyone. She has two suitors in the persons of Carl, the woodchopper, and Mynheer De Haas, the town lawyer and capitalist. She likes Carl best, which annoys both Mrs. Van Lorn and Hulda, who also loves Carl. Then Gretchen has her little dream. She is put into the stocks for a theft for which she is innocent, throughout the machinations of Hulda. Then a mysterious stranger comes through the village searching for a little lost princess, who is to be identified by a locket—and of course Gretchen wears the locket. Carl is the prince, and just when the celebration of the village is over news comes that the King is dead and that Carl reigns in his place. Carl introduces Gretchen to the multitude as his bride and just then Gretchen falls on the hard floor—wide awake—a foster child once more.

### K. S. E. E.

**Pants**—(SCREEN TIME 65 MINUTES)—ESSANAY—SEPTEMBER 10.—Starring Little Mary McAlister. Wealth can't buy happiness. Little Betty has a luxurious home, an army of maid servants and the costliest of toys. But she hasn't what a child wants most of all—other children to play with. The result is that she runs away one afternoon and joins a group of children from the ghetto district on the beach. In play she exchanges clothing with a little boy. That evening Betty doesn't return home. Her maiden aunt—an over-zealous guardian—is frantic. She notifies

FOR RENT—One of the finest moving picture theaters in Illinois. Built especially for the business, equipped with the best money can buy, and located in a town of forty thousand people. An exceptional opportunity for the right party. If interested, address J. W., MOTOGRAPHY.

FOR SALE

Mailing Lists

MOVING PICTURE THEATRES

Every State—Total 25,000
Price, $3.50 per M.

1400 Film Exchanges .....$4.00
206 Manufacturers and Studios ... 1.50
235 Picture Machine and Supply Dealers..... 1.50

Particulars.

A. F. WILLIAMS, 168 W. Adams St., Chicago

the police. The same evening the father of the boy, who has lost his position and is facing starvation, decides to turn burglar. He steals into the home of Betty's father. The household is awakened and the intruder captured. At that moment the police arrive with the boy whom they have mistaken for Betty on account of the little girl's clothing which he wears. All are utterly bewildered. The denouement comes with Betty's entrance at this juncture, garbed in the boy's clothes. She likes the boy and on her plea he and his father are liberated. The experience teaches Betty's father that his little girl should have more than his wealth can afford her; that is, other children to play with.

**A Trip to Chinatown**—Selig—(Two Reels)—Hoyt Comedy—August 20.—The comedy has to do with the adventures of a race track tout and a policeman, who seeks to arrest him for giving wrong tips on the races. The tout visits Chinatown where he takes a whiff of the pipe. Reviewed in next issue.

**Efficiency Edgar's Courtship**—(Screen Time 65 Minutes)—Essanay—August 3.—Efficiency wins success in business; why not in love? Edgar Bumpus, a rising young man, applies this reasoning to his courtship of Mary Pierce. He first eliminates Wimple, his closest competitor, who plays a guitar, by learning to play a saxophone, which makes louder music; and by sending Mary flowers and candy each time Wimple calls on her. The plan works O. K. until the saxophone disturbs Mr. Pierce's slumbers. He and Edgar clash and the latter is forbidden to visit Mary any more. Edgar immediately employs a clipping bureau to send news items to Mr. Pierce which tell of the troubles young girls get into when their fathers refuse to let them have beaux. One eloped with a milkman; another disappeared. This has no effect upon Mr. Pierce, however, except to make him hate Edgar more; however the youth's persistence finally wins Mary's love. Then Edgar plays his trump card. He gets Mary to sign a legal agreement to forfeit $10,000 to him, unless she marries him. The two then confront Mr. Pierce with this document. Rather than lose the money, he consents to lose his daughter, the only stipulation being that Edgar will throw away his saxophone. Thus efficiency triumphs.

## Mutual Star Productions

**Reputation**—(Five Reels)—Mutual — September 3.—Starring Edna Goodrich. Constance Bennett is reared in a small town by a maiden aunt and is the sweetheart of John Clavering, son of the local grande dame. Constance goes to New York where she becomes a model in a suit and cloak house. Edward Allas, her employer, forces his attentions upon her and Mrs. Allas, trusting her husband, becomes suspicious and later wildly jealous. Constance returns to the home town to escape the attentions of Allas and men of his type. Allas, however, follows her there. She has established a store of her own and before a crowd of customers, Mrs. Allas walks in and accuses Constance. The girl faces ostracism at home. She is turned out of the church. In despair she returns to New York. She meets Allas and visits the cabarets with him. They return to her apartment, where she traps him into an avowal of love. She has summoned his wife and exposes him. Allas seeks to retaliate and hires a woman to trap Constance. She goes to dine with them in a hotel and finds herself alone with Allas in the apartment. Clavering has returned from Mexico and has followed her. She battles Allas and Clavering bursts into the room. A pistol is fired. Allas is mortally wounded. Constance faces trial for murder and is acquitted. She returns to the home town as Clavering's bride.

## Vitagraph-V. L. S. E.

**"The Divorcee"**—(Five Reels)—Vitagraph August 27.—Wanda comes to Reno to visit her brother, but he is away on business, so she amuses herself by playing the up-to-date divorcee. She makes up a story which is believed by the colony. While horseback riding she meets a young minister, whom she takes for a cowboy. He works for the repeal of the divorce laws and she answers him in the press, while he is unaware of her identity. His friendship is fast growing into love and she breaks with the other divorcees, who tell him who she is. She is riding to meet him when she sees a hold-up and thinks the minister guilty of the crime. They are chased by the posse, and when the sheriff comes up to them her brother is also in the posse. Explanations are made all around and the clever girl is made welcome as an attractive and unmarried young woman.

## Triangle

**Wooden Shoes**—(Five Reels)—Triangle—August 26.—Featuring Bessie Barriscale. Pampy lives in a quaint Dutch village, a coffee house drudge, and support of her invalid father. The latter, years ago, had married Pampy's mother at the cost of his inheritance. As he is becoming weaker and weaker, Pampy's father writes to America for his father's forgiveness. This petition is granted, but the wealthy New Yorker's letter does not arrive until his disobedient son has died. A letter enclosing passage money to the United States for Pampy falls into the hands of the grasping inn keeper and his wife, both of whom have ambitions for their daughter. The latter is subsequently taken to New York and palmed off on the millionaire as his grandchild, Pampy. Meanwhile Pampy, the genuine, through the help of a friend, comes to America, but is unable to locate her grandfather. At this point fate takes a hand, and the result is that the girl not only finds her grandfather but is also restored to her sweetheart. Of course the pretending usurpers are ousted. Reviewed in this issue.

**A Pawnbroker's Heart**—(Two Reels)—Triangle-Keystone.—With Chester Conklin, Peggy Pearce and Ben Turpin. A riotous, every-bit-up-to-precedent Keystone, as the cast, which also includes Glen Cavender and Caroline Rankin, suggests. Funny situation is close on the heels of funny situation and the laughs are spontaneous and sure. Eddie Cline, who directed the production, deserves credit for originality of the sort that has made the Keystone reputation. There are not as many thrills as usual in this number, but whatever is lost through this is more than made up for by the delightfully absurd Keystone situations and the acting of the famous slapstick characters. The story rests upon the troubles and misunderstandings of two pairs of married folks, with the scene laid for the most part in a pawnbroker's establishment. Burglars, clothing store dummies and many other strange elements enter into the turmoil, and it hardly needs to be said that all hands are all in when the finish arrives.

## General Program

**Selig World Library**—No. 15—August 22.—Historic Monterey, California.—Monterey was the capital of California when the latter was a Mexican province. Latest African Fashions—Skirts made from bamboo leaves. Tuna Fishing in the Pacific—Many tons of tunnies are caught along the Pacific, where some attain a weight of 1,500 pounds. The Silk Industry of Japan—Mulberry leaves are the chief food of the silk worm, which came originally from China.

**Between Man and Beast**—(Two Reels)—Selig—August 20.—Blackmoor, an adventurer, trails Milbank, who has been left some valuable mines, into the jungle. With Milbank is his wife, little child and faithful native servant. The Milbanks locate the lonely cabin of his father and Milbank starts out to find the mines. Blackmoor sets fire to the cabin but the wife and child are saved by the servant. Mrs. Milbank falls asleep in the forest and an enormous ape carries away the child. Blackmoor has picked up Milbank's hat in which are the descriptions of the mining claims. Milbank comes back and with his anguished wife goes to find the child. They find that the ape has cared well for the baby, and in addition they find a rich mining claim. The claims described in the data Blackmoor has secured are worthless.

**Her Salvation**—(One Reel)—Selig—August 25.—Nance, a little Irish-American girl from the great East Side, works in a laundry where she meets Pat McGuire. Sandy McCarthy, a clean country lad, comes to the city to make his way and meets Nance. Mame Ryan loves Pat McGuire, who has no use for her. When Nance sees Pat strike a woman her love is killed and she ultimately loves Sandy and becomes his wife.

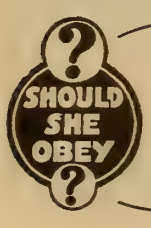
**The Furnished Room**—(Two Reels)—Broadway Star Feature—(O. Henry Series).—The Girl lives in the country and is told that she has a voice. She goes to the city to train it, and is told that her voice is a very ordinary one. Meantime the Boy stays in the country. The Girl is proud and struggles to exist in the big city, without owning her failure. The Boy hears of her plight and goes to the city to get her, but like the characters in Evangeline they miss each other by an eyelash. The Girl writes to him to come for her, but the letter is sent back to her. She thinks he does not care and attempts suicide. The Boy is about to attempt suicide when he is stopped by the odor of migonette. It is the girl's favorite perfume, and he knows she has been in the room. He learns all and goes to the hospital to find her and they live happily ever after, as you knew they were going to do all the time.

**Her Peignoir**—(Sparkle Comedy)—(One Reel)—Ami Simple and his wife are proud of their happy and eugenic marriage. One morning Mrs. Simple sees a stunning new peignoir in Vogue, decides to have one and goes to her dressmaker. Ami comes home to lunch and finds a note which tells him that she has gone to have her peignoir cut out. Ami, of course, thinks it is a terrible disease and rushes to the hospital where he finds another Mrs. Simple. The doctors cannot tell him what a peignoir is and they think she must have gone to a specialist. Ami is overcome and resorts to John Barleycorn. When Janice gets home she is asked by the neighbors if the operation is successful, and explanations follow. When Ami wends a crooked path home he, too, must hear the explanation, at which he falls to the floor.

**Tough Luck**—Jaxon Comedy—(One Reel).—Pokes and Jabs are behind with their board and are held up by the boarding house keeper at the point of a pistol. Jabs tells her that they have money hidden in their room and she agrees to wait till they go up and get it. Mrs. Ham goes to market and returns just in time to catch the delinquents about to skip. Jabs escapes, but Pokes is caught by the hair of his head and made to work out the double board bill as cook, waiter and scrub woman. Pokes tries to escape one night, but Mrs. Ham hears the commotion and, mistaking it for burglars, notifies the police. The cop arrives just as Pokes drops out of the window. They grapple and in the scuffle the cop loses his helmet, revealing Jabs. Mrs. Ham from the window recognizes the pair and is furious. Looking about for a weapon of vengeance she seizes the packed trunk and hurls it at them. It hits Pokes in the head. Jabs does his duty and arrests Pokes, who appears in court the following morning a wiser and smaller man.

## Ivan

**Babbling Tongues**—Ivan Film Productions, Inc.—With James Morrison, Grace Valentine, Arthur Donaldson, Paul Capellani, Richard Tucker and others. Therese Moreau and her husband, Jose, are a devoted couple, although the latter is many years the wife's senior. Jose, out of gratitude to a deceased friend, takes the friend's son Paul into his home. Paul, a struggling playwright, comes to love both the husband and his wife as true friends. His affection for the latter, however, is misconstrued by the scandalmongers, who publish broadcast that the young people are enjoying secret love under the husband's nose. Although this is all false, rumor at last comes back with force on Jose, and, honest though he is, some suspicious appearing circumstances give him the right to accuse his wife and Paul. Some complications set in, with Jose vacillating between the beliefs that Paul is guilty and that he is innocent. Through an injury sustained in defending his and his wife's honor because of a slur cast at her, Jose dies, believing Paul and Therese guilty. After the death society makes short work of Paul and Therese, who, cast out upon the streets, have nothing left but one another's sympathetic love. Reviewed in this issue.

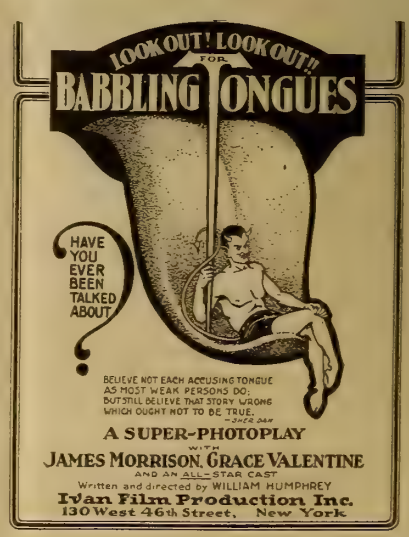




Produced by Arizona Film Co.

A gripping drama of love that points out the perils of Easy Divorces and Poisoned Marriages.

For State Rights Address

RENOWNED PICTURES CORP.
AKIBA WEINBERG, President
1600 Broadway, New York City


*Novel advertising card gotten out by Ivan Film Productions, Inc., of New York, in connection with their new Super-Photoplay, "Babbling Tongues."*

## JUANITA HANSEN WINS HEARTS

Admirers of Juanita Hansen, wonder-girl of the films, will stamp "Devil McCare," a five reel comedy drama featuring Crane Wilbur, David Horsley Star, as one of the most absorbing pictures of Western romance produced for the



*Juanita Hansen, lead with Crane Wilbur in Horsley's "Devil McCare."*

silent drama. Miss Hansen in the role of Mary Archer, manicure girl and protege of Devil McCare, appears more captivating than ever and her powers of winning the hearts of America's theater patrons has never been disputed.

"Devil McCare" will be released through Art Dramas and is the fourth of a series of Western pictures produced by Crane Wilbur under the direction of Lorimer Johnston. Mr. Wilbur is strongly entrenched as a box office magnet and it is safe to say that in his new pictures he will add materially to his following of devotees. Comedy situations in "Devil McCare" are many and varied while thrills abound. But with all the difficulties encountered and overcome in his lovemaking with Mary Archer, Devil displays a rare gift of winning through personality rather than physical force.

## Chicago Notes

PICTURES are again to hold the stage at the classiic Auditorium. The official Italian war films, called "The Italian Battle Front," will open there for a 12 days' run, August 23.

Max Goldstine, manager of the local Artcraft office, has been in Milwaukee for a few days on business.

Roderick Ross, printer to the film trade, has left on an extended trip which will include Halifax and New York.

Alfred Hamburger, who owns fourteen moving picture theaters in the city, filed two $50,000 damage suits in the Circuit court recently against Nathan Ascher, another of Chicago's biggest theater magnates. Attorneys who filed the suits stated that one was for breach of contract and the other for slander.

Ralph O. Proctor, of the Standard Film Corporation and president of the former Rell Fellows Club, is in the effete east on business.

"The City of Purple Dreams" has arrived in Chicago. It is the new Selig production from the coast, directed by Colin Campbell. It is said to be a very unusual production.

Manager Weil of the classy Castle, took twenty cents from each person who saw "The Little American" at his house during the past two weeks, and he played to capacity business all the time. "If I could have this picture exclusive, I could hold them out with it for six months," he said.

Meetings were held last week of the organization and finance committees of the Reel Fellows' reorganization committee. The latter committee also held a meeting at the Hamilton Club last Tuesday, just when MOTOGRAPHY was going to press. A complete report of the progress of the new Chicago club will be given next week.

The "Honor System," one of the new Fox Standard Pictures, began a two weeks' run, August 20, at the Studebaker Theater. During the morning trade showings will be given at the Michigan avenue house in order to allow some of the other Standard Pictures to try their wiles on the phlegmatic exhibitor.

A special meeting of the Advertising Film Producers' Association has been called for Monday, August 27, at the studio of the Rothacker Film Manufacturing Company, Chicago. The matters to be discussed at this conference will have to do with changes in the constitution and by-laws, standards of practice, campaign for 1917 and 1918 and various other matters of general importance pertaining to moving picture advertising. The Advertising Film Producers' Association is the recognized moving picture department of the Associated Advertising Clubs of the World.

Major General Thomas H. Barry, U. S. A., commanding officer of the central department U. S. A., and the members of his staff were the guests of John R. Freuler, president of the Mutual Film Corporation at a special review of six hundred feet of pictures showing the landing of the Pershing expedition in France, last week, at the Mutual executive offices in the Consumers building. The picture, the first showing of the arrival of the Pershing troops abroad, reached Chicago at 10 o'clock this morning as part of the current Mutual Weekly. General Barry evidenced keen interest in seeing the film and a special showing was arranged for him and the army officers at his headquarters.

Both **William Russell,** the American Film star, and his director, **Edward Sloman,** have moved into new Santa Barbara residences. The former has a big establishment with large grounds that his eleven dogs may have wide breathing space; the latter, a gymnasium in which to best his star athletically.


# Fill Up Our Soldiers' Pipes



**America's fighting men need tobacco to make trench life a little more comfortable. Here's a chance to treat the boys at the front.**

"Our Boys In France Tobacco Fund" has been organized to furnish "smokes" for the American soldiers and sailors in active service.

All labor and administrative expenses are contributed so that every cent you give goes to pay for tobacco, which is purchased in large quantities at a low price.

One dollar buys four packages of tobacco and sends them to France. Each package, costing twenty-five cents, has a retail value of forty-five cents and keeps a man in "smokes" for a week. Every dollar sent to "Our Boys In France Tobacco Fund" buys a bundle of tobacco that would cost $1.80 at your cigar store.

In every package is a post card addressed to a contributor to the tobacco fund. In accepting the package, the soldier or sailor agrees to send on the card a message to his benefactor in the United States. According to the plan, every person who gives a quarter gets his receipt from a fighting man in France.

The work of this fund is approved by the Secretary of War and the Secretary of the Navy.

Send as many dollars as you can spare. Write your name and address clearly.

**"Our Boys in France Tobacco Fund"**
**25 West 44th Street**
**New York City**



# TAYLOR HOLMES

Now makes his screen bow with
his famous Broadway smile

in

## "Efficiency Edgar's Courtship"

## The Greatest Laugh of the Year

*Released through the K. E. S. E.*

ESSANAY
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago

SAMUEL T. FREEMAN, & CO., *Auctioneers,* 1519-21 Chestnut Street, Philadelphia, Pa.

# LIQUIDATION SALE

## The Lubin Motion Picture Plant

**Real Estate, Machinery and Equipment of Lubin Manufacturing Company, 20th Street and Indiana Ave., Philadelphia, Pa., to be sold September 10, 11, 12, 13 and 14, 1917, at 10 A. M. each day on the premises**

**REAL ESTATE:** Valuable modernly improved manufacturing property adaptable for any line. Large lot, 3 fronts, 280 feet on Indiana Ave., 200 feet on 20th Street and 200 feet on Garnet Street.

Improved as follows: Factory Building, 60 by 250 feet, 2 story, concrete foundation, brick curtain wall, reinforced concrete floors, etc. Studio building, 60 by 135 feet, 2 story concrete foundations, prism glass on steel frames, steel columns, etc. Factory and Administration Building, 5 stories, concrete foundation, brick walls, slow burning mill construction, 4 stories, 30 by 36, 2 stories 8½ by 13, tower 20 by 25, 1 story, 21 by 35. Garage 20 by 80 feet, 1 story concrete foundation and floor, brick walls. Boiler House 30 by 45 feet, 2 story and basement, concrete foundation, brick walls, slow burning mill construction.

**MACHINERY AND EQUIPMENT** comprising a most complete moving picture Plant, equipment and property, consisting of a machine shop, lathe, drill presses, Milling Machines, Shapers, Planers, etc. Belting, Pulleys, and Shafting; electrical equipment, dynamos, motors, wiring, conduit, cables, transformers, Cooper Hewitt equipment; large wardrobe, scenery, draperies, property, camera and camera supplies, studio supplies and equipment.

Full particulars, descriptive and illustrated catalogue upon application to the Auctioneers.

*By order of Nicholas G. Roosevelt, President*
*LUBIN MANUFACTURING COMPANY*
*Under the Management of . .*

SAMUEL T. FREEMAN & CO., *Auctioneers,* 1519-21 Chestnut Street, Philadelphia, Pa.

# MOTOGRAPHY

## The MOTION PICTURE TRADE JOURNAL



ELSIE FERGUSON, ARTCRAFT STAR

Vol. XVIII CHICAGO, SEPTEMBER 8, 1917 No. 10

Goldwyn Pictures

# "Polly of The Circus" Cost $250,000

AND GOLDWYN presents this to the exhibitors of America at the regularly scheduled price with the hope and *the certain knowledge* that every exhibitor playing it will reap immense profits.

A production so big that it would make a fortune if handled separately—a picture so fine that many who have seen it say: "Why do you let it go out to exhibitors at regular contract prices?"

And it is *true* that it is worth double or triple the price you pay for it under a Goldwyn contract. But a group of skilled and earnest people have worked a year to make this and other pictures like it, firm in the belief that exhibitors everywhere will support a company capable of such achievements as *Goldwyn Pictures.*

These productions *are worth more than we ask for them* and they will make more money for exhibitors than any pictures now being made by any other producing organization in the world.


*Advisory Board:*

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE



Goldwyn Pictures Corporation

16 East 42d St. - - - - - - New York City

Telephone: Vanderbilt 11

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVIII CHICAGO, SEPTEMBER 8, 1917 No. 10

# Exhibitors Organizing to Aid U. S.

## STATE CHAIRMAN OF NATIONAL COMMITTEE HEARD FROM—ALL AT WORK

THE prominent motion picture exhibitors who were recently appointed as state chairmen of the National Committee by President William A. Brady of the National Association of the Motion Picture Industry, at the request of the president of the United States, have promptly taken up the work of organizing the exhibitors in their respective states for the purpose of utilizing the films and screen to spread broadcast throughout the nation information in regard to the plans and purposes of the various departments of the government during the period of the war.

Of the forty-eight chairmen appointed by President Brady on July 3 only four have not been heard from, this delay being due to the fact that the exhibitors appointed in these localities are away from home and therefore not aware of their selection as representatives of the National Committee.

In a majority of the other forty-four states and the District of Columbia the organization of exhibitors is now well under way and in several states conventions of the exhibitors have been held which have established new records for attendance, indicating their desire to aid in this patriotic work.

### *New Hampshire Takes Initiative*

One of the first state chairmen to take up the work was Charles H. Bean of Franklin, New Hampshire, who brought the subject to the attention of his fellow exhibitors in New Hampshire in the form of a circular letter which was sent to every exhibitor in the state.

Dear Brother Exhibitors of New Hampshire:

At the request of Mr. William A. Brady, through the President of the United States, I have accepted appointment as State Chairman of the National Committee representing our state and it will be my duty to carry out such suggestions or requests as may be sent to me by the War Co-operation Committee of the National Association, comprising the most representative men in the industry, which is now considering plans, of which you will be advised in due course of time.

The President has honored and recognizezd the motion picture industry as a great force in assisting the United States Government in the present world crisis.

The exhibitors of the United States have been asked to work especially with the Committee on Public Information, and there will be two methods of distributing information: First, our screens showing slides and short films; second, four-minute talks in our theaters.

In view of the fact that the United States Government has been lenient with motion picture exhibitors on the recent proposed tax of 10 per cent of gross receipts, which will probably not be passed because Congress appreciates the fact that this tax would undoubtedly ruin and bankrupt many theaters and put many out of business, the same as it has done in Canada, every exhibitor in New Hampshire and in the nation should show its appreciation and patriotism on this occasion by doing his bit in helping lend the fullest support of his screen to our government.

The motion picture industry has been under severe criticism in the past—perhaps oftimes rightly. The industry is asking for special consideration by the people in the way of liberal legislation. I believe everything asked for, in reason, will be granted if the picture industry shows itself worthy.

Do your bit big and help carry on this splendid work. Enclosed find a card. Will you kindly fill out the same and mail to John B. Jameson, Concord, New Haven.

I am sure there will be a generous response from every exhibitor in the state.

CHARLES H. BEAN,

*Representative for the Motion Picture Exhibitors of New Haven.*

P. S.—Enclosed you will find copy of letter from President Wilson to Mr. William A. Brady.

The postal card referred to contained the following pledge:

"I pledge myself that I will do all I can to help with my screen and theater in this great world crisis.

Name .....

Theater .....

Town or City.....

### *League Holds Rousing Meeting*

In a report to President Brady on August 20, State Chairman Bean advises that he has received answers from ninety per cent of the exhibitors in the state, and he feels confident the rest will respond, as several are known to be away from home on business trips or on vacations. A convention of the exhibitors of New Hampshire was held at Manchester on Friday last, presided over by Mr. Bean and despite a pouring rain there was the largest attendance ever recorded by the Motion Picture Exhibitors' League of that state. A resolution was adopted offering the fullest possible support and co-operation to the President by the motion picture theaters of New Hampshire. Ernest H. Horstman of Boston, treasurer of the Exhibitors' League of America, addressed the meeting, setting forth the many ways in which the members of the state league could assist the government at this time.

### *Idaho's Active Too*

Similar activities have been undertaken by Herman J. Brown, state chairman of the National Committee in Idaho, who has advised President Brady in a letter, dated August 13, that he has already undertaken the organization of exhibitors in accordance with the suggestions contained in the announcement which accompanied his appointment.

The circular which State Chairman Brown, who is president of the Idaho Theater Men's Association, sent to the theater owners and managers contained the following pertinent statement:

Your president has accepted the position of state chairman of the National Association of the Motion Picture Industry, at the request of Mr. William A. Brady. This means a whole lot of work and no pay for me. It means that I will have to do ten times as much as any other exhibitor in the state in the government war co-operation matters. I accepted this for the good of the industry in this state and to help increase its growing dignity. We now have a chance to make the motion picture

# A Remarkable Service for You

FOR YOUR benefit, MOTOGRAPHY has inaugurated a remarkable new exhibitors' service.

*INFORMATION*

You may ASK US ANYTHING that has to do with the business and we will do our level best to secure for you the desired information.

*USE CUTS FREE*

You can borrow, free of all expense, any of the cuts you see in MOTOGRAPHY to run in your programs or other printed matter. Simply ask us for the cuts immediately after they appear in the magazine.

We will aid you in your advertising—write it for you, if you wish—and help in the making of your programs.

*BOOKINGS*

We will make any booking you may desire, or give you information regarding bookings you wish to make.

We will get reports from exhibitors on the business done on any picture you contemplate running and want to be dead sure of.

If there is anything you want to purchase or get prices on, ask us and we will help you to the best of our ability. Give us detailed information.

Ask us if you would like some practical aid in making your house pay, or making it pay MORE, also in regard as to how to build, remodel, and so forth. Ask us about screens, organs, ticket venders, or any form of theater equipment.

*IT'S YOUR TRADE PAPER*

In short, MOTOGRAPHY will tell you anything that can be found out, and will do anything possible for you that you cannot conveniently do for yourself.

Remember: MOTOGRAPHY is YOUR TRADE PAPER, to help YOU and our other 9,000 exhibitors first, last and all the time.

WRITE MOTOGRAPHY.


business a respected business—to take it forever out of the clutches of the petty politicians, to attain a power that will mean the death of the bum politicians that attack us. We have this chance, but it means that we must get in and realize that an organization can't live on wind and shirkers. You will soon be called on as I will be called on to get busy for the United States government.

The organization will have to report the theaters who are doing the work of the government, which says, "We depend on the motion picture theaters as on no other institution." It will also have to report the theaters who refuse to do the right thing. I have already assured the President of the National Association that Idaho will be on deck 100 per cent strong.

### *Letters Received From Other State Chairmen*

Letters have also been received from the following state chairmen advising as to their plans for organizing the exhibitors in response to the appeal of President Brady: Jo. E. Rickards, Phoenix, Arizona; H. M. Thomas, Omaha, Nebraska; A. B. Nomand, Shawnee, Oklahoma; H. T. Nolan, Denver, Colorado; C. W. Meighan, Portland, Oregon; A. W. B. Johnson, Birmingham, Alabama; Saul S. Harris, Little Rock, Arkansas; Frank A. Garbutt, Los Angeles, California; Theodore Jelenk, Wilmington, Delaware; H. M. Crandall, Washington, D. C.; Howell Graham, Chattanooga, Tenn.; C. D. Cooley, Tampa, Florida; Wm. Oldknow, Atlanta, Ga.; Geo. K. Spoor, Chicago, Illinois; F. J. Rembusch, Shelbyville, Indiana; C. E. Glamann, Wellington, Kansas; Lee L. Goldberg, Louisville, Kentucky; Alfred S. Black, Rockland, Maine; Louis B. Mayer, Boston, Massachusetts; E. M. Clarke, Natchez, Mississippi; Thomas Furniss, Duluth, Minnesota; H. Charles Hespe, Jersey City, New Jersey; H. B. Varner, Lexington, North Carolina; B. J. Sawyer, Cleveland, Ohio; Charles H. Williams, Providence, Rhode Island; H. B. Hurst, Deadwood, South Dakota; E. H. Hulsey, Dallas, Texas; Edward J. Fisher, Seattle, Washington; A. D. Flintom, Kansas City, Missouri, and F. A. Hornig, Baltimore, Maryland.

## To Fight Music Tax

A special meeting of the Associated Motion Picture Exhibitors of Brooklyn was held Saturday, August 25, at the Duffield Theater, Fulton and Duffield streets. The music tax was the matter that brought the members together. Over twenty Brooklyn exhibitors have already been sued for $3,000 each for illegal infringements of the copyright law.

William Bland, executive secretary of the association, in the letter sent out inviting members to attend informed them that it was only a matter of a little time before every exhibitor in Brooklyn would be served with papers, and that a decision on the problem was imperative.

The following theaters are members of the association, which is grooming itself to fight the music tax:

Acme, Alhambra, American, Antoinette, Arcade, Astoria, Atlantic, Avon, Belmore, Broadway Lyceum, Bunny, Central, Century, Classic, Cleveland, Central, Colonade, Colonial, Concord, Crescent, Criterion, Decatur, Dorchester, Duffield, Eagle, Eden, Electra, Empire, Evergreen, Franklin, Fulton Auditorium, Garden, Gates, Globe, Graham Palace, Grand, Happy Hour, Hendrix, Huntington, Hyperion, Imperial, Irving, Kerman's, Kingston, Knickerbocker, Lee Avenue, Lincoln, Linden, Luna, Manhattan, Manor, Marathon, Margareth, Marcy, Majestic, Midwood, Miller's, Miller's Saratoga, Montauk, Mt. Morris, Nassau, New Albany, New Singer, Norwood, Nostrand, Old Post Office, Olympic, Oriole, Oxford, Palace, Paradise, Paramount, Park, Park View, Parkside, Parkway, Pearl Movies, Peerless, Peerless No. 2, Penn, Plaza, Pleasureland, Powell, Progress, Putnam, Regent, Rialto, Sanders Globe, Scenic, Sheffield, Sheridan, Stanley, Subway, Sumner, Sunset, Sylvia, T. N. F., Throop, Tip Top, Triangle, Universal, Van Buren, Victoria, Washington, West End, Williamsburg, Willoughby, Whitney, Wyckoff.

# "What the Picture Did for Me"

## ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

*(Editorial Note:—"The trade paper than can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews* Motography *publishes in each week's issue the actual, unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

**SEVENTY AND SEVEN** (Essanay Black Cat)—"These two-reel Black Cat pictures are wonderful to fill out a program. The acting is fine."—Thomas Lancaster, Grande Theater, Detroit Mich.—*Foreign neighborhood.*

---

**Seventy and Seven** (Essanay Black Cat)—"A good production. Business ordinary in good weather."—J. L. Goral, Variety Theater, Buffalo, N. Y.

---

**The Barrier** (Rex Beach Pictures)—"A picture that is full of action and holds your attention from start to finish. It drew well without a popular star featured in it. Plenty of fights and touches of pathos with a little comedy here and there. Mostly exterior settings. It is well directed and the photography is good."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

---

**The Barrier** (Rex Beach Pictures)—"A sure money-getter for any house. A wonderful production. Cast great."—Thomas Lancaster, Grande Theater, Detroit, Mich.

---

**Souls Adrift,** with Ethel Clayton (World)—"Fair picture. Star not suited for role. Business fair."—W. S. McLaren, Majestic Theater, Jackson, Mich.

---

**Souls Adrift,** with Ethel Clayton (World)—"Just a fair picture, with fair drawing power."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

---

**Souls Adrift,** with Ethel Clayton (World)—"Another winner on the World program. A well liked star, a good story and a title that means something to the box office."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

---

**The Divorce Game,** with Alice Brady (World)—"A very poor picture. Why World would put out a picture like this is a question. Patrons do not like it."—W. S. McLaren, Majestic Theater, Jackson, Mich.

---

**Youth,** with Carlyle Blackwell (World)—"Fair in pleasing quality and star fair in drawing power."—George A. Bleich, Empress Theater, Owensboro, Ky.—*High class house catering to better classes.*

---

**The Little American,** with Mary Pickford (Artcraft)—"Mary's best. Fair drawing power, owing to previous runs in the neighborhood."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

---

**The Little American,** with Mary Pickford (Artcraft)—"The best Pickford-Artcraft that has been released. Advertise it big."—C. Taylor, Rialto Theater, Kewanee, Ill.

---

**The Little Duchess,** with Madge Evans (World) "Very good. Will please the grown-ups as well as the children. This little girl is clever and worthy of being starred."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

---

**Wild and Woolly,** with Douglas Fairbanks (Artcraft)—"Except for the action in the last two reels, this picture would have been a bloomer. Drew well."—George A. Bleich, Empress Theater, Owensboro, Ky.—*Catering to better classes.*

---

**Wild and Woolly,** with Douglas Fairbanks (Artcraft)—"A good drawing star in the kind of picture the people like. Business great."—Thomas Lancaster, Grande Theater, Detroit, Mich.—*In foreign neighborhood.*

---

**In Again, Out Again,** with Douglas Fairbanks (Artcraft)—"Broke house record for single booking. A knock-out."—J. W. Allendar, Lyric Theater, Spokane, Wash.

---

**Down to Earth,** with Douglas Fairbanks (Artcraft)—"One of Douglas Fairbanks' best. The star is always a good drawing card. I can recommend this picture to any exhibitor. It pleases everyone, at advanced prices."—M. J. Weil, Castle Theater, Chicago.—*Downtown house.*

---

**The Rough House,** with Roscoe Arbuckle (Paramount)—"Fully up to standard. Audience expressed their approval by their continued applause. Business—top—held out for last show."—B. C. Brown, Star Theater, Viroqua, Wisconsin.

---

**The Rough House,** with Roscoe Arbuckle (Paramount)—"If you want a comedy that will keep them laughing book this. Star is great. Business was good."—Thomas Lancaster, Grande Theater, Detroit, Mich.—*In foreign neighborhood.*

---

**The Winning of Sally Temple,** with Fannie Ward (Paramount)—"A costume picture. It did not hold the interest. The patrons left before the finish."—C. Taylor, Rialto Theater, Kewanee, Ill.

---

**The Roadside Impresario,** with George Beban

(Paramount)—"Pleased generally without being exceptional. Beban is well liked."—George A. Bleich, Empress Theater, Owensboro, Ky.—*High class house catering to better classes.*

---

**The Heir of the Ages,** with House Peters (Paramount)—"Five thousand feet of film with pictures on it that interested no one."—George A. Bleich, Empress Theater, Owensboro, Ky.

---

**Her Strange Wedding,** with Fannie Ward (Paramount)—"The title drew the fair sex in multitudes. Only a fair picture, but the star is popular."—George A. Bleich, Empress Theater, Owensboro, Ky.

---

**The Little Boy Scout,** with Ann Pennington (Paramount)—"Rather thin story but its nature is pleasing and it has fair merit in drawing power."—George A. Bleich, Empress Theater, Owensboro, Ky.

---

**The Reward of Patience,** with Louise Huff (Paramount)—"A very good production which brought ample box office receipts."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

---

**The American Beauty,** with Myrtle Stedman (Paramount)—"Well liked by a fair audience."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

---

**The Call of the Cumberlands,** with Dustin Farnum (Paramount)—"A fair picture only. Audiences are growing tired of 'feudism' pictures."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

---

**Snow White,** with Marguerite Clark (Paramount)—"Capacity business. The picture did not please generally. Too childish for grown-ups and over the heads of children."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

---

**Madame La Presidente,** with Anna Held (Paramount)—"I see no excuse for inflicting such pictures on the public. It should be rejected by all exhibitors."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

---

**Nearly a King,** with John Barrymore (Paramount)—"Did not please. No variety in the star's acting. The name 'Barrymore' is not a sufficient drawing card."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

---

**The Feud Girl,** with Hazel Dawn (Paramount)—"Hazel Dawn does not please here. Shallow story with too much 'feudism."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

---

**Madame Bo-Peep,** with Seena Owen (Triangle)—"The star photographs well and knows how to act. This picture is A Number One, for a program feature. The title does not help it, but theaters catering to a regular patronage will find this offering pleases."—Charles H.

## What Does the Box Office Show?

IS THE picture you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They may want to book the same pictures. Tell them in MOTOGRAPHY's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Which picture on your program do you consider superior box office attraction? (Write in pencil.)

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks..... Remarks.....

..... .....

..... .....

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks ..... Remarks .....

..... .....

..... .....

Address ..... City and State .....

Name of Theater ..... Sent in by .....

Help the industry produce better films. Fill out the blank every week. Mail it to MOTOGRAPHY, Monadnock Bldg., Chicago.

Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Madame Bo-Peep,** with Seena Owen (Triangle)—"A very good picture but not a good drawing card."—William Roper, Roper Theater, Council Bluffs, Iowa.

**The Prince and the Pauper,** with Marguerite Clark (Paramount)—"Such pictures as this are always sure to please. Truly this is an artistic triumph."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas—*High class patronage.*

**Gretna Green,** with Marguerite Clark (Paramount)—"One of the old productions but it should be played by any one booking these older pictures. Picture in good condition."—B. C. Brown, Star Theater, Viroqua, Wisconsin.

**The Black Wolf,** with Lou-Tellegen (Paramount)—"The star is not known. Story is impossible. Went over fair."—C. Taylor, Rialto Theater, Kewanee, Ill.

**Big Timber,** with Wallace Reid (Paramount)—"A very pleasing offering and business good."—D. M. Bain, Grand Theater, Wilmington, N. C.

**The Law of the Land,** with Mme. Petrova (Paramount)—"A fair picture. My patrons did not like it. Star's emotional action poor."—H. C. Andress, New Lyric Theater, Minneapolis, Minn.

**The Mysterious Miss Terry,** with Billie Burke (Paramount)—"Very well liked. Played to S. R. O."—H. C. Andress, New Lyric Theater, Minneapolis, Minn.

**The Heir of the Ages,** with House Peters (Paramount)—"Get ready for a dull night when you run this one. The star is not known and the title scares one from entering. Has a prehistoric prologue to help pad it into five reels."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Pudd'n-head Wilson,** with Theodore Roberts (Paramount)—"A splendid picturization of Mark Twain's work. Theodore Roberts in one of his best roles."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**The Clown,** with Victor Moore (Paramount)—"This star is a great favorite and is especially well liked in this great heart-interest story."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**The Unknown,** with Lou-Tellegen (Paramount)—"A very poor picture. Star has no drawing power whatever."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**Mice and Men,** with Marguerite Clark (Paramount)—"Excellent business. Always a full house on Marguerite Clark features."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**At First Sight,** with Mae Murray (Paramount)—"A good average release. Business satisfactory."—D. M. Bain, Grand Theater, Wilmington, N. C.

**The Saw Dust Ring,** with Bessie Love (Triangle) "A good picture but dragged out. Would make a good two-reel picture."—William Roper, Roper Theater, Council Bluffs, Iowa.

**They're Off,** with Enid Bennett (Triangle—"A very good picture, with pretty good drawing power."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Wooden Shoes,** with Bessie Barriscale (Triangle)—"A very good picture, with pretty fair drawing power. The picture pleased everybody."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Sudden Jim,** with Charles Ray (Triangle)—"Not a very good picture for Ray, but we did very good business with it."—William Roper, Roper Theater, Council Bluffs, Iowa.

**The Clodhopper,** with Charles Ray (Triangle)—"A sure-fire, delightfully human picture that made the audience happy."—George A. Bleich, Owensboro, Ky.—*High class house catering to better classes.*

**The Desert Man,** with W. S. Hart (Triangle)—"Business great. Hart always pleases. Gives us classics in westerns."—R. E. Falkenburg, Majestic Theater, Lexington, Nebr.

**The Girl Glory,** with Enid Bennett (Triangle)—"A very good picture that is different. Star is great, photography fine, business good."—Thomas Lancaster, Grande Theater, Detroit, Mich.—*In foreign neighborhood.*

**The Sin Ye Do,** with Frank Keenan (Triangle)—"Excellence of quality marks this offering. Do not hesitate to recommend it."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**A Gamble in Souls,** with William Desmond (Triangle)—"An excellent star pitifully miscast. Poor story, faulty staging and poor direction."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**Manhattan Madness,** with Douglas Fairbanks (Triangle)—"Played to a good house but the patrons were disappointed. 'A poor picture,' was the comment."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**The Nick of Time Baby** (Keystone)—"The audience howled over this and went away talking about it. Keystone, please make more like it."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**Secrets of a Beauty Parlor** (Keystone)—"A dandy comedy, to a dandy business."—J. W. Allender, Lyric Theater, Spokane, Wash.

**The Social Secretary,** with Norma Talmadge (Triangle)—"This picture took well and played to a good house in spite of warm weather. The star is popular."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**Secrets of a Beauty Parlor** (Keystone)—"A clever

comedy. Good laughs. Fine settings and photography."—R. E. Falkenburg, Majestic Theater, Lexington, Nebr.

**Her Circus Knight,** with Ora Carew (Keystone)—"Business fair only on all Keystone comedies. They attract children only. Too much rough stuff."—Mrs. Nora M. Vincent, Bluebird Theater, Girard Theater, Girard, Kansas.—*High class patronage.*

**Twenty Thousand Leagues Under the Sea** (Universal special)—"A novel picture that pleased generally and drew exceptionally well."—George A. Bleich, Empress Theater, Owensboro, Ky.—*Catering to better classes.*

**Son of the Gods,** Chaplin Revue (Producer unknown)—"One of the worst impositions ever foisted upon an exhibitor."—J. W. Allender, Lyric Theater, Spokane, Wash.

**The Eternal Sin,** with Florence Reed (Selznick)—"Very sensational, but proved attractive and business good for two days."—D. M. Bain, Royal Theater, Wilmington, N. C.

**The House of Cards,** with Frank Mills (Art Dramas)—"A very good picture. Pleased the audience and brought fairly good business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Scarlet Letter,** with Stuart Holmes (Fox)—"A big drawing card. Fine picture but too heavy for a frivolous audience. Good business."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**The Scarlet Letter,** with Stuart Holmes (Fox)—"Good business. Patrons divided on merit of the picture. They seem to want modern pictures."—R. E. Falkenburg, Majestic Theater, Lexington, Nebr.

**The Innocent Sinner.** with Miriam Cooper (Fox)—"A fairly good picture. Fight scenes could be cut down. Star good. Business fair."—Thomas Lancaster, Grande Theater, Detroit, Mich.—*In foreign neighborhood.*

**Tangled Lives,** with Genevieve Hamper (Fox)—"A poor picture, not recognizable as Fox production. Good business, however."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class neighborhood.*

**Sister Against Sister,** with Virginia Pearson (Fox)—"One of the best of the regular program pictures. Good business in spite of warm weather."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class neighborhood.*

**The War Bride's Secret,** with Virginia Pearson (Fox)—"Best feature we have played recently."—Harley Train, Pastime Theater, Blue Mound, Ill.

**The Vixen,** with Theda Bara (Fox)—"We always get a full house on Fox pictures."—Harley Train, Pastime Theater, Blue Mound, Ill.

**The Slave,** with Valeska Suratt (Fox)—"Story is a night-mare. No compliments and just the reverse. People laughed at it. Star draws well but is poorly directed."—George A. Bleich, Empress Theater, Owensboro, Ky.—*Catering to better classes.*

**Melting Millions,** with George Walsh (Fox)—"Successful business owing to the popularity of the star, who is a second Douglas Fairbanks."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**The Siren,** with Valeska Suratt (Fox)—"This did not appeal forcibly. Hard featured characterization. Business fair."—D. M. Bain, Grand Theater, Wilmington, N. C.

**Her Greatest Love,** with Theda Bara (Fox)—"No better than an ordinary program picture, nothing extra at that. Patrons greatly disappointed. Not worth the advanced price the producer asks."—P. N. Planchet, Trio Theater, Bay St. Louis, Miss.

**A Broadway Sport,** with Stuart Holmes (Fox)—"Only a fair picture, with a good title. I can't understand how a producer can put such a good star in such a picture."—P. N. Planchet, Trio Theater, Bay St. Louis, Miss.

**A Modern Cinderella,** with June Caprice (Fox)—"Light comedy-drama. The star is a great favorite here. Played to a good house."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—High class patronage.

**The New York Peacock,** with Valeska Suratt (Fox)—"Played to big business. Not much to the story, but fine as to photography and settings."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas—*High class patronage.*

**The Derelict,** with Stuart Holmes (Fox)—"A good picture but it did not draw for the simple reason that a villain is featured."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

**A Tale of Two Cities,** with William Farnum (Fox) "A good picture, very well liked. Played to capacity business."—H. C. Andress, New Lyric Theater, Minneapolis, Minn.

**The Iron Heart,** with Edwin Arden (Pathe)—"A good picture. Good photography. Pleased all. Good business."—Carl W. Andre, Palace Theater, Kewaunee, Wisconsin.

**Sunshine and Gold,** with Marie Osborne (Pathe) "Excellent business. Little Mary Sunshine has always pleased here."—R. E. Falkenburg, Majestic Theater, Lexington, Nebr.

**Prudence the Pirate,** with Gladys Hulette (Pathe) "Her weakest production. Business only fair."—D. M. Bain, Grand Theater, Wilmington, N. C.

**Her New York,** with Gladys Hulette (Pathe)—"A splendid picture. The work of the Badgley child rivals the star."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**Joy and the Dragon,** with Marie Osborne (Pathe) "Do not be afraid to boost this. Full house in spite of

much opposition on this night."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**A Matrimonial Martyr,** with Ruth Roland (Pathe)—"One of the Pathe-color pictures and popular on that account. Shallow story but good acting."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas—*High class patronage.*

**The Flower of Faith,** with Jane Grey (Pathe)—"A series of thrilling stunts without a tangible story. Patrons not pleased."—Mrs. M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**The World and the Woman,** with Jeanne Eaglies (Pathe)—"Just about the limit in pictures. A conglomeration of ideas with nothing definite brought out."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**Sunshine and Shadows,** with Marie Osborne (Pathe)—"Capacity business always on this star's features. I consider her one of the cleverest of child actresses."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**Crime and Punishment,** with Derwent Hall Caine (Pathe)—"A remarkably well acted picture but it did not please, especially on account of the sordid story."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**The Jockey of Death** (Pathe)—"Played this to capacity house. Pleased old and young alike. Full of interest and thrills."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**The Romantic Journey,** with William Courtney (Pathe)—"My patrons considered this a poor picture. Good acting on the part of the star is its only redemption."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**Saint, Devil or Woman,** with Florence LaBadie (Pathe)—"Ordinary 'melo' offering. Nothing exceptionally sensational, and made no distinct impression. Business poor."—D. M. Bain, Grand Theater, Wilmington, N. C.

**Arsene Lupin,** with Earle Williams (Vitagraph)—"They can't make them any better. Pleased all."—Carl W. Andre, Palace Theater, Kewaunee, Wisconsin.

**Arsene Lupin,** with Earle Williams (Vitagraph)—"Direction, story, star and photography excellent—can't be improved upon. A great deal better than some so-called super-features that producers are asking advanced prices on."—P. N. Planchet, Trio Theater, Bay St. Louis, Miss.

**The Message of the Mouse,** with Anita Stewart (Vitagraph)—"Capacity business on this. A very good picture which went over big. Star is very popular."—W. S. McLaren, Majestic Theater, Jackson, Mich.

**Richard, the Brazen,** with Alice Joyce and Harry Morey (Vitagraph)—"A fair picture, but the audience seemed to like it. Business very good. A safe program 'bet.'"—W. S. McLaren, Majestic Theater, Jackson, Mich.

**Phantom Fortunes,** with Barney Bernard (Vitagraph)—"Business good. A poor picture. People were displeased."—J. Frank Stanley, Garden Theater, Newton, Ill.

**Kitty Mackay,** with Lillian Walker (Vitagraph)—"Picture fine. People were well pleased. Business doubled."—J. Frank Stanley, Garden Theater, Newton, Ill.

**The Maelstrom,** with Earle Williams (Vitagraph) "A very interesting picture. Audience well satisfied. Business very good."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**God's Country and the Woman,** with Nell Shipman (Vitagraph)—"I consider this far above the average. Wonderful photography, intense action and realism. Box office receipts excellent. Everybody pleased."—J. J. Spielberger, Jr., Lyric Theater, Vinton, La.—*High class patronage.*

**The Man Behind the Curtain,** with Lillian Walker (Vitagraph)—"Fine. Everyone liked it."—H. A. Giles, Link Theater, Walkerton, Ind.

**The Magnificent Meddler,** with Antonio Moreno (Vitagraph)—"A picture that gets the audience right from the start and holds them. Stars good. Business good."—Thomas Lancaster, Grande Theater, Detroit, Mich.—*In foreign neighborhood.*

**The Question,** with Alice Joyce (Vitagraph)—"A good picture which played to good business."—Sam Parish, Dixie Theater, Huntsville, Texas.

**Whose Wife?** with Gail Kane (American-Mutual)—"Splendid direction, beautiful star and fine photography combined to make a wonderful picture. Good business."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**The Innocence of Lizette,** with Mary Miles Minter (American-Mutual)—"Picture went over big as did all of the Minter features. This star is surely a winner."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**The Immigrant,** with Charlie Chaplin (Mutual)—"In spite of city-wide opposition, we did fair business. Charlie is 'there' in this picture."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**The Torch Bearer,** with William Russell (American-Mutual)—"A fair picture but the last Russell for us until he gains more popularity."—J. W. Allender, Lyric Theater, Spokane, Wash.

**The Wildcat,** with Jackie Saunders (Horkheimer-Mutual)—"This is a good comedy drama from start to finish."—Sam Parish, Dixie Theater, Huntsville, Texas.

**The Single Code,** with Crane Wilbur (Horsley-Mutual)—"The star is good but this is a poor picture."—Sam Parish, Dixie Theater, Huntsville, Texas.

**The Heart of Texas Ryan,** with Tom Mix (Selig-K. E. S. E.)—"Very poor picture for a high grade house.

Old type western that blows up completely at the end."—George A. Bleich, Empress Theater, Owensboro, Ky.—*High class house catering to better classes.*

---

**The Prince of Graustark,** with Bryant Washburn (Essanay-K. E. S. E.)—"Pleased immensely. Good hot weather business. Essanay is surely improving."—R. O. Falkenburg, Majestic Theater, Lexington, Nebr.

---

**The Cossack Whip,** with Viola Dana (Edison-K. E. S. E.)—"Excellent business. Best Russian drama we've shown. Made a big hit. Photography great."—R. E. Falkenburg, Majestic Theater, Lexington, Nebr.

---

**The Golden Idiot,** with Bryant Washburn (Essanay-K. E. S. E.)—"Very good. Pleased capacity audiences but not as well as previous Washburn pictures. 'Honey' Daly was missed by patrons."—W. S. McLaren, Majestic Theater, Jackson, Mich.

---

**Thou Shalt Not Covet,** with Kathlyn Williams (Selig-K. E. S. E.)—"Fine, the best five-reel picture we ever ran. Good crowds on circus night."—H. A. Giles, Link Theater, Walkerton, Ind.

---

**The Flame of Youth,** with Jack Mulhall (Butterfly)—"One of the best pictures that I have run for some time. Plenty of action."—C. Taylor, Rialto Theater, Kewanee, Ill.

---

**Like Wildfire,** with Herbert Rawlinson (Butterfly)—"A sparkling comedy that took well with a mixed audience. Butterflies have been giving excellent satisfaction."—B. C. Brown, Star Theater, Viroqua, Wisconsin.

---

**The Circus of Life,** with Zoe Rae (Butterfly)—"Very weak plot. Business very poor with all Butterflies."—D. M. Bain, Grand Theater, Wilmington, N. C.

---

**A Wife on Trial,** with Leo Pierson (Butterfly)—"It's a masterpiece! Every exhibitor should play it. Mr. Pierson is proficient in his part. Good business."—J. L. Goral, Variety Theater, Buffalo, N. Y.

---

**Fighting for Love,** with Ruth Stonehouse (Red Feather)—"A good picture. We played this some time ago."—Harley Trainer, Pastime Theater, Blue Mound, Ill.

---

**The Untamed,** with Mary Fuller (Universal-Star Featurette)—"Nothing extra. The star is O. K. Business ordinary."—J. L. Goral, Variety Theater, Buffalo, N. Y.

---

**Mother o' Mine,** with Ruth Clifford (Bluebird)—"Fine picture playing to a fair audience. The star is not well known."—H. C. Andress, New Lyric Theater, Minneapolis, Minn.

---

**The Boy-Girl,** with Violet Mersereau (Bluebird)—"This would have been a good picture years ago. Miss Mersereau is very pleasing in her part."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

---

**Behind the Lines,** with Harry Carey (Bluebird)—"A fine picture which brought good business."—J. Frank Stanley, Garden Theater, Newton, Ill.

---

**A Magdalene of the Hills,** with Mabel Taliaferro (Metro)—"Everyone was pleased with this Metro. The star is winsome and this is a very fair picture. Business good."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

---

**Sowers and Reapers,** with Emmy Wehlen (Metro) "Both star and picture excellent. My advice is, book it, everybody. Pictures like this make movie fans."—P. N. Planchet, Trio Theater, Bay St. Louis, Miss.

---

**Dimples,** with Mary Miles Minter (Metro)—"A very good story, but for some reason I can't make this star a drawing card."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.

---

**The Haunted Pajamas,** with Harold Lockwood (Metro)—"One of the biggest hits of the year. Capacity business. Audiences like light pictures."—W. S. McLaren, Majestic Theater, Jackson, Mich.

---

### *Serials and Series*

**Patria,** with Mrs. Vernon Castle (Pathe)—"Now on the thirteenth episode. Packed house every time. Start right—Patria will do the rest."—Carl W. Andre, Palace Theater, Kewaunee, Wisconsin.

---

**Patria,** with Mrs. Vernon Castle (Pathe)—"This is one of the best serials I ever ran."—Sam Parish, Dixie Theater, Huntsville, Texas.

---

**Patria,** with Mrs. Vernon Castle (Pathe)—"Holds our crowd in hot weather."—H. A. Giles, Link Theater, Walkerton, Ind.

---

**The Neglected Wife,** with Ruth Roland (Pathe)—"Still holding at chapter six. One of the best serials we have had. Big card at the box office."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

---

**The Neglected Wife,** Chapter 1, with Ruth Roland (Pathe)—"This started off to capacity business. I have 'Pathe' reasons to believe it will be another winner."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

---

**The Fatal Ring,** with Pearl White (Pathe)—"Pearl always gets the money. The picture is going over well. Star is good; business is good."—Thomas Lancaster, Grande Theater, Detroit, Mich.—*In foreign neighborhood.*

---

**The Fatal Ring,** with Pearl White (Pathe)—"First episode starts strong but the second is weak. Business good."—J. L. Goral, Variety Theater, Buffalo, N. Y.

---

**Pearl of the Army,** Chapter 15, with Pearl White (Pathe)—"A great star in a great money-getting serial. It never slowed up. Don't be afraid to book it."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

---

**The Scarlet Runner,** with Earle Williams (Vitagraph serial)—"Very good. Holds the number you start with."—H. A. Giles, Link Theater, Walkerton, Ind.

---

**The Great Secret,** with Bushman and Bayne (Metro)—"The poorest on the market. Even these stars could not hold the interest."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

# State Rights Men Organize

## SOL L. LESSER SPONSORS "STATE RIGHTS DISTRIBUTORS, INC."

WITH the news of the organization of producers of pictures for the state rights market comes also the news of a combination of state rights distributors.

The organization has been formed for the purpose of purchasing outright negatives of special productions, either for the United States and Canada or for the world. The name of the new organization is "State Rights Distributors, Inc." It has been chartered for $50,000 in the state of New York. Manufacturers for the state rights field are already submitting their products to a temporary secretary and assistant manager of the organization, Leon D. Netter, whose office is at 524 Longacre Building, New York City.

### *Sol Lesser Originated Plan*

Sol L. Lesser is the father of the idea of the new organization of the state rights men and has been elected its first president. Louis B. Mayer is treasurer and Louis Hass, of New York, vice-president.

The directors are:

Sol L. Lesser, of San Francisco; Louis Haas, of New York; Henry L. Dollman, of Indianapolis, Ind.; S. A. Lynch, of Asheville, N. C.; J. J. Allen, of Toronto, Canada; C. D. Struble, of Kansas City, Mo.; Louis B. Mayer, of Boston.

The purchasing committee consists of the following seven members. Five out of the seven will pass on pictures.

Nathan Hirsh, of New York; Louis B. Mayer, of Boston; Daniel M. Vandawalker, of Indianapolis; S. A. Lynch, of Asheville, N. C.; Leon D. Netter, of Cleveland; Sydney B. Lust, of Washington, D. C.; J. J. Allen, of Toronto, Canada.

Attorney for the organization, J. Robert Rubin.

### *Forty Offices Operated*

All features purchased will be distributed throughout the United States and Canada through forty offices now in active operation. The entire United States and Canada are covered except the Minnesota and Colorado territories, both of which are being actively contested for. Definite announcement of the member finally chosen will be made within the next week.

The need of an organization of this kind has already been made evident by the fact that we already have under consideration negatives of five big productions. Business transacted through this organization will be done on a strictly cash basis.

Features will be extensively advertised on a national basis.

There is to be no discrimination shown as to distribution of pictures to exhibitors. Each exhibitor will be given an equal opportunity to exhibit films purchased.

This marks the successful culmination of the carefully laid plan of Sol L. Lesser, It allows the state right buyer the opportunity to buy big features on an equitable basis, and in turn rent same to the exhibitors at prices whereby they can make some money.

### *List of Members*

Greater New York and New York State: Civilization Pioneer Film Company, with offices in New York and Buffalo.

New England States: American Feature Film Company, of Boston.

Ohio and Kentucky: Masterpiece Film Attractions, of Cleveland, Ohio.

Illinois and Indiana: Daniel M. Vandawalker and Henry L. Dollman, with offices in Indianapolis and Chicago.

Delaware, Maryland, Virginia and District of Columbia: Sydney B. Lust, of Washington, D. C.

State of New Jersey: Master Photoplays Company, of Newark, N. J.

Michigan: W. S. Butterfield, of Battle Creek, Mich.

Entire South (11 States): S. A. Lynch Enterprises, Inc.

Missouri, Kansas, Iowa and Nebraska: Yale Photoplay Company, of Kansas City, Mo.

Washington, Oregon, Idaho and Montana: De Luxe Feature Film Company, of Seattle, Wash.

California, Nevada and Arizona: All Star Features Distributors, Inc., with offices in San Francisco and Los Angeles.

Canada and Alaska: Monarch Feature Film Company, with offices in Toronto, Montreal, Winnipeg, St. John, Calgary and Vancouver.

Eastern Pennsylvania: Peerless Feature Film Company, of Philadelphia.

Western Pennsylvania and West Virginia: Supreme Photoplay Productions of Pittsburgh, Pa.

## Legal Battle Looms

There appears to be an exceedingly lively possibility of legal complications as to the ownership of the motion picture rights in "The Burglar," which is announced for publication by World-Pictures Brady-Made. This is the screen version of a very successful stage play by Augustus Thomas, founded upon Mrs. Frances Hodgson Burnett's widely read story, "Editha's Burglar."

The following letter from Alice Kauser, New York, received by Director General William A. Brady of the World corporation, seems to be the first step of a series intended to determine the exact status of the photoplay.

Having noticed extensive announcements of a forthcoming World picture based upon Mrs. Frances Hodgson Burnett's story, "Editha's Burglar," and the play founded thereon, by Augustus Thomas, I should be very glad if you would inform me as to the authority under which you have undertaken the making of this picture, as I represent both Mrs. Burnett and Mr. Thomas in other negotiations to this same end.

Both Mrs. Burnett and Mr. Thomas assure me that they have given no authority whatever to the World Film Corporation, and have given no authority other than that which they vested in me for the negotiations that have now been in hand some three weeks, and were practically concluded at the time your announcements were made.

Your immediate reply will be appreciated by Mrs. Burnett, Mr. Thomas and myself.

At the offices of World Pictures it was stated that the film rights in "The Burglar," had been purchased in good faith from the owner, and that the photoplay would be issued on the regular World program October 22, with Carlyle Blackwell as the star and Evelyn Greeley and little Madge Evans as the "featured" players.

## Jack Pickford in "Tom Sawyer"

Boys of all ages, from ten to ninety, will welcome the advent of Tom Sawyer, who seems to symbolize the real boy character as no other has ever done, who will strut bravely across the screen when Jack Pickford portrays the character in his forthcoming Paramount production. The fact that Louise Huff, the other member of the famous "kid" duo, will interpret Becky, is assurance that these two principal figures will be rendered to the last degree of perfection.

## Injunction Against Chicago

Now comes a film company charging the mayor of Chicago and the chief of that city's censor board with something very close to treason.

The Fox Film Company has filed a bill in the United States District Court, asking an injunction to restrain Mayor Thompson, Major Funkhouser, chairman of the Chicago Board of Censors, and the chief of police from preventing the presentation in Chicago of "The Spy." It had been planned to open this production at the Studebaker Theater on Michigan Avenue on August 27. Major Funkhouser refused to issue a permit for the picture unless certain scenes were eliminated.

One section of the injunction bill states that the refusal of a permit for "The Spy" indicates Mayor Thompson's general attitude of opposition to the war and his repeated statements discouraging support of the United States in the vigorous prosecution of the war.

"The Spy" is the story of the adventures of a young American who is killed in his attempt to run down German spies in America.

## Davenport Produces Film

With the private showing of the New York Central Railroad's new Safety First film, "The Rule of Reason," at the Rialto Theater, a once familiar figure in the motion picture directing field has returned to the firing line. Charles E. Davenport, who is the father of the Safety First film idea, directed this picture.

Mr. Davenport has incorporated in his latest pictures the same artistic touches as are to be found in all the large picture dramas. In teaching the lesson of Safety First, Mr. Davenport has not lost track of all the salient points that reach the human heart and sustain interest.

"I am back in the field again," said Mr. Davenport, "to make bigger and better pictures and to carry on our extended program of Safety First propaganda."

## Varner Appointed by A. E. A.

The American Exhibitors' Association has appointed Harry B. Varner, of North Carolina, chairman of its legislative committee. Mr. Varner is the exhibitor who represented the theater men's interests in Washington on the 10 per cent tax and other questions. Mr. Varner has recently been in New York in conference with Manager John D. Williams, of the First National Exhibitors' Circuit, and Charles C. Pettijohn, general manager of the American Exhibitors' Association. He then left for Washington to continue his work on the tax situation.

Mr. Varner is proprietor of several newspapers in the Carolinas, as well as an exhibitor. His acquaintance with officials at Washington makes him particularly valuable in representing the exhibitors on the pending tax question in Washington.

## Billie Burke to Return to Stage

Billie Burke, now engaged in playing half the title role in "Arms and the Girl," for a Paramount picture, on August 20 will begin rehearsals of her new play by Clare Kummer, in which she will return to the stage.

Miss Burke has been away from the footlights for two years. Much of that time she has spent under the Klieg lights of the motion pictures, where she has scored a success in keeping with her position as one of the most popular stars in America. She is anxious to return to the stage, but equally anxious to continue her work in pictures.

Dorothy Dalton is ready to begin her first Paramount production under the direction of Thomas H. Ince.

# Screenshine

By Mel

HOW TO MAKE A THEATER PAY

ANY theater can be made to pay. It is simply a question of method. First, get your films. Second, advertise. Third, jolly up the community. Fourth, get enough people to come to your theater so that receipts always exceed the total of the expenditures, with some left over for heart balm.

This formula has never been known to fail.

Of course, there are incidental problems, such as making the people believe they ought to see your shows, but if you follow carefully the recipe given above you will always make money.

It's so simple the wonder is that nobody has ever published it before. We now make this gift to the world, "for the benefit of humanity."

HE WORKS WHILE YOU SLEEP

Charles Pettijohn, general manager of the new American Exhibitors' Association, went to New York from Indianapolis one day recently and jumped into his office in the Times Building and worked until 11 p. m. If everybody in the new A. E. A. keeps up with Charles it will be hard for anything to keep up with the A. E. A.

Go to it, Chas! Your veal and zigor is good stuff.

Is your cashier chewing gum?
Please answer by return mail.

STILL DEALING IN KICKS

It is reported that the supply of chorus girls is very short in Chicago just now.

We think a good many of them have found employment listening to kicks instead of doing them.

Judging from appearances, we opine many of them are now picture house cashiers.

AN AWFUL LESSON

Members of Christy Mathewson's Cincinnati baseball team stopped fighting for and thinking about third place in the National League long enough to see Fox's "The Honor System," last week in their native city.

Immediately after the showing, which was by invitation, Manager Matty called the players into conference at their hotel. He seemed much perturbed.

"I was afraid that the picture might have affected them so much that the men wouldn't steal bases any more," Matty explained.

WE'D LIKE TO SEE

Bill Hart as a ribbon counter clerk.
Every lemon made to pay.
A sex play without a sex title.
Bushman playing a dirty guy.
Fatty Arbuckle when six months old.
Gold and "ginger-bread" stuff forbidden on theaters.
Some censors with sense.
The Keystone girls in a comic opera.
Nothing but 100 per cent productions.
The front end of a perfect day.
Theda Bara crossing a wet street.
Theda Bara crossing a very wet street.

The Pumpernickel restaurant, a popular Quincy street gastronomic hangout of film men, has been subsidized to a certain extent by Manager M. J. Weil of the Castle. He has a big advertising sign placed right back of the cashier where everybody sees it, as *nearly* every film man calls on the cashier on the way out.

PAUL H. WOODRUFF, Editor
ARTHUR E. CURTIS, Associate Editor

NEW YORK OFFICE: 1022 LONGACRE BUILDING, Forty-second Street and Broadway Telephone Bryant 7030
CHARLES R. CONDON, Eastern Representative

LOS ANGELES OFFICE: 6035 HOLLYWOOD BLVD.
MABEL CONDON, Western Representative

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy.

Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY
THE MOTION PICTURE TRADE JOURNAL
PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
E. R. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS
Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue but proof of such advertisements can not be shown in advance of publication.

SUBSCRIPTION PRICE
Per Year $3.00

Canada - - Per year $4.00
Foreign - - Per year 5.00
Single copy - - - - .15

NOTICE TO SUBSCRIBERS
REMITTANCES—Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change

If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVIII CHICAGO, SEPTEMBER 8, 1917 Number 10

# Press Rights Are Denied the Films

THE motion picture's most important defense against unscrupulous enemies and plotters has been its classification with the press. That the film producing business is a publishing business we have repeatedly declared and set forth in argument that was at least convincing to ourselves. And with that relation in mind, despoilers of film art have hesitated to carry their actions into conflict with the constitutional provision for freedom of the press.

In the face of recent court decisions which more or less completely deny the affiliation of press and picture, defenders of the film are called upon to redouble their vigilance. Just as pickpockets often successfully ply their trade in a court room, the parasites of industry frequently find in court opinions an efficient guide to more profitable—and safer—pursuit of illegitimate advantage. For the court, by very nature of its high calling, may only interpret the statutes, and cannot consider the ramifications of trouble that may follow upon its findings. The fault, if there be any, lies in the statute, not in those who explain it.

Some little time ago the United States Supreme Court, in an action brought against the Ohio censorship board, said:

> It cannot be put out of view that the exhibition of moving pictures is a business pure and simple, originated and conducted for profit, like other spectacles, not to be regarded, nor intended to be regarded by the Ohio Constitution, we think, as part of the press of the country, or as organs of public opinion.

The only remarkable thing about this decision is its exemption of the press of the country from the classification of "a business pure and simple, originated and conducted for profit." On this point we are forced to the temerarious position of disagreeing with the supreme court. There may be a few members of the press family that are not business, and not for profit; but they scarcely deserve to be classed as "organs of public opinion." They are, indeed, in all cases organs of private opinion—as must be all effort that is not supported by the public. The healthy, useful, influential press is as much a business pure and simple, organized and conducted for profit, as is any motion picture undertaking in the world.

Supreme Court Justice Ordway has just supplemented this decision with a ruling that still more emphatically denies the relationship of film and press. The court's opinion is that

> The fact that the defendant's films are photographs of actual current events * * * and are produced and distributed weekly and used as soon as possible after the occurrence of events, does not make them a newspaper; nor does it make them entitled to the protection extended to newspapers. * * *

In this action the plaintiff, who had been involved in some unusual events and therefore became the subject of a pictorial news "story," applied for an injunction against the maker

of the film "weekly." The injunction was granted pending the outcome of a damage suit. In the court's opinion

> The defendants are exploiting the plaintiff's name and picture in their business for profit, and even if they are incidentally disseminating information as to the current views of the day, the plaintiff has the right to object. * * *
>
> The defendants argue that if this motion is granted it will seriously interfere with if not destroy their business, which gives information as to current events and innocent amusement to thousands; and they set forth at length the services they are rendering to the Government and to the Red Cross in connection with the present war—and the activities of good citizens in connection therewith. Even if this were true, the remedy is by an appeal to the Legislature.

That is rather an unfortunate phrase—that "Even if this were true." It sounds as though the court doubted the fact. We must presume that the court's expression is to be interpreted as "Granting that this is true." But the suggestion of a remedy in legislation is doubtless worth consideration. That may be the only way in which motion pictures can obtain equal privilege with the newspaper press. That they are entitled in all reason to such privilege is apparent; but the press is more than a generation old, and the pictures are less. That makes a difference. The world is accustomed to the exercise of press rights. In twenty years more it will grant camera rights as a matter of course.

Meantime there is, as the court suggests, the possibility of legislative relief and the present improbability of interference with news pictures which do not intrude upon what are now regarded as private rights. "It is not probable," says the court, "that any court will enjoin the use of moving picture films of current events of real importance because they happen as a mere incident to include among many the picture of an individual."

As it stands, the film newspaper cannot use the material that is free to the paper newspaper.

---

## Incongruous Properties

ONE of the gravest faults of a few film producers is a spirit of "Let it go at that—it's good enough." This spirit is responsible for scenes labeled "Egyptian" which include, in their luxurious settings, Mexican potteries, Japanese cloisonne vases, Benares brass jardinieres, French carafes and Philadelphia carpets. It is responsible, too, for Police suspenders, Marshall Field sweater jackets and button shoes in fifteenth century pictures; for picket fences in the wilderness, for city "common battery" telephones in ranch houses.

We—and you, too—have seen historic armies provided with 1910 model rifles—and even automatic pistols. We have seen cannon that might have weighed several tons hauled briskly up a steep grade by a team of horses; we have seen prospectors lost in an unexplored country whose foreground plainly showed the twin ruts made by the director's Ford. But why enumerate a formidable aggregate of individually minute errors? Probably the majority of possible mistakes have been avoided; but too many have been made.

There is an unfortunate tendency to give the public credit for less perspicacity than we of the first part possess. That is a dangerous theory. The director who is aware of an incongruous setting but assumes that no one but he will notice it is trading too much on his egotism. Some in the audience are as sharp-visioned and as critical as he, and will not forgive him for his reflection on their observation and wisdom.

There is only one safe course for a director to pursue; and that is, of course, to be absolutely sure that all the properties in a setting correspond, and that every setting is free from intruding defects and is correct for its scene. There would be little excuse for repeating so simple and self-evident a rule did not the screen so frequently demonstrate its neglect.

# Independent Producers Organize

## "PRODUCERS' PROTECTIVE ASSOCIATION" FORMED IN NEW YORK

ORGANIZATION is in the air. The independent film producers have joined together in a co-operative organization, according to press reports from New York.

The new organization is to be known as the Producers' Protective Association and is said to have originated with William L. Sherill and some of the other companies manufacturing for territorial marketing. An application for a charter in the state of New York has already been filed and the organization will very soon elect permanent officials. William L. Sherrill, president of the Frohman Amusement Corporation, is acting as temporary chairman, with M. A. Schlesinger, of the Mayfair Film Corporation, treasurer, and Jesse O. Goldburg, of the Ogden Pictures Corporation, secretary.

### *Practically All Independents Join*

According to reports, practically all of the film producers for independent marketing have joined or signified their allegiance to the new organization. These manufacturers are to make an attempt to remedy evils which have grown up in the territorial field, particularly the unclean pictures which are put out on state rights occasionally by unscrupulous, fly-by-night concerns. The new organization is determined to leave no stone unturned to eliminate all pictures which are objectionable to the public and a detriment to the industry.

### *State Rights Exchange Created*

The Producers' Protective Association will also work toward closer relations and more definite understandings with the state rights buyers. For this purpose an exchange will be created and put in charge of a widely experienced manager. This exchange will aid the state rights buyers in securing desirable productions and will save him the trouble of investigating the productions of each independent producer separately, as all the pictures of member producers will be listed at the producers' exchange and a complete service will be provided for the prospective purchaser. No producer is, however, obligated to sell his productions through the producers' exchange.

### *All Films Passed on by Organization*

Corporations will be admitted to the new association solely on merit, and all pictures must be passed by the general body. Membership is by corporation only, each one to name its representative and each to be given one vote. Fourteen concerns are said to be members of the new association already.

The temporary directors of the organization are Messrs. Sherrill, Schlesinger, Goldburg, Harry Rapf, president of Rapf Productions, Inc.; Dr. Shallenberger, head of the Arrow Film Corporation, and Joseph A. Golden, of the Triumph Film Corporation.

## Miss Clark in "Sub-Deb" Series

"Bab's Diary" is a September Paramount release under the new Star selective booking plan. The series is the work of Mary Roberts Rinehart and the adaptations have been made with particular care so that none of the originality and flavor of the stories have been lost, while Bab, who has gained thousands of admirers among *Saturday Evening Post* readers, will become more than ever real in the hands of Miss Clark. J. Searle Dawley is directing the productions.

## FILM MEN AT WAR MEETING

### U. S. Chamber of Commerce Invites National Association to Send Delegates to "War Convention of American Business"

The National Association of the Motion Picture Industry has received an invitation to send delegates to a special meeting of the Chamber of Commerce of the United States, to be held at Atlantic City, New Jersey, September 18 to 21. The call for this meeting is issued by President R. G. Rhett, who sets forth in a statement accompanying the invitation the reasons for holding the meeting at this time and the subjects which are to be considered.

In view of the prominent part which the motion picture industry has already taken in connection with the war activities, the film men will be in a position to relate their activities during the past three months at this meeting, which is to be made the occasion for the business men of the nation to meet together in a convention to consider their part and share in the war, with a view to the formulation of generally approved lines of procedure. Consequently this is more than a special meeting and has been designated as "The War Convention of American Business."

The National Association will be entitled to several delegates at the meeting to be held at Atlantic City, and the invitation was presented for consideration at the last meeting of the board of directors, mentioned on another page of this issue.

## Injunction Withdrawn

The injunction granted Mrs. Grace Humiston by Supreme Court Justice Ordway in New York to restrain the Universal Film Manufacturing Company from releasing the issue of the Animated Weekly containing pictures of Mrs. Humiston taken at the scene of the Cocchi murder has been withdrawn upon refusal of the plaintiff to provide a bond of $2,500. This was required to protect the defendants in the event of a final decision favorable to themselves, as the attorneys for the Universal immediately filed an appeal from Justice Ordway's decision.

## Studios Enlarged

The U. S. Amusement studios, at Fort Lee, New Jersey, are being extensively remodeled and enlarged. The new plans will give almost double the floor space of the present arrangement. New lightings are being installed, extra scene docks are being built, and some large open air stages are to be shortly constructed.

The effect will be to practically make the place into an entirely new studio, with every modern improvement.

As soon as the improvements are completed, work will be started on another Art Drama starring Catherine Calvert.

# NATIONAL ASSOCIATION MEETS

**Application for Membership by American Exhibitors' Association Denied—Mutual Film Corporation Resigns—President Brady Re-elected**

The application of the American Exhibitors' Association for membership in the National Association of the Motion Picture Industry has been denied. This action was taken at the first meeting of the new body of directors of the latter body in New York on Monday, August 27. The application was denied by a vote of 24 to 5, only 29 of the directors voting. Thirty-two of the 42 directors were present at the meeting.

The other high lights of the National Association meeting was the election of William A. Brady to succeed himself as president, and the resignation of the Mutual Film Corporation as a member of the distributers' section of the association. This was referred to President Brady for action. Mutual's action, coming first, had no connection with the denial of membership to the American Exhibitors' Association.

### *Delegates to War Convention*

The United States Chamber of Commerce sent an invitation to the National Association to send delegates to the big war convention to be held at Atlantic City, September 17 to 21. The delegates are to be appointed by President Brady. He was also requested by a resolution adopted by the association to appoint a committee to confer with the Motion Picture Exhibitor's League of America in regard to future national motion picture expositions. A joint committee sat after the adjournment of the directors' meeting.

When interviewed by MOTOGRAPHY, General Manager Charles C. Pettijohn of the American Exhibitors' Association stated that the action of the National Association of the Motion Picture Industry would in no way effect the organization or purposes of the A. E. A. He stated that the following communication, recently sent to the National Association, is still the exhibitors' attitude and will be re-tendered later if occasion requires.

### *A. E. A.'s Position*

"To the president and directors of the National Association of Motion Picture Industry.

"Gentlemen: In order that the attitude of the American Exhibitors Association toward the National Association of Motion Picture Industry may be clearly understood, and that the directors may have definitely in mind our position with reference to what has been termed our application to affiliate with the National Association of Motion Picture Industry, I am instructed by our directors to write you the following:

"First—The American Exhibitors Association, on July 20, 1917, tendered, through William A. Brady, not as the president of the National Association of Motion Picture Industry, but as the designated official, by reason of his selection by President Wilson, our hearty co-operation and services to help carry on the work set aside by our government for the motion picture industry during the present crisis. We are building a business organization of exhibitors to the end that this may be effectively done and results obtained.

"Second—We care not whether we have one or fifty vote either as directors or members of the National Association of the Motion Picture Industry, because voting inside the industry cannot interest us.

"Third—We are asking nothing of you, and are offering only our affiliation and assistance in a stand with the other branches of the industry for what is healthful, and against that which unjustly attacks.

"Fourth—On the other hand, we will not, at any time, by any unit vote or combination of votes, permit ourselves to be bound to support any act, measure, or effort that is not for the best interests of real exhibitors of America, who comprise our membership, nor for or against any faction in any other branch of the industry that may hereafter develop.

"Fifth—We desire to have it clearly understood that our services are tendered, and that no application is made at this time for votes or for any change, in the by-laws of your organization.

"Sixth—We ask that the directors, at the meeting August 27, 1917, either promptly reject or accept our offer of affiliation, assistance and co-operation in such manner that our position may be clearly and definitely interpreted by our officers and entire membership."

The letter was signed by Charles C. Pettijohn, general manager.

In his remarks before the N. A. M. P. I. Frank Rembusch, organizer for the American Exhibitors' Association, stated that his organization was for the exhibitors "from hell to breakfast," and working for the exhibitors entirely, without being financed by any trade paper. An interesting story concerning the American Exhibitors' Association will appear in the next issue.

Before adjournment the directors of the National Association made plans looking toward the sending of new pictures to the American soldiers now on duty in France.

# AHEAD OF SCHEDULE

**Vitagraph Ready to Show Its Christmas Week Feature Now if Necessary—Fourteen Companies at Work Bring Results**

Albert E. Smith, president of Vitagraph, makes the declaration that Vitagraph is so far advanced in its production that the company could, if necessary, show its Christmas week feature now.

Some time ago Mr. Smith announced that Vitagraph would engage in the most active production era of its history, fourteen companies being at work simultaneously. Since that announcement, which was made about five weeks ago, all of these companies have completed the work they had in hand at the time and most of them are now actively producing pictures which will fill up the Vitagraph calendar for the remainder of this year.

John Robertson, formerly actor and director at the big Vitagraph plant in Brooklyn, has been brought back by Mr. Smith, having resigned from the Goldwyn staff after finishing "Baby Mine" with Madge Kennedy. Mr. Robertson directed Evart Overton in "The Bottom of the Well," a picture scheduled for Vitagraph's October program.

Thomas Terris, another well-known director, also has been engaged by President Smith and is directing Alice Joyce in a new Robert W. Chamber's play to be called "Anne's Bridge."

W. P. S. Earle is directing an O. Henry picture, "A Municipal Report," which will be made a five-reel Blue Ribbon feature. In this feature are Corinne Griffith, who has been Earle Williams' leading woman; Eulalie Jensen, "Mother" Mary Maurice, George Forth, Arthur Donaldson and William Dunn.

"Next Door to Nancy" is the title of a December picture in which Mildred Manning and Wallace MacDonald are working, Ashley Miller being the director.

Earle Williams, directed by Paul Scardon, has started work in "The Grell Mystery," a strong melodrama, in which he is supported by an exceptionally fine Vitagraph cast.

William Duncan and Carol Holloway, having just completed a five-reel "Wolfville" play, have begun work on another.

## New Stars in "Soldiers of Chance"

Greater Vitagraph will head its September releases with a big, virile Oliver Curwood romance, "Soldiers of Chance," with Evart Overton, Miriam Fouche and Julia Swayne Gordon as the featured players.

The story, which breaths the very spirit of the great outdoors, is a typical Oliver Curwood creation, and a greater part of its locale is laid in the midst of the enchanting wilds of Central America. It tells of the devotion of a girl for her father over whom hangs the shadow of murder. Her unselfish love for him leads her to become affianced to an unscrupulous promotor who has a signed confession of murder extorted from her father and which he uses as a bludgeon to force the girl, Josephine Winton, to marry him on threat of exposure.

Despite the dictations of Cupid who bids her marry Billy Mountain, another victim of the promoter's dishonesty, and who meets her while bound on a mission of vengeance, she agrees to marry the promoter to save her father.

Many exciting adventures follow, involving a Central American revolution. Evart Overton, as Billy Mountain, the rebels' backer, is discovered in the enemy's stronghold in quest of his sweetheart and is sentenced to be shot. At the psychological moment the insurgents capture the city. The final denouement comes when Mountain, who is distracted by the girl's strange actions and refusal to marry him, overtakes the promoter who is fleeing with the girl. The promoter, in an attempt to kill Mountain, is himself slain by one of Mountain's followers. The man whom the father was supposed to have murdered then turns up in quest of the compensation promised him to remain "dead" and the father is exonerated. Josephine is then free to follow the dictates of her heart and the lovers' happiness is unalloyed.

Playing the role of Billy Mountain, Evart Overton again demonstrates that he is one of the most finished leading men on the screen. It is declared to be the best thing he ever has done. Julia Swayne Gordon, another Vitagraph favorite, plays the part of a Spanish senorita with all the grace and dignity generally associated to people of this type.

## New Buying Organization

There have been numerous rumors of a new exhibitors buying organization to be formed for the purpose of buying world rights for big special pictures. It is understood that several of the leading exhibitors of the country who are not members of the First National Exhibitors Association will be in New York next week for the purpose of discussing plans for the formation of an exhibitors buying organization.

Several of the independent feature producers have been approached by representatives of the exhibitors and it is understood that offers have been made for some special pictures now in the making.



*A few glimpses from "Soldiers of Chance," the Vitagraph feature to be released September 3, starring Evart Overton, Miriam Fouche and Julia Swayne Gordon.*

## Public Needs Pictures With Humor

By George K. Spoor.
*President Essanay Film Manufacturing Company*

The motion picture industry, both manufacturer and exhibitor, must, and I know it will, accept its full share of the burden in facing the present war crisis. It has had to give generously of its players, its business heads and its technicians to the army at the front.

It remains for those who are left to do what they can to alleviate the conditions under which the world is staggering. Outside of material aid, I know of nothing so much needed, nothing of so great importance as to furnish the public with enlivening humor.

This will entail no sacrifice on the part either of manufacturer or exhibitor, as humor is greatly in demand at all times, but especially now that the nation is giving its sons to the battlefields of France. And what the public calls for is ever worth while.

It will, however, entail no inconsiderable effort upon the part of the manufacturer, as genuine humor is not easy to find and still harder to develop. But it is well worth the effort, both in the heartening of a depressed public and in supplying something for which there is so great demand.

Not since the civil war has there been such a dark cloud of depression settling over the nation. This cloud is bound to grow darker and more ominous as the war goes on and we begin to hear of the tragedies among our own troops at the front. Not even success of our forces can dispel the gloom, and not until peace is in sight will there be any perceptible lightening of the darkness of the days.

It needs no seer to discern that humor, in both literature and photoplays, is what is most needed to alleviate the tragedies of life and instill a cheer that will help to lighten the burdens of the time. It is up to manufacturers and exhibitors alike to attune themselves to the needs of the public and to supply the want.

Cheering photoplays are also needed for the men at the front. They must have something to laugh at to divert their minds from the gloom of the surroundings in which they are fighting the battles of the world.

Essanay already is striving along this line. It has aimed in the past few months, and still is aiming, to produce, not tragedies, but the light comedy pictures, plays that will not depress, but cheer.

It is not aiming at slapstick, though this may have its place, but the homey, comedy-drama pictures, which carry heart interest, fascinating plots, and at the same time a vein of genuine humor, photoplays that present normal life, life sane and real, with all its little touches of humor of the incidents of the every day world.

To do this it secured works of such humorists and cheerful fiction writers as George Ade, Henry Irving Dodge, Clarence Budington Kelland, Robert Rudd Whiting, George Barr McCutcheon, Samuel Merwin, Arthur Stringer and many others. Many humorists undoubtedly will be developed, as always during such times, and Essanay is ever on the lookout for them.

Not least of its efforts has been the one to develop its players in these lines and to seek others from both the stage and screen. Among its present staff of leading players who have shown a decided bent in interpreting the light comedies are Bryant Washburn, Taylor Holmes, who made such a success in "His Majesty Bunker Bean," little Mary McAlister and Jack Gardner, of musical comedy fame.

That Essanay's policy of producing pictures of the light comedy type, pictures filled with humor and comic situations, has been proven correct, is shown by the reception of such productions as the three Skinner plays, "Skinner's Dress Suit," "Skinner's Bubble," and "Skinner's Baby," "The Golden Idiot," "Efficiency Edgar's Courtship," "Filling His Own Shoes," "The Breaker," "Little Shoes," and others of a similar type.



*Ivan Mozukin and Ranya Fetner in "The Painted Doll," the first Russian Art Film to Be Released.*

## Mozukin in First Art Film

Ivan Mozukin, foremost actor in Russia and the star around whom is built the repertory of the films soon to be introduced in the United States by N. S. Kaplan and the Russian Art Film Corporation, will play the leading part in the first Russian Art Film release, "The Painted Doll." Arrangements are nearly completed for the first showing to the trade of this and other screen dramas produced by the famous Moscow Art Theater company.

The Russian star, Mozukin, plays the hero of the Francis X. Bushman type and the villian as conceived by Stuart Holmes with equal facility. He has a slight similarity to Douglas Fairbanks, but none at all to Charlie Chaplin. In many of his plays he appears "straight," but he does not hesitate to conceal his features with makeup when the role requires. So great is his versatility that in one of his most popular roles he creates a character at the age of eighteen years and carries through the various stages of the man's life to eighty.

In "The Painted Doll" Mozukin will be seen as a famous engineer with a record of achievement in big things. His wife frowns on his success in the profession he has chosen because it almost eliminates him from her social aspirations, for which he has no interest. They are separated for long periods of time and during one of these separations he becomes fascinated with the beautiful wife of one of his subordinates. To have her for himself alone he is forced to murder the husband. Then his wife gives birth to a son and in the torture that follows his efforts to forget the other woman and his crime he imagines that his son has been taken from him and he becomes insane.



*Lillian Walker in Ogden Pictures Corporation's "The Lust of the Ages."*

## Novel Production Idea

The Ogden Pictures Corporation is adopting a new idea that will materially tend toward opening up wider possibilities in the art of producing photo-dramas. Every method of stage construction, including photography, technical direction and art setting, is being abandoned, wherever possible, and experiments conducted along new lines for the creation of effects and situations that have never appeared heretofore in photo-dramas. This applies equally as well to lighting effects.

One innovation which has already been employed in "The Lust of the Ages" is the elimination in certain parts of the production of "cutback" and the employment in its stead of dual scenes thrown upon the screen at the same time. These are not double exposures in the common acceptation of the word, but, in fact, consist of two separate sets of scenes and independent action photographed at the same time.

The idea of this originated with Harry Revier, director of the Ogden Pictures Corporation, and enhances the value of the story. The employment of this novel method is at times dangerous, since, unless it is properly performed, it would likely result in confusion, and naturally cannot be employed in every instance where a "cutback" or "double exposure" could be used.

"In brief," said Mr. Park, of the Ogden Pictures Corporation, "we aim, of course, primarily, to stage an unusual story and to have every picture bring forth something new, so that the photoplay world, which includes the fan public, will marvel still further at the wonderful possibilities of the screen."

## Reorganizing Picture Club

As MOTOGRAPHY has previously told, the Reel Fellows Club of Chicago has been dissolved and a reorganization committee has been placed in charge of its affairs. A new motion picture club is to be organized and the commtitee has already made considerable progress in that direction.

Several meetings have been held at the Hamilton Club, under the direction of Richard R. Nehls, chairman; Ralph O. Proctor, president of the Reel Fellows Club; Joseph Hopp, president of the Chicago branch of the M. P. E. L. of America and other prominent film men of the Windy City are at work on the committee organizing a new social club on a conservative and enduring basis.

The reorganization committee will hold its next meeting at the Hamilton Club on September 4. A complete report of this session will appear in MOTOGRAPHY.

## Alice Brady Forms Company

According to reports from New York, Alice Brady has departed from the World Company and has formed a film concern of her own, incorporated in the state of New York for $250,000.

A studio has been secured near New York, it is said, and production is expected to begin immediately. Miss Brady plans to produce eight features a year, the first to be ready in October.

## Beecroft Returns

Chester Beecroft, the well known film expert, has returned to New York after an adventurous trip abroad where he made some remarkable foreign connections.

On the way from England to Norway the ship on which Mr. Beecroft was traveling was torpedoed by a German submarine. First reports stated that all on board were lost, but Mr. Beecroft's arrival in New York have tended to prove that the news of his death was "greatly exaggerated."

## Hobart to Write for Paramount

Added to the already large and constantly growing list of noted authors who are writing original photoplays for Paramount and Artcraft stars, is George V. Hobart, one of the most successful of American playwrights, who has just been engaged by Jesse L. Lasky, vice-president of the Famous Players—Lasky Corporation to prepare exclusive screen material for that organization.

## "The Conqueror" with William Farnum

A mistake was made in last week's MOTOGRAPHY. In speaking of "The Conqueror," one of the new Fox Standard Pictures, credit for playing the role of General Sam Houston was given to the wrong Farnum. It should have been "Bill" instead of Dustin.



*Madame Petrova, who has formed her own company.*

## Petrova Leases Studio from Selznick

Petrova Picture Company, the organization that will produce and market Madame Petrova's personally-supervised pictures, announces that the distinguished Polish actress has leased from Lewis J. Selznick the Biograph Studio, New York City, until arrangements have been completed for a permanent Petrova studio. The production of her first picture will begin September 3.

Madame Petrova has selected George Irving to direct her first picture. Mr. Irving was chosen because of his splendid work in the direction of "The Witching Hour" and "Jaffray." Another example of his art will be seen in "Raffles," John Barrymore's recently-finished picture.

Two unusually strong stories are now being prepared for production. One is a story written by Madame Petrova, which furnishes a splendid vehicle for her talent; the other is a popular novel full of dramatic situations. These two stories will be the first Petrova pictures. Both will be in seven reels.

Since the announcement to the trade of Madame Petrova's intention to produce her own pictures, four of the biggest releasing companies have made advance offers for her productions. The policy of the company is to confine its efforts at present solely to making the picture, leaving the distribution for later settlement, but in view of the big offers now being received, on which advance payments of $100,000 have been tendered, the company may decide that it is to its advantage to make an early decision.

An interesting feature of the arrangement between Madame Petrova and Frederick L. Collins, president of Petrova Picture Company, is that unless both approve of the picture it will be "scrapped." In case one or the other disapproves of the completed picture, it is agreed that Madame Petrova will freely devote her time to the making of a picture to replace it, and that Petrova Picture Company will contribute the necessary money.

## Lincoln Entertains Press Men

Three automobiles carrying about eighteen trade paper representatives smoked through the city of Springfield, Mass., and dusted the roads for about thirty-five miles west of the town on Saturday, August 18, to storm the country home of E. K. Lincoln, prominent photoplay star.

The fact that the aforesaid persons were invited according to the strictest codes of etiquette did not lessen in the least the business of storming. They answered the cordial welcome of E. K. in the joyful tones that mark the desk hound out for a day in the open, and straightforth proceeded to be at home.

Lincoln proved a wonderful host. He said: "You'r here to enjoy yourselves. Now hop to it," or words to that effect, and his instructions were carried out to the period. His 4,500 acre estate contained a lake or two, tennis courts, real woods, automobiles and the majority of the best food this year.

E. K. had thought of everything long ahead and had it ready—even to the pasteboards and circular celluloid disks which helped to while away the midnight oil. T. E. Letendre, Mr. Lincoln's representative, chaperoned the party and took good care of the boys, seeing that none of the autos hit above the fifty-mile-an-hour mark on the way to and from the elusive New Haven railroad.

About half of the guests were obliged by duty to return to New York Monday morning, but the envied rest stayed until Tuesday afternoon. Those who made the trip were: Gerald C. Duffy, Picture Play Magazine; William Barry, Motion Picture News; Peter Milne, Everyweek and Longacre Lampoon; Edwin La Roche, Motion Picture Magazine; Charles R. Condon, Motography; Ben Grimm, Moving Picture World; C. A. Kracht, Morning Telegraph; A. Cormier, Exhibitors Trade Review; Walter McKeagh, Motion Picture Classic; William Beecroft, Exhibitors Herald; G. Thompson, Dramatic Mirror; N. Boneil, Clipper; Colgate Baker, New York Review; Jack Edwards, Billboard; Louis Haines, "Nothing But the Truth" Company; Lumiere, photographer, and T. E. Letendre.



*E. K. Lincoln and his trade paper guests.*



*The siren in stripes is none other than Charles Spencer Chaplin as he appears in his latest Mutual production, "The Adventurer." In the scene on the right from the same play he is shown holding his tummy during an attack of musical indigestion. The pretty actress below is Mary Miles Minter in a trio of snaps from "Charity Castle," an American-Mutual film to be released September 3.*

## Mary Miles Minter in "Charity Castle"

Mary Miles Minter, the "Crown Princess" of the motion picture, whose success in heart interest drama has been of a phenomenal sort, is starred in a new five-act dramatic fantasy, "Charity Castle," produced under Mutual-American auspices for release September 3. It was written by O. Doty Hobart, a magazine and scenario writer of national reputation.

Director Lloyd Ingraham, one of the leading men of his profession, studied the play for several weeks with Miss Minter and the author before it was decided to place "Charity Castle" in rehearsal, but in this instance, as in many others, Mary's voice was the deciding one in the matter.

"I don't base my judgment on the technic, though that is excellent," said Miss Minter, as the discussion of Mr. Hobart's play ended, "but upon my own instinctive feeling that it will act. If I am able to feel the heart throbs in the story from merely reading it in script, I know that I can make it live and breathe on the screen.

"Enough said," snapped the director. "Book 'Charity Castle.'"

This story is one of pretty sentiment in which Miss Minter, as "Charity," the pretty little girl of the slums, superior to her surroundings because of her innate understanding of human nature, overcomes great obstacles and brings order out of chaos by sheer force of her fascinating personality.

The play provides striking contrasts and is alive with intense situations and striking climaxes, in each of which Mary strongly features. Miss Minter is at her prettiest and most appealing when she figures as the arbiter of human fortunes through the exercise of her extraordinary charm. In this play she succeeds in converting a grouchy old millionaire from his grouch and makes a human being of him.

The process is one that may be watched with intense interest by all who are interested in the power of mind over matter. Charity's mind is a child's mind, unsullied by contact with the world's impurities, and because she is the personification of charity she is able to sway the actions of men and women old enough to be her grandparents, bringing them to realization of the verities and to enjoyment of the happiness that is derived from good works.

## M. P. E. L. Heads Hold Meeting

An important meeting of the officers and executive committee of the Motion Picture Exhibitors League of America was held in New York Saturday, August 25.

Many things demanding the attention of exhibitors have occurred since the Chicago convention which necessitated consideration and the establishment of a definite policy for their handling.

The music tax question, the deposit system and new plans for extending the power and effectiveness of the League were considered.

Chicago was represented by quite a delegation, which included such well-known theater men as Joseph Hopp, Peter Schaefer, Alfred Hamburger, Robert Levy and William J. Sweeney.

## Rothacker on Red Cross Committee

Evan Evans, director of the bureau of motion pictures of the American Red Cross, has appointed Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, as a member of the advisory committee of the American Red Cross bureau of motion pictures.

Mr. Rothacker has accepted and will assume these duties in addition to his duties as a member of the War Co-operation Committee, appointed by President Brady of the National Association.



*N. William Aronson, personal manager for Henry B. Walthall; Nat I. Brown, secretary and general manager Paralta Plays, Inc.; Henry B. Walthall and Herman Katz, treasurer Paralta Plays, Inc. Taken in the offices of Paralta Plays, Inc., on August 20 when Mr. Walthall singed his contract with Paralta, under which he will make his art productions under his own management at the Paralta studios in Hollywood. He will release through Triangle Distributing Corporation on the star series booking system.*

# WALTHALL WITH PARALTA

**Popular Actor Gets Unusual Contract With Paralta—To Head Own Company and Be Star-Manager and Producer**

Henry B. Walthall has become a star-manager at the head of his own independent producing company. He will fill the same relation to the screen in America that is occupied by Sir Johnston Forbes-Robertson and Cyril Maude to the legitimate stage in England. He will personally select the subjects for production and be the final authority in connection with each photo-drama in which he appears. He will be in fact a star-manager-producer, a factor entirely new to motion picture productions.

This situation was brought about on August 20 through negotiations conducted between N. William Aronson, Mr. Walthall's personal manager, and Carl Anderson, president of Paralta Plays, Inc.

Mr. Walthall will head a corporation to be called the "Henry B. Walthall Pictures Corporation," now being formed.

Mr. Walthall's pictures will be made at the Paralta studios in Hollywood, Cal., and will be released by the Triangle Distributing Company on the star series plan.

Mr. Walthall left for Los Angeles, planning to stop over one day in Chicago to complete some personal business. His first vehicle has been selected and will be put in production the moment he reaches Hollywood. Who is to be his director and camera-man Mr. Walthall would not state before his departure, but he did say that Mary Charleson, who had been his leading woman in several productions in which he had recently appeared, would continue to play leads in his new company.

Mr. Walthall is regarded by competent critics as one of the most finished actors on the screen. Many players of position and prominence in the legitimate theater speak of him as the most talented actor on either stage or screen. He worked with Mr. Griffith during the time that director was producer for Biograph and went with him in 1913 to the Majestic Motion Picture Company.

With Biograph he made a great hit as Holofernes in "Judith." With the Majestic Company he played the boy in David Wark Griffith's "Avenging Conscience," founded on Poe's "Telltale Heart," which many regard as the greatest picture ever produced by Mr. Griffith. Mr. Walthall also made a big hit as the Confederate colonel in Mr. Griffith's "Birth of a Nation."

During the past two years Mr. Walthall was leading player for Essanay, appearing in this company's feature plays.

## Strenuous Work in "Fighting Trail"

An idea of the strenuous life lived by Miss Carol Holloway in the making of the Vitagraph serial, "The Fighting Trail," is indicated in the fact that the little star wore out completely three wardrobes in the seven months' work. Boots, skirts, flannel riding shirts and sombreros all gave way under strain of the dare devil stunts performed by the little star in the wilds of the Sierras. When the salesmen in the big sporting goods house in Los Angeles greeted her with the question, "Well, what is it this time?" she would reply, "Same things," and buy the outfit all over again.

Miss Holloway, having ridden through fifteen episodes in "The Fighting Trail," felt equal to anything in the way of a riding part that might come her way. It was with much joy, therefore, that she received the manuscript of "Dead Shot Baker," the new five reel feature in which she will play opposite to William Duncan.

Most folks are satisfied to receive a raise in salary at the completion of a job well done, but Director William Duncan did much better than this in "The Fighting Trail," Vitagraph's great all-outdoor serial. Mr. Duncan directed the picture and also played lead with Miss Carol Holloway. One day Duncan was summoned to the office of W. S. Smith, manager of the Vitagraph's Hollywood studio.

"I told you, Bill, I was afraid that last episode you shipped was draggy," observed Mr. Smith. "I knew the Eastern office would not stand for it." Mr. Smith sighed and so did Mr. Duncan. Then picking up a telegram from his desk the studio manager told the star to read.

"Duncan serial stuff great. Authorize you to give him an increase in salary to take effect at once." The wire was from the home office in New York.

The secret of Duncan's success in finishing "The Fighting Trail" seven days ahead of schedule time lies in his remarkable capacity for work and indomitable courage in the face of overwhelming obstacles. On one occasion he established a screen record of thirty-six scenes between dawn and dark, and on another he worked the serial company for twenty-four hours, in eight hour shifts, he alone being on the job all the time. And in addition to directing the picture, he played the leading role with Miss Carol Holloway.

Julius Stern, president of the L-Ko Comedies, is in the White Mountains for a month's stay.

# Exhibitors Advertise Goldwyn Heavily

## NEWSPAPER SPACE USED LAVISHLY AS NEW COMPANY TAKES FIELD

JOSEPH GROSSMAN, lesse and manager of the Standard Theater, Cleveland, has signed a contract for Goldwyn Pictures and inaugurates first run service in Cleveland on September 9, with Mae Marsh in "Polly of the Circus."

Mr. Grossman is one of the ablest exhibitors in America and his showmanship has proved immensely successful largely because of his understanding of the vital importance of daily newspapers in motion picture advertising and promotion. Over a period of years he has been one of the largest, perhaps the largest, users of space in the four newspapers of Cleveland—the *Plain Dealer, Leader, Press* and *News*—and these dailies that blanket their community have packed the Standard Theater to its capacity limit.

Eagerness of big exhibitors to inaugurate their fall season with Goldwyn Pictures has resulted in the prereleasing of "Polly of the Circus" in several cities at the solicitation of managers and owners of theaters.

Robert Lieber of Indianapolis will begin his season at the Circle Theater with "Polly of the Circus," on August 27, and Jones, Linnick and Schaefer will play this attraction, beginning the same day, in the Colonial Theater, Chicago.

Prints of "Polly of the Circus" are now arriving at all of the Goldwyn offices throughout North America and will be shown at once to exhibitors in the various territories. This unusual photo-spectacle is stimulating Goldwyn's contract bookings throughout the country and seems destined to take its place as one of the finest achievements of the screen.

C. E. Whitehurst, president and general director of The New Theater, Baltimore, has closed a contract for all Goldwyn productions for that fine institution. Like all alert exhibitors, Mr. Whitehurst promptly planned to enlist the services of the Baltimore newspapers.

The New Theater begins its Goldwyn releases simultaneously with their presentation in other cities, "Polly of the Circus" being presented on September 9 and "Baby Mine" on September 23.

### *Displays Introduce Goldwyn in Canada*

Men who have had a long and intimate knowledge of the motion picture industry express amazement at the enthusiasm with which exhibitors signing contracts for Goldwyn Pictures advertise and exploit these new productions in their local communities. The scale on which this is being done in various parts of the United States and Canada is greater than has ever before been attained by a new company.

In Calgary, Alberta, Canada, N. B. Wright, manager of the Regent Theater, and one of the foremost exhibitors in the Dominion, is carrying half-page advertisements in every newspaper in Calgary and spending several thousand dollars in a period of three weeks merely to tell the Calgary public of the Goldwyn stars and productions. Mr. Wright has contracted for all Goldwyn productions for a period of one year and releases "Polly of the Circus" September 9.

### *First Trade Showing in South*

Approval for the type and quality of Goldwyn productions was voiced by leading exhibitors in the south, who last week attended a trade showing of "Baby Mine," starring Madge Kennedy, at the Goldwyn offices in Atlanta. This showing was held under the direction of Arthur Lucas, southern manager.

Goldwyn Pictures Cor-

*The touching scene in the oval is from Madge Kennedy's play, "Baby Mine." The pair below are from "The Auction Block," a celluloid version of that stirring American drama by Rex Beach.*



poration, which never before has stated a star's salary or the cost of a production, because so many elements of the industry are habitually inaccurate in these matters, declares that "Polly of the Circus," released September 9, cost $25,000 and that this amount was deliberately invested in the production to give exhibitors a great profit-making picture.

Such pictures as "Polly of the Circus," whether obtained by accident or design, invariably have been separated from a company's other productions and released to exhibitors at advanced rental prices or played directly to the public at higher prices of admission.

The owners of Goldwyn, watching the growth of Margaret Mayo's photo-spectacle, have from the beginning intended to give the exhibitors this and other productions which would bring the public flocking into the motion picture theaters, feeling that this policy of liberality would establish Goldwyn more quickly than anything else that might be done. There is no secret psychology in a policy of this kind, for it is merely a sane mercantile system which assumes that patrons who are satisfied with a company's product will return again and again to buy from the same company, providing the goods sold maintain the high standards established in the beginning.

It is confidently predicted that this production will attract huge audiences and such skilled and far-seeing showmen as Mitchel H. Mark, Harold Edel and their associates in the New York Strand predict that the initial Goldwyn production will break all attendance records at that house for any week since the opening of the Strand three years ago.

### *"Eternal Magdalene" A Screen Achievement*

When Maxine Elliott returned to America from the battlefields of western Europe to become a star in Goldwyn Pictures and make her screen debut she at once expressed a desire to be cast for an emotional role in which the dramatic element was uppermost.

"I do not feel like playing society comedy or the lighter roles with which I have been identified," she said. She desired particularly to get away from drawing room roles which she believed exploited her beauty at the expense of her dramatic ability.

In "The Eternal Magdalene" it will be found that Miss Elliott did not overestimate her own powers, for she does the most distinctive work of her career. This picture also serves to introduce Arthur Hopkins, producer of many stage successes, into the cinema field as a director for the films.

It is doubtful whether there has ever been a motion picture that embodied so many claims upon the sympathies of an audience as the story so successfully told in this production. In a word, it might be termed a great morality play worked out and acted in a modern environment and made to touch the lives and the environment of every person who sees it.

Miss Elliott is supported in this production by Charles Dalton, McKay Morris, Maude Colling and Marguerite Marsh, sister of Mae Marsh.

### *"Nearly Married" Started*

Edgar Selwyn has provided the next starring vehicle for Madge Kennedy, which is the picturization of his successful and delightful comedy, "Nearly Married."

For some time now the author has been preparing his comedy for picture presentation, elaborating the story so as to carry out completely its detail in continuity, and work on the production is now under way at the Goldwyn studios, where Madge Kennedy is again in the hands of the directors.

## OCTOBER ARTCRAFT RELEASES

**Douglas Fairbanks, Geraldine Farrar and William S. Hart in Three Extraordinary Box Office Productions for October**

One of the greatest arrays of motion picture attractions ever offered in one month by a distributing organization was last week announced by Walter E. Greene, president of the Artcraft Pictures Corporation as the October releases of his company. Douglas Fairbanks, Geraldine Farrar and William S. Hart, three of the most powerful box-office names in productions extraordinary are scheduled for release by Artcraft during this month.

The first offering will be Douglas Fairbanks in a photoplay entirely different from anything in which he has appeared on the screen to date. The original title of this picture, "Fancy Jim Sherwood," has been changed to "The Man From Painted Post."

A comedy drama of exceptional action and true Western atmosphere this photoplay offers the energetic Douglas new opportunities to disclose not only situations of typical Fairbanks construction, but incidents of stirring dramatic qualities. In addition to an exceptional supporting cast this film presents the most notable collection of champion cowboys ever assembled for a motion picture. Frank Campeau, Eileen Percy, William Lowery and Rhea Haines appear in the chief supporting roles. Joseph Henaberry is the director, assisted by Millard Webb and Victor Fleming, head of the Fairbanks photographic department, is the cameraman. The film is now rapidly nearing completion.

Artcraft's second October offering marks the return to the screen of Geraldine Farrar, the favorite of the screen and operatic stage. "The Woman God Forgot" is the title of her new production from the pen of Jeanie Macpherson and staged under the personal direction of Cecil B. De Mille.

Supporting Miss Farrar are such popular motion picture artists as Wallace Reid, Hobart Bosworth, Raymond Hatton and James Neill, as well as the famous Russian dancer, Theodore Kosloff. This photoplay is undoubtedly the most elaborate ever produced for Artcraft and that it will create a country-wide sensation is confidently anticipated.

As its third release in October, Artcraft announces its initial Hart-Ince offering, "The Narrow Trail," a typical William S. Hart subject written by himself. The great popularity of this Western "Bad Man" is the result of unusual ability and individuality. As leading lady to the star, Sylvia Bremer, who appeared with him with notable result in "The Cold Deck," adds her exceptional talents to the general merit of the picture. In addition to its swift action and human interest appeal, the photoplay offers various startling feats in horsemanship amidst beautiful mountain country.

## "The World for Sale" Finished

The first of the Sir Gilbert Parker novels to be screened by Blackton Productions, Inc., for release by Paramount Pictures Corporation, has been completed, so far as the actual taking of scenes is concerned. This is "The World for Sale," and in book form proved one of the best sellers of the day. It is now being titled and cut and will be assembled as rapidly as possible.



*Margery Wilson, in the circle on the left, will soon be seen in "Mountain Dew," her first starring vehicle, which will be ready for release early in September.*

*Belle Bennett, a new Triangle star, and below (left) Bessie Love in "Wee Lady Betty." On the right, Louise Glaum is shown in a scene from "Idolators."*

# SEPTEMBER TRIANGLE BILL

**First Fall Releases, Scheduled for September 2, Include "Ten of Diamonds" and "The Man Hater" —Other Attractions**

"Ten of Diamonds" by Albert Cowles and "The Man Hater," a *Saturday Evening Post* story by Mary Brecht Pulver, are listed as the first fall releases from the Triangle Film Corporation, appearing on the program for the week of September 2.

"Ten of Diamonds," which is being featured at the Strand Theater, New York City, this week concerns a girl of a cheap tenderloin cafe who is metamorphosed into "a lady" at the caprice of an idle young rich bachelor, who aims to play a trick on society by presenting her as a wealthy tourist spending the winter in New York. He also intends to use her as a weapon of vengeance against a society man who has humiliated him. The woman from the streets upsets these plans, however, by becoming mistress of her own destiny. The cast includes the featured players of "The Flame of the Yukon," one of the most successful of Triangle plays.

"The Man Hater" was published as a story by Mary Brecht Pulver in the *Saturday Evening Post* of June 9. It is issued as a picture by Triangle on September 2. Winifred Allen has the role of the fascinating man hater. She is supported by Jack Meredith, Harry Neville, Jessie Shirley, Marguerite Gale, Robert Vivian and little Anna Lehr.

The Triangle comedies for this program are "His Fallen Star," with Harry McCoy, Frederick Bertrand, Gladys Tennyson and Eddie Sutherland, and "His Foothill Folly," with Ray Griffith, Eleanor Field and Frank Bond.

"His Fallen Star" is the story of astronomers looking for a new star and of a young genius, Harry McCoy, who invents, with the aid of a box of fireworks, one for them. The inventive youth thereby wins the near-sighted astronomer's daughter as a bride.

The other comedy, "His Foothill Folly," is a burlesque of the western bad-man pictures. This Keystone gunfighter has his own private graveyard, his own particular brand of stimulant and his evangelical girl. It is described as a melodrama of laughter.

"A Shanghaied Jonah," featuring Maude Wayne, Billy Armstrong, Guy Woodward and the mermaid contingent of the Keystone camp is the Keystone two-reeler that will enlighten picturegoers during the first week of the fall. It is the fable of the ill-fated Jonah brought up to date.

A production which is considered by Triangle officials to be of unusual box-office merit is "Idolaters," starring Louise Glaum, which will be issued on the program of September 9. In this play Miss Glaum returns to the adventuress type that first brought her into prominence as an emotional actress. On the same bill Bessie Love will be featured in "Polly Ann," the tale of an orphan who becomes, in turn, slavey, barnstorming actress and heiress.

## Cohan in Telescoped Photoplay

"It is a photoplay within a photoplay within a photoplay, with characters in each separate photoplay laughing at those in all the other photoplays." Such was the description of George M. Cohan's second Artcraft picture, "Seven Keys to Baldpate," given recently at an advance showing by a well known critic.

The film was staged under the direction of Hugh Ford and among the well-known players in the cast are Anna Q. Nilson, Mrs. De Wolfe Hopper, Joseph Smiley, Russell Bassett and others of equal popularity, some of whom appeared in the original play.

## Milton Sills Joins Ivan

Milton Sills, who was accorded the stellar honors by his wonderful characterization of the role of Joseph Stanton in "The Honor System," has been engaged by the Ivan Film Productions to create the leading role in "Married in Name Only." Edmund Lawrence, the director of the new production, has expressed great satisfaction in the acquirement of an actor of the renown of Mr. Sills, and the role ascribed to him best serves to bring out the talents Mr. Sills has so capably demonstrated he possesses.



*Milton Sills, splendid actor now with Ivan.*

Milton Sills was born in Chicago and was educated at the University of Chicago. After a varied career he became leading man in many Broadway productions, among which are "This Woman or This Man" and "The Happy Marriage," both by Clyde Fitch. He was also with Blanche Bates in her famous success of "The Fighting Hope," in the great plays, "Mother," "The Rack" and "Diplomacy," and the two well-known Belasco successes, "The Governor's Lady" and "The Man Inside," in the legitimate drama, "Panthea," with Olga Petrova, in "The Law of the Land" and "Just Boys," as well as many other productions which have enjoyed great success. Deserting the legitimate for the screen, Mr. Sills created the leading male roles in productions such as "The Deep Purple," "The Pit" and "The Arrival of Perpetua." For the other companies Mr. Sills made some of the big features, the most successful being "Under Sunny Skies" and "The Woman Who Lied." Mr. Sill's greatest success on the screen is the remarkable characterization of Joseph Stanton in the twelve-reel production, "The Honor System," which has won him national renown as being among the foremost leading men we have in this country today.

## Enid Bennett Finds a Story

It is whispered that a final selection for the first Paramount picture starring Enid Bennett, the charming little Australian actress, has been made at the Thomas H. Ince studios, in California. It is furthermore reported that the story is one embodying all of those qualities which are most eminently suited to the capabilities of the star.

Enid Bennett is a serious sort of young person, but not without a fine sense of humor, which enables her to depict a character at once appealing and attractive with rare charm.

She is one of the three young stars who came under Paramount's banner when Mr. Ince affiliated with the organization. The other two are Charles Ray and Dorothy Dalton.

## MUTUAL OPENS NEW SCHEDULE

**"Two-a-Week" Plan Begins September 3—Sixteen Five-Reel Features Either Completed or Nearly So**

Mutual opens its schedule of two star productions a week September 3, when it releases "Reputation," the first of the series of feature productions starring Edna Goodrich, celebrated stage beauty and "Charity Castle," the first of a new series of Mutual-American pictures, starring Mary Miles Minter.

The studios producing features for Mutual release have spent a strenuous summer in preparation for the elaborate plans to put on the market two five-reel features a week. Mr. Freuler and the executives of the various producing companies have been in close touch all through the hot season, selecting stories, supervising direction and overseeing the most minute detail of production in order that there might be no hitch in the "two a week" plan and that the standard of the releases would conform to the high plane which the executive chief of Mutual had laid down.

That the preparations have been made carefully is evidenced by the fact that before the middle of August, Mutual was in a position to announce a release schedule of two five-reel features a week for eight weeks. Every one of the sixteen productions is either completed or in the last stages of completion. Extensive precautions were taken to guard against an eleventh hour rush to keep up with the strenuous schedule and consequent neglect of the details of production.

"Reputation" is from the story by John Clymer. Miss Goodrich carries the roll of a small-town girl who goes to the city to "make good" and returns, unblemished, but with a reputation. The play is admirably suited to Miss Goodrich's particular talents.

"Charity Castle" is a five-act dramatic fantasy in which the winsome and charming Mary Miles Minter plays the role of fairy princess. It is another modern fairy story, different to a marked degree from the others in which Miss Minter has starred and which have been such box office successes. The public likes to see Miss Minter in appealing, little girl roles as evidenced by the thousands of dimes which have crossed the ticket window in theaters throughout the land. In "Charity Castle" she is a child of the slums, who takes her little brother and her smile to the home of a confirmed crab. The old grouch turns his gloomy domicile into "Charity Castle," with Miss Minter as the princess royal.

Mutual's schedule for the week of September 3 carries one comedy, a one-reel Cub starring George Ovey. "Jerry Tries Again" shows Jerry's further efforts to secure a bride via the want ad route. Like "Jerry's Eugenic Bride," applicants fail, one after the other, until a particularly fat one gets by the examining board. Jerry is saved from matrimony when he finds that the regulations of the eugenic board necessitates his own examination.

---

Charles Ray made another personal appearance at Clune's Broadway, Los Angeles, recently and once more found out in what high esteem he is held. Charlie is nearly finished with his first feature under the new contract with Thomas H. Ince, and it will be released by and introduce Charlie to the Paramount program.

## "Arms and the Girl"

"Arms and the Girl," in picture form, starring Billie Burke, and to be released shortly by Paramount, is taking on the nature of a big spectacle. Last week the scenes in Beaupre, the Belgian village where the action occurs, were "shot" on the lot of Famous Players' Fort Lee Studio.

The stage production of "Arms and the Girl," showed all interior settings and the incoming German troops were talked about but never seen in bulk. In the picture, the whole invasion of Beaupre is to be shown on the screen. A complete village has been erected, in addition to a real Belgian railway station with a real Belgian train on the tracks.

Joseph Kaufman, who is directing the picture, engaged 500 extra people for use in the invasion scene.

## Hoffman Establishes Chicago Exchange

Although warm weather is still with us many distributors are announcing their fall releases. Among them is M. H. Hoffman, who has just left for Chicago to establish another Hoffman Foursquare Exchange.

Prominent in the list of M. H. Hoffman-Foursquare fall releases are "The Fringe of Society," "The Silent Witness," "Madame Sherry," "Her Fighting Chance," "Should She Obey," "A Trip Thru' China," "The Bar Sinister" and "The Sin Woman."

## New Kitty Gordon Play

The next Kitty Gordon play for World-Pictures Brady-Made will not be published until mid-November. The title is "Her Hour," and it narrates the heart affair of a beautiful stenographer and the boss. The drama is already completed but must take its turn upon the far ahead World schedule.

## "Beanstalk" in St. Louis

"Jack and the Beanstalk," William Fox's big spectacle which concluded its run on Broadway on August 26, opened at the Belasco Theater in Washington, D. C., on that date. A week later the picture will also go into the Garrick Theater in St. Louis, while still showing in Washington.

All of which proves another wonderful feature of the films. They have violated still one more tradition, for it is now possible for a thing to be in two places at once.



*Scenes from Fox's brilliant and remarkable production, "Jack and the Beanstalk."*



*Texas Guinan, musical comedy star, who has forsaken the footlights for the screen. She will appear under the Triangle banner.*

## Texas Guinan in Triangle Plays

Texas Guinan, whose name and personality are known wherever musical comedy thrives, has deserted the stage for the studio and will shortly be featured in Triangle pictures.

As "The Merry Widow," "The Belle of Avenue A," "The Hoyden" and "The Kissing Girl," Texas Guinan has drawn a following of theater patrons from coast to coast who will be eager to see the favorite on the screen. It is believed that the star possesses a personality that will be effectively projected from pictures. She is noted for a spontaneous charm, the ability to establish an intimacy with her audiences, and a smile that has flashed from the pictorial section of virtually every magazine.

The title of Miss Guinan's first picture has not yet been announced. She is at present engaged in learning the requirements of acting before the camera at the Culver City studio, and has already become a great social favorite in the film colony.

---

Miss Alice Rodier, a member of the Washington Square Players during last season, has been signed on a contract by Albert E. Smith, president of the Vitagraph Company, and henceforth will be seen in Greater Vitagraph features. Miss Rodier, a petite young girl and an attractive blonde type, has had considerable experience in motion picture work, having played in a number of the O. Henry pictures.

## FOX RELEASES VARIED

**Fall Plays Featuring Miriam Cooper, Virginia Pearson, George Walsh and Dustin Farnum Show Great Diversity**

Miriam Cooper, Virginia Pearson, George Walsh and Dustin Farnum, four of the most eminent of the William Fox stars, are announced as the players starred in the first four feature releases during September. This group of films consists of:

A picturesque comedy drama of a thrilling romance in Mexico; a mystery photoplay of suspense and action built around present day life in New York City; a refreshing and fast moving story of a love affair which began in a Chicago cabaret and ended with a wedding ring in a Balkan principality, and a powerful visualization of a big man's struggles in the great snows of the northwest.

These are the productions, with the dates of their release: September 2, R. A. Walsh's drama, "Betrayed," with Miriam Cooper; September 9, Virginia Pearson in "When False Tongues Speak"; September 16, George Walsh in "The Yankee Way"; September 23, Dustin Farnum in "North of Fifty-Three."

"Betrayed," like all of R. A. Walsh screen plays, has a score of the deft, unusual touches which helped single out "The Honor System," which Mr. Walsh also staged, as a distinctive contribution to the celluloid drama.

While it is necessary to dwell lightly on the story of "When False Tongues Speak," that the novel twists shall remain undisclosed until the screening, the fact that the script was written by George Scarborough is conclusive evidence of its merit. Mr. Scarborough is the author of a number of famous stage successes, among them "The Lure," "At Bay" and "The Heart of Wetona."

"The Yankee Way," which will be sent forth on September 16, is described as a "star-spangled comedy." It presents the genial George Walsh as Dick Mason, a young millionaire who happens into a cabaret just in time to end one flirtation and start one of his own.

"North of Fifty-Three," as the title implies, was taken from the story of that name by Bertrand W. Sinclair. The picture, with the inimitable "Dusty" Farnum as "Roaring Bill" Wagstaff, will undoubtedly have the same wide vogue as that enjoyed by the novel.

---

## Air Cooled Camera

Now the air-cooled camera! Again is necessity the mother of invention.

So intense was the heat in the glass-enclosed studios at Fort Lee, N. J., that an entire day's work on "When False Tongues Speak," taken at the height of the torrid spell, was ruined by blisters on the film.

Director Carl Harbaugh, who was in charge of this picture starring Virginia Pearson, learned of the misfortune when the film was developed in the big Fox laboratories. Next day, which was just as hot as the previous one, he retook all the scenes. To make certain of successful results this time, he set an electric fan on a perch just above the camera. Directly in front of the fan he placed a cake of ice and then let the cooling breezes blow against the camera box.

Thomas Edison couldn't have wanted a better invention.

# RUNNING SMALL TOWN HOUSE

**Washington Exhibitor Writes Clever Letter on Difficulty of Making Small House Pay—Analyzes Situation and Tells Problems**

The following interesting letter has been received by MOTOGRAPHY from F. J. Potter, manager of the Ruby Theater, Chelan, Washington, and gives in a clear, humorous way many of the difficulties this exhibitor has contended with. It also analyzes the general problems of the small town house, although from rather a pessimistic viewpoint. It has so much snappy phraseology and punch that we print it all herewith:

Editor MOTOGRAPHY:

Your request for an article on "My most successful stunt" and "A drive against the daily problems" comes at a most inopportune time, as I am about to take the trail for the harvest fields to gather in a few seeds with which to pay house rent and film bills while friend wife keeps one eye on the "house" and the other on the window to grab any stray 20-cent pieces that may be out taking the evening air without a guardian.

You can talk about "business as usual"—believe me, this is it—with the accent on the "as usual." We opened this house three years ago, July 1, to fair business, and beyond a few spasmodic runs due to unusual conditions, business has gone steadily down ever since. Were it not for the fact that every business house in town has suffered the same way, I would be inclined to think that the fault lay in the management, but I am sure that the man who could have done better with this house than I have done, under the same circumstances, would be a very exceptional man. I will make one exception to the houses whose business has declined—the garages and excursion boats—and I think this is very significant of the trend of the pleasure-seeking public; away from the theater and a-straddle of anything that will take them whizzing from one place to another.

### *Harder and Harder to Interest People*

It is becoming harder and harder to interest people in screen stories. They have become so all-fired intelligent and critical that it is a man's size job to pick and choose to suit their tastes and their tastes are so fickle and change so quickly that what will suit them one day will be hooted at the next. They will come honking up to the theater in a big six and a cloud of dust and breeze in, full of noise and peanuts, with a jaunty air of "Oh, well, we'll just stop in a minute while the radiator cools and Charlie gets some gas," and in the middle of a big scene they will scatter the rest of the peanuts on the floor and beat it for the Lake Shore Drive with its tantalizing smell of the other fellow's smoke.

To some people the smell of a mixture of Zerolene and 35-cent gas is more fragrant than a Havana. The most demoralizing part of their occasional visits is the effect on the rest of the audience. They all begin to fidget and wish they were out on the road in their own car, if they have one, and if they haven't, they divide their attention between following the story on the screen and figuring how long it will be before they can make the first payment on one.

### *The Motor Menace*

The conditions in this town are peculiar. The town itself depends mostly on the tourist trade, and of late years this trade has come by way of cars, trucks, busses and flivvers, and instead of stopping over at the foot of the lake, as they used to, they drive their cars right onto the dock, take the fastest boat to the head of the lake and whizz back the same day, taking in some of America's grandest scenery at one fell swoop, and are off on another gas-consuming spree before the cushions have had a chance to air out.

Add to the Motor Menace the popular "no-spend" propaganda that is being spread by over-zealous conservationists and throw in a little meddlesome Methodist maniacs to keep the pot boiling, and a modern theater has a fat chance to pay the light bill, say nothing of the rent and the films. All the foregoing applies to any small house situated similarly to mine, where war supplies are not being manufactured or dealt in and where the prosperity to certain trades and classes naturally attendant on war conditions does not obtain.

I have seen last month picture houses that suffered real damage from crowds trying to get in, night after night, and I will wager that not one out of ten knew what was on the bill, but it was in a Navy Yard town, and that furnishes the key-note to the picture situation today.

### *Picture House Attendance Phychological*

The dominant factor in picture house attendance is now, as it always was, psychological, purely. You can say what you like about the popularity of any certain star; the play's the thing; importance of personal service; attractiveness of exteriors and what not, the fact is that you can create a desire—in some cases an unnatural one—only about so many times in any given number of people, and then they will get wise and follow their natural bent.

It's like catching a frisky colt in a nice cool green pasture with a pan of oats—he likes oats, especially when they are rattled enticingly in a tin pan, but you have to be constantly changing the bait to get him interested, and after awhile he is wise to all the traps you can think of and stays at a safe distance and shakes his head. I think pictures now are where vaudeville was a few years ago. Every one in the producing end is racking his brains to think up something new, and that's a pretty sure sign that people are getting fed up on pictures. It's getting so now that the big houses pay twice as much for the incidental entertainment and attention as they do for the main (?) attraction—the film.

People who do not live close to these picture palaces do get a taste once in a while and the gorgeous decorations, the lofty ceilings and the swell orchestras only make their little home town house appear cheap, no matter what the picture is. I have had Clark, Pickford, Fairbanks and Farnum in well projected plays that did not arouse any marked interest and yet when some of my patrons came back from the city they would rave over so-and-so in such-and-such, saying it was just wonderful, when we had the same picture a week before they left, spread over the bill boards and in the paper. The point is, they have seen an entirely different picture, or think they have, which amounts to the same thing, and they have seen it under entirely different conditions and they unconsciously compare the home house to the city house, with disastrous results to the former.

The point is perhaps better illustrated by the fact that tourists and occasional visitors never fail to compliment us on the appearance of our house and our projection as well as the program, because to them it is new, while the home grouch fails in his appreciation because it is so familiar to him and the memory of that visit "to the city" is still so vivid.

### *Isn't Using Stunts Any More*

I think there was a time when I used stunts to put a picture before the people, but looking at it from this date I am inclined to believe I was just having a little fun at my own expense; the people would have come, anyway. They were better off financially, the house was comparatively new to them and they had not been "fed up." These "stunts" have been written rather elaborately in western publications and would suffer from repetition, I am afraid, so I will not offer them to you stale.

As far as the "drive against the daily problem," it has resolved itself into a "sit tight game," with no big bets on the side and a persistent cultivation of the oft neglected virtues of patience, caution and hopefulness. For us there are no more of the big "Spectacular films," none of the $50 a day stuff—no, not even $25—our film rental for three shows a week averages $18 and our receipts run about $35, so you can see where we get off. God only knows what it will be this time next year.

Regretting that I do not feel fit to give you a nice "editorially acceptable" article on the subjects asked for, and thanking you for the implied compliment, I am,

F. J. POTTER.

## Emily Stevens at Work on New Special

Emily Stevens has begun work at Metro's Super-Feature studio on her first production made under the new agreement between Metro Pictures Corporation and Oliver Morosco, whereby Miss Stevens remains away from the speaking stage for six additional months before beginning her annual New York engagement and tour of the country.

The new production is as yet unnamed. Earl Fox has been engaged as the star's leading man in the new production, which will consist of seven acts.

---

The sort of stuff that makes Americans respected in every clime, and which is asserting itself today in the preparations for the great conflict, is featured in Charles Ray's first Paramount picture, which is being produced under the supervision of Thomas H. Ince.

## For the Exhibitor "Who Cares"

Motography surely is a valuable magazine for the industry and the section styled "What the Pictures Did for Me" is incomparable for the exhibitor "who cares."

We file each comment which applies to our particular program and feel sure we have saved many dollars by rejecting doubtful pictures which failed to "go over" elsewhere.—*Lewis Hepinger, manager Orpheum Theater, Clarion, Pennsylvania.*

## "Reputation" Released September 3

Edna Goodrich, celebrated star of the speaking stage, returns to the screen on September 3, in "Reputation," a five-reel dramatic production released by the Mutual Film Corporation.

"Reputation" is the first of a series of Mutual Star productions featuring Miss Goodrich. "Queen X", "A Daughter of Maryland" and "American Maid", are already completed or on the way to completion and will be announced as part of Mutual's "two a week" release schedule for early fall presentation.

"Reputation" is the story of a small-town girl. It is from the story by John B. Clymer, scenarioized by Mr. Clymer. Miss Goodrich fits well into the character of Constance Bennett, reared in a provincial atmosphere by a maiden aunt, who goes to New York and becomes the prey of men who lavish their affections indiscriminately. She is superb in the scene where she fascinates the he vampire and leads him into a confession of love for her, and she gets an excellent opportunity to display her talent for highly emotional acting in the scene where, trapped in a hotel apartment, she gives him the battle of his life.

## Fox Producing "Les Miserables"

One of the most welcome of the many important announcements William Fox has made this year about his motion picture plans and productions, is that a complete and superb cinema version of "Les Miserables" is under way.

Work on this great photodrama has gone forward for some time at the big Fox studios in Fort Lee, New Jersey. The results are showing daily that the subject will be a masterpiece of screencraft. William Farnum, the gifted favorite of the silent stage, is appearing as Jean Valjean in Victor Hugo's classic. Mr. Farnum is infusing a fineness of characterization into his portrayal of the immortal Valjean which is worthy of the wonderful novel from which it is taken.

The photoplay is being screened under the direction of Frank Lloyd, who has contributed some of the best pages in film literature, among others, "A Tale of Two Cities." Mr. Lloyd is a scholar always, and no one need fear inaccuracy in the transformation of "Les Miserables" into celluloid form.

The company of supporting players has been chosen with circumspect care. Special attention is being given, also, to the photography as the book requires scores of night scenes. Mr. Fox is desirous of producing in "Les Miserables," a drama which shall be the perfection of workmanship and shall have the highest artistry in addition to the inherent power of the story.

Hugo's master composition was many years in the writing and was not published until the author was sixty years old. The book really represented the efforts of a life work. Directly it came before the public, it was hailed everywhere as something fine and big.

## Long Contract for Art Dramas Star

On account of the demand of exhibitors using Art Dramas, contracts were signed this week with Catherine Calvert, stipulating that she will appear as star in all forthcoming U. S. Amusement-Art Dramas.

Miss Calvert, who is the widow of the late Paul Armstrong, famous playwright, has appeared so far in three Art Dramas, and in that time has won admirers all over the country. Exhibitors using the pictures in which she appears say that she is one of the best drawing cards they have. Since her film debut, which took place in "House of Cards," letters have been coming in to the exchanges almost daily, urging that the star be put on contract, so that Art Dramas users might have her pictures exclusively.

Her fourth Art Drama, "Behind the Mask," which was directed by Madame Blache, from the story by Charles Dazey, has just been completed. The role she has in this calls for great emotional ability, and those who have seen it proclaim it a triumph of screen art. Another production has already been started with Miss Calvert as star.

Catherine Calvert's career on the stage was extensive and varied. She started in "Brown of Harvard." At the end of that play's run she signed with Paul Armstrong, who had noticed her work, and appeared in his play, "The Deep Purple."

She was next season co-starred with Holbrook Blinn in "A Romance of the Underworld." The following year she brought "The Escape" to New York, taking the leading role, which Helen Ware had played in Chicago to a whole season of packed houses.

The work of directing Miss Calvert in her forthcoming Art Dramas will be done by Mme. Blache or by Hubert Blache, himself. The best possible supporting casts will be selected for each production and it is the intention of the company to make each Catherine Calvert picture practically an all-star feature.

## Officer and Idea Arrive Together

Albert E. Smith, president of the Vitagraph Company of America, and Dr. Cyrus Townsend Brady, noted author and Episcopal clergyman, were arrested on Long Island last week Sunday, charged with violating the speed laws. They were taken to the court at Great Neck and fined $25.

The policeman who made the arrest told the court he had been delayed fifteen minutes while Dr. Brady was having an idea.

Mr. Smith, in explanation, said that he and Dr. Brady were working out the plot of a new motion picture serial, which is to be produced by the Vitagraph Company, and they had gone motoring in search of inspiration. They were seeking a climax, he declared, but it would not come. He told the chauffeur to put on more speed, and still it would not come. He ordered still more speed and the car was drifting along about fifty miles an hour when, suddenly, Dr. Brady let out a whoop and said:

"I have it."

"At the same moment," said Mr. Smith, "I found that the officer had us."

# CHAPLIN IN CONVICT ROLE

**Comedian Wears Stripes in "The Adventurer"—Work on New Play Nearly Completed—Fairly Bristles With Laughs**

Charlie Chaplin will next be seen as a bestriped convict in "The Adventurer". The last few scenes of his forthcoming picture are being "shot" at Los Angeles and Mutual's $670,000 a year comedian is at work, with sleeves rolled up, cutting the 20,000 or more feet of film which were taken in the course of the production down to the regulation 2,000 feet which will be seen on the screen.

Chaplin christens his own pictures and it was not until the forthcoming comedy was in the last stages of production that he decided upon the title. Even John R. Freuler, president of the Mutual Film Corporation, did not know the name of the picture until the other day, when Chaplin sent him a wire, and Chaplin himself didn't know until a few minutes before he sent the wire.

Chaplin's titles, like his pictures, "just happen." They are selected, as the ideas are which go into his comedies, on the spur of the moment. All through the course of production the actor keeps his mind on the title until, as the final scenes are taken, the ideas he has accumulated crystalize.

Many scenes from "The Adventurer" were taken along the Sierra Madre coast range where Chaplin, in the role of an escaped convict, flees over the rocky coast pursued by armed guards, of whom big Eric Campbell is the chief.

The forthcoming Mutual-Chaplin special is declared to be quite the funniest thing that the international comedian has yet done. The idea around which it is built provides so many humorous situations and so many opportunities for Chaplin to work in those subtle bits of humor which makes his pictures so uproariously comical, that it cannot help being a masterpiece of comedy.

The idea on which "The Adventurer" was built was the one which he made his first start on the picture which eventually turned out to be "The Immigrant". He got started on the one, when the other popped into his head and he began to work, full steam ahead, on the new idea. In the meantime he evolved the idea of "The Adventurer," put a lot of new touches into it, so that really it could not be identified by the parent germ from which it is descended.

## Latest Selznick Addition in "Scandal"

The first picture in which Constance Talmadge, who is the latest addition to the Selznick constellation, will make her appearance as a film star, in a powerful screen version of Cosmo Hamilton's sensational serial "Scandal," now appearing in the Green Book.

The screen version of "Scandal" is being directed by Charles Giblyn, and in the notable company which has been collected in support of the young star are Harry C. Browne, J. Herbert Frank, Aimee Dalmores, Ida Darling and Gladden James.

Work on the production has been going along steadily for the past two weeks in the Selznick Studio in the Bronx, and on the estate of Commodore F. C. Benedict, at Greenwich, Connecticut.

F. P. Goff is now road man for Consolidated Film & Supply Company, at Dallas, Texas.

## Northcliffe Lauds Film Industry

Lord Northcliffe was the guest of honor at a luncheon given to the press last week at Sherry's, New York, by Official Government Pictures, Inc. The head of the British Missions in America delivered an address in which he stated that the film is outdoing the newspaper in carrying the truth of the war throughout the world. He made an appeal to the big editors to whom he spoke for recognition of the true worth of the official pictures now being shown throughout the country and about to be shown.

"As a newspaper man," Lord Northcliffe said—and he is probably the biggest newspaper man in the world—"I hate to confess it, but the motion picture is doing more for the allied cause than any other means of thought transmission. Not everyone reads the newspapers and those that do forget what they have read, but no one can forget what he has seen actually happen."

Among the large number of guests present were Lawrence Grossmith, Harold Edel, manager of the Strand Theater; McDougal Hawkes, president of the French Institute; Colonel Hutchinson and Captain White, attached to the British Recruiting Mission; Captain McLeod Baynes, managing director of Official Government Pictures, Inc.; J. C. Grey, secretary to Lord Northcliffe, and G. G. Butler of the British Pictorial Service.

## Ruth Roland in Mystic Role

"The Stolen Play," third of the series of four-reel dramas, the Falcon Features, has Ruth Roland as the star, with Wm. Conklin and Edw. J. Brady also among the principals.

"The Stolen Play" was written by D. F. Whitcomb and directed by Harry Harvey, supervised by H. M. and E. D. Horkheimer. Lucy Blacke, Harry Southard, Ruth Lackaye and Makato Inokuchi are members of the cast.

The next Falcon Feature will be "His Unpolished Self," from a story by Horace Annesley Vachell, featuring Henry Ainley.



*"The Dead Line" is one of the productions which will appear for independent release this fall. It is being made by Beatriz Michelena in the Santa Cruz mountains in California, with George E. Middleton as director. The rope tosser above is no other than Miss Michelena herself.*

## Public Judges Pictures by Director

"It is becoming more and more the practice of exhibitors to judge pictures by the director who makes them rather than by the star who appears in them," said an aid of Herbert Brenon's lately.

"This applies more to the out of town exhibitor than the one in New York, on account of the usual Broadway showing of big special attractions. It is easy though for the manager of the house using second and third run pictures to run down town and judge for himself as to the merit of a big production. But the exhibitor living outside of New York is in a far different position. He is forced to use other means in forming his judgment of the value of a production.

"In times past the most important of these outside considerations was the star playing the leading part. But so many good stars have appeared in poor or mediocre pictures that this indication of a picture value has become a misnomer and can no longer be depended upon.

"There is probably no one who studies picture conditions more closely than the wide awake exhibitor. He is constantly on the "qui vive" to discover new ways of aiding him in booking the right and proper kind of picture, both from an artistic and commercial standpoint. Consequently it did not take him long to discover that the most dependable indication of the merit of a production was the director. And it is becoming the practice for the real live exhibitor to place the director as the determing factor in his judgment as to whether he will book a picture or not. It is not in the least strange that the exhibitor who is constantly studying picture conditions should arrive at this conclusion, but it is strange to discover that the motion picture going public is beginning to think along the same lines."

## New Mutual Branch Manager

The Mutual Film Corporation announces the appointment of George E. Jackson, formerly salesman, as manager of the Portland branch. He succeeds N. F. Dobbs, who has been in charge of the office temporarily.

## Country Districts Like Pictures

A striking commentary on the hold which motion pictures have on the people of the country at present is provided by the distributing department of Vitagraph. Out of a batch of contracts which were received at the home office of the company last week, a number were from towns of less than eight hundred population.

The Bell Theater of Wesley, Iowa, a town with 466 residents, booked "The Battle Cry of Peace" for two days, and the same subject was booked by the Electric Theater of Ortley, South Dakota, for one day. Ortley has a population of only 175 people. The Idle Hour Theater in Eden Valley, Minnesota, a town of 740 people, also booked this feature for two days.

In Peever, South Dakota, which has 259 inhabitants, "God's Country and the Woman," a special Blue Ribbon feature, was booked for the Bailey Opera House for a day, and in Buxton, North Dakota, which boasts 400 residents, the same feature was booked for a day's run at the Buxton Opera House.

"The Fall of a Nation" had a two-day run in the Grand Opera House of Chetak, Wisconsin, which has only 700 population.

## S. E. Morris Given Ohio Territory

Mr. Sam E. Morris, who has been a member of the Selznick executive staff ever since the formation of the Lewis J. Selznick Enterprises, Inc., has been placed in entire charge of Selznick branches in the large Cleveland territory. This is one of the richest districts in the United States for Selznick contracts.

Under the Cleveland branch is included the entire state of Ohio and the eastern half of the state of Kentucky; a sub-office is located at Cincinnati. Mr. Morris has been Mr. Selznick's right hand man in the past in closing big deals for state rights pictures when Mr. Selznick was selling pictures on that basis.

Carmel Myers, one of the most beautiful women of the screen, has joined the forces of Jewel Productions, Inc., and made her first bow as a Jewel star in "Sirens of the Sea," at the Broadway Theater, New York. It is understood that Miss Myers will shortly be featured in an important Jewel Production.



*Advance views of "Cleopatra," the big romantic and historical production which William Fox is making in California. And of course no one could be "Cleo" but Theda Bara herself.*

# About State Rights Plays

NEWS OF THE HANDLING OF SPECIAL PRODUCTIONS

## "Redemption" Selling Fast

TERRITORY for "Redemption," featuring Evelyn Nesbit and her son, Russell Thaw, has been selling very fast lately. The De Luxe Feature Film Company has bought the rights for Washington, Oregon, Idaho and Montana. The Exhibitor's Film Exchange has bought those for Maryland, Delaware, and Virginia. Jones, Linnick and Schaeffer of Chicago, bought the rights for the state of Illinois, and found the bookings were so heavy they have bought rights for the state of Indiana, and are negotiating for further middle west territory.

## Discusses State Rights Market

Nat M. Spitzer, sales manager for the King Bee Corporation, during a recent discussion in his office, attempted to analyze the state rights market.

"In the first place," he said, "it lacks a proper foundation. Up to the present time business has been done by the average state rights distributor on a very loose basis. The general procedure seems to be to make a picture, and spend a little or a great deal of money upon it. This depends on whether it is the desire of the company to 'gyp' their stockholders or, if it is their own money that they are spending to cut expenses to the last detail.

"The next step is to splurge out in a lot of inconsistent advertising, and to spend more or less money unnecessarily, as the case may be. And the final move is to place an exorbitant price upon the rights for the various territories, and if the picture isn't 'there,' it gets cold, waiting for buyers. It's a bloomer. The company goes 'busted.' However another springs up in its place, for they're just like mushrooms; they come up over night."

## E. & H. Grows in South

The E. & H. Film Distributing Company of Atlanta, Georgia, has moved from 65 to 73 Walton. The firm has purchased all the fixtures of the Artcraft office, which was formerly at this address, and at the same time took over all the films controlled by the Strand Film Company, consisting of around twenty state right features, including "The Ne'er Do Well."

The E. & H. Film Company consists of two men only, Chas. W. Harden and P. A. Engler. The company was originally organized to distribute "The Crimson Stain Mystery" serial in the South, which was handled by Mr. Engler with success. When the King Bee Film Company released the Billy West comedies, the E. & H. Company, realizing the merit of the pictures, purchased the rights for Georgia, Florida, Alabama and South Carolina. Commencing September 1, the company will distribute the Art Dramas program over the entire Southeast, including seven states.

## "Man's Law" Going

The Overland Film Company, 729 Seventh avenue, New York, sponsers for the latest Irving Cummings picture, entitled "Man's Law," are in receipt of inquiries from all over the country relative to their new state right feature. Indication points to a fast and successful campaign in disposing of the state rights of this superfeature.

After the first showing, the rights to New York and northern New Jersey were sold to the Mammoth Film Corporation, Frank E. Backer, president. Harry G. Segal, general manager of the Globe Feature Film Company, Boston, purchased the same for the New England States. John Olsen & Company purchased the rights for Norway, Sweden, and Denmark. Negotiations are now pending for the sale of Canadian rights and the rights of the United States.

## Jack Noble for State Rights

After ten weeks spent in the making of a special picture which represents his idea of the acme of motion picture production from the standpoint of direction, acting, story and photography, John W. Noble has completed his first important contribution to the state rights buying exchanges.

The drama is a clever presentation of a phase of the war, little understood by persons as far removed from the trenches as Americans.

Mr. Noble has been on the lookout for an exceptional story ever since the beginning of the world war, because of his belief that a powerful drama inspired by the terrible conditions in Belgium and France was sure to make its appearance sooner or later. He decided to make the story the basis of a special state rights production staged under his own management, and this he has done.

## Comedy Series for State Rights

The Aubrey series of two-reel super-comedies, featuring James Aubrey, will be released on the state rights plan, says Arthur N. Smallwood, of the Smallwood Film Company.

Beginning in October, a two-reel subject will be released monthly, for ten months. They will be sold as a series to the state rights buyers, with the provision that they be sold to the exhibitor in the same way. Arrangements are in the course of completion whereby the Aubrey series will be advertised in a big way through one hundred newspapers in the largest cities. The publicity attached to the series will measure up favorably with that given the best exploited serials.

## Horsley Sells Canadian Rights

David Horsley announces the sale of the Canadian rights for Mary MacLaren productions. American state rights are in brisk demand with negotiations closed for six of the greater eastern states. The first of the Mary MacLaren pictures to be released will be "The Counterfeit Soul," a seven-reel feature directed by Thomas Ricketts.

## Canadian Rights Sold

Three prints are to form the beginning of the booking activities of John C. Green of Galt, Canada, who has purchased the entire Canadian and Alaskan rights of "The Great White Trail," the new Wharton superfeature.

Mr. Green made a hurried trip to Ithaca last week and when he left with the prints, he also had contracted for more than a ton of advertising matter which is to be shot over Canada to prepare for the "opening engagement" of the picture.

Mr. Green is to distribute the feature through Regal Films, Ltd., of Toronto.

## More "Parentage" Territory Allotted

In an official statement to the trade press, Frank J. Seng, owner and distributor of "Parentage," announces that the Peerless Feature Film Exchange of Philadelphia will handle this unique money-maker in Eastern Pennsylvania, Southern New Jersey, Delaware, Maryland, District of Columbia and Virginia.

To date, Mr. Seng says, he has found it advantageous to dispose of certain territories on a percentage basis, but a great many outright sales will be made and made as rapidly as the purchasers satisfy the owner of "Parentage" that they want to help the exhibitors make money and will co-operate with them to that end.

## "Shame" First Noble Picture

John W. Noble's first production for the state rights market, entitled "Shame," has been cut and edited and will be introduced by a regular trade showing at an early date. Zena Keefe, who will be featured in the picture with Miles Welch as her leading man, plays the part of a beautiful young girl who is the innocent victim of circumstances brought about by war conditions.

Jules Burnstein is acting as business representative for Mr. Noble in the marketing of the picture, and will announce its initial showing through the advertising columns of the trade papers in the near future.

## Acquire Rights to "Mutt and Jeff"

A deal was consummated this week whereby the Dispatch Film Co., H. M. Warner, president, acquired the comedy series taken from the newspaper carricatures, "Mutt and Jeff," for New York State and Northern New Jersey, from Bud Fisher Films Corporation. According to the present intention of Mr. Warner, the "Mutt and Jeff" series will be released on a basis of first, second and third showing. This is in compliance with the system established by this concern for the sale of all the features they have bought and sold in this territory.

## Fisher Films Popular

The Electric Film Supply Company of Philadelphia reports heavy booking in the Mutt and Jeff comedies, which they are handling for the Bud Fisher Films Corporation. Approximately one hundred of the Stanley circuit of theaters of Eastern Pennsylvania have booked them solid. Thirteen theaters in Washington, D. C., are showing the Mutt and Jeff comedies weekly.

Sixty theaters are showing these comedies in the territory of the Rialto Film Company of Dallas Texas, on a yearly franchise.

## Harry Berg on Trip

Harry Berg, of the Overland Film Company, 729 Seventh avenue, New York, has left on a transcontinental trip to visit the leading state rights buyers of the country. Mr. Berg, who is a comparatively newcomer in the state rights field has already established himself as one of the live wires of the industry. Before entering the picture business he had a comprehensive training in the theatrical game, having been connected with many of the leading producers and for more than a decade held a responsible position with a leading vaudeville manager.

## L. D. Wharton in Hospital

Following an operation which confined him for two weeks in the Post Graduate Hospital in New York, Leopold D. Wharton, the author and director of "The Great White Trail," has entirely eliminated thoughts of the motion pictures business while he takes a much needed rest.

## Arranging Fall Campaign

Klotz & Streimer, who are selling "Whither Thou Goest," are now arranging to release one subject a month on the state rights basis.

Mr. Klotz, president of Klotz & Streimer, Inc., is negotiating with two well known directors to produce for his concern.

## Hiller & Wilk Marketing "Alma"

Conspicuous among several big feature pictures that Hiller and Wilk, film brokers, have arranged to handle for the early autumn is "Alma, Where Do You Live," the six reel-film version of the play of the same title.

## Triangle Restores Music Cues

The music cue sheet accompanying each picture, which was lately eliminated from the Triangle service in order to ascertain whether or not it was of value to the exhibitor, has been restored in response to the demand for it.

In an effort to abolish all waste of expenditure the Triangle Distributing Corporation recently sent out a circular letter to all branches for the purpose of ascertaining the value of all material provided the exhibitor. No definite reports as to the need of the music cue could be obtained, so they were removed from the list until such time as a desire for them was expressed. Recently the exchanges have forwarded to the New York office requests from theater managers that the cue sheet be supplied as formerly. The supply department of Triangle immedietely made arrangements for its publication.

The number of requests indicate positively the value of this feature. It has become an essential part of the service provided exhibitors in connection with the showing of the picture. The Triangle policy of providing service men and every conceivable aid to theaters booking Triangle pictures demands a thorough investigation of the value of all material, insuring that effort is not being misdirected.

## "The Spy" at Globe Theater

William Fox's revelation of German secret service methods in "The Spy" began a special engagement of two weeks at the Globe Theater in New York City on August 27. The run of this photoplay has been limited to a fortnight in order that the metropolis may see its importance at once—even before the projection of "The Conqueror," which was scheduled originally to follow "Jack and the Beanstalk" at the Globe.

Mr. Flaherty and Mr. Finch of K. E. S. E., at Dallas, have enlisted in the army.

# What Theater Men Are Doing

## NEWS FROM EXHIBITORS ALL OVER THE COUNTRY

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, MOTOGRAPHY, Chicago.

### *Big Exhibitor on Program and Staging*

"IT'S a wise exhibitor that pays as much attention to the arrangement of the program for his photoplayhouse, and to the staging of pictures as he does to their booking," said John Zanft recently.



*John Zanft, managing director, Academy of Music, New York.*

Mr. Zanft is known throughout the theatrical world and the realm of the silent drama as Managing Director of the Academy of Music, New York, the largest theater in existence which is devoted exclusively to the projection of of screen plays.

Mr. Zanft also supervises the presentation of the programs throughout the entire circuit of William Fox theaters, in his capacity as general representative.

"The same importance attaches to the arrangement of a bill in picture houses as to vaudeville," Mr. Zanft continued. "The exhibitor who takes pride in his work will be surprised at the attractiveness added to his program by careful staging. For the man who shows first-run features, scruplous attention to lighting, lobby display, picture projection, musical accompaniment and a score of other details, is imperative to effective screening."

Mr. Zanft's knowledge of conditions in this field is the product of the long experience at the Academy of Music which has made him an expert. The Academy is the pre-release house for William Fox films in New York City, and is recognized as one of the foremost photoplay theaters in the country.

Much of its success in showing nightly to its record seating capacity of 3,400 is due to the artistic methods in stagecraft which Mr. Zanft is constantly displaying. Mr. Zanft and J. S. Stebbins, the house manager, see in the Academy's private projection room every inch of every subject booked prior to its production before the audience.

Mr. Zanft is thorough in his work. His colleagues will vouch for that. Many times he has seen a half-dozen one reel travelogues before deciding on the particular film to be rented. Also, it is no uncommon thing for Mr. Zanft to be at the Academy until the wee sma' hours of the morning arranging the details for the mid-week change in programme.

"The booking of a photoplay," Mr. Zanft declares, "is, or should be, only the beginning of the exhibitor's efforts—not the end of them. The voiceless stage is today as important from an art standpoint, and far more important from the commercial standpoint, than the spoken stage. It should follow, therefore, that the same pains be taken with the staging of a picture as of a legitimate drama.

"When we showed 'The Honor System' at the Academy, I put into effect plans for its presentation which had been the result of days of thought and experiment. The manager or owner of a theater who does not give the best that is in him to the staging of such a classic is guilty of gross neglect."

Mr. Zanft might have added that the elaborate manner in which he puts on all of the William Fox first-run photoplays has been the subject of wide comment among exhibitors everywhere who have visited the Academy.

The presentation of such a magnificent subject as "A Daughter of the Gods" was an especially important task. The selection of Mr. Zanft for this post was a particularly fine tribute by Mr. Fox and ensured the pleasing and effective staging which followed.




*The above photograph shows one of the longest illuminated signs in the United States, measuring from end to end 150 feet. It was orginated by E. V. Richards, general manager of the Saenger Amusement Company, of New Orleans, for installation atop of the Strand Theater, the South's most beautiful photoplay temple, which the progressive amusement firm has given to the people of this city. The photograph does not give the Strand building full justice, as one will see by the wording of the sign that it was taken before the handsome structure was completed.*

After the filming of a feature like "A Daughter of the Gods" is completed and a theater has been chosen for its display, chief labor comes in making the playhouse suitable in every way for the production. Hundreds of details need scrupulous attention if 10,000 feet of celluloid are to be shown under the most advantageous conditions.

The staging itself was a complicated affair and demanded a thorough-going efficiency and understanding of theatrical effects in all their variety. Mr. Zanft's ability in this direction is unquestioned. He has proved his skill and eminent fitness in the field again and again both before and since "A Daughter of the Gods."

In addition to acting as Managing Director of the Academy, Mr. Zanft also supervises the affairs of the entire chain of William Fox theaters. Those in Greater New York include the Crotona, Academy, Audubon, Riviera, Nemo, Bedford, Ridgewood, City, Comedy, Folly, Star, Jamaica, Bay Ridge and Riviera Roof. Outside the metropolis Mr. Fox has the Carlton and Terminal in Newark and houses in New Britain and Springfield, Conn.

### *Theater Built Out of Profits*

A striking example of what can be accomplished by a wide-awake exhibitor who follows a well defined policy along lines of business efficiency has come to notice in the case of J. P. Kaufman and his "Palace of Pictures," at New Braunsfels, Texas.

This prosperous little theater was built entirely out of the profits that have come to Mr. Kaufman through the use of Universal service. In 1909, while still hardly more than a lad, young Kaufman opened a very primitive airdome in his home town, with the sky for a roof and canvas for walls to keep the more economical of the fans from watching the screen free of charge. He put in Universal pictures after looking the market over carefully. From the beginning the show prospered and at the end of two seasons Mr. Kaufman decided it was time to build a permanent house. The present cozy theater



*Kaufman's "Palace of Pictures," New Braunsfels, Texas.*

was the result, every part of the building being paid for out of the income derived from the box-office.

In the accompanying illustration Mr. Kaufman may be seen sitting in the center of the trio before the theater. On the day the picture was taken he was running a Butterfly picture, Herbert Rawlinson in "Like Wildfire" and the L-Ko Komedy "Chicken Chased and Henpecked."

Contrary to the custom of most small towns, Kaufman's Palace of Pictures opens at noon daily and plays a continuous program.

### *Exhibitor Upholds High Salaried Stars*

By A. K. Pay,

*Owner and Manager, Colonial Theater, Sioux Falls, S. D.*

I am gratified to see that Samuel Goldfish of Goldwyn Pictures Corporation has come forward to champion the reviled star system. The attacks by writers and picture magnates upon the high salaries of stars have provided the magazines with humorous space fillers. I doubt if there are any exhibitors so gullible as to believe the star's salary is dictated by the producer's generosity. A player receives a salary proportionate to what he earns the exchanges, unless he happens to be one of those few who have been elected to stardom by pull rather than popular vote.

From the exhibitor's point of view the star is the most valuable factor of the picture. His name, not the name of the play, draws the crowd nine times out of ten. Furthermore, money expended upon advertising him gains cumulative results. When you have succeeded in interesting your patrons in a certain player, they will respond to the advertisement of his next feature regardless of its title or nature.

An instance which substantiated this in my mind, was the manner in which I advertised "The Hon. Algy." I knew that the title and the story would fail to interest westerners. On the other hand, I knew that Charles Ray had packed my house when I featured a week of plays starring him. So I blazed his name in glaring type and placed stories in the papers regarding his personality and the critics' opinion of him. I said nothing concerning the story. My result? I sold out the house for two days. This demonstrates the worth of a real star. My patrons were delighted with the play because their favorite was in it.

The same applies to features with Douglas Fairbanks or Wm. S. Hart. No one is attracted to the theater when they see a picture with a certain title advertised. They come because they are followers of these stars and know they will enjoy the acting no matter what the story may be.

I do not mean to say that the play itself is of no consequence. But it does not attract the crowds to the door. The star does that. The business of the scenario writer is to provide him with every opportunity for pleasing the public. Better stories are surely needed, but no producer is compelled to cut the salaries of stars to obtain the funds. I notice that the companies with the largest numbers of famous players are the very ones which are offering the most money for original screen material.

When an exhibitor contracts for a program he does so largely because of the stars thereon; when the program loses its best stars it is going to lose some exhibitors. I repeat that the public is interested in the screen star just as it is interested in the stage star. No one down front cares who wrote the play or directed it or photographed it.

After I have checked up the box office receipts after presenting two plays, one with a genuine star and one without, I say "the star's the thing!"

# "Split Reel" Notes for Theater Men

## HOW OTHERS ARE STEERING THE SHIP

BY a deal long pending and recently consummated Marcus A. Loew, the big New York exhibitor, has gained control of the beautiful Stillman Theater, on Euclid avenue, near West Twelfth street, Cleveland. Mr. Loew has also bought the Valentine Theater in Toledo. Just what he proposes to do with the Stillman has not been disclosed yet.

* * *

The *State Line Tribune,* published at Farwell, Texas, has come out with a leading editorial denouncing the picture theater at that place as a firetrap and demanding that proper fire precaution and exits be provided.

* * *

The official British moving pictures of "The Retreat of the Germans at the Battle of Arras" are attracting record crowds at every performance at the Strand Theater, New York. The second and last installment of these pictures will be shown for a week commencing next Sunday.

* * *

At Cuero, Texas, the Yoakum Amusement Company has taken over the Fox Theater and will operate it with W. D. Evans as manager. The Yoakum circuit now consists of five theaters, the Fox at Cuero, two at Yoakum, and one each at Kennedy and Hallettsville, Texas.

* * *

Mr. Bostick of the Merrill Theater, Milwaukee, has eliminated all slides from his screen and substituted in their places trailers which are artistic and which tell more than slides could ever hope to. He has also inaugurated a special head for his feature picture which announces the title, who it was made by, special music, if any, and efforts at properly staging the film made by the theater.

* * *

This is the way a great number of exhibitors score big money in the country towns of Australia: "If there is any important event to take place in or around the town, the exhibitor wires for a cameraman in the city and has a little special photographed, which is screened the next evening.

* * *

The Bronte Theater, in Sydney, Australia, recently struck on a novel idea to raise gifts for wounded soldiers. A sign was displayed with the large words "Free Night" thereon, and underneath the writing: "If you bring along a soldiers' gift." The result was highly successful. Hundreds of soldiers' gifts were handed in at the door, including socks, cigarettes, balaclava caps, knee pads, etc.

* * *

A motion picture convention will be held in St. John, New Brunswick, September 7 and 8. Among other matters that will be brought up for consideration will be the tax against theater tickets which has imposed a heavy burden on Canadian exhibitors and which they propose to see if they can eliminate by united action.

* * *

Bryant Washburn, Essanay star who has played the leading role in a number of that company's most successful productions, got more publicity last week than he wanted. And picture stars are usually ready to permit the line-o-type man to pound their names into type as often as he can stand it. But this time it was different for they pounded out such vicious stuff. Washburn was accused of being a slacker and everything else that was bad and disagreeable. He was exempted by his examining board on the grounds that his wife and child needed his support. Someone, later, stirred things up by discovering that he possessed a healthy bank account and that his wife had refused a position with the Wholesome Film Company in order that he could claim exemption. And now it looks as though Bryant might have to give up acting for the camera in order to act for Uncle Sam.

* * *

C. E. Huston of the Arena, Toronto, Canada, is trying out a mixture of pictures and terpsichore with considerable success. The Arena, which is a mammoth building, used in the winter months as a skating and ice palace, has been fitted up as a dance hall with a screen at one end and the necessary projection machine loaded with film at the other. Both young and old are catered to in this way, for while the young bloods are dancing the elders sit on the side lines and enjoy the pictures.

* * *

The Fox Film Corporation is furnishing an excellent lobby display in Sydney, Australia, for "The Honor System." At the entrance to the lobby of one theater, huge iron bars were erected in the form of a prison door, and the services of a number of actors were secured, who acted various scenes from "The Honor System," behind the iron caged door. This made the lobby display very realistic and of course drew big crowds day and night.

* * *

Twenty-five suburban theater men of Omaha recently formed a new organization under the working title of the Exhibitors' Booking Association. The theater men feel that they have been stepped on often enough by the exchanges and think that by uniting they can get some of the things they have long been demanding. They hope to get a better and cheaper class of film and have declared war on the deposit system. The new organization hopes also to cut its advertising expense by combining the individual ads into one large one.

* * *

Percy B. Gebhart, proprietor of the American Picture Theater, at Decatur, Illinois, staged an unusual performance one day last week by admitting patrons free to see the first episode of "The Grey Ghost," a serial which is to be shown at his theater. Mr. Gebhart placed coupons in his newspaper advertising which admitted the holders free. Nearly 3,000 people were on hand for the first performance, and they enjoyed the film so much there is little doubt they will all come back for the next instalments.

* * *

Motion pictures are to take the place of the family cook book in teaching folk how to can and preserve fruits and other perishable food products as a result of the recent action of the Department of Agriculture. The officials in Washington have asked the motion picture exhibitors through the war committee of the industry to display during the next three or four weeks at the theaters in the states of New York, Pennsylvania, Massachusetts and Illinois films dealing with the canning, preserving, drying and pickling of foods. Their action was taken as a result of the reports received by the department that a large surplus of perishable fruits and vegetables was accumulating in the big population centers and that there

was great danger that large quantities would go to waste. The National Association of the Motion Picture Industry has also in a general letter requested that all theaters insert the contents of the slides in house programs for a period of four weeks.

* * *

Greater Vitagraph gave a trade showing at the Rialto Theater, New York City, on August 20, of "The Fighting Trail," to which all of the prominent exhibitors of Greater New York were invited. In presenting the serial for the criticism of the trade precedents were upset in the manner in which the presentation was made. Owing to the limitation of two hours for which the Rialto could be obtained it was impossible to show the entire serial. To give the exhibitors a basis for criticism or commendation Vitagraph arranged to show four episodes of the serial taken without regard to sequence.

* * *

In a decision affecting the East St. Louis Light & Power Company the Illinois Public Utilities Commission holds: "Electricity for the operation of a motor-generator and other motion picture apparatus in a theater should be charged for at the power rather than the lighting rate where the theater operates from 9 a. m. to 11 p. m., practically continuously, and the load is practically uniform throughout, since the characteristics of the service rendered conform more nearly to those for power service than to those for lighting service."

* * *

Major Funkhouser, Chicago's interesting censor, is on the tear again. His latest whim has been to bar the snake from the screen. The Major evidently doesn't like to see snakes but to the sober audience they present no particular source of discomfort so long as they confine their activities to moving about on the screen. Chicago's censor, however, is not even going to permit them to do that. If a man sees snakes in the picture houses of the Windy City it will be because he has bathed his inwards very thoroughly from the flask in his hip pocket before buying his ticket.

* * *

Manager E. C. Bostick of the Merrill Theater, Milwaukee, is another of those disciples of live-wire advertising who are bringing prestige to the exhibiting end of the business. Last week in playing "Skinner's Baby," he mailed and distributed fancy postal cards typical of the announcements of a birth. They read: "Mr. and Mrs. William Manning Skinner wish to announce the arrival of 'William Manning Skinner, Jr.,' at the Merrill Theater." Manager Bostick followed this up by decorating the exterior of his theater with elaborate baby designs, as well as the star's name in electrics, then rigged his big lobby up as a typical nursery. In the center of the place he stationed a baby cab with a big doll. Needless to say the thing went over big.

* * *

Industrial motion picture films for use in the training camps of the National Army are sought by the International Committee of Young Men's Christian Associations, through the Bureau of Motion Pictures and Exhibits of the Industrial Department of the organization. The committee also has received a request for such films to be used in the prison camps of Switzerland, and proposes later to show these among the American and French troops in France. The present attendance at exhibitions provided by the war work council of the Y. M. C. A. in military training camps exceeds 250,000 men weekly, and the work is in a process of expansion. The association plans to entertain 30,000 or more of the prisoners in Switzerland.

In connection with the celebration of the thirty-first anniversary of the institution's founding, the First National Bank of Minneapolis, Kansas, last week gave a motion picture show to an entire county. Minneapolis is the county seat of Ottawa County and has about 3,000 population. The rest of the county has about 30,000 inhabitants. In order to call attention forcibly to the value of thrift, the officers of the First National Bank rented the Reel Theater in Minneapolis and booked "The Dollar and the Law," a Greater Vitagraph Blue Ribbon feature, for a day. Prior to the date of the celebration, invitations were sent to every householder in the county inviting them to be the bank's guests at the showing of the picture and also at a luncheon.

* * *

Consider the poor theater masher. Isn't his lot a hard one? His tricks are fast becoming impossible, owing to warnings such as the following, clipped from the *Weekly Film News* of the Majestic and Colonial Theaters of Jackson, Michigan:

> The theater masher is a male creature who chooses a seat next to an unaccompanied woman, sits as close to her as possible, and accidentally (?) touches her with his hand or arm. There are many methods of flirtation and downright annoyance practiced by these idle, brainless creatures, but any woman who finds one sitting next to her will recognize the pest in an instant.
>
> If patrons who are so annoyed will report the case to the manager immediately, something can be done to give the fellow the lesson he needs or place him where he will have time to think it over.
>
> Should a man of this sort persistently annoy you, don't speak to him or glare at him; call the nearest usher or find the manager.

* * *

With the governor of the state and his staff, the mayor of the city, and General Clarence Edwards, commanding the Department of New England, and his entire staff occupying boxes, the official Italian war pictures, "The Italian Battlefront," were tendered an ovation at the Tremont Theater, Boston, last week, upon the premier presentation of these pictures in that city. The audience, with all standing room at a premium as early as 7:15 o'clock, over-stepped all bounds of restraint in its enthusiastic applause and easily duplicated the remarkable "first nights" in New York, Pittsburgh and Buffalo. A symphony orchestra accompanied the pictures. The colors of America and Italy were displayed artistically throughout the house and there were two most effective stage settings.

* * *

The following is a list of theaters and the plays they used last week in the loop district of Chicago:

Alcazar—"The Tides of Fate," with Alexandra Carlisle.
Band Box—"The Cigarette Girl," with Gladys Hulette.
Bijou Dream—"One Law for Both," with Rita Jolivet.
Boston—"To the Death," with Madame Petrova.
Casino—"The Lair of the Wolf," with Donna Drew.
Castle—"Seven Keys to Bald Pate," with George M. Cohan.
Colonial—"Down to Earth," with Douglas Fairbanks.
Kozy—"The Long Green Trail."
Lyric—"Peggy, the Will o' th' Wisp," with Mabel Taliaferro.
Orchestra Hall—"Retreat of the Germans, Battle of Arras," official war picture.
Orpheum—"To the Death," with Madame Petrova.
Pastime—"It Happened to Adele."
Playhouse—"Mr. Opp," with Neva Gerber.
Rose—"The Marriage Market," with June Elvidge.
Star—"The Eternal Sapho," with Theda Bara.
Studebaker—"The Honor System," with Milton Sills.
U. S. Music Hall—"The Hero," with Billy West.
World—"The Devil's Assistant," with Margaret Fiischer.
Zeigfeld—"The Mysterious Miss Terry," with Billy Burke.

# The Man Inside the Booth

## PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

IN MOTOGRAPHY for August 11 was a communication from Brother Sam Fear of Anderson, Indiana, in regard to a signal device for projection machines. The editor of this department published this article and later received a communication from Oscar Day, of the Auto Signal Device Company, who takes exceptions to the article, claiming that he holds patent rights to this device and also claiming that his device gave perfect satisfaction at the theater where Brother Fear is employed.

It has been the policy of the editor of this department to try to give every one a square deal and this case is no exception to that rule. From all appearances there is a wide difference of opinion between Brother Fear and Mr. Day on the subject in question, and the editor of this department is interested no further in the case than to give the readers of this department any and all information that will be of interest to them. If either party involved in the controversy feel that the other party has done him a wrong, then he will have to appeal to the proper parties to have this wrong adjusted.

### *Signaling Device Gives Satisfaction*

Mr. Day criticizes the editor for publishing Brother Fear's letter. But as the information came from a man whom the editor knows to be a first class operator and a member held in high regard by the members of his own Local, he (the editor) had no reason for not using the information given him by Brother Fear.

There is no question but that Mr. Day has a device that is giving perfect satisfaction wherever it is installed. Several of the devices have been installed in Indianapolis in the last week and from all reports from the operators using them they are giving perfect satisfaction. The following statements are taken from Mr. Day's communication to the editor:

I am not surprised at all at his statement that he got interested in my device, as the owners, managers and operators of the hundreds of picture theaters in which my operator's automatic signaling device has been installed in the past three months have been not only interested in my device, but by their unqualified approval and appreciation of it are largely increasing its sale.

I do not doubt that had you known the real facts in reference to his statements as to my device, and had you been informed as to the specifications and claims of U. S. Patent No. 1,223,771, issued to me, and the specifications and claims in my applications Nos. 169,767 and 178,197 for patent for improvements in automatic signaling devices, now pending, you would have declined to publish his communication, or at least you certainly should have done so.

---

### *Masterful Handling of Lights*

**Projection Department Motography:—I would like to have you give me a little help on a couple of propositions.**

**First, could you tell me how the operators in high class city theaters handle their dissolving stero and spot while running slides between performances. In order to make my question plain, I will describe how the operator in a high class Kansas City house worked his lights. Just as the last scene in the final reel of the show faded out, the "Coming Tomorrow" slide faded onto the screen, after about five seconds, the entire screen and slide was flooded with a soft red light (from the spot).**

**After the people had time to read the slide, it slowly dissolved, the house lights were turned on and the curtains came together in front of the screen. The red flood was kept on the screen end of the house all the time.**

**After about four minutes the house lights were turned out, the curtains were pulled away from in front of the screen, and a weather forecast slide was revealed to the audience. This slide faded out, the first reel started, and after the main title of the play and the cast of characters had been projected, the red flood, which had been burning since the end of the previous show, faded out.**

**The house was the Regent and the operator deserves much credit for such splendid work. Now if you can give me some idea of how other operators handle such things, I will be very thankful as I want to put on some novel lighting effects in my show, but they will be limited for I have no dissolver or spot, just two arcs, or machines. Yours truly,** *J. W. C., Kansas.*

### *How Can You Do It*

The lighting effects as described by you, I should judge, were worked as follows: As the last scene in the final reel faded out, the "Coming Tomorrow" slide was faded in from the second machine. A dissolver was necessary to produce this effect. The screen was then flooded red from the spot lamp, the light being faded in by a shutter on the lamp. The slide on the screen was then dissolved out and the house lights turned on.

The size of the red flood was then increased to light the screen end of the house. The weather slide was then faded in from the first machine and then out again and the film title faded in from the second machine. After showing the title and cast the red flood was faded out by the shutter on the spot.

You can produce the same effects with one exception, and that is increasing the size of the flood to cover the whole end of the house, by installing a set of dissolving shutters either on your machines or on the wall of the booth. I would suggest that you place them on the wall of the booth as they are easily installed and at the same time they are out of the way.

### *Use Your Tinner*

Have your local tinner make a set of slides to fit over the slides and shutters of the port holes for your two machines, making them large enough so that they will not interfere with the workings of the port hole shutters. Have him make these large enough to take in the stero and M. P. ports with one shutter. Some toothed at the bottom of the shutter. Have these teeth and if your booth is made this way then have the dissolver shutter big enough to take in both of them.

Each one of the dissolver shutters should be sawed together at the bottom of the shutter. Have these teeth cut about one inch deep. The principal of the double dissolver is to cut out as much light from one lens as is admitted to the other lens and by doing this the dissolving effect is produced.

Connect the two shutters of the dissolver by an iron bar. Drill a hole in the center of this bar so that it may be fastened to the wall of the booth by a bolt run through the wall of the booth. Use washers on the bolt and tighten the bolt just so the bar will move free upon it.

Drill a hole at each end of the bar to fasten the

shutters to the bar. Fasten the shutters to the bar with stove bolts and tighten the bolts so that the shutter will move free. The holes in the shutters will have to be slotted to allow the up and down movement on the bar. The bar should be fastened to the wall of the booth in such a position that one of the shutters will cover one of the ports while the other one leaves the other port open, and vice versa.

### *Use a Color Wheel*

Mount a color wheel on the wall of the booth at each port so that the different colors in it will cover the stero lens on each machine. If you have no color wheels, you can make them by using two old steel reels. Take one side off the reel and leave the hub attached to the other side. Place the two sides together so that the holes match. Drill four holes, large enough for stove bolts, in the spaces between the holes in the reel and one inch from the edge of the reel.

Cover the holes in the reel except one with different colored gelatine and then bolt the two sides together. Leave the one hole open so that a clear light can be projected through it. Fasten the wheels to the booth with the hub next to the wall. You can get the different colored gelatine from any supply house.

After installing the dissolver and the color wheels I believe that you can produce nearly the same effects as the operator at the Regent is producing. Say that machine No. 1 is running, and as the last scene in the reel appears on the screen, light up machine No. 2 with the slide "Coming Tomorrow" in place in the machine. As the last scene in the film on No. 1 fades out, shift the dissolver so that it cuts off No. 1 and allows "Coming Tomorrow" to appear through No. 2. In five or six seconds turn the color wheel on No. 2 machine so that the red shows on the screen, with the "Coming Tomorrow" showing through the red.

Next turn the red on No. 1 machine so that it will cover the stero lens and by this time the audience has had time to read the slide "Coming Tomorrow." Then shift the dissolver so that it cuts off No. 2 machine and allows the red flood showing through No. 1. Then turn on the house lights, No. 1 still burning.

Thread up No. 1 machine on the intermission ready for the start of the next show. Place the weather forecast slide in No. 2 machine with the red color still covering the lens. Turn out the house lights and shift the dissolver so that it cuts off the red light on No. 1 machine and allows the weather forecast slide with the red color on No. 2 machine to show on the screen. Next start No. 1 machine and shift the dissolver so that it cuts off No. 2, allowing the title of the picture on No. 1 to show.

At this time you will cut off the red effect altogether unless you arrange the shutter on the dissolver for the No. 2 machine so that you can disconnect it from the bar that connects the two shutters.

By disconnecting No. 2 shutter you can leave it open and by pulling out the weather forecast slide leave the red light on until the title and cast of characters have shown on No. 1 machine and then close it slowly to give the effect of the red light fading out on the film.

If you do work it this way, do not forget to connect it back to the shifting bar before trying to use it again. These effects can be worked much better by using the two machines and the spot, but as you have no spot I think that you can do very well with the two machines alone.

# FILM NEWSPAPER STORY

### Crystal Photoplays Corporation Makes Initial Seven Reeler Out of Sensational Dollie Matters Case—Principal Plays Lead

"In presenting our initial production, 'Mother Love and the Law,'" says W. I. Burford, general manager, Crystal Photoplays Corporation, "we feel that we have all the essentials necessary to the success of a feature photoplay. Even if the story, upon which this photodrama is based, had not engrossed the rapt attention of millions of newspaper readers in the United States and Canada, even if it had never received one line of publicity, it would still be one of the most unusual stories that has ever been filmed.

"Instead of depending upon the fanciful imaginings of fiction, we have woven a photoplay around the story of Mrs. Matters in a powerful drama suggested by her own sensational fight for the possession of her baby, as it was told by newspapers of America.

"To adequately film such a sensational story, the best talent obtainable was essential, and in this matter we were very fortunate in securing as the director, George A. Siegmann, whose long association with D. W. Griffith has put him in a class by himself as a master director. As an actor, he needs no further introduction. His portrayal of Silas Lynch in the 'Birth of a Nation' and King Cyrus in 'Intolerance' have made him famous. In 'Mother Love and the Law,' Mr. Siegmann plays a very prominent role in the part of Mrs. Matters' attorney.

"O. A. C. Lund, formerly with the World Film Corporation, wrote the scenario and played the male lead, opposite Mrs. Matters.

"'Mother Love and the Law' will be released September 1 and is being sold on the state rights basis. The board of directors of the Crystal Photoplays Corporation have set aside a generous appropriation for a national campaign of advertising 'Mother Love and the Law.' It has been definitely decided to carry on an intensive campaign of advertising after the sale of territory to assist the state rights buyer to further market his picture.

"In my experience as an exhibitor, I have made a close study of the various pictures that at different times have been the most popular with the motion-picture-going public. Ever since I first read of the Dollie Matters case in the newspapers, I was fascinated with the possibilities latent in this puzzling case.



*"Mother Love and the Law," Crystal Photoplay's first production.*

## "Lost Express," September 17

The Mutual Film Corporation will release "The Lost Express," a fifteen chapter, thirty-reel photo-drama starring Helen Homes on September 17. "The Lost Express" was produced by the Signal Film Cor-



*Helen Holmes getting ready to do a little deep sea diving in "The Lost Express." The fact that she is holding Director McGowan's hand is no indication that she is afraid. She just likes to hold it, that's all.*

poration under direction of J. P. McGowan. The production will be released a chapter a week for fifteen weeks.

Helen Holmes has won international repute by the thrilling escapades in which she has figured before the camara in a series of highly successful chapter dramas.

"The Lost Express" is built around a baffling scientific mystery. An express train, carrying a carload of highly valuable documents, leaves its terminal under armed guard. It never reaches the next station. Members of the crew are found, bound and gagged, in the bottom of a lumber wagon.

Miss Holmes is cast in the role of Helen Thurston, daughter of General Thurston, a rich old inventor, who has perfected a process for granulating gasoline, the formula of which an oil company has been unable to buy and for which it has offered a bribe of $50,000.

A gang of crooks, operating under the guise of investment brokers, accepts a commission to secure the formula. They perfect an elaborate plan for stealing the express train to secure the documents.

"The Lost Express" is full of thrills, otherwise it would not be a Helen Holmes serial.

For the first time in her career of exciting escapades, Miss Holmes goes to the bottom of the sea in a diver's suit. The fearless star isn't a bit afraid of water, but it just hasn't happened to occur before to her that she could get a thrill out of a trip to the bottom of the ocean. In several of her productions she has taken some dangerous leaps into the water, but this time she goes clear to the floor of the sea in regulation diver regalia.

The first few chapters of "The Lost Express" have been screened at the Mutual executive offices, Chicago, for trade press review and members of the reviewing staff in Chicago were enthusiastic in praise of the new serial.

## Urges Exhibitors to Study Territory

The "Exhibitors' Plan Book" described as containing "money making helps for exhibitors" issued weekly by Greater Vitagraph's publicity department, in the most recent issue editorially urges upon the exhibitors of the United States to make a survey of the territory from which they draw their patronage. The argument advanced in favor of such a survey is that the exhibitors should be in a position to know just exactly how much they can afford to spend on film rental, salaries and general overhead expenses and make money.

The editorial which follows a caption "What are your prospects?" reads:

"How many of the exhibitors of the United States know just exactly what their financial possibilities are?

"How many of them ever have taken the trouble to ascertain the number of possible patrons there are for their theaters?

"How many of the exhibitors envy their competitors through whose doors they see patrons going in a steady flow and through this steady flow jump to the conclusion that the competitor has a private branch of the United States mint?

"This same competitor may be losing sums of money daily because he is paying an exhorbitant price for film rental. He has failed to make a survey of his prospects and, unless he is more far-sighted than many exhibitors, he will not realize that he has been persuaded to sign a film rental contract that is ruinous to him, until he reaches the bankruptcy court.

"But the exhibitor, across the street, who envies the big audiences, doesn't know that even the big audiences will not turn enough into the box office to pay the big film rental plus the overhead expenses.

"When the big men behind the United Cigar Stores Company figure on opening a new store they do not go about it haphazard. They pick what they consider the best possible location. Then they station a man with a box of little white pills at that location. Everytime a pedestrian passes the man places a pill in a box he carries for the purpose. After working for several hours he and his employes know just exactly how many persons pass that spot in a given number of hours.

"The United States government maintains departments for the purpose of assisting business men. One of these departments will give statistics showing just exactly the amount of money that goes into the box offices of motion picture theaters annually. In this, as in everything else, the law of averages holds. If all of the people in the United States pay a certain sum annually for motion picture entertainment the residents of any one territoroy will pay their pro rata share.

"It is upon this pro rata share that the exhibitors of that territory must depend for their living.

"If any exhibitor spends more money on his film rental, salaries and general overhead than his territoroy can afford, that exhibitor, by every known law of business, must lose money eventually."

---

## Theaters Run Foursquare Films

Some of the recent New York Foursquare Exchange bookings are Keith's Prospect Theater, three days for "The Sin Woman"; The Harlem Opera House, "The Sin Woman," three days; the Park Theater, Bay Ridge, "The Sin Woman," for two days and the Apollo in 125th street, which also has contracted for this feature.

The Sheer brothers, of Cornoa, have booked "The Sin Woman" and "Her Fighting Chance," while the Tiffany, of the Bronx, has chosen "The Bar Sinister" for an early showing. The Garden Theater, at Webster avenue and 195th street, will show both "The Bar Sinister" and "The Sin Woman." And the Regent, in Fulton street, Brooklyn, has likewise selected both of these features. The Adelphia and Olympia, New York Broadway theaters, will shortly show "Her Fighting Chance" as will the American Music Hall, at Rockaway.

## Little Star Re-Signs

Little Mary McAlister, the six-year-old star of "On Trial," "Do Children Count?" and other highly successful productions, has, through her parents, signed a new contract of lengthy duration with Essanay and will be featured in a series of five-part productions this coming season. The pictures will all be comedy-dramas, in accordance with President Spoor's policy of releasing productions of a lighter vein, only, in an attempt to offset gloom which the war has cast over the country.



*Little Mary McAlister, miniature star with Essanay.*

"Pants," the first of the diminutive celebrity's forthcoming screen vehicles, will be released September 10.

Tiny Miss McAlister's next production will be entitled "Young Mother Hubbard." It is a travesty on Old Mother Hubbard of Mother Goose rhymes. However, the fact is brought out, through a humorous interpretation, that had Old Mother Hubbard been Young Mother Hubbard, in these days of living's high cost, her cupboard would have been bare just the same. The date for the release of this comedy-drama will be announced shortly.

## HEAVY FALL SCHEDULE

**Metro Opens Season with New Productions for Thirteen Stars, Including Nazimova, Petrova, Emily Stevens and Ethel Barrymore**

Metro's studios start the fall season of picture producing with work going at full blast. Every one of Metro's thirteen stars is busy creating a new character to add to the portrait gallery for the delight of his particular following, and each is surrounded by a small army consisting of supporting cast and studio workers, with a master director for every group.

The talents of both novelists and trained scenario producers have been enlisted to provide all these stars with adequate material and the public with good stories. Prominent among them are Louis Joseph Vance, Mabel Wagnalls, Octavus Roy Cohen, J. U. Giesy, Jackson Gregory and George Gibbs, novelists of worldwide reputation, and among the scenario writers represented are William Christy Cabanne, June Mathis, Lionel Barrymore, John H. Collins and George D. Baker, all author-directors of note.

Nazimova, the celebrated Russian dramatic star, has begun preparations for her initial Metro offering, "The Rose Bush of a Thousand Years," which George D. Baker will direct. Mme. Nazimova is now studying the historical atmosphere of the story. The star will have the part of a "daughter of joy" in Paris, regenerated by the influence of the mystic "rose bush of a thousand years" a miracle performing shrub.

Ethel Barrymore is engaged in the production of "Life's Whirlpool," an intensely dramatic story written and directed by the star's brother, Lionel Barrymore, formerly himself a Metro star. This five-part feature production, which will be presented by B. A. Rolfe, gives more scope to Miss Barrymore's magnificent powers than any photodrama in which she has yet been seen. In her supporting company are such well-known players as Paul Everton, Alan Hale, Walter Hiers and Ricca Allen.

Francis X. Bushman and Beverly Bayne have gone "on location" to make the exteriors of their new special production de luxe, as yet unnamed and unpublished, written by Max Brand.

The parts taken by the two stars in this production are "Two-Gun" Carter and Marian Bayne. A mountainous setting has been provided for the story.

"Draft 258," by William Christy Cabanne and June Mathis, is the name of the new patriotic production de luxe in which Mabel Taliaferro will have the leading role. "Draft 258" is the logical successor to Metro's feature photodrama, "The Slacker," and is being directed by Mr. Cabanne, also responsible for that important recruiting drama.

Emily Stevens is engaged in the production of a new super-feature, as yet unnamed, adapted by Mary Murillo from the story by Charles A. Logue. George D. Baker is directing this seven-act production, in which the star has the fascinating role of Nan Kennedy, a girl who becomes a crook in spite of herself and becomes involved in an amazing tangle of circumstances. The story has unrivaled dramatic power. Earle Fox, Frank Currier, Paul Everton and Ricca Allen are among the prominent members of the cast.

Edith Storey is hard at work on a picture version of "The House in the Mist," a gripping adventure story by Octavus Roy Cohen and J. U. Giesey, adapted by June Mathis. Tod Browning is directing Miss Storey in this, her first Metro offering. She is surrounded by a notable cast including Harry S. Northrup, Bradley Barker, Kempton Greene and Frank Fisher Bennett. James J. Dunne is assisting Mr. Browning in her direction.

Emmy Wehlen has just begun work in a picturization of Louis Joseph Vance's story, "Nobody," with William C. Dowlan as director and Benjamin S. Kutler as his assistant.

For Viola Dana has been chosen Joseph Arthur's old-time stage success, "Blue Jeans," a story that can never grow old. The part of June affords the little star with immense possibilities, both in charm and in dramatic power. Robert Walker, Sally Crute, Augustus Phillips and Clifford Bruce are included in the unusually strong cast.

Harold Lockwood has begun work in "Paradise Garden," another "book" story from the pen of George Gibbs.

Mr. and Mrs. Sidney Drew, creators and co-stars of Metro-Drew comedies, are just completing a playlet devoted to the subject of food conservation. It is called "The Patriot" and is fully up to the Drew standard. Mr. and Mrs. Sidney Drew will continue to complete one comedy a week.

Mme. Petrova is the star in "The Silent Sellers," a powerful five-part feature production directed by Burton L. King. In this production Mme. Petrova has an opportunity to display emotional ability and also wears some very beautiful gowns.

# TO ADVERTISE BRAND

**Triangle to Emphasize Quality of Production Rather Than Stars, Directors, Authors, Etc.—H. O. Davis States Policy**

Strict adherence to facts and constructive exploitation that will keep public and exhibitor alike informed of production activities in studios and plans, will be the keynote of future Triangle publicity, according to a new policy outlined by vice-president and general manager, H. O. Davis, of the Triangle Film Corporation.

After an exhaustive study of various advertising methods and the results obtained by them, Mr. Davis has concluded that both purveyor and consumer are more interested in the quality of the wares and means used to attain a high standard of film product than in the units that compose the whole. He maintains that even a harmonious combination of the efforts of writer, director and actor is not complete without the further blending of hundreds of additional producing and distributing details which are of equal importance to exhibitor and public.

According to Mr. Davis, advertising of stars and individuals will not be eliminated, but they will be subordinated to the finished production and the exploitation of the brand under which they are exhibited. In other words, Triangle's advertising and publicity will concentrate upon the effort to convince both exhibitor and public that Triangle pictures are well worth selling and seeing regardless of the performers who make up their component parts. Casts will be selected for their ability to play roles assigned rather than for their individual fame or personal reputations, and no whim of star or director will be permitted to interfere with the quality on the screen.

"The newspapers and magazines have fought this fight in the past," said Mr. Davis, "and I think it behooves film producers to profit by their experience. We buy a publication on its merit and because it has earned the reputation of stability and consistent worth and not necessarily because an individual is its editor or a contributor to its editorial pages. If we are enabled to enjoy the handiwork of a celebrated writer, incidentally, so much the better, but no publisher nowa-days permits his fate to rest in the hands of uncertain individuals.

"Triangle's reputation and the appeal of the Triangle standard to both public and exhibitor must be upheld by and based upon consistent perfection of quality."

## Mary Pickford Has New Charity Plan

Mary Pickford has devised a new plan to raise money for her charities in addition to her own contributions; this is by making personal appearances at the theaters in return for the theater manager's presenting a check to the charitable institution. While in the northern part of California taking the exterior scenes for "Rebecca of Sunnybrook Farm," her new Artcraft picture, Miss Pickford received an appeal to help an orphan asylum in Los Angeles. The exhibitor in a neighboring town was also the owner of a large truck garden. The two got their heads together and Miss Pickford made two personal appearances before his audiences; in return the farmer-exhibitor sent a car load of potatoes to the orphan asylum.

## Vitagraph to Make Serials

Greater Vitagraph is to become an active competitor in the serial field, according to an announcement made last week by Albert E. Smith, president of the Greater Vitagraph Company. In making the announcement President Smith said:

"It is not alone my intention to make serials a part of our regular program, but in fact we are already working on a second serial which will follow up 'The Fighting Trail.'

"We are not yet prepared to announce the name of the new serial, but I can assure you that, notwithstanding the fact that every one who has seen 'The Fighting Trail' prognosticates that it will set a new high mark of success among serials, we expect that its successor will not alone equal but surpass this record.

"The story is by Cyrus Townsend Brady and myself, and as this is the first time I have collaborated with the doctor, I am leaving no stone unturned to make our collaboration successful.

"This in itself should set at rest any competitor's statement that we will not have a serial on our program continuously."

In arguing that an exhibitor should not book "The Fighting Trail," according to information reaching the offices of Greater Vitagraph Company, salesmen acknowledge that "The Fighting Trail" is probably the strongest and most melodramatic serial ever made, but that exhibitors should not book it because heretofore Greater Vitagraph has not been known as a serial producing company.

To give the lie to this argument, President Smith further announces that in the future Greater Vitagraph will make enough serials to run fifty-two weeks every year, so that all exhibitors can be taken care of on serial bookings at the Greater Vitagraph exchanges throughout the country.

Greater Vitagraph gave its first trade showing on "The Fighting Trail" at the Strand Theater on Monday morning, August 20. More than four hundred exhibitors of the Greater New York district were present, fourteen of whom signed contracts for the fifteen episodes of the serial before they left the theater.

## Art Dramas Sold for South

One of the biggest deals ever consummated by Art Dramas, Incorporated, since its inception, has been closed by Arthur F. Beck, general manager of the concern. The deal involved the disposing of franchise rights on Art Dramas for practically the entire South. The states covered by the contract are North Carolina, South Carolina, Florida, Georgia, Alabama, Mississippi and Tennessee.

The company which purchased the franchise was organized by Atlanta capital solely to exploit Art Dramas. It is known as the E. & H. Film Distributing Company, and has central offices in Atlanta. Other offices in all parts of the large territory are being formed as fast as possible.

## "Baby Company" at Work

The Babyland Film Company of Cleveland has started work on a ten-reel serial in ten chapters to be called "The Adventures of Jack and Jill." The roles will be played by children, most of them living in Cleveland.

## Vivian Rich with Universal

Vivian Rich, one of Universal's latest acquisitions, is at present playing opposite Neal Hart in a five-reel feature entitled, "The Bumble Bee."

One of the first productions in which Miss Rich appeared was "The Country Girl" at the Herald Square Theater, New York. The same season she joined Gus Edwards in vaudeville and after a time with his company came with her mother to the Pacific Coast. That was in 1913, and she joined the American Company subsequently, playing under the banner of William Fox.



*Vivian Rich, who is now with Universal.*

Among the notable features in which she has appeared are "Holly House," "Pastures Green" and "The Little Troubadour," in all of which she played leads. Miss Rich also appeared opposite William Farnum in "The Price of Silence."

Vivian Rich is a great reader, and her dressing room looks like a small library. She has had some success in inventing scenarios. Nearly all outdoor sports appeal to her, motoring being a special hobby; but unlike most girls, she is a thorough mechanician and can overhaul her own car like a paid expert.

## SOCIETY SEES 'EM MADE

### Making Pictures One Thing to Look At, Another Thing to Do—Bar Harbor Enjoys Filming of Sea Queen

No army unit for service "somewhere in France" ever received the care in equipping bestowed on a modern motion picture company going out on "location," as it is known when a company quits the studio for outside work.

Every detail, not only for the making of the picture, is carefully gone into, but in addition the health of the organization is safeguarded to the nth degree. To have a principal or even an important extra get sick is ruinous and oftentimes causes long delays in the completion of the photoplay.

With all the millionaire society of Bar Harbor watching the making of "Queen of the Sea," the new William Fox sub-sea fantasy with Annette Kellermann, little thought is given to the enormous amount of preparation necessary to begin the picture. Society sees only the spectacular parts of the making of the film—the actual taking the scenes.

It does not realize that for months Director John G. Adolfi and his assistant, John W. Kellette, worked out the dramatic features, but spent an almost equal amount of time in preparing.

How thoroughly the preparedness went was shown during the taking of some water scenes in which hundreds of young women and men took the part of mermaids and mermen. They are compelled to remain for long periods of time in the icy cold waters of the ocean and even with the greatest of care accidents will happen.

To secure setting for "Queen of the Sea" days were spent in the Congressional Library at Washington and in many private libraries in an effort to make historically correct every detail of the picture. It was necessary to look up plates and descriptions of the time of Alaric the Bold, Clovis, Hermann, Marius, Sardanopolis, and others of the tenth century. Designs for costumes, arms and boats, not to mention all the other detail, had to be gathered.

Even Grecian mythology was invaded and every article used is not only historically, but fabrically, correct. Even the rocks had to have barnacles put where no barnacle had ever appeared before. Sea shells were manufactured. Rocks and reefs were found, but had to be trimmed with the animal life of the period in which the picture is cast.

Stalactite and stalagmite formations were studied in order that even the cave scenes might be absolutely right. After this was found it devolved upon the technical department to reproduce it.

The Fox Film Corporation has in Bar Harbor a crew of stage carpenters, scenic artists and everything essential to the making of "Queen of the Sea."

Weather is, of course, one of the main things in the making of pictures. Foggy or rainy weather, unless it is called for by the scenario, results in untold loss to the producing company. The expenses go on just the same whether film is being ground out or not.

The director and his assistants are generally up hours before the company watching and studying weather conditions. If the indications are for the desired conditions the company is called and starts immediately for location. Oftentimes they go without breakfast, waiting for hours for the coffee wagon to arrive.

In making a picture like "Queen of the Sea," the weather conditions are not alone to be considered. Another element enters into it and this is the tides. There is a rise and fall of fifteen feet in the tide and this makes a location change at different stages of the water.

With work done for the day, the activities of the director, his assistant and his camera men do not cease. Director Adolfi and Mr. Kellette spend half the night planning out the work for the following day.

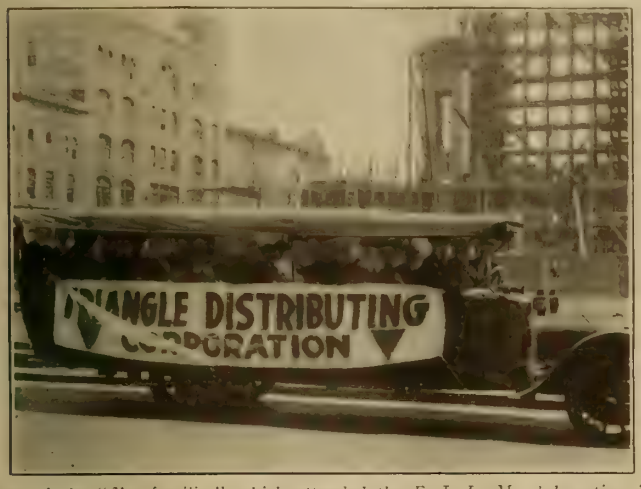
That society is interested in the making of "Queen of the Sea" is shown by the immense crowds which have daily witnessed the work from the vantage points afforded by the rocks. Everybody who is anybody in Bar Harbor society has driven out to the location and spent not one day but many.

## Lawrence Joins Ivan

The Ivan Film Productions have further increased its directorial staff by engaging the services of the well-known director, Edmund Lawrence. Mr. Lawrence comes to the Ivan Films with a record of past achievements most notable in the annals of film history. Mr. Lawrence in directing "Married in Name Only," his first picture for the Ivan Productions, has the opportunity to display the exceptional ability which his varied experience has given him.

## F. I. L. M. Club "Outs"

The Triangle Distributing Corporation was well represented at the first annual outing at Karatsonyi Inn, Glenwood-on-the-Sound, on August 18 of the members of the New York F. I. L. M. Club, composed




*One of the "film families" which attended the F. I. L. M. club outing in New York.*

of the film exchange managers. About 400 exchange men and theater managers attended.

Thirty employes of Triangle's New York exchange left the office at 12 o'clock in a big sightseeing bus, arriving at the Karatsonyi Inn at 1:30. Miss Flood of the Triangle office and Mr. Saunders, president of the F. I. L. M. Club and manager of the Metro Pictures Corporation, entered the prize dancing contest and took the second honors.

The baseball game was the feature of the program. Mr. Hoy of the Hoy Reporting Service, acting as umpire, found considerable difficulty in pleasing both exhibitors and exchangemen, and the disputes which arose gave added entertainment to the event.

The rest of the afternoon was devoted to swimming, and at 6:30 dinner was served.

## "Doing Her Bit"

A patriotic play centering about the heroism of a little girl of the slums, to be called "Doing Her Bit," soon will be in the course of production at the Triangle Film Corporation's Culver City studio under the direction of Jack Conway.

An unusual setting to be used in the piece has just been completed at the ranch studio of the company at Hartville, in the Santa Monica mountains, and is an actual size reproduction of one of the splendid tenement streets on the New York east side. The interior settings will be fashioned from photographs of tenement homes supplied to the research department by the New York Bureau of Municipal Reforms.

The army and navy recruiting scenes occasioned a visit to Uncle Sam's local recruiting stations by the technical staff of the studio. Soldiers and sailors will be pressed into service to enact parts in the military and naval scenes if the authorities can be persuaded to let them become temporary movie actors.

An excellent group of five new "Ham" comedies from Kalem Company is promised by General Film Company for release in October.

## Miller Directs Norma Talmadge

Charles Miller, who for two years directed many of Triangle's greatest productions, has been engaged by Joseph M. Schenck to direct the Norma Talmadge photoplays.

The first effort of Mr. Miller's new affiliation will be Grace Miller White's "The Secret of the Storm Country," where the original scenes of the story were laid.

Mr. Schenck's attention was called to Mr. Miller through the splendid work he did under the Triangle banner, for Bessie Love in "The Sawdust Ring," for Dorothy Dalton in "The Flame of the Yukon" and for Bessie Barriscale.

## "Marriage Market" Filmed

The current World-Picture Brady-Made is "The Marriage Market," in which Carlyle Blackwell is the star and June Elvidge and Arthur Ashley are the featured players. The play is founded upon a well known best seller which was published under another name.

## Herbert Brenon's Next Picture

Herbert Brenon believes that one of the secrets of his success in the picture world has been his belief in the importance of the author. Whereas others in the picture business have played up the star actor or actress to the sacrifice of the story of the picture, Mr. Brenon has always insisted that the story be superlative in interest and that the players come only second. That he has no intention of deviating from this method of picturization is indicated by his selection of "Empty Pockets," from the pen of Rupert Hughes, for his next Selznick production.

"It is an inspiration to a director," said Mr. Brenon in speaking of "Empty Pockets," "to take up a story written with the skill that Rupert Hughes possesses. The ground work is so well laid out for him. The situations are true and the conclusions logical.

"From my standard of judging things, 'Empty Pockets' is an ideal story for a picture. It would not lend itself to the star system. It has too many parts that require exceptional acting. It has not one role that stands out to the eclipse of all others.

"It is just the type of story I have been seeking for a long time. Those who liked my treatment of 'The Lone Wolf' will, I am sure, be even more pleased when 'Empty Pockets' is released.

*Herbert Brenon studying his next production, "Empty Pockets," by Rupert Hughes.*



# FERGUSON FILM READY

**"Barbary Sheep" Expected to Establish Stage Star as Popular Screen Favorite—Play Surpasses Fondest Expectations**

Walter E. Greene, president of the Artcraft Pictures Corporation, last week announced that the next offering under this trade mark will be Elsie Ferguson's initial photoplay, "Barbary Sheep," adapted from the book by Robert Hichens. In speaking of the newest Artcraft production, Mr. Greene said: "Elsie Ferguson has performed her initial screen characterization with a result that exceeds even our own highly optimistic expectations. Upon viewing the first hundred feet of Miss Ferguson's first motion picture effort several months ago, I was particularly happy to see with what truly wonderful effectiveness this beautiful star of the spoken drama transferred her great art to the screen.

"The fact that Miss Ferguson is one of the most beautiful as well as talented actresses of the stage of course, did not necessarily mean that she would prove equally effective in motion pictures. Many well known favorites of the spoken drama have found to their great surprise that on the screen they were an entirely different person. But not so with Elsie Ferguson. Immediately upon seeing her first few scenes on the screen we realized the fact that if anything, this popular stage star was far more acceptable as a motion picture actress. We confidently feel that as a result of her own ability of adapting herself to motion pictures and the masterwork of Maurice Tourneur, her director, 'Barbary Sheep' will not only mark her triumphant film debut, but will instantaneously establish her as a favorite in the hearts of the patrons of high-class picture plays.

"The manner in which exhibitors are requesting bookings for this attraction is extremely gratifying and again accents the fact that the demand for a high grade star in a vehicle befitting her accomplishments is greater than ever. Elsie Ferguson has always been an exponent of the true dramatic art, which is an internationally recognized fact. In booking her photoplays exhibitors readily show that they are at all times on the alert for a picture that will elevate the standard of their theater.

"On the stage Miss Ferguson only appeared in the best theaters and this fact has been immediately realized by exhibitors throughout the country. No matter what grade of pictures an exhibitor has shown in the past the fact that he displays the name of Elsie Ferguson in front of his house means that he is catering to the very best clientele in his city. In other words the name of Elsie Ferguson adds dignity and prestige to any house and will stimulate the high-class patronage which every manager likes to see in his theater.

"Our exploitation department has prepared material for an extensive advertising and publicity campaign for this production. In addition our Exhibitors' Service Department is at the disposal of managers for special ideas to assist them in giving this super-photoplay exploitation in keeping with its importance, not only to the film world, but to the general theater going public." "Barbary Sheep" will be released early in September.

## Blackton Resigns from Vitagraph

Having completed the taking of scenes for his first production for Paramount, "The World for Sale," a screen version of Sir Gilbert Parker's widely-read novel, J. Stuart Blackton has formally resigned as vice-president and secretary of the Vitagraph Company of America, with which he was so long associated.

Commodore Blackton feels that inasmuch as he will henceforth devote all his time to his own productions, he would be unable to properly fill the offices he has held with Vitagraph.

## Viola Dana to Star in "Blue Jeans"

Metro Pictures Corporation has acquired the motion picture rights to "Blue Jeans," Joseph Arthur's old stage success, for the use of Viola Dana. Work already has been begun on the screen version of "Blue Jeans."

Miss Dana will have one of the greatest opportunities of her career as June, a part which calls for extreme youthfulness at the beginning, and a display of powerful emotions as the story progresses.

Pretty Sally Crute, a favorite motion picture player, has been engaged to play Sue Eudaly in the special screen production which Metro Pictures Corporation will make of the old-time stage success, "Blue Jeans," with Viola Dana as star.



*Elsie Ferguson as she appears in her first screen production, "Barbary Sheep."*

# Current Releases Reviewed

## "Mr. Opp"

### Fine Bluebird Production of Alice Hegan Rice's Book —Reviewed by Genevieve Harris

EXCELLENT is the only adjective which will fit the production Bluebird has given this story. It is up to the best Bluebird standard; in fact, it raises the standard. Excellent in acting, directing, settings and photography, it has all the sincerity and human appeal of the book from which



*Mr. Opp remains to care for Kippy.*

it is taken. Lynn Reynolds caught the spirit of the author's work, and the result is a photoplay which shows how well a book may be picturized, even a book whose chief appeal is in charm and humanness rather than in a fantastic plot or breathless action. This is just a simple story, with the unexciting atmosphere of a country town. But it is sweet without sentimentality, true without sordidness

The fine directing of Lynn Reynolds is shown throughout, and he has a talented cast to work with. First honors go to Arthur Hoyt in the title role. Elise Maison's portrayal of the pathetic Miss Kippy is beyond criticism. There are a number of well played village characters, among them George Hernandez as Jimmy Fallows, Anna Lockhart as Mrs. Gusty and Neva Gerber as Guinevere. George Chesbro plays well the role of Willard Hinton, and Jack Curtis appears as John Mathews, the capitalist.

*The Story:* Mr. Opp has failed at a number of professions, but this has not injured his optimism or faith in himself. After the death of his father he remains in a little town to care for his sister, Kippy, who had been ill as a child, and whose mind, as a result, had never grown up. Mr. Opp founds a newspaper in the town and works faithfully for the promotion of the interest of the little village. He cannot make the paper succeed financially, and he tries to promote a coal mine in the vicinity. But this too fails. He falls in love with a girl of the village, but has to choose between her and his sister, Kippy, and refuses to give up Kippy. Then his paper fails, at the time the girl he had loved marries a man from the city. At last Mr. Opp's faith in himself and others is shaken. In the midst of his despair, the townspeople wake up to the fact that he had started the little boom the town enjoys, and they give a banquet in his honor. He is nominated as mayor, and again the joy in life returns.

## "Madame Sherry"

### Authors Film Comedy Released by Hoffman Foursquare Sept. 1. Reviewed by George W. Graves

AS a whole, "Madame Sherry," the Hauerbach-Hoschna musical comedy, as seen on the screen, will prove to be very laughable entertainment for those who enjoy musical comedy situations. Although the loss of the speaking voice hampers some of the comedy, the exhibitor need not do without the music, since the producers have arranged special scores to suit different types of orchestras. Those who saw the picture in a projection room realized that without music the picture was rather empty. Any music at all would improve the situation, but the scores especially prepared by the company should prove invaluable to the theater man who wishes to show the picture.

"Madame Sherry" is brimful of action from first to last, the acting is quite unusual and all the funny situations that characterized the stage play have been brought out with true musical comedy verve. There is nothing serious to find fault with in the story or direction and the picture has been produced in elaborate style. In the cast Gertrude McCoy is very fascinating as the niece of old Theophilus, and others in the cast who fall into parts naturally suited to them and furnish the audience with many a good laugh are Frank L. A. O'Connor, H. J. Quealy, Jean Stuart and Alphie James.

"Madame Sherry" makes a farce comedy that is presentable in most any theater. The name itself means much to the exhibitor in the light of publicity, since through piano or phonograph music, the press and the stage it has penetrated into most every community.

## "A Trip to Chinatown"

### Two Reel Selig-Hoyt Comedy Released Through K. E. S. E. Reviewed by Genevieve Harris

A FANTASTIC comedy is this, out of the ordinary and frequently laugh provoking. Events take place during the opium dream of the hero, and therefore may be as impossible as they wish but there is, in fact, a more logical plot and closer sequence than in the preceding Hoyt-Selig releases. There have been more hilarious comedies, perhaps, but a certain originality makes this entertaining throughout. It is a very good number of the series.

The settings are fantastic and fitting. The cast of players is the same which appeared in the previous comedies and includes Amy Dennis, William Fables, James Harris and Fanny Cohen. J. A. Richmond directed.

*The Story:* The comedy has to do with the adventures of a race track tout and a policeman, the tout's enemy. Giving wrong tips on the races the tout seeks the seclusion of a "Chink" laundry, hits the pipe and is immediately transported to the Orient where he meets a beautiful Oriental princess. The policeman is discovered to be a slave in the palace.

Then things begin to happen. Seeking revenge on the policeman, the tout persuades the princess to match the slave with a gigantic wrestler, a swordsman and a fierce lion. The slave overcomes them all and wins the admiration of the princess. The tout makes his escape, is pursued, discovered, and—he awakens in the laundry and finds the policeman is again after him!



*In the palace of the princess.*

## "Open Places"

### Jack Gardner in Essanay Western K. E. S. E. Release. Reviewed by Genevieve Harris

THE out-door spirit and swift action, with fine photography of well chosen locations, characterize these western Essanay releases, in which Jack Gardner is starred. This third offering has the good qualifications of the first two with a better story. It is good entertainment through-



*Before the fatal shot.*

out for any audience at all interested in western dramas. There isn't too much gun play, just enough to be exciting. The characters are human and the right ones win sympathy, while the villain will be cordially hated.

W. S. Van Dyke, the director, has presented the drama well. The interest and suspense increases and the close is rapid and satisfactory. The acting of Jack Gardner, Ruth King and Carl Stockdale in the most important role is very good.

*The Story:* Mollie Andrews marries Dan Clark, a brutal sort of man who makes her very unhappy. He kills a saloon keeper in a quarrel one day and escapes from the country. Mollie goes back to her old profession of school teaching.

Constable Calhoun of the Northwestern Royal Mounted Police meets and grows to love the little school teacher, not knowing her history. One day Dan Clark returns and then Calhoun learns of Mollie's marriage. Mollie makes him promise not to harm Clark unless in self-defense. Later Calhoun learns that Clark is wanted for murder and that it is his duty to arrest him. His promise to Mollie troubles him. But Clark plans to kill Calhoun and in a figth both are injured, Clark fatally. Mollie is then free to marry Calhoun.

## "The Lady of the Photograph"

### Shirley Mason in Edison-K. E. S. E. Comedy Drama. Reviewed by Genevieve Harris

AS either a comedy or a drama, this offering is likely to miss fire with the average audience. It hasn't enough real comedy, and the human appeal is lacking because the characters do not win the sympathy. Shirley Mason is popular and in this is as charming as ever. Her name will have some drawing power, and the audience will enjoy seeing her, although her role in this is not exacting. Raymond McKee plays opposite as Ferdinand Latimer, the younger son of an English family. He makes the character a vapid fop throughout, although, according to subtitles and the plot, the man is supposed to have some admirable traits. But as played, he and his romance will not win much sympathy.

ANNOUNCEMENT

HAMPTON DEL RUTH

EDITOR AND PRODUCTION MANAGER

MACK SENNETT—COMEDIES

With the exception of Miss Mason's role, the rest of the cast is also overdrawn. The society people have wretched manners and in general act as no people of breeding would ever do. This would perhaps go in straight comedy, but in a comedy drama, when the story calls for a certain sympathetic appeal, it is puzzling, to say the least.

The action of the picture is slow. The photography is generally good and there are a number of pretty scenes filmed. The cast of players includes Royal Byron, William Calhoun, Jane Harvey, Dudley Hill and Gerald Pring.

*The story:* Ferdinand Latimer, an English youth, disinherited because of his wild life, comes to America to win a fortune. Becoming despondent, he attempts suicide, but is saved by a young American of wealth. The American, John Brown, who is lacking in culture, is eager to get into society, and he offers the Englishman money if he will "coach" him in manners and aid him in winning the hand of a young girl, Marjorie Van Dam, whose photograph Brown has fallen in love with. To aid the plan, he has Latimer pose as a nobleman.

Latimer's problem is increased because he had met and fallen in love with Marjorie, whom he had met in England. In his disguise, Marjorie does not recognize him, and Latimer keeps his promise to plead for his benefactor. The arrival of Latimer's cousin from England, the news of the death of Latimer's elder brother and the fact that the fortune now comes to the younger brother, and the marriage of John Brown to his stenographer, leaving Latimer free to reveal his identity and his love for Marjorie, completes the story.

## "Mother O' Mine"

### Bluebird Offering Slow But With Some Appeal. Reviewed by Genevieve Harris

THE basic idea of this play, the strength of mother love, always holds a certain appeal. There are many audiences which will overlook the faults in this story and enjoy the sentiment it contains. The picture, which Rupert Julian directed, is a typical Bluebird production in many ways, but is not so good as some recently released. It is very slow in action and it is not very convincing. The caddishness of the hero and his sudden reformation are both rather unbelievable. The first part of the play is very draggy, and its touches of humor and sympathy will not prevent its boring many patrons. The last three reels are much better, and the latter part of the picture is pleasing enough to send the audiences away in a good humor.

The play, in short, is very weak in its story. It is well acted, well directed and excellently photographed. It would have been a fine three-reeler. Ruby La Fayette as the mother of the story does much to give the picture charm. Rupert Julian's role of the son is acted in his usual fashion. It is difficult and not always sympathetic. Ruth Clifford does well as the girl of the story. Elsie Jane Wilson and E. A. Warren contribute good character parts. Elliott J. Clawson wrote the story.

*The story:* John Standing is the idol of his mother's heart. But when he goes away to the city and makes a fortune, he neglects his mother, who is lonely in the little country town. Finally, bearing gifts of knitted socks and jams and pies, mother comes to the city to surprise her son. She arrives during the midst of a party. The son is ashamed to acknowledge his mother before his fashionable guests and tells them that she is his old nurse. Mother overhears, but after the first pain, she forgives. However, that night she steals away and goes back home. Then the son realizes his caddishness, and, breaking his engagement to a society girl, he goes home to devote his time to his mother's happiness.

Some time later the girl and her mother call at the Standing home. A close friendship springs up between the two mothers, and the engagement of the young people is resumed.

## "The Little Samaritan"

### Erbograph-Art Dramas Subject Features Marian Swayne. Reviewed by George W. Graves

TO get right down to the point, this is the best Art-Dramas offering to come along in quite a time. The statement of the company's herald, which reads, ". . . the author, Rev. Clarence J. Harris, has constructed a story of simple charm and delightful appeal," is quite true. The story, in which an honest and earnest minister and the various members of his country church congregation figure, is entertaining and true to life. It deals a stout blow at hypocrisy. Among the characters dealt with there is none that cannot be found in any American country village. There is a grasping skinflint landlord who squeezes the last penny out of a poor old lady who is struggling along on a meager pen-

sion and trying to support a little orphaned girl named Lindy. Although the latter is snubbed by the other girls of the town because she is poor and her name is questionable, the young minister sees the good in her and helps to bring it out. Lindy, to save her guardian from the harsh old landlord, takes money from the church, intending to replace it later. The discrepancy is discovered later and naturally enough the girl's bitterest persecutor is the hypocrite landlord. But the minister proves he is worthy of his calling. He not only administers severe rebuke to the hard-shelled members of his congregation, but he commends the girl for her righteous motive and puts her in the place she deserves in the community.

Rev. Clarence J. Harris, the author, can congratulate himself on providing the screen with some good, enjoyable entertainment and teaching some good lessons on the side. Joseph Levering's direction accounts for a good deal of novelty and realism throughout. The picture is a good one from the standpoint of acting. It is evident that Marian Swayne is improving rapidly. The fans who have been watching her will probably agree that in the role of Lindy in this picture she has completed the best part she has yet done for the screen. Carl Gerard is very interesting as the young minister. Others in the cast are Lucile Dorrington, Sam Robinson, Bernard Niemeyer, Charles MacDonald, Mrs. Allen Walker and Olive Corbett. Most of these people, either naturally typed, or made up, help the country town atmosphere substantially through their characterizations.

## "Mother Love and the Law"

### Dolly Matters Starred in Crystal Photoplays. Reviewed by Genevieve Harris

CAPITALIZING the notoriety of the star player, and using her own story as the basis for the photoplay, this state rights picture, produced by Crystal Photoplays, under the direction of George A. Siegmann, will have an undoubted interest for the many people who followed the sensational case in the newspapers. This publicity alone would make it a drawing card in certain localities. And although the play as presented is not particularly sensational, it will hold the attention and appeal to the sympathies of those it attracts.

Seven reels are allowed for the telling of a story which could be set forth in less footage and the result is a certain dragginess, especially in the first part. The latter part has more rapid action. The story is set forth in a straightforward, narrative fashion. Acting, the directing and photography are satisfactory, though not remarkable. The picture is best fitted for the middle class audiences. Critical patrons will not be enthusiastic over it, although some of them may accept it as a novelty, since it is to a certain extent a dramatization of a real life occurrence.

O. A. C. Lund wrote the photoplay and plays the part of Jimmy Harwood. Dollie Ledgerwood Matters plays the part of the persecuted heroine. George A. Siegmann, who directed, plays William Bernard, a sympathetic lawyer. Mabel Bardine in a "vamp" role, Patrick Calhoun as a dishonest lawyer, Thomas Flynn and F. D. Wood also have part in the story.

*The story:* In brief, the picture sets forth the career of Marion Leyden, who is adopted by a wealthy family, the Marshalls, and who, after the death of the wife, marries Mr. Marshall, much her senior. Marshall dies shortly before Marion's child is born. Marshall's brother and his family scheme to get hold of the fortune that is left. Knowing that Marion's baby is the rightful heir, they try to prove, before a law court, that Marion's own baby had died and that another had been substituted.



*The trial scene.*

In the first trial, they are unsuccessful, but they appeal the case, and through bribery, win, and Marion's baby is given to another woman. Jimmy Harwood, who had formerly loved Marion, comes to her aid. He obtains a record showing that it was not Marion's child which died, and although his enemies trap him and almost kill him, he escapes, and after a wild auto race arrives in time to win the lawsuit for Marion, and the baby and fortune are given her.

## "The Guardian"

### Five-Reel Peerless-World Drama Released August 27. Reviewed by George W. Graves

IN "The Guardian" the acting of a competent cast outweighs any other element of the picture in worth. The story, while will doubtless appeal to those who want melodrama and are not particular whether it is "mere movie" melo-



*Scene from World's "The Guardian."*

drama or any other kind, is only lukewarm as far as providing real interest is concerned. This is due not so much to the lack of a good plot as it is to ineffective, and, in some parts, decidedly amateurish treatment. It is evident that the scenario might well have been improved upon. In production, the picture is every bit up to a high standard as a program offering.

Montague Love has a part to which he is well suited, June Elvidge, who always gives sterling renditions, appears again very much to the advantage of the picture, and Arthur Ashley, William Black and Robert Broderick have prominent parts. "The Guardian" owes a great deal to these players who add to its stock of realism even when the story seems quite bound to detract from it.

On the whole, on account of the sincere work of the cast, the picture may be styled an acceptable program offering. There is at least plenty of action, and one or two thrills are provided.

## "The Italian Battlefront"

### Official War Pictures of the Italian Government—Reviewed by Genevieve Harris

PICTURES which show with wonderful vividness the difficulties which the Italian soldiers must overcome and the splendid fashion in which they are doing their share in the great war are these battle views in the Alps which have lately arrived from the scene of action and are presented under the direction of William Moore Patch. In Chicago the film is being given a most artistic presentation at the Auditorium Theater, with special musical accompaniment arranged by Carl Bernthaler.

The pictures are divided into three episodes, part one showing Italy's warfare in the Adamello, at the top of the snow-clad Alps, thousands of feet above the level of the sea; part two showing the battle of Gorizia; part three showing Italy's warfare in the sky and on the sea, the defenses of Venice, and the Italian aircraft, motorboats and submarines. Closing pictures show various Italian army units cheering the entry of the United States into the war. The subtitles of the pictures throughout

are given in both English and Italian.

These views of the various phases of Italy's struggle are truly wonderful, and are very valuable for a number of reasons. They are thrilling and inspiring, and many of the scenes are remarkably beautiful. A master producer of a spectacular photoplay might have staged some of these scenes, especially among the snow and the clouds of the mountains. And in the scenes of aerial bridges there are real thrills which make "stunts" for the wildest serials seem tame and safe. But apart from this phase of the films is their educational value. Everyone should see them in order to understand what Italy is doing, and the seemingly unsurmountable difficulties which stood in her way. Italy has perhaps been given less thought by the average American than our other allies, and especially when she is playing so large a part at present in the war, this record of some of her achievements should be shown throughout the United States.

## "The Little Duchess"

### World Film Five-Part Subject Features Little Madge Evans—Reviewed by George W. Graves

THE smile of this sweet little child star, Madge Evans, is sure to find its way to the hearts of spectators. But she can do more than smile. She proves to be a very appealing little actress with real personality and a method that is quite free from stiffness or camera-consciousness. The story, by Julia Burnham,



*Madge Evans in "The Little Duchess"*

and produced by Harley Knoles, places the child in the predicament of having to live with her grandfather, an individual who never lifts himself out of a chronic grouch. He hates everybody and everything and his impatient tirades often result in black and blue spots on the anatomies of some of his terrified servants.

Looking back, we find that the old man believes his wife eloped with a secret lover years before. From the day of her disappearance until the arrival of the little girl "Jerry" not a member of the fair sex, young or old, has crossed the threshold of the acrid-dispositioned old Earl. Even "Jerry" is forced to don the clothes of a male. So the audience is treated to the perhaps unnovel but always appealing portrayal of a child's sweetness melting and neutralizing the hard-boiled-eggishness of a moody old grouch. The humanness of this situation is indubitable.

The story all the way through is really very entertaining. There is plenty of comedy on the side, delicate human touches abound, and the working out of the plot, showing that the Earl's wife had not been unfaithful at all, neither did she run away, is quite interesting. Harley Knoles did a very good job in direction. To his coherent and satisfying visualization of the story must be added praise for the effects he was able to secure with the child. Jack Drumier, playing the role of the crusty party, gives a very satisfying performance. Some of the names of those in a cast of all-around ability are James Davis, Patrick Foy, Sheridan Tansey, Pinna Nesbit and Maxine Elliott Hicks. The latter will be remembered for some excellent work she has done in "fresh" schoolgirl parts and the like in a number of pictures. Her work always carries realism and a few laughs.

## "Efficiency Edgar's Courtship"

### Taylor Holmes' First Picture, An Essanay-K. E. S. E. Release—Reviewed by Genevieve Harris

IT looks as though Taylor Holmes is going to take his place among the leading screen favorites as a result of his first picture venture. He fits so well into his role in this story, and the vehicle is so good that success seems obvious.

There is everything good to be said about this offering. It is excellently presented in every detail, and it is typical of the best in screen entertainment. Taken from the *Saturday Evening Post* story by Clarence Kelland, the play sets forth in a delightfully humorous fashion the love story of a young man who applies the principles of efficiency to courtship. The serious, pedantic methods with which he conducts his campaign to win the heart of his lady are presented in a skillful way by Holmes. His laborious playing of a saxaphone because he has decided that music will prove efficient in melting the heart of the heroine will cause ripples of laughter among any audience. This and other situations are not only funny in themselves but they have been given all the little subtle touches which have distinguished other Essanay comedy-dramas.

The supporting cast is unusually well chosen. Virginia Valli is at her best as the leading lady, and Rodney La Roque is a most effective foil for the hero. Ernest Maupain's playing of the father could not be better. The few minor characters introduced are as well selected. Director Windom's work merits only praise. Photography and settings are up to the standard. The appeal of the picture is to a high class audience especially, but it will be liked by any comedy-loving patronage. It will cause many chuckles and will banish war worries and other troubles from the minds of the viewers.

*The Story*: The subtitles tell the story in the first person. At the beginning of the picture a copy of the *Saturday Evening Post* is opened to the story as published. Through this is dissolved the smiling face of Taylor Holmes as "Edgar Bumpus," called "Efficiency Edgar." In the first subtitle he explains his title, and then the picture shows his early experiences and his success in office management. After he meets "the girl" he decides that marriage makes for the efficiency of the individual and resolves to "equip himself with a wife." For a time his love affair plays havoc with his office efficiency, especially when he dictates his appreciation of Mary's beauty into the dictaphone, to be transcribed later by his secretary, to his great embarrassment.

He conducts his courtship on business principles. He never sees the humor of his own conduct, and neither does the girl's father. But the girl, and the audience, does. At last he wins out, but whether on account of efficiency, or in spite of it, the audience must decide.

## Italian War Films Draw

With film men generally skeptic as to the drawing power of war films, the official war pictures of the Italian government, "The Italian Battlefront," in less than a month's time have completely shattered many previous experiences.

Not only have the pictures played as capacity business wherever they have been presented, but at the Forty-fourth Street Theater, New York, the gross has exceeded that of practically every legitimate attraction on Broadway.

This business has been maintained so consistently at every performance that William Moore Patch, president and managing director of the Fort Pitt Theater Corporation, under the direction of whom the American Tour of the films has been placed, was last week negotiating for another theater in New York, in which to extend the run.

The pictures have been received with equally substantial support in Pittsburgh and Buffalo. They are now playing at the Tremont Theater, Boston, to sitting and standing capacity and at the Auditorium, Chicago, seating 4,000.

"Sirens of the Sea," a five-part super-feature of Jewel Productions, Inc., had its premier at The Broadway Theater, New York, on August 26.

# *Newslets for Your Program*

## INTERESTING NOTES ABOUT THE PLAYERS—READY TO CLIP OUT AND PRINT

**George George,** elongated comedian generally found cutting up with **George Ovey** in Cub Comedies, doesn't know whether to laugh or cry. He wants to go to war in answer to his selection for the draft army but he rues the day he must perchance forsake the Horsley happy family of players.

**Edward Sloman,** the American director who guides the William Russell company, has purchased a pretty home in Santa Barbara. Sloman and his wife believe there is nothing too good for baby Hylda, hence the bungalow and the garden where baby can kick her sturdy little legs on the lawn and talk to the blue sky.

**Mary Miles Minter,** the American Film star, is too busy meeting the public taste in picture production to take a regular vacation, but on location she manages to slip away occasionally for a little trout fishing.

**Max Linder,** Essanay's famous French comedian, is reported to be nearly out of danger at the sanitarium in California where he has been lying desperately ill from an old war wound for several months.

A man named Skinner in Chicago celebrated the arrival of his first-born by going to see "Skinner's Baby," in which **Bryant Washburn** is featured. He was so delighted with the picture that he went home and named his baby Bryant Washburn Skinner.

**Little Mary McAlister,** the child star of the "Do Children Count?" series, was the guest of honor at a review of the 5,000 members of the Ft. Sheridan officers' training camp. The diminutive screen celebrity holds the rank of sergeant in the regular army. She wore her uniform and marched down the long line of soldiers inspecting them with the keen scrutiny of a veteran.

As an actor, **Taylor Holmes** certainly is a fickle cuss. He was spending his days out at Essanay imploring a girl to marry him while the camera was grinding out his first picture, "Efficiency Edgar's Courtship." Of evenings he appeared at the Cort Theater in "Seven Chances" as Jimmie Shannon, who loudly boasts that he would rather give up an eccentric grandfather's fortune than let one of the female of the species rope him in. Holmes admitted he dreaded every moment that he may get his contrasting roles mixed up.

**Jay Belasco,** who co-stars with **Billie Rhodes,** is among those drafted for the new army. Whichever company Jay is with will be enriched by his wit and jolly personality.

**Gail Kane,** the American Film star, will appear shortly in a role new to American actresses, a role created by the war, that of committeewoman of national food conservation. As a member of the recently appointed women's committee of the National Association of the Motion Picture Industry she, in company with **Mary Pickford, Marguerite Clark, Ethel Barrymore,** and other famous stars, will co-operate with the federal food commission to save the American people and the entente allies from possible food shortage.

**Lee McGinnis,** an American studio electrician, has joined Uncle Sam's industrial army. His proffer of services as a builder of government airplanes in the plant of a large Detroit motor manufacturer has been accepted.

If Washington will permit **Robert Klein,** for the past two years a character actor for the American, to give up his French citizenship, he will then take out American papers and enlist as a "Sammy." He served at the beginning of the war under the tri-color. He has made the necessary applications and is awaiting word from headquarters to act warlike.

The headlights of the pictures are above professional jealousies. The other day **Mary Pickford** and **Douglas Fairbanks** both took turns entertaining **Mary Miles Minter,** gilded queen of the "Flying A."

The Minter Pickford soiree came about by chance. Miss Minter and her mother went to a theater to see something Miss Pickford too was seeing. The audience, seeing the latter, called: "Speech! Speech!" Miss Pickford responded, then seeing M. M. M., called: "Come, Mary Miles Minter, share the limelight with me." This she did, to the delight of all. The Minter-Fairbanks levee was planned. Mother and daughter Minter were guests of the Fairbanks in a Hollywood visit. After luncheon, "Doug" took 'em spinning in his new raceabout.



*The little girl is a lady and the lady is a man. It's Mary Pickford with gingham and a mop imitating the stunning Julian Eltinge, with silks and walking stick. The latter is having his first films taken at the same Artcraft studio with "America's best girl."*

# Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

## General Program

### Broadway Star Features

| | | |
|---|---|---|
| D | The Furnished Room (O. Henry Series) | 2,000 |
| D | The Defeat of the City (O. Henry Series) | 4,000 |
| D | The Atavism of John Tom Little Bear (O. Henry Series) | 2,000 |

### Black Cat Stories

| | | |
|---|---|---|
| C-D | Seventy and Seven (Ellis Paul) | 2,000 |
| C | Our Boys (Ellis Paul) | 2,000 |
| C | Pete's Pants (Ben Turpin) | 2,000 |
| C-D | Vernon the Bountiful (Virginia Valli) | 2,000 |
| D | The Long Green Trail (Virginia Valli) | 2,000 |
| C | Don't Lose Your Coat | 2,000 |
| C-D | Star Dust (Marguerite Clayton) | 2,000 |

### George Ade Fables

| | | |
|---|---|---|
| C | Twelve Cylinder Speed of the Leisure Class | 2,000 |

### American Girl Series (Kalem)

| | | |
|---|---|---|
| D | The Door in the Mountain | 2,000 |
| D | The Sage Brush Law | 2,000 |
| D | The Pot of Gold | 2,000 |

### Ray Comedies

| | | |
|---|---|---|
| C | Muggsy in Society | 1,000 |
| C | The Candy Jag | 1,000 |
| C | Muggsy in Bad | 1,000 |
| C | A Laundry Mix-Up | 1,000 |
| C | A Peaceful Flat | 1,000 |
| C | Cheating His Wife | 1,000 |
| C | "A Bathtub Marriage" | 1,000 |

### Sparkle Comedies

| | | |
|---|---|---|
| C | An Attorney's Affair | 1,000 |
| C | Her Peignoir | 1,000 |
| C | Those Terrible Telegrams | 1,000 |
| C | The Stag Party | 1,000 |
| C | Bragg's Little Poker Party | 1,000 |
| C | Mixed Nuts | 1,000 |

### Jaxon Comedies

| | | |
|---|---|---|
| C | Counting 'Em Up | 1,000 |
| C | The Baggage Man | 1,000 |
| C | Getting the Coin | 1,000 |
| C | Tough Luck | 1,000 |
| C | Love Letters | 1,000 |
| C | Play Ball | 1,000 |

### Adventures of Stingaree Series

| | | |
|---|---|---|
| D | The Fugitive Passenger | 2,000 |
| D | The Jackaroo | 2,000 |
| D | The Tracking of Stingaree | 2,000 |
| D | Arrayed with the Enemy | 2,000 |
| D | An Eye for an Eye | 2,000 |
| D | A Double Deception | 2,000 |
| D | The Poisoned Cup | 2,000 |
| D | A Model Marauder | 2,000 |
| D | The Mark of Stingaree | 2,000 |
| D | An Order of the Court | 2,000 |
| D | At the Sign of the Kangaroo | 2,000 |
| D | Through Fire and Water | 2,000 |
| D | A Bushranger's Stategy | 2,000 |
| D | The Stranger at Dumcrieff | 2,000 |
| D | A Champion of the Law | 2,000 |

### Selig

| | | |
|---|---|---|
| Edc. | Selig World Library (Every Wed.) | 1,000 |
| D | Her Perilous Ride | 1,000 |
| D | The Sole Survivor | 2,000 |
| D | Her Heart's Desire | 1,000 |
| D | Between Man and Beast | 2,000 |
| D | Her Salvation | 1,000 |
| D | Pioneer Days | 2,000 |
| D | In After Years | 1,000 |

### Falcon Features

| | | |
|---|---|---|
| D | The Mainspring (Henry King) | 4,000 |
| D | The Martinache Marriage (Margaret Landis, Philo McCullough) | 4,000 |
| D | The Stolen Play (Ruth Roland, Wm. Conklin) | 4,000 |
| D | The Phantom Shotgun (R. Henry Grey, Kathleen Kirkham) | 4,000 |
| D | His Unpolished Self (Henry Ainley, Mary Dibley) | 4,000 |

### Ham Comedies

| | | |
|---|---|---|
| C | Politics in Pumpkin Center | 1,000 |
| C | The Boot and the Loot | 1,000 |

## Mutual Program

### Tuesday

| | | | |
|---|---|---|---|
| C | 8-14 | The Widow's Might ... La Salle | 05715 |

### Wednesday

| | | | |
|---|---|---|---|
| T | 8-15 | Mutual Weekly No. 137 ... Mutual | 05716 |

### Thursday

| | | | |
|---|---|---|---|
| C | 8-16 | Beach Nuts (George Ovey) ... Cub | 05717 |
| T | 8-16 | Reel Life No. 68. Gaumont | 05718 |

### Wednesday

| | | | |
|---|---|---|---|
| T | 8-22 | Mutual Weekly No. 138 ... Mutual | 05724 |

### Thursday

| | | | |
|---|---|---|---|
| C | 8-23 | Jerry on the Farm (Geo. Ovey) ... Cub | 05725 |
| T | 8-23 | Reel Life No. 69. Gaumont | 05726 |

### Wednesday

| | | | |
|---|---|---|---|
| T | 8-29 | Mutual Weekly, No. 139 ... Mutual | 05727 |

### Thursday

| | | | |
|---|---|---|---|
| C | 8-30 | Jerry's Eugenic Marriage (Geo. Ovey) ... Cub | 05728 |
| T | | Reel Life ... Gaumont | 05729 |

### Wednesday

| | | | |
|---|---|---|---|
| T | 9-5 | Mutual Weekly, No. 140 ... Mutual | 05740 |

### Thursday

| | | | |
|---|---|---|---|
| C | 9-6 | Jerry Tries Again (George Ovey) ... Cub | 05741 |
| T | 9-6 | Reel Life, No. 71. Gaumont | 05742 |

## Universal Program

*Week of Sept. 3*

| | | |
|---|---|---|
| D | The Empty Gun (Lon Chaney) ... 3, Gold Seal | |
| C | Looking 'Em Over (Eddie Lyons, Lee Moran) ... Nestor | |
| C | Backward Sons and Forward Daughters ... 2, L-Ko | |
| T | Universal Animated Weekly, No. 88 | |
| D | A Dream of Egypt (Lena Baskette) ... Star | |
| C | Officer, Call a Cop (Wm. Franey) ... Joker | |
| C | The Curse of a Flirting Heart (Max Asher) ... Victor | |
| T | Universal Screen Magazine, No. 35 | |
| T | Universal Current Events, No. 17 | |
| C | A Gale of Verse (Gale Henry) ... Joker | |
| D | The Lure of the Circus (Eileen Sedgwick) ... Bison | |
| D | The Gray Ghost, No. 11 (Priscilla Dean ... 2, Universal | |

### Special Releases

*Week of July 16*

| | | |
|---|---|---|
| C | A Dark Deed (Eddie Lyons) ... 1, Nestor | |
| C | Surf Scandal (Dan Russell) ... 2, L-Ko | |
| T | Universal Animated Wee'kly, No. 61 ... Universal | |
| D | The Web (Cleo Madison) ... 2, Star Featurette | |
| T | Universal Screen Magazine, No. 28 ... Universal | |
| C | He Had 'Em Buffaloed (William Franey) ... 1, Joker | |
| C | Box Car Bill Falls in Luck ... Powers | S |
| T | In the Heart of India ... Powers | S |
| D | The Fight (The Gray Ghost, No. 4) (Priscilla Dean) | |

### Regular Releases

*Week of July 16*

| | | |
|---|---|---|
| D | Six Shooter Justice (Harry Carey) ... 3, Gold Seal | |
| C | One Bride Too Many (Matt Moore) ... 2, Victor | |

## State Rights Productions

| | | |
|---|---|---|
| | Alma, Where Do You Live? ... Newfields Producing Co. | 6,000 |
| | Christie Comedies ... Christie Film Co. | |
| | Christus ... Historic Features | |
| | Come Through ... Universal Film Co. | 7,000 |
| | Corruption ... Popular Pictures Corp. | |
| | Cross-Eyed Submarine ... Universal Film Mfg. | |
| | Doing Their Bit ... The A. Kay Co. | 3,000 |
| | Flora Finch Comedies ... H. Crossman Distributing Co. | |
| | Hand of Fate, The. Overland Film Co. | |
| | Hand That Rocks the Cradle, The ... Universal Film Co. | |
| | Hate ... Fairmont Film Co. | |
| | Ivan the Terrible ... Export and Import Film Co. | 6,000 |
| | Madame Sherry ... M. H. Hoffman | |
| | Mother O' Mine. Bluebird Photoplays | 5,000 |
| | Mutt and Jeff Cartoons ... Bud Fisher Films | |
| | Persuasive Peggy. Mayfair Film Corp. | 5,000 |
| | Pokes and Jabbs ... Jaxon Film Corp. | |
| | Price of Her Soul. Variety Films Corp. | 5,000 |
| | Public Be Damned ... Public Rights Film Corp | 5,000 |
| | Ramona ... Clune Film Producing Co. | 8,000 |
| | Real Life in China ... F. H. McMillan | 8,000 |
| | Redemption ... Julius Steger | |
| | Rex Beach on the Spanish Main ... Grand Feature Film | 5,000 |
| | Robespierre. Export & Import Film Co. | 7,000 |
| | Rustler's Frameup at Big Horn ... Ultra Film Co. | |
| | Seven Cardinal Virtues ... M. H. Hoffman | 5,000 |
| | Sin Woman, The. M. H. Hoffman ... | 7,000 |
| | Slackers Heart, A ... Emerald Motion Pictures | |
| | Some Barrier, The ... A. Kay Co | |
| | S. O. S. American Standard Motion Picture Co. | |
| | Span of Life ... Joseph F. Lee | 5,000 |
| | Spoilers, The. Sherman Elliott Corp | 12,000 |
| | Strife ... Jaxon Film Corp. | 5,000 |
| | Tanks at the Battle of the Ancre ... Pathe Exchange | |
| | Terry Human Interest Reel ... A. Kay Co. | |
| | Thirteenth Labor of Hercules ... Cinema Distributing Co. | 12,000 |
| | Three Musketeers, The ... Liberty Film Corp. | 7,000 |
| | Trip Through China, A ... Supreme Feature Films | 10,000 |
| | Trooper 44 ... E. I. S. Motion Picture Corp. | 5,000 |
| | 20,000 Feats Under the Sea ... A. Kay Co. | |
| | Twenty Thousand Leagues Under the Sea ... Universal Film Co. | |

Uncle Sam Awake...Rubel Lawrence 5,000
War As It Really Is.....Donald C. Thompson 7,000
Warning, The.....Photo Drama Co.
Warrior, The.....Harry Raver 7,000
Web of Life, The.....Gold Metal Photoplayers 5,000
West Is West.....Ultra Films
What of Your Boy?.....Cameragraph Film Co.
Whither Thou Goest.....Klotz & Streimer, Inc.
Who Knows?.....M. H. Hoffman 5,000
Who's Your Neighbor?.....Overland Film Corp.
Witching Hour, The.....Frohman Amusement Co. 7,000
Woman Who Dared, The.....Ultra Pictures Corp. 7,000
The Deemster (Derwent Hall Caine).....Arrow 9,000
The Barrier.....Rex Beach 9,000
Joan, the Woman (Geraldine Farrar).....Cardinal 11,000
The Lincoln Cycle (Benjamin Chapin).....Charter 2,000
The Curse of Eve (Enid Markey).....Corona Cinema 7,000
Enlighten Thy Daughter.....Enlightenment Corporation 7,000
Birth.....Eugenics Film 6,000
A Mormon Maid (Mae Murray).....Friedman 5,000
The Woman and the Beast...Graphic 5,000
Intolerance.....D. W. Griffith 9,000
The Bar Sinister.....Frank Hall 9,000
Her Fighting Chance (Jane Grey).....Frank Hall
Civilization.....Harper 9,000
The Honor System.....Honor System Booking 10,000
The Whip.....Paragon Films 8,000
Beware of Strangers.....Selig Special 7,000
The Ne'er-Do-Well.....Selig Special 8,000
The Garden of Allah....Selig Special 10,000
Who Shall Take My Life.Selig Special
The Black Stork...Sherriott Pictures 5,000
The Crisis.....Sherman Elliot 10,000
The Submarine Eye..Submarine Film
The Spirit of '76.....Goldstein 12,000
Should She Obey?.....Arizona
American War News (Serial Weekly).....Cinema
Are Passions Inherited?.Warner Bros. 7,000
Balloonatics.....Century Comedies
Below Zero.....Wharton 2,000
Birth Control.Moss B. S. M. P. Corp. 6,000
Bit o' Heaven 5,000
Defense or Tribute (Defense or Tribute Film Co.) 5,000
Eagle's Wing.....Bluebird 5,000
Even as You and I.....Universal Film Co.
Eyes of the World....Clune Film Co. 10,000
Fairy and the Waif.....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies.....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think.....Creative Film Corp. 6,000
Girl Who Doesn't Know.....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man.....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Condoned Sin.....Biograph Co. 6,000
The Honor Roll.....Joseph F. Lee
How Uncle Sam Prepares.....Hanover Film Co. 5,000
Humanity.....Select Photoplay Co. 6,000
Humanizing Mr. Winsby.....Unity Sales Corp. 5,000
Idle Wives.....Universal Film Co.
Ignorance.....Popular Pictures Corp.
In the Hands of the Law.....Moss B. S. M. P. Corp. 5,000
In Treason's Grasp.....Renowned Pictures Corp. 5,000
Is Any Girl Safe?.Anti-Vice Film Co.
King Bee Comedies.....King Bee Films Corp.
Land Just Over Yonder.....Unity Sales Corp. 6,000

## Feature Program

### Artcraft

8-12 Down to Earth (Douglas Fairbanks) 5,000
8-19 Seven Keys to Baldpate (Geo. M. Cohan) 5,000
8-26 Close to Nature (Douglas Fairbanks) 5,000
9-3 Rebecca of Sunnybrook Farm (Mary Pickford) 5,000

### Art Dramas

8-7 Eye of Envy (Crane Wilbur).....Horsley 5,000
8-13 Think It Over (Catherine Calvert) 5,000
8-27 The Little Samaritan (Marie Swayne).....Erlograph 5,000
9-3 Behind the Mask (Catherine Calvert).....U. S. A. Co. 5,000

### Bluebird Photoplays

8-6 Wrath of Love (Virginia Pearson) 5,000
8-16 Durand of the Bad Lands (Dustin Farnum) 5,000
8-20 Soul of Satan (Gladys Brockwell) 5,000
8-27 Every Girl's Dream (June Caprice) 5,000
9-3 Betrayed (Miriam Cooper)..... 5,000
9-10 When False Tongues Speak (Virginia Pearson) 5,000

### Butterfly Productions

*Released Week of*
8-20 The Lair of the Wolf (Donna Drew) 5,000
8-27 Straight Shooting (Harry Carey) 5,000
9-3 Who Was the Other Man (Francis Ford) 5,000

### Fox Film Corporation

*Released Week of*
7-25 His Final Blowout (Hank Mann) 2,000
7-29 Wife Number Two..... 5,000

### Kleine Edison-Selig-Essanay

*Released Week of*
8-6 The Little White Girl (Mary McAlester) 2,000
8-6 Skinner's Baby (Bryant Washburn).....Essanay 5,000
8-13 The Barker (Lew Fields).Selig 5,000
8-15 The Bridge of Fancy (Mary McAllister).....Essanay 2,000
8-20 Open Places (Jack Gardner)..Essanay 5,000
8-20 A Trip to Chinatown.....Selig-Hoyt 2,000
8-22 The Kingdom of Hope (Mary McAllister).....Essanay 2,000
8-27 The Lady of the Photograph (Shirley Mason).....Edison 5,000
9-3 Efficiency Edgar's Courtship (Taylor Holmes)..Selig-Hoyt 2,000
9-3 A Midnight Bell.....Selig-Hoyt 2,000

### Selznick

*Releases for July*
The Lone Wolf (Brenon)..... 7,000
The Lesson (Constance Talmadge)... 6,000
The Moth (Norma Talmadge)..... 6,500

### McClure Pictures

*Released Week of*
5-12 Seven Deadly Sins, "The Seventh Sin" (George Le Guere and Shirley Mason)..... 5,000

### Metro Pictures

*Released Week of*
8-13 The Girl Without a Soul (Viola Dana).....Metro 5,000
8-13 Her Economic Independence (Mr. and Mrs. Sidney Drew).....Metro-Drew 2,000
8-20 Her First Game (Mr. and Mrs. Sidney Drew).....Metro-Drew 2,000
8-27 To the Death (Olga Petrova).....Metro 5,000
8-27 Music Hath Charms (Mr. and Mrs. Sidney Drew).....Metro-Drew 2,000
9-3 Under Handicap (Harold Lockwood).....Yorke 7,000

### Mutual Star Productions

*Released Week of*
9-3 Reputation (Edna Goodrich)..Goodrich 5,000
9-3 Charity Castle (Mary Miles Minter).....America 5,000

### Mutual Serials

*Released Week of*
7-9 The Trap (The Railroad Raiders, No. 14) (Helen Holmes).....Signal 2,000
7-16 The Mystery of the Counterfeit Tickets (The Railroad Raiders, No. 15) (Helen Holmes) 2,000

### Mutual Special

7-23 The Gipsy's Trust (The Great Stanley Secret, No. 1) (William Russell).....American 4,000
7-30 The Great Stanley Secret, No. 2 (William Russell).....North American 4,000

### Paramount Features

*Released Week of*
7-30 To the Summit of Mt. Hood..Burton Holmes 1,000
8-2 A Kiss for Susie (Vivian Martin).....Pallas 5,000
8-6 Geysers of the Yellowstone...Burton Holmes 1,000
8-13 Wonders of the Yellowstone...Burton Holmes 1,000
8-20 Tropical Nassau.Burton Holmes 1,000
8-27 Madrid to Madeira.....Burton Holmes 1,000

### Pathe

*Released Week of*
8-22 Hearst-Pathe News No. 68..... 1,000
8-25 Hearst-Pathe News No. 69..... 1,000
8-26 Iris (Alma Taylor)...Hepworth 5,000
8-26 The Fatal Ring, No. 8 (Pearl White).....Astra 2,000
8-26 Know America, No. 20.....Combitone 1,000
8-29 Hearst Pathe News, No. 70.. .. 1,000
9-1 Hearst Pathe News, No. 71.... 1,000
9-2 Tears and Smiles (Baby Marie Osborne).....La Salle 5,000
9-2 The Fatal Ring, No. 9 (Pearl White).....Astra 5,000
9-2 Know America, No. 21.....Combitone 1,000
9-2 Luke's Wild Woman (Harold Lloyd).....Rolin 2,000
9-5 Hearst-Pathe News, No. 72.... 1,000
9-8 Hearst-Pathe News, No. 73.... 1,000

### Triangle Distributing Corporation

*Released Week of*
8-19 A Love Chase.Triangle Komedy 1,000
8-19 They're Off (Enid Bennett)... Triangle 5,000
8-19 His Hidden Talent.....Triangle Komedy 1,000
9-2 Ten of Diamonds (Dorothy Dalton).....Triangle 5,000
9-2 A Fallen Star.Triangle Komedy 1,000
9-2 The Man Hater (Winifred Allen).....Triangle 5,000
9-2 His Foot-Hill Folly.....Triangle Komedy 1,000
9-2 A Shanghaied Jonah (Billy Armstrong).....Keystone 1,000
9-9 Idolators (Louise Glaum)..... Triangle 5,000
9-9 A Dark Room Secret.....Triangle Komedy 1,000
9-9 Polly Ann (Bessie Love)..... Triangle 5,000
9-9 A Warm Reception.....Triangle Komedy 1,000
9-9 His Precious Life (Charles Murray).....Keystone 1,000

### Vitagraph-V. L. S. E.

*Released Week of*
8-27 The Divorcee (Mary Anderson) 5,000
8-27 The Feudists (Sidney Drew)... 5,000
8-27 The Master Painter (Sidney Drew) 5,000
8-27 Bobby, the Pacifist (Bobby Connelly) 1,000
8-27 Ghumps and Chances (Lawrence Semon) 1,000
9-3 Soldiers of Chance (Evart Overton) 5,000
9-3 Her Husband (Clara Kimball Young) 5,000
9-3 Fanny's Conspiracy (Norma Talmadge) 5,000
9-3 Bobby's Bravery (Bobby Connelly) 1,000
9-3 Gall and Golf (Hughie Mack).. 1,000

### World Features

*Released Week of*
8-20 Souls Adrift (Ethel Clayton)... World 5,000
8-27 The Guardian (June Elvidge).....World 5,000
9-3 Creeping Tides (Alexandria Carlisle).....World 5,000

## BRIEF THEATER NOTES

### Alabama

John Snider let contract to remodel Princess Theater at Bessmer.

### Georgia

Port Wentworth Terminal Corporation, of Savannah, let the contract to erect a theater in connection with development of industrial city at Port Wentworth.

### Idaho

Ground has been broken at Seventh and Bank streets, Wallace, for the new theater building to be constructed by the Metropolitan Theater Company.

The Huree Theater at Caldwell was badly damaged by fire.

### Illinois

Gumbiner Brothers, who own a chain of theaters at Chicago and in other cities, have added to the list by the purchase of the capital stock of the Orpheum Theater in Hammond, Ind.

Dr. P. M. Robinson has bought from Wallace Cady the moving picture plant at Comfrey and taken possession.

The Woodlawn Theater Company will erect a new theater building at 535-55 East Sixty-third Street, Chicago.

### Indiana

H. F. Kidder is having plans made to convert his double room on East Lincoln avenue, Goshen, into a motion picture theater.

The Orpheum Theater at South Bend is to be remodeled at a cost of $400.

Ezra R. Rhodes of South Bend, lessee of the Jefferson Theater at Goshen, announces that many interior improvements will be made.

### Iowa

The Star Theater at Milo has changed hands, J. G. Tharp, clerk of the district court, being the new proprietor.

J. M. Russell has announced that he will at once commence work on the enlargement of the Empire Theater at Storm Lake and make of it a modern opera house.

Edmund Roberts has leased the Princess Theater at Storm Lake from the owner, Henry Dlugosch, and will take possession August 20th.

Plans are now being prepared by Kraetch & Kraetch for the construction of a 1,400 seat theater in the Rogg Building at Des Moines.

D. Earl Combs concluded a five year lease with W. C. Brown for the building he is now erecting on South Main Street, Chariton, and will establish a theater there.

A new modern opera house is being built at Lynnville, Iowa. Art Mitchell is the owner.

John Williams has purchased the Happy Hour Theater, Cherokee, Ia.

### Kansas

Charles Parton has bought the half interest of E. D. Seamon in the Royal Theater at El Dorado and assumed full control.

C. C. Dancer, proprietor of the Odeon Theater at Bartlesville has sold his interest in the concern.

The Pearl Theater at Hutchinson was destroyed by fire a week ago to the amount of $3,500.

### Kentucky

Charles E. Carney has sold the Princess Theater at Paducah to Harold Spalding and the latter will continue its operation.

### Louisiana

Jacobs & Landry will rebuild Prytania Theater at New Orleans.

Boehringer Amusement Company, Inc., 512 Audubon Building, New Orleans, has plans by and let contract to Fromherz & Drennan, New Orleans, to erect Liberty Theater.

### Maryland

Parkway Theater Company at Baltimore will erect addition to theater at North Avenue and Charles Street.

### Massachusetts

Plans have been prepared by J. Marsden Parks for the erection of a new theater at 738 Huntington Avenue, Roxbury, for David J. Segel. It will cost $250,000.



*The captivating Peggy Hyland, the English star, to appear soon in "Persuasive Peggy," made by the Mayfair Film Corporation.*

### Michigan

C. H. Miles of the Orpheum Theater has leased the Regent Theater, Woodward avenue and Grand boulevard, Detroit.

E. J. Wheelock, who has been connected with the Rex Theater at Battle Creek, has purchased an interest in the playhouse from Lipp & Cross and will assume management.

The Garden Theater at Battle Creek is planning to enlarge its building, according to W. S. Butterfield, president of the concern.

Architect C. Howard Crane, of Detroit, let contracts for Julius Berman for a one story theater in Hamtramck.

Julius Stern and Maurice Fleckles, of New York and Louis Jacobs, of Hollywood, California, owners of the Rex and Strand Theaters, have secured an option on a site at Beloit and contemplate the erection of a third theater to seat 1,200 persons.

Earl Wright, formerly of Ionia, has gone into partnership with Frank Joslin, of Smyrna, in purchasing the Empress Theater at Belding from the former owners, Reed & Warner.

### Minnesota

W. H. Cox has sold the Alamo Theater at Stillwater to J. E. Taylor, of Oklahoma City.

The management of the New Grand Theater in Crosby is making arrangements for a new theater at Cuyuna.

E. E. Dennis has sold his picture show business at Waltham to O. W. Root, of Brownsdale.

Fred Fisher is now the sole owner of the Eagle Theater at Buffalo.

The new Emerson Theater at Emerson and Twenty-sixth Avenues North in Minneapolis has been opened under the management of Elmer H. Bohlig.

F. M. Robinson has purchased the theater at Comfrey.

Hartigan & Hood have opened their new theater at Paynesville.

Lee Gallagher has sold the Grand Theater at Mahnomen to Lawrence L. Kreidler.

The Strand Theater at St. Paul has been purchased by Finkelstein & Ruben, and commencing August 16 will be opened under the name of the New Garrick Theater.

C. Steele and J. F. Brinkman of Ramona, South Dakota, are negotiating for the Royal Theater at Blue Earth.

### Missouri

Marion Lilly has purchased the picture show at Clarence known as the Star Theater from N. S. Jensen.

Marion Lilly has purchased the Star Theater at Macon from N. S. Jensen.

The Melba Amusement Company will erect a theater building on Miami Street, near Grand Avenue, St. Louis.

### Montana

Work has commenced on improvements, additions and alterations to the Broadway Theater at Anaconda, which will mean an outlay of $100,000.

### Nebraska

A. C. Norman has purchased the Imperial Theater at Imperial from George Brewer.

The World Theater at Falls City has been remodeled and is now among the best picture show houses in this state.

Charles Harris has opened a theater at Glenville.

The Plaza Theater at Hastings will show pictures twice a week at Giltner.

The Gem Theater at Ord has been remodeled and completely re-equipped.

Fred and Will Mayland have leased the Regis cafe property at Seward and will open a theater there within a few weeks.

Fire slightly damaged the Ideal Theater at West Point.

Archie Kerr, C. E. McDonald and Vernon McDonald have purchased from Jack Stuart the Empress Theater at Central City.

### New Jersey

The Trenton Grand Theater Company of Trenton, which will be located at 137-9 East State street, with J. Irving Davidson as agent, has been chartered to control and operate theaters with a capital of $5,000.

### New York

Mr. P. Bernstein has leased the new motion picture house on Main Street, Mount Kisco.

### Ohio

C. A. Bresler plans to build a one story addition for store and theaters at 8804-18 Buckeye Road, Cleveland, to cost $10,000.

Architect William F. Miller is making plans for the remodeling of the Alhambra Theater in South Limestone Street, Springfield.

H. G. Clarke has leased the Empress Theater at Cincinnati from the Bell Theatrical Company.

# *Stories of the New Film Releases*

## READY TO CLIP AND USE IN YOUR PROGRAM OR ADVERTISING

## Universal Program

**The Curse of a Flirting Heart**—VICTOR—(TWO REELS)—SEPTEMBER 7.—Because Max flirts all the time with strange women Mrs. Max thinks she may flirt with strange men. She goes into the park and flirts from behind her parasol, but the man, who is Max, discovers that he is flirting with his own wife and leaves. Then he flirts with a neighbor who is hanging out clothes, and Mrs. Max becomes friendly with the neighbor's husband. In order to avoid their wife and husband, each couple go to the picture show, where local scenes taken that day about town are shown. To the amazement of the quartette they see pictures of themselves in all the scenes of the different flirtations. "Never again for ours!" vow Max and his wife.

**A Gale of Verse**—JOKER—(ONE REEL)—SEPT. 8.—Lizzie Loose is something of a poet and leaves the farm to prove it. When she presents her verse to the editor a letter comes to him at the same time offering $100 to anyone that can get Lizzie back to the farm. A reporter is attracted by the offer and frames it up with the editor to send Lizzie to an empty house, where he will scare her out by a series of make-ups. Lizzie overhears them, and when she finds a gang of counterfeiters in the cellar of the house she thinks it is a fixed up affair, and cleans out the whole bunch. She gets the reward for the capture of the band, and then returns to free the reporter, held prisoner by the gang. "But you'll have to marry me if I let you out of here," she says, but the reporter is desperate and consents.

**Officer, Call a Cop**—JOKER—(ONE REEL)—SEPTEMBER 6.—Evelyn Dale bows to the police officer as she enters Chinatown to distribute literature for the Celestial's uplifting. Before she is out of sight Sweeney sees her kidnapped by a gang of Chinamen and though his spirit is willing his feet are weak until he bolsters them up with a glass in a familiar saloon. Then he goes in search of Evelyn, but lands in an opium den where he goes to sleep, persuaded by a pipe and pill. When the police raid the joint and rescue the fair Evelyn, Officer Sweeney is about to claim the credit when the pipe drops from his uniform and he is pinched with the rest.

**A Dream of Egypt**—(TWO REELS)—LENA BASNETTE FEATURE—SEPTEMBER 6.—Dorothy was a little girl whose passion was dancing. She loves to look at a big book in the library, called Mysterious Egypt. One day she gets a big shawl from the attic and dances Egyptian dances for her mother and that very day her father brings home the statuette of a little Egyptian dancing girl, which they place on a pedestal at the foot of the stairs. That night Dorothy dreams that she is a dancing girl, her mother is her sister and her father her sister's sweetheart. Her sister sells flowers in the markets where she is seen by a prince who takes her by force to his harem. Dorothy goes to plead with him and dances for him. He lets the sister go, but compels Dorothy to dance for him until she falls exhausted at the foot of the dias. Then she hears her mother's voice, "Wake up, Dorothy, you have fallen out of bed and pulled the covers with you."

**The Empty Gun**—GOLD SEAL—(THREE REELS)—SEPTEMBER 4.—In the midst of a raging storm Frank goes to the station to give the $10.000 worth of gold he has taken from the mine into safe keeping. At home his wife is reading that he has lied against her former lover in order to win her from him. The agent at the station will not take the money because two suspicious looking tramps are about. Frank returns home, leaves the money and returns to find out about the train. While he is gone a stranger seeks shelter in the shack and Mary discovers it is her old time sweetheart. She is playing with an empty gun, and he fills it for her. While Frank is on the road home one of the tramps attacks him but he overpowers him, exchanges clothes with him and goes on to the shack. The wind blows out the light in the shack just before he gets there, and Mary, thinking him a stranger shoots him. When the mask is removed she discovers that a higher court has freed her.

**Looking 'Em Over**—NESTOR—(ONE REEL)—SEPTEMBER 4.—Eddie coaxes Lee out for an evening at the cafe, leaving their wives at home. While they are enjoying themselves Lee's wife's brother and a friend arrive from the West and take the girls to a cafe for something to eat. The boys see them, become jealous and don waiters' uniforms so they can watch their wives. When the girls dance with the men their anger knows no bounds and they crown them with dishes of soft food. Peace is restored when the four of them get together and explain.

**The Lure of the Circus**—BISON—(TWO REELS)—SEPTEMBER 8. Bud wants to be an animal trainer, and his sweetheart thinks she would like to be a bareback rider, so when the circus comes to town, both of them join it. Lily is soon left by her horse in the ring hanging on to the end of a pole, and the boys make fun of her riding outfit. Bud is put at work training the baby lions, but the mother makes him uncomfortable and at the end of the first day Bud and Lily return to the blacksmith shop, wiser and happier.

## Mutual Pictures

**Outcast**—(SIX REELS)—EMPIRE ALL STAR—SEPTEMBER 10.—Starring Ann Murdock. Miriam, a young and beautiful girl without near relatives, meets, loves and is betrayed by a handsome young adventurer who later abandons her to marry an old woman with money. When the child is born, Miriam finds herself without friends or funds. Compelled to take to the street for funds to save her child from starvation the girl sells herself for naught, because the child dies. Miriam buries her hopes with the baby and despairing of any future for herself adopts the life of a courtesan. Taken up by Geoffrey Sherwood, a London barrister who has been jilted by his fiancee, Miriam becomes Sherwood's mistress. She hopes that he may marry her but as time goes on and the influence of his former fiancee is re-established, this hope lessens. Valentine is married to a man of great wealth, but remains unhappy. Sherwood convinces her that all must be over between them. He then offers marriage to Miriam and after being wed in a little Scottish kirk they start for Buenos Aires.

**Jerry's Whirlwind Finish**—(ONE REEL)—HORSLEY—SEPTEMBER 13.—Susceptible Jerry becomes affected by the wiles of a park flirt who has also been lavishing attention upon a large and enthusiastic collection of bench-warmers, to say nothing of several park policemen. Jerry presses his suit with the fickle maiden, but when discovered by one of her policemen friends, is temporarily routed. Jerry is fortunate in finding a telephone wagon nearby where he procures a coil of rope and with the prowess of a sharp shooter, succeeds in lassoing the cop and the girl and pulling them backwards into a nice deep pool. A whirlwind chase ensues. Jerry drops from the second-story window of a house into the vacant saddle ordinarily occupied by a mounted policeman and dashes away. The cops in their flivver run out of gasoline, but make the grade by hoisting a sail and continue the chase. Jerry rides headlong into the arms of shoot-em-up-Bill, a heavyweight bad man who exhibits a $5,000 sack of gold. Shoot-em-up commissions Jerry and his horse for escape and together they ride into town. Shoot-em-up puts the gold in a safe, during which operation Jerry runs to a room overhead. Safe-crackers blow up the safe, the force of which shoots the gold up through the floor of Jerry's room into his arms. The mast on the flivver waiting below provides the means of Jerry's escape from yet another difficulty.

## Feature Programs

### Butterfly

**Who Was the Other Man**—(FIVE REELS)—SEPTEMBER 3.—Marion Washburn, the beautiful daughter of a United States Senator, while on a visit to Paris becomes engaged to Herbert Cornell, a Washington social favorite. Marion's father has but one objection to Cornell. He thinks the young man may have trifled away so many years of his life that the sterner essentials of manhood may have been neglected. In order to test out the young man, he entrusts him with the plans of an international canal for safe delivery in Washington. Cornell accepts the mission, determined to show his real mettle. Meanwhile Ludwig Schumann, secret agent of a powerful European government, is awaiting instructions from his government at the same hotel which shelters Cornell and the Washburns. Marion attracts the attention of Schumann, and the latter believes that he has made an impression on the beautiful American although neither have spoken, as yet. While Schumann is figuring how he can arrange to be introduced, a young business man—evidently a countryman of Miss Washburn—walks up to register at the desk where Schumann is leaning. The secret agent is amazed to note that the newcomer bears a perfect likeness to himself. He leaves the hotel, meditating upon the strange coincidence. The American signs the name "James Walbert" to the register. He also is wondering where in the world his double sprang from, when a small, dark man walks up to him and hands him a message. While he is opening the envelope, the messenger disappears. He has been mistaken for Schumann and is entrusted with a mission in the United States. These instructions bring him into an exciting series of adventures, during which he has time to fall in love with Marion and to defend his country.

### Fox

**Betrayed**—(FIVE REELS)—SEPTEMBER 2.—Starring Miriam Cooper. The story of "Betrayed" centers about Carmelita Carrito, whose worldly condition is that of a peon, but who remains an aristocrat and a coquette at heart, despite Carpi, her fat, filthy father. Carmelita has a lover, Pepo, but her affection for him goes a-glimmering when the great bandit, Leopoldo Juares, raids the larder of her home. Leopoldo's commanding personality impresses her in a never-to-be-forgotten way. After Leopoldo departs, Carmelita sits by the window looking silently at the soft Mexican moonlight. Gradually she falls asleep and dreams. An American army officer, William Jerome, is searching the neighborhood for Juares. Carmelita, fickle ever, is fascinated by the Gringo, and tells him that Leopoldo is to meet her at the brook. Jerome could creep upon the man and pick him off with a single shot. Leopoldo, however, intercepts the note and arranges a counter plan. He is enraged by the girl's duplicity. When he talks with her by the brook, he expresses fear lest she catch cold in the evening breeze and forces her to don his coat and put on his hat. An instant later, Jerome, seeing the pair through the bushes thinks Carmelita is Leopoldo and shoots the woman he loves. The American goes to his death before the firing squad. Then, with fainting breath, the heartless Carmelita whispers to Pepo, her first lover who has returned, that he must get the Americans at once. Carmelita awakes,—just in time. United States troopers, aided by Pepo himself, are closing in on her house. There the bandit, Leopoldo, has taken refuge. So Pepo captures the famous Juares and receives the reward; and he and Carmelita live in peace and happiness ever after.

### K. S. E. E.

**A Midnight Bell**—SELIG—(TWO REELS).—Lemuel Tidd, chief of police and Ezekiel Slover, chief of the fire department are bitter rivals for the hand of Amy Grey. The two resort to all manner of tricks and deceptions in order to gain an advantage in sparking the village belle. When fire breaks out in Punktown, the fire department saves the chief of police in a marvelous manner and saves Amy Grey by a still more wonderful feat, by sliding down a stream of water from the fire hose. After both the chiefs have extended themselves to the limit, they drag themselves away from the noise and confusion to resume their listless lives and to give their future strictly to the duties of their respective offices, namely caring for the safety and happiness of Punktown.

### Mutual Star Productions

**Charity Castle**—(FIVE REELS)—AMERICAN—SEPTEMBER 3.—Starring Mary Miles Minter. Reviewed in next issue.

### World

**The Guardian**—(FIVE REELS)—WORLD-PEERLESS—AUGUST 27.—With Montagu Love and June Elvidge. Marie is the ward of Rokeby, a man who, though now honest and respected, was an expert cracksman in days gone by. She loves Harvey, who really is a very worthless character. Rokeby knows more about Harvey than Marie and forbids her to have anything more to do with the man. To get even Harvey, finding clues to Rokeby's past, exposes the latter, who is forced to go into hiding from the authorities. After trials on the part of both Marie and Rokeby things come to a happy conclusion, for the governor pardons Rokeby. Harvey is defeated all around, as Marie is more than willing, on learning his real worth, to give herself up to Rokeby, not as a ward, but as a wife. Reviewed in this issue.

## Hoffman

**Madame Sherry** — (Five Reels) — Released Through Hoffman Four-Square Pictures—September 1.—A picturization of the famous musical farce-comedy. The story tells about the wild experiences of the nephew of a rich man who has made the latter think he is married and has children. Upon news of the arrival of every new child the uncle usually opens up and sends the boy a fat check. Uncle Theophilus at last decides to visit his young married relative, taking with him a niece who has been brought up in a convent. All kinds of complications ensue, but all smoothes out at the end, with the young fabricator marrying the niece. Reviewed in this issue.

## General Program

**Pioneer Days**—Selig—(Two Reels)—August 27.—In June, 1812, England declared war against the United States and secured the aid of hostile Indians. At the foot of the Chicago river stood Fort Dearborn. After the war with England started General Wayne instructed General Heald to evacuate Fort Dearborn and to go to Detroit. Before he left Heald emptied out the surplus liquor into the river, dampened the surplus powder and threw the muskets into a deep well at the Fort. This infuriated the Indians so that as the pioneer train left the Fort and started overland for Detroit they were slaughtered by the massacre. Other historical data of pioneer days may be seen in the picture.

**In After Year**—Selig—(One Reel)—September 1.—The story of a woman whose youthful loveliness and charm begin to succumb to the ravages of time and whose soul surmounts the petty jealousies and ambitions of so-called prestige to become interested in the shadowed lives of the great cities.

**Selig World Library**—No. 16—August 29.—U. S. Government Weather Bureau—Rules for forecasting the weather and for measuring elevation. The Great Wheat Harvest of the U. S.—The U. S. leads the world in wheat production which is the most important of the cereal industries. Breeding Silver Foxes—Animals sought by trappers for their valuable fur are now scientifically raised on a big ranch. Arsenic Squads to Save Crops—Agricultural interests send men to destroy grasshoppers and army worms attacking crops.

**Don't Lose Your Coat**—(Two Reels)—Essanay—Black Cat Feature.—Out at Hick's Corner, Farmer Jones strikes oil and gets rich. He goes to the city to celebrate. At the hotel where the farmer stops a matrimonial agent is seeking to escape from a dozen women whose affections he has tampered with. While Jones is taking a bath, the crook exchanges clothes with him and, disguised as a farmer, gets away. Left with nothing else to wear, Jones is forced to put on the agent's clothes. He starts out to see the sights but the women, mistaking him for their Nemesis, make a dash for him. Then a chase begins which does not end until the farmer gets back to Hick's Corner.

**Bragg's Little Poker Game**—Sparkle Comedy—(One Reel).—Late one night Bragg gets a message that a poker game is in progress at a friend's, and manages to leave the house without waking his wife. Soon after a burglar enters the house, followed by a cop. The burglar gets into the twin bed vacated by Bragg and when the cop appears says "Hist! don't wake my wife." The policeman leaves the room determined to wait for the burglar. In the meantime the poker game is raided and all are arrested except Bragg, who escapes and arrives home only to be captured by the waiting cop. He protests that he is Bragg, but his wife, half asleep, says that her husband is in the next bed, and Bragg is led away. Later Mrs. Bragg finds out her mistake and the real burglar is taken by the police. At the station the members of the raided poker party who are all in one cell discover that in the scrimmage a pack of cards has been saved and, with additional partners, the game is continued.

**The Stolen Play**—Falcon Feature—(Four Reels).—Edmay, a famous blind playwright, is engaged to marry Sylvia, his amanuensis. Leroux, a dramatic producer, wants to produce the play, and goes to strange lengths to get it. He kidnaps Edmay and Sylvia and uses his hypnotic powers on Sylvia to secure a dictation of the play. Edmay he keeps in the wine cellar vault. Later Sylvia takes the leading role in the play, still under hypnotism. Leroux learns to love her, much to the anger of Alice Mason, his agent. Leroux comes to realize his sins, and restores Edmay and Sylvia to their homes, then hypnotizes Foster, a tool of his, and commands him to wall up the vault of the wine cellar, after he has entered it. When he is about to die Alice reveals herself to him, having hid in the vault to die with him. Then the story takes a different turn and concludes in an explanatory manner.





SHOULD SHE OBEY?

Produced by Arizona Film Co.

A gripping drama of love that points out the perils of Easy Divorces and Poisoned Marriages.

FOR STATE RIGHTS ADDRESS
RENOWNED PICTURES CORP.
AKIBA WEINBERG, President
1600 Broadway NEW YORK CITY

FOR RENT—One of the finest moving picture theaters in Illinois. Built especially for the business, equipped with the best money can buy, and located in a town of forty thousand people. An exceptional opportunity for the right party. If interested, address J. W., Motography.

FOR SALE
Mailing Lists
MOVING PICTURE THEATRES
Every State—Total 25,000
Price, $3.50 per M.

| | |
|---|---|
| 1400 Film Exchanges | $4.00 |
| 206 Manufacturers and Studios | 1.50 |
| 235 Picture Machine and Supply Dealers | 1.50 |

Particulars.
A. F. WILLIAMS, 168 W. Adams St., Chicago


## Chicago Notes

The new Billy West Comedies, produced by the King Bee Film Company, are attaining new popularity daily. At present they are being shown on the Lubliner-Trinz Circuit and the Ascher Brothers, and the Hamburger chain of theatres in Chicago.

Miss E. S. Corbett, one of the best known women in the film game, is again in the employ of Mr. I. Van Ronkel. Miss Corbett is now the booker of Bluebirds and is known by everyone in the film game as "Jim Corbett."

Mr. Edwin Silverman has been appointed as the western representative of the Butterfly features with headquarters on the 15th floor Consumers Building and claims that the representative exhibitors are daily signing on the dotted lines.

Mr. I. Van Ronkel, manager of the Chicago Bluebird's office, is almost heart broken at the loss of a heavy gold watch charm studded with 32 diamonds and which was presented to him by Salo Auerbach and Nathan Wolf when he sold The American Film Co. to the General Film Co.

The Butterfly management have made an onslaught on their contemporaries by engaging the best known and most popular salesman in film circles. The western Butterfly management now boasts among their formidable sales force: A. J. Gallos and F. P. Dillon formerly with V. L. S. E., and also J. J. Gilmore.

Arthur W. Metcalve, who played a prominent role in Bryant Washburn's recent Essanay production, "The Golden Idiot," as well as numerous other pictures, has resigned from Essaney and is now training in the Canadian army. Mr. Metcalfe joined the First Battalion, Forty-eighth Highlanders, and is at Camp Borden, Ontario, preparatory to sailing for the front.

Carl Laemmle, president of the Universal Film Company, arrived in Chicago Thursday, August 23, on the Century and after a busy day left on an evening train for Universal City, California. He denied that his trip had anything to do with a reorganization of his western studio and expressed himself as being particularly satisfied with his future plays. "I saw a Lois Weber release before I left New York," he said. "It's wonderful. I never saw anything like it in my life. In the entire production (it is in seven reels) not a single studio set was used. Every interior was staged in some home suitable for the action of the play. A department store scene was taken in one of the most prominent stores on the Pacific coast. The film doesn't want for a thing in the way of realism and it holds your interest until the finish." Mr. Laemmle announced that he had signed Mildred Harris, who assisted Douglas Fairbanks in one picture, and Colleen Moore for his company. Lule Warrenton has rejoined the Universal, according to the producer.

# MOTOGRAPHY

## The MOTION PICTURE TRADE JOURNAL



OLIVE THOMAS, TRIANGLE

Vol. XVIII CHICAGO, SEPTEMBER 15, 1917 No. 11

# Goldwyn Pictures



## Goldwyn

presents

# Mae Marsh

in

# Polly of the Circus

a remarkable Photo-spectacle
from the Celebrated Play
by Margaret Mayo

A $250,000 Production made to Give Exhibitors of the World an opportunity for Large Profits.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVIII CHICAGO, SEPTEMBER 15, 1917 No. 11

# Two Expositions for 1918

## FIRST NATIONAL SHOW IN NEW YORK—SECOND IN BOSTON

THERE will be two big picture expositions in 1918.

The first national show for next year will be held in New York City in February and will be in the nature of a complete exposition representing every branch of the industry.

The second show will be held in Boston, beginning July 14, and will be in the nature of a convention of the Motion Picture Exhibitors' League of America. This latter show follows the schedule of the M. P. E. L. of America as determined at the convention held in Chicago this July.

### *Film Bodies Hold Joint Meeting*

This arrangement was agreed upon in New York last week at a joint conference of committees representing the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League of America. It will give New York City the first national show it has had for two years.

The committee had been appointed for the special purpose of consideration of the holding of future expositions. The matter was studied thoroughly from all view points and in the light of all the occurrences of the past and the above decision was reached.

### *Joint Committee in Charge*

The promotion and management of both expositions will be under the direction of a joint committee, members of which will be designated by each organization and it is the purpose to plan these two trade showings so that they will compare favorably with the annual shows and expositions held by other leading industries of the country.

The National Association of the Motion Picture Industry was represented at the meeting by President William A. Brady, ex-officio, Arthur S. Friend, J. R. Brulatour, William L. Sherrill, J. A. Berst, Gabriel L. Hess and J. H. Hallberg. The National Motion Picture Exhibitors' League was represented by Lee A. Ochs, president ex-officio, Ernest H. Horstman, Alfred S. Black, J. H. O'Donnell, Eugene H. Clark and Frank Enger.

It is expected that permanent committees will be appointed within a fortnight so that preliminary arrangements can be made for the New York exposition in February which will include the selection of a building, date and manager.

No expositions of the picture industry have been held in New York during the past two years and it is contended that a well organized and conducted exposition, at which every big producing and distributing corporation, as well as supply and equipment companies, will be represented, showing the growth of the industry will attract big crowds and prove a money maker for the promoting organization.

Joseph Hopp, president Chicago Branch of the Motion Picture Exhibitors' League: "It seems to me personally that one big and successful national exposition would be sufficient. However, the capable men in New York have decided that the two can be conducted efficiently and I give over to their judgment. I was present in New York when the action was taken and they have some sound reasons back of their arrangement."

Richard Nehls, American Film Company: "It will be possible, I think, to have two successful expositions so far as the general public is concerned, in one year."

Ludwig Schindler, manager 1917 exposition in Chicago: "It is hard to tell about the proposition. I should worry. It won't affect me. I hope they make a go of it."

---

## University Professor Aids Filming

Robert G. Vignola, who is directing "The Hungry Heart," in which Pauline Frederick is to star, and which will be a Paramount production for the near future, is a stickler for detail. He refuses to permit anything to go through that may develop criticism later, and for that reason, in the intricate laboratory scene which forms an important feature of the picture, he has used every possible precaution to avoid the chance of an expert finding fault with the arrangements.

To this end he succeeded in inducing B. J. Davis, Ph. D., associate professor of analytical chemistry at Columbia University, New York, to spend several days at the studio, arranging the paraphernalia, gathered from far and near, and instructing Howard Hall, who plays the part of the chemist in the story, just how the professional would handle the apparatus. E. D. Hans, another expert chemist and a graduate of Columbia, assisted Professor Davis in the work, and when they had completed the arrangements both agreed that the set was absolutely up to the minute, professional in every way and impervious to criticism from the most severe critic

---

## Postpones Release Date

"The Seven Pearls," Pathe's new serial, featuring Mollie King, Creighton Hale and Leon Bary, announced for release September 2, has been postponed until September 16.

# A Remarkable Service for You

FOR YOUR benefit, MOTOGRAPHY has inaugurated a remarkable new exhibitors' service.

*INFORMATION*

You may ASK US ANYTHING that has to do with the business and we will do our level best to secure for you the desired information.

*USE CUTS FREE*

You can borrow, free of all expense, any of the cuts you see in MOTOGRAPHY to run in your programs or other printed matter. Simply ask us for the cuts immediately after they appear in the magazine.

We will aid you in your advertising—write it for you, if you wish—and help in the making of your programs.

*BOOKINGS*

We will make any booking you may desire, or give you information regarding bookings you wish to make.

We will get reports from exhibitors on the business done on any picture you contemplate running and want to be dead sure of.

If there is anything you want to purchase or get prices on, ask us and we will help you to the best of our ability. Give us detailed information.

Ask us if you would like some practical aid in making your house pay, or making it pay MORE, also in regard as to how to build, remodel, and so forth. Ask us about screens, organs, ticket venders, or any form of theater equipment.

*IT'S YOUR TRADE PAPER*

In short, MOTOGRAPHY will tell you anything that can be found out, and will do anything possible for you that you cannot conveniently do for yourself.

Remember: MOTOGRAPHY is YOUR TRADE PAPER, to help YOU and our other 9,000 exhibitors first, last and all the time.

WRITE MOTOGRAPHY.


## Unique Clause in Petrova Contract

Among the details that have come to light concerning Madame Petrova's arrangements to star in her own personally supervised films, one that has aroused widespread interest among exhibitors, concerns the clause in her contract which provides that unless Petrova and Frederick L. Collins, president of Petrova Picture Company, both approve of a given production, it is to be "scrapped." In case of a disagreement over a finished picture, it is agreed that Madame Petrova will freely give her time to the making of a picture to replace it, and that the Petrova Picture Company will contribute the necessary money.

It is announced that this distinguished Polish actress has leased from Lewis J. Selznick the Biograph Studio, New York City, until arrangements have been completed for a permanent Petrova studio. The production of her first picture began September 3.

Two strong stories are now being prepared for production. One is written by Madame Petrova, and furnishes a splendid vehicle for her talent; the other is a popular novel full of dramatic situations. These two stories will be the first and second Petrova pictures. Both will be in seven reels.

## Warren Finishes Picture

Edward Warren has finished a new picture which was shown last week for the first time after being completely assembled. Only directors and cameramen were present to see the result of their work.

Mr. Warren will personally do the cutting and the editing of the film and expects to have it ready for the trade showing in a couple of weeks.

Mr. Warren tells us that this will prove to be one of the prettiest and most pleasing pictures of the season. It has no crime, no sex reference, no problem, no villain, but is a delightful love story, with the widest range of scenes, from the miserable slums of the ghetto to the magnificent splendor of the millionaire's home, with laughter and tears, with comedy and pathos.

The settings—indoors as well as out—are of the usual Warren quality, which means that no details have been omitted to make them complete and realistic.

Not until it is completely finished and ready for the trade showing will the title be announced.

## Billie Burke Play Complete

"Arms and the Girl," the latest Billie Burke picture for Paramount, has been photographed in its entirety.

This picture will be one of the most spectacular, according to the belief of those responsible for its production, ever turned out by Paramount. Director Joseph Kaufman has permitted no opportunity of enhancing the war scenes and rendering them realistic to escape his attention. One member of the cast who saw the battle of Arras in films, declared that some of the scenes were almost paralleled in "Arms and the Girl," despite that the director had not seen the actual war picture.

An army of extra people was employed in filming the war scenes, involving the invasion of a Belgian town by the German troops. Some of the night effects, when the invaders depart hastily for Paris leaving the formerly peaceful village disrupted and its inhabitants terrified, are said to be particularly fine. No little difficulty was experienced in taking these scenes because the lights were confusing and as a consequence several of the cavalrymen and motorcyclists piled up in a ditch, fortunately without injury to either man or beast.

# "What the Picture Did for Me"

## ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

*(Editorial Note:—"The trade paper than can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews* Motography *publishes in each week's issue the actual, unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

**POLLY OF THE CIRCUS,** with Mae Marsh (Goldwyn)—"This first of the Goldwyns is surely fine. Everything good can be said about it. It pleased our patrons very well."—Norman E. Field, Colonial Theater, Chicago.—*Downtown house.*

**The More Excellent Way,** with Anita Stewart (Vitagraph)—"An excellent picture that played to only fair business."—J. W. Allender, Lyric Theater, Spokane, Wash.

**The More Excellent Way,** with Anita Stewart (Vitagraph)—"The star is popular, picture splendid, business fine. What more could we wish for?"—W. E. McCurry, Elite Theater, Hartwell, Ga.

**Womanhood, the Glory of the Nation,** with Alice Joyce (Vitagraph)—"Morey should be starred in this. Excellent picture and good business."—J. W. Allender, Lyric Theater, Spokane, Wash.

**Captain of the Gray Horse Troop,** with Antonio Moreno (Vitagraph)—"One of the best program attractions we ever had. Turned them away."—J. C. Dipenbrock, Strand Theater, Sacramento, Calif.—*First run house on side street.*

**The Captain of the Grey Horse Troop,** with Antonio Moreno (Vitagraph)—"This is a wonderfully beautiful production. The stars are popular here. Business good."—W. G. Shaefer, Vaudette Theater, West Point, Ga.

**The Fall of a Nation** (Vitagraph)—"Book this sure. This theater holds 1,500. We played to 4,500 on Sunday, the opening day."—J. C. Diepenbrock, Strand Theater, Sacramento, Calif.

**The Soul Master,** with Earle Williams (Vitagraph)—This picture is great and drew good business. Star popular here."—W. G. Shaefer, Vaudette Theater, West Point, Georgia.

**Her Right to Live,** with Peggy Hyland (Vitagraph)—"A very good picture."—W. L. Brown, Star Theater, Underwood, N. D.

**The Lost Man,** with William Duncan (Vitagraph)—"We never played a picture that gave more universal satisfaction."—E. Saunders, Palace Theater, Harvard, Ill.

**The Courage of Silence,** with Alice Joyce and Harry Morey (Vitagraph)—"The stars do not draw well here, but this picture should add to their following."—W. E. McCurry, Elite Theater, Hartwell, Georgia.

**Aladdin From Broadway,** with Edith Story and Antonio Moreno (Vitagraph)—"My patrons thought well of this picture. Good business."—W. E. McCurry, Elite Theater, Hartwell, Georgia.

**Arsene Lupin,** with Earle Williams (Vitagraph)—"A good picture. Good business."W. E. McCurry, Elite Theater, Hartwell, Georgia.

**A Regiment of Two,** and **Happy-Go-Lucky** (Vitagraph re-issue)—"The 'Favorite Film' re-issues of Vitagraph are drawing good houses for us and, better still, the patrons are pleased. The casts read like a role of fame."—W. E. McCurry, Elite Theater, Hartwell, Georgia.

**Her Strange Wedding,** with Fannie Ward (Paramount)—"An attractive title. Ran it on a rainy night to a fairly good audience. Had no complaints on the picture. A domestic triangle drama."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Little Girl Soldier,** with Ann Pennington (Paramount)—"A nice picture but not a box-office attraction. I suggest that you advertise Owen Moore (Mary Pickford's husband), as co-star."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Her Own People,** with Lenore Ulrich (Paramount)—"Seemed to please 100 per cent. Patrons are still talking about it as one of the best."—O. Korn, Grand Theater, Bay City, Texas.

**His Wedding Night, with Roscoe Arbuckle** (Paramount)—"These comedies do not reap an extra profit at the box-office for the extra price we pay. Are no better than the Fox or Keystone comedies."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Hearts Adrift,** with Mary Pickford (Paramount)—"A real money-getter. The re-issue was trimmed too closely."—J. C. Diepenbrock, Strand Theater, Sacramento, Calif.—*First run house on side street.*

**The World Apart,** with Wallace Reid (Paramount)—"A fine picture, sure to please."—C. R. Wilson, Crystal Theater, Cherokee, Okla.

**The Valentine Girl,** with Marguerite Clark (Paramount)—"This star is very popular here. Picture is good and brought good business."—W. G. Shaefer, Vaudette Theater, West Point, Ga.

**A Reckless Romeo,** with Roscoe Arbuckle (Paramount)—"A fair comedy but no drawing card here."—J. C. Diepenbrock, Strand Theater, Sacramento, Calif.—*First run house in side street.*

**American Aristocracy,** with Douglas Fairbanks (Triangle)—"Don't be afraid to book this one. It is a repeater. It increased the box office receipts 100 per cent."—H. N. Turner, Family Theater, Pine City, Minn.—*Town of* 1,400 *population.*

**The Criminal,** with Clara Williams (Triangle)—"The star is not known. Our people don't seem to care for this kind of picture."—H. N. Turner, Family Theater, Pine City, Minn.—*Town of* 1,400 *population.*

**The Children Pay,** with Lillian Gish (Triangle)—"A large percent of my patrons said this was one of the best pictures I had ever shown. Capacity house."—H. N. Turner, Family Theater, Pine City, Minn.

**The Mystery of the Leaping Fish,** with Douglas Fairbanks (Triangle)—"The poorest comedy I have ever shown. Did not get a smile."—H. N. Turner, Family Theater, Pine City, Minn.

**The Girl Glory,** with Enid Bennett (Triangle)—"Excellent picture. Drew capacity evening show. The star has personality."—R. V. Barkley, Crescent Theater, Statesville, N. C.

**Peggy,** with Billie Burke (Triangle)—"Return date, and drew better than first showing here. In a good vehicle, the star is a great drawing card."—R. V. Barkley, Crescent Theater, Statesville, N. C.

**Love or Justice,** with Louise Glaum (Triangle)—"A very good production. Capacity business. Triangle is unquestionably the most consistent program on the market."—R. V. Barkley, Crescent Theater, Statesville, N. C.

**Time Locks and Diamonds,** with William Desmond (Triangle)—"Very fine. They say Triangle can't produce good pictures now, but, believe me, they are doing it!"—H. G. Ford, Arcade Theater, Brookhaven, Miss.

**Master of His House,** with William Desmond (Triangle)—"Exceptionally fine. Desmond is going well."—H. G. Ford, Arcade Theater, Brookhaven, Miss.

**Blood Will Tell,** with William Desmond (Triangle)—"This picture is good but the star doesn't draw here. Business fair."—W. G. Shaefer, Vaudette Theater, West Point, Georgia.

**A Woman's Awakening,** with Seena Owen (Triangle)—"This is a good picture but the star is unknown."—W. G. Shaefer, Vaudette Theater, West Point, Georgia.

**Cheerful Givers,** with Bessie Love (Triangle)—"Was cheerfully received by a large audience."—M. H. Whitham, Alendale Theater, Buffalo, N. Y.

## What Does the Box Office Show?

IS THE picture you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They may want to book the same pictures. Tell them in MOTOGRAPHY's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Which picture on your program do you consider superior box office attraction? (Write in pencil.)

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks..... Remarks.....

..... .....

..... .....

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks ..... Remarks .....

..... .....

..... .....

Address ..... City and State .....

Name of Theater ..... Sent in by .....

Help the industry produce better films. Fill out the blank every week. Mail it to MOTOGRAPHY, Monadnock Bldg., Chicago.

**The Americano,** with Douglas Fairbanks (Triangle)—"A very good comedy. Everyone was pleased. Fairbanks always pleases."—W. L. Brown, Star Theater, Underwood, N. D.

**Hands Up,** with Wilfred Lucas (Triangle)—"A remarkable production which got big returns here. Book it!"—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**Sweetheart of the Doomed,** with Louise Glaum (Triangle)—"Story full of intense situations and production excellent. Star in a different role, and makes good."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**The Last Act,** with Bessie Barriscale (Triangle)—"A great picture to good business."—J. W. Allender, Lyric Theater, Spokane, Wash.

**Borrowed Plumage,** with Bessie Barriscale (Triangle)—"An Irish costume play. Star drew well. The picture is very good of its kind. The story of an Irish girl, full of deviltry."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**In Slumberland,** with Thelma Salter (Triangle)—"A nice little story but not a very good drawing card. Business fair."—Wm. Roper, Roper Theater, Council Bluffs, Iowa.

**Madcap Madge,** with Olive Thomas (Triangle)—"A splendid picture. Olive Thomas is fine. Business pretty good."—William Roper, Roper Theater, Council Bluffs, Iowa.

**Truthful Tulliver,** with W. S. Hart (Triangle)—"A regular Hart picture. Business good."—Wm. Maguire, Gem Theater, Silverton, Colo.

**The Square Deal Man,** with W. S. Hart (Triangle)—"This is a high class western picture and was pleasing to my patrons."—W. G. Shaefer, Vaudette Theater, West Point, Ga.

**Daphne and the Pirates,** with Lillian Gish (Triangle)—"Although the title is poor, this played to good business."—J. W. Allender, Lyric Theater, Spokane, Wash.

**A Maiden's Trust,** with Ford Sterling (Keystone) "Title poor. A good comedy."—J. W. Allender, Lyric Theater, Spokane, Wash.

**Cinders of Love,** with Chester Conklin (Keystone)—"A fine comedy but the print was in bad shape."—J. W. Allender, Lyric Theater, Spokane, Wash.

**His Naughty Thought,** with Ambrose Swain (Keystone)—"Ambrose is popular here."—J. W. Allender, Lyric Theater, Spokane, Wash.

**Secrets of a Beauty Parlor** (Keystone)—"This is a number one comedy. Kept up continuous laughter. Well liked."—W. G. Shaefer, Vaudette Theater, West Point, Ga.

**The Power of Decision,** with Frances Nelson (Metro)—"A good picture with good drawing power."—Wm. Roper, Roper Theater, Council Bluffs, Iowa.

**A Magdalene of the Hills,** with Mabel Taliaferro (Metro)—"A fair production, not liked as well as most Metro productions."—Wm. Roper, Roper Theater, Council Bluffs, Iowa.

**God's Law and Man's,** with Viola Dana (Metro)—"Drew a big house and satisfied everyone. Photography excellent. Star very pleasing."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**The Secret of Eve,** with Mme. Petrova (Metro)—"I have been urged to book this again."—W. E. McCurry, Elite Theater, Hartwell, Ga.

**The Soul of a Woman,** with Emily Stevens (Metro)—"Patrons complimented this picture, but too few of them paid to see it."—W. E. McCurry, Elite Theater, Hartwell, Ga.

**Somewhere in America,** with Mary Miles Minter (Metro)—"Somehow or other we did good business with this picture, which is very short (about three reels), due to the cut-outs by Chicago censors. The picture is only fairly good. The star appears a very few times during the whole picture."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Sowers and Reapers,** with Emmy Wehlen (Metro) "Too much cannot be said about this beautiful little star, Emmy Wehlen. This is one of the most wonderful productions ever screened, good in every respect. Metro pictures are all very good but this is an exceptionally good one. This is what I and my patrons call one fine picture. I always give credit where credit is due, and many of my patrons said this was the best picture ever shown here. Boost it when you advertise it for it is worthy of all the praise you can give it. Business good in spite of the rain."—Mrs. George Volk, Kensington Theater, Buffalo, N. Y.

**Filling His Shoes,** with Bryant Washburn (Essanay-K. E. S. E.)—"Fully ninety per cent of the patrons were pleased."—Gus Myers, Metropolitan Theater, Grand Forks, N. D.

**The Heart of Texas Ryan,** with Bessie Eyton (Selig-K. E. S. E.)—"Subject fine but unfortunately a bad print displeased a capacity house. Why doesn't someone slip this firm a tip to eliminate kicks on bad conditioned films? It is a pity a really good picture has to be injured by such negligence."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**The Land of Long Shadows,** with Jack Gardner (Essanay-K. E. S. E.)—"The kind of a show for which we are always sure of a big house."—E. Saunders, Palace Theater, Harvard, Ill.

**The Tell-tale Step,** with Shirley Mason (Edison-K. E. S. E.)—"A very good show. Good house."—E. Saunders, Palace Theater, Harvard, Ill.

**The Golden Idiot,** with Bryant Washburn (Essanay-K. E. S. E.)—"Not a wonderful picture but it pleases. Has good outdoor settings around Lake Geneva. Washburn is very popular here in Chicago. The story is a comedy-drama. The title is not as good as it could

be for a box-office winner."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Trufflers,** with Nell Craig (Essanay-K. E. S. E.)—"Not generally liked here. Business not up to standard."—J. C. Diepenbrock, Strand Theater, Sacramento, Calif.

**A Touch of Nature** (Edison-K. E. S. E.)—"A good attraction but did not draw on account of unknown stars."—J. C. Diepenbrock, Strand Theater, Sacramento, Calif.

**What Money Can't Buy,** with Jack Pickford and Louise Huff (Paramount)—"Very clever picture but drew only fair business."—H. G. Ford, Arcade Theater, Brookhaven, Miss.

**The House of Lies,** with Edna Goodrich (Paramount)—"We haven't had a Goodrich picture in a long time and if this is a criterion, we will play them all. Drew a big house on a hot night."—M. H. Whitham, Allendale, Buffalo, N. Y.

**The Daughter of McGregor,** with Valentine Gant (Paramount)—"Famous Players made an extra good one in producing this. Good business and the play was well liked."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**The Golden Chance,** with Cleo Ridgley and Wallace Reid (Paramount)—"The stars are well liked here. A fair picture which pulled a good Monday crowd."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**Ashes of Embers,** with Pauline Frederick (Paramount)—"One of the best pictures I've ever screened. Drew big and the audience was well satisfied."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**The Derelict,** with Stuart Holmes (Fox)—"Wonderful characterization. When Fox gets away from morbid stuff his pictures are great.—R. V. Barkley, Crescent Theater, Statesville, N. C.

**Wife Number Two,** with Valeska Suratt (Fox)—"This might have been a good picture with a different star and director and a few minor changes."—Gus Myers, Metropolitan Theater, Grand Forks, N. D.

**The Wrath of Love,** with Virginia Pearson (Fox)—"Very good. Pleased almost everybody."—Gus Myers, Metropolitan Theater, Grand Forks, N. D.

**Her Double Life,** with Theda Bara (Fox)—"My patrons prefer Miss Bara in vampire roles. I don't agree with them, but they pay the fiddler."—W. E. McCurry, Elite Theater, Hartwell, Georgia.

**The Island of Desire,** with George Walsh (Fox)—"Ordinary."—W. E. McCurry, Elite Theater, Hartwell, Georgia.

**Jealousy,** with Valeska Suratt (Fox)—"Good picture. Scenery great."—Wm. Maguire, Gem Theater, Silverton, Colo.

**Hypocrisy,** with Virginia Pearson (Fox)—"This picture drew well and pleased everyone."—C. R. Wilson, Crystal Theater, Cherokee, Okla.

**The Cloud Puncher** (Fox)—"The Fox comedies do not please here."—C. R. Wilson, Crystal Theater, Cherokee, Okla.

**Beware of Strangers,** with Thomas Santschi (Selig special)—"Gave fair satisfaction, chiefly to the men."—Gus Myers, Metropolitan Theater, Grand Forks, N. D.

**The Lone Wolf,** with Hazel Dawn and Bert Lytell (Herbert Brenon Pictures)—"The best melodrama of the season."—H. M. Thomas, Strand Theater, Omaha, Nebr.

**On Trial** (Essanay special)—"A good drama. Patrons pleased."—H. M. Thomas, Strand Theater, Omaha, Nebr.

**The Submarine Eye** (Williamson Brothers)—"A great novelty picture, something different."—H. M. Thomas, Strand Theater, Omaha, Nebr.

**Even as You and I,** with Ben Wilson (Lois Weber special)—"A wonderful production. Will please big if your audience appreciates something really classic."—O. Korn, Grand Theater, Bay City, Texas.

**The Hand That Rocks the Cradle,** with Lois Weber (Lois Weber specials)—"This is not convincing and is not up to the standard of the other Weber plays."—O. Korn, Grand Theater, Bay City, Texas.

**The Common Law,** with Clara Kimball Young (Selznick)—"Excellent. The star is great. Everybody was pleased. Very good business."—H. Nelson, Grand Theater, Newberry, Mich.

**The Common Law,** with Clara Kimball Young (Selznick)—"A very good production. Star well liked. Brought us big business."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**A Soldier of the Legion,** with Leo Pierson (General)—"Very good. Leo Pierson is liked and fills the house."—J. L. Goral, Variety Theater, Buffalo, N. Y.

**The Sole Survivor,** with Bessie Eyton (Selig-General)—"Story weak. Fair business in good weather."—J. L. Goral, Variety Theater, Buffalo, N. Y.

**The Savage Instinct,** with Clara Kimball Young (World)—"Audience was pleased. These re-issues seem to get by O. K."—H. G. Ford, Arcade Theater, Brookhaven, Miss.

**The Guardian,** with June Elvidge (World)—"A good picture. A fast rising young star with a pleasing personality. Business average with this film. World is the most consistent program on the market today."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Plow Woman,** with Mary McLaren (Butterfly)—"A very good production. I think Eddie Polo deserves featuring alone in the future."—J. L. Goral, Variety Theater, Buffalo, N. Y.

**Cheyenne's Pal** (Universal-Star Featurette)—"A good picture, fair business."—J. L. Goral, Variety Theater, Buffalo, N. Y.

---

**Right-of-Way Casey,** with Neal Hart (Gold Seal-Universal)—"Fine picture. Business good. Good story and perfect directing."—J. L. Goral, Variety Theater, Buffalo, N. Y.

---

**In Again, Out Again,** with Douglas Fairbanks (Artcraft)—"Good business on a two-day run."—Wm. Maguire, Gem Theater, Silverton, Colo.

---

**A Poor Little Rich Girl,** with Mary Pickford (Artcraft)—"On a three-day run this picture increased receipts each day of the run. A winner."—J. W. Allender, Lyric Theater, Spokane, Wash.

---

**The Iron Heart,** with Edwin Arden (Pathe)—"Splendid production. Fine acting on Arden's part. Business fair."—Wm. Maguire, Gem Theater, Silverton, Colo.

---

**Joy and the Dragon,** with Marie Osborne (Pathe) "Little Mary always packs 'em in for me."—J. C. Diepenbrock, Strand Theater, Sacramento, Calif.—*First run house on side street.*

---

**The Twinkler,** with William Russell (American-Mutual)—"Everyone was pleased with this. The star is getting popular here and rightfully should be, because he is a hard worker. Fair business."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

---

**A Peck of Pickles,** with Kolb and Dill (American-Mutual)—"Here is a farce which will repeat anywhere. Full of good, wholesole humor."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

---

**A Bit of Kindling,** with Jackie Saunders (Horkheimer-Mutual)—"Any house which does not play this picture is depriving its patrons of a real treat."—E. Saunders, Palace Theater, Harvard, Ill.

---

**The Immigrant,** with Charles Chaplin (Mutual)—"Not as good as the usual comedy."—J. W. Allender, Lyric Theater, Spokane, Wash.

---

**The Neglected Wife,** with Ruth Roland (Pathe)—"A good serial and a big box office attraction. The title is exceptionally good."—W. G. Shafer, Vaudette Theater, West Point, Georgia.

---

**God's Law and Man's,** with Viola Dana (Metro)—"Very good picture, with a good star. My people like her."—William Roper, Roper Theater, Council Bluffs, Iowa.

---

**Miss Robinson Crusoe,** with Emmy Wehlen (Metro)—"A very good picture. Pleased everybody. Fair drawing power."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

---

**The Flame of Youth,** with Jack Mulhall (Butterfly)—"Butterfly pictures get the business."—C. R. Wilson, Crystal Theater, Cherokee, Okla.




*A well known film man states that* MOTOGRAPHY *is read by more of the executives in the picture business than any other trade journal. Here is evidence to show that not only executives and exhibitors read* MOTOGRAPHY, *but big actors as well. And Bill Russell, the American-Mutual star, seems to be finding plenty of food for thought.*

## Associated Theaters, Inc., Meeting

Locality trade meetings, for exhibitors only, are scheduled in the various Northwest states under the auspices of the recently organized Associated Theaters Inc. of Minneapolis.

As there is one officer located in each of the states affected, General Manager Hamlin has planned that each shall accompany him in their respective states when the mass meetings are held.

"This is in lieu of employing professional traveling solicitors, who are liable to make extravagant statements and also run up tremendous expenses," declared Mr. Hamlin.

"We have decided to begin operations when we have six hundred theaters holding stock and franchises with our distributing corporation instead of waiting until we have one thousand as at first planned." Mr. Hamlin continued:

This is a scattered territory and it is much more costly for the exchanges to get business than it is in the more congested districts. Hence our new plan of marketing and distributing.

Instead of traveling salesmen we will market entirely through a loose leaf sales sheet mail order catalogue containing all the dope on each film offered. Two weeks' afterwards the producer or exchange owning the film will be offered as many hundred days as we have secured orders from our members and at the price that each class house that orders can afford to pay.

We give all our members seven days' credit, but pay all our own bills to the film companies in advance. We also take the job of booking, shipping and inspecting off their hands.

If the price we offer for so many hundred days does not appeal to the producer or exchange and if they believe they can realize more net profit under the present system there is no harm done and any of our members who desire the film can get our permission to play it without any trouble or hard feelings.

We are not organizing to use a club on anybody. We are confident that our new plan will save the exhibitors fully forty per cent without cutting in on the net profits of the producers or exchanges.

## Film Thieves Active

The film dupers are busy again. They are known to have duped and are renting not less than twenty-seven Greater Vitagraph productions. As a result President Albert E. Smith, of Greater Vitagraph, has engaged one of the best detective agencies in the country and has given instructions that no expense shall be saved in an effort to send the film thieves to prison.

President Smith has sent out a warning to all the exhibitors in the country to refrain from booking any of the duped prints and that the only way to be sure that they are not an unconscious party to a crime is to book all Greater Vitagraph products direct from the Greater Vitagraph exchanges throughout the country.

In the preliminary investigation President Smith has discovered that the films of several other companies are being duplicated and all the work apparently is being done by the same gang, judging from the similarity in the work, the printing and tinting.

Not satisfied with duping the films the dishonest distributers go so far as to practically copy the paper of the regular manufacturers, making ilt appear that the exhibitors are doing business with the real owners of the pictures.

The duped films are released simultaneously in Boston, New York and St. Louis. It is believed that there are duping plants somewhere near New York City and Chicago. It is for these duping plants President Smith's detectives are now seeking. They have several men under surveillance whose arrest is looked for at any moment.

Early investigations tend to show that to date the film thieves have limited their rental operations to a large extent to the suburbs of the larger cities of the country. This is largely accounted for by the fact that they rent the stolen product at such a low price that they cannot afford to pay traveling expenses to cover the smaller towns of the country.

## Art Dramas' President Resigns

The resignation of Harry Raver as president of Art Dramas, Incorporated, has been tendered to the board of directors. His successor to the executive office has not as yet been announced.

Arthur F. Beck, general manager of Art Dramas, gave out the following statement:

Art Dramas has made wonderful progress under the able leadership of Harry Raver during his tenure of office in the executive chair, and we regret that, owing to the pressure of his production interests, Art Dramas must lose the services of a film man of Mr. Raver's comprehensive experience.

Mr. Raver's resignation of the presidency is in line with the recently announced policy of the heads of the producing companies, making pictures, for release through Art Dramas. Incorporated, to devote their entire time and attention to the details of production.

Art Dramas will continue along the same lines as heretofore. There will be no radical changes in methods or policies—at least, for the present. Our present releasing schedule will be adhered to and all production plans of contributing producers, heretofore announced, carried out as per program.

Regarding his resignation, Mr. Raver said:

My resignation as president and director of Art Dramas, Inc., need occasion no surprise, as I have for some time contemplated turning over the reins to one whose sole time and energy could be devoted to its multifarious details, leaving me free to supervise my productions.

My Art Dramas association has been pleasant and profitable and I am glad to say that the program has made excellent progress, through the efforts of no one individual in the organization but because every man has done his share, backed by a progressive and loyal group of territorial distributors who have expressed faith in the program by their patronage.

## Grace Darmond in New Plays

There will be a number of startling innovations, many of which will be seen for the first time in the film industry, when the Technicolor Corporation's new picture entitled "The Gulf Between," appears.

It is in this picture in which Grace Darmond plays the stellar part. Miss Darmond has only recently returned from Jacksonville, Florida, where the film was made. "The Gulf Between" is a multiple-reel production and has been taken in natural colors, without the aid of projection of pictures in their natural colors on the screen.



*Grace Darmond, captivating star of "When Duty Calls," made by the Authors' Film Company. Miss Darmond is one of the several stars that have been furnished the screen by Chicago.*

It was on the strength of Miss Darmond's work in this production and the popularity which the young star's personality gained for her in Pathe feature, "The Shielding Shadow," that the Authors' Film Company placed her under contract for "When Duty Calls," the war film, which has just been completed at the Norma Talmadge studios.

Miss Darmond is one of the youngest and most beautiful of the screen's leading women. She played in stock companies until she entered pictures through Selig, three years ago, since then she played in the following productions: "Your Girl and Mine," "The Baby Millionaire," "A Texas Steer," "The House of a Thousand Candles," and "A Black Sheep," and has supported Tyrone Power, Otis Harlan, Henry Mestayer and many others.

## Animated Sculpture Appears

Animated sculpture is the latest thing in pictures. The S. S. Film Company of New York is filming Helena Smith Dayton's "cartoons in clay" and they will be released through the Educational Film Corporation the early part of September. One of the subjects was run at the Strand Theater of New York and won admiration from the audience. The subject being made at present is Shakespeare's "Romeo and Juliet," with unusual scenery and costumes.

The film made by the S. S. Company for the woman suffrage party was shown to Governor Whitman and his staff on August 29.

# National Association Meeting

## MANY DIRECTORS PRESENT—PRESIDENT BRADY'S SPEECH

THE first meeting of the recently elected board of directors of the National Association of the Motion Picture Industry, which is to serve until the annual meeting in June, 1918, was held at the organization's headquarters, Times building, on August 27, with President William A. Brady presiding. The important actions taken at the meeting were reported in the last issue of MOTOGRAPHY.

Thirty-two of the forty-two members of the board were in attendance, the absence of the remaining ten being occasioned by the fact that they were out of town or on their vacations. This was the largest and most representative meeting of the board since the organization of the National Association in August a year ago. The following directors were present:

William A. Brady, William L. Sherrill, Adolph Zukor, Samuel Goldfish, Walter J. Moore, Lee A. Ochs, Alfred Hamburger, N. C. Rice, C. E. Glemann, Alfred S. Black, Thomas Furniss, Eugene M. Clarke, Frank Eager, Louis L. Levine, Louis F. Blumenthal, J. H. O'Donnell, Dan Chamberlain, Hector Pazmasoglu, Robert Levy, J. A. Berst, Arthur S. Friend, P. A. Powers, Richard A. Rowland, J. E. Brulatour, J. H. Hallberg, Joseph F. Coufal, Arthur James, Wm. A. Johnston, Joseph F. Lee, Thomas G. Wylie, Fred J. Beecroft and George Irving.

Following the reports of the officers and committee, the members proceeded to elect new officers for the ensuing year, and the following were unanimously elected: William A. Brady, president; vice-presidents, Adolph Zukor, J. A. Berst, William L. Sherrill, Thomas Furniss, R. A. Rowland, J. H. Hallberg and Arthur James. J. E. Brulatour was re-elected treasurer and Frederick H. Elliott was re-elected secretary for the ensuing year.

The following companies and individuals were unanimously elected to membership: The Bray Studios, Ins., Producer Class C; Pathe Exchange, Inc., Producer Class A; Norma Talmage Film Corporation, Producer Class A; Selig Polyscope Company, Producer Class A; Inter-Ocean Film Corporation, exporter of motion pictures; Standard Engraving Company, engravers; Ogden Pictures Corporation, Producer Class B; Harry Rapf, Producer Class B; Mayfair Film Corporation, Producer Class B; Robert Welch, George Gould, Frances Klein, J. S. Judd, William McCormack, E. Kendall Gillett, H. A. Wyckoff.

The application of the American Exhibitors' Association for affiliation under Article 2 of the by-laws was denied, twenty-four being against the application and five voting for it.

The secretary's report reviewed the activities of the association since the last meeting of the board, and to the effect that practically all of the secretary's time, as well as that of the office staff, has been devoted to the work of the War Co-operation Committee in carrying out instructions from Mr. Brady, who was requested by President Wilson to mobilize the industry and in the perfection of the organization of the National Committee. It was reported that all of the twenty-eight state chairmen appointed on July 3 had accepted and were actively engaged in the organization of the exhibitors for the purpose of carrying out instructions received from the motion picture committees, the chairmen of which are in constant communication with the members of the Cabinet, Federal offices, Red Cross War Council, Council of National Defense, and the Four Minute Men.

A report was presented by R. H. Cochrane, chairman of the Advertising Trailer Committee, that at the Chicago convention of the National Exhibitors' League the proposition contained in the set of resolutions in regard to showing advertising trailers was rejected. Members of this committee were present and suggested that the committee should be continued in power, with a view to carrying out the plan at some future time.

### *State Rights Men Join*

The Inter-Ocean Film Corporation in an application for membership requested a new classification for exporters of motion pictures, which was granted, as was also the application of the Standard Engraving Company in new classification for engravers.

It was decided to invite all individual state right buyers to join the association as members of the general division, Class 5, entrance fee $10, annual dues $5.

### *President Brady's Speech of Acceptance*

"I feel as I felt in Chicago, and I want it distinctly understood by the exhibitor directors who are in the room, that never in any way, shape, manner or fashion have I participated in any politics connected with the Exhibitors' League of America or connected with the American Exhibitors' Association, and I also make this statement in advance, that during the next twelve months, if I live, I shall follow the same rule—that I know nothing but good of the National Association as a whole. I know nothing of the quarrels that may come up between any of the factions in the National Association.

"I feel at the end of the first year of this association that we have accomplished wonders. We have succeeded in almost everything that we have attempted except one thing, that is, the complete organization of the motion picture industry as a national unit, and the principal reason why that has not been accomplished has been the troubles and dissensions amongst the exhibitors.

"I believe at this stage of the game that it is the duty of every exhibitor in the United States to get together in some fashion that you know better than I how to do, and form yourselves in one great big national group. I feel that it is a great mistake for the exhibitors, either as one association or two associations, either collectively or individually, to stand apart from the National Association.

"I received a circular this morning from the American Exhibitors' Association. In one of the clauses, in fact, the first clause, in summarizing what they intend to do, is this statement: 'Are the exhibitors of this country going to run their own business or are they going to see it run to ruination by senseless censors, idealists, reformers and self-seeking gentlemen in other branches of the industry?'

"After having passed through twelve months, I would like to ask the gentleman who wrote that sentence what he means by 'self-seeking gentlemen in other branches of the industry'? I have mixed up with fights in associations of this kind since I was twenty-

five. Never in those years of experience have I seen men stand together at times when they were needed to stand together as these other 'self-seeking gentlemen in other branches of this industry.'

"I am not for any branch of this industry. I don't depend for a living upon any branch of this industry, therefore, I can speak fearlessly to any man in this room, and I say to you that the exhibitors who have been connected with this association during the last twelve months would not be men, would not be honest men if they did not testify to the fact that every time a proposition has come before this association that the exhibitors have received every bit of value they were entitled to.

"I testify here to every man in this room and to the exhibitors in America that the manufacturer, that the producer, that the distributor, that every branch here is willing to stand with the other branches, and I claim that those men are not against the exhibitor. I claim that they are for the exhibitor, that upon the success of the exhibitor depends their business, and never have I found one iota of an attempt to injure the exhibitor, but rather a unanimous and solid attempt to benefit the exhibitor; therefore, I say at the beginning of the second twelve months of this association, that we should all get together.

"Before we pass beyond this question of affiliation, you will have to take notice of the fact that it places your president in a very embarrassing position. As the American Exhibitors' Association in the letter, they tendered to me, as the representative of the President of the United States, offered their co-operation I accepted it, as I will accept the co-operation of any exhibitor, actor, director, producer or distributor in the United States. I will accept their co-operation without regard to any association that exists in the motion picture business. I received the appointment to mobilize the industry from the President of the United States as an individual, and I am not responsible to the National Association of the Motion Picture Industry, nor to the Exhibitors' League, nor to the American Exhibitors' Association, nor to any collective members or individual members of this association. I am responsible only to the President of the United States to mobilize this industry for effective co-operation with the different heads of the government in the prosecution of the war, and if in the carrying out of my national duty I am compelled to recognize any association or any individual, I shall do so."

## Film Life at Training Camps

Relatives and friends of soldier boys who have enlisted, or been drafted into the great national army, will have an opportunity to see them at work in the training camps in pictures.

Kendall Banning, director of the Division of Pictures of the Committee of Public Information, has granted permission to the Hearst-Pathe News Cameraman to visit all of the cantonments throughout the United States, where the soldiers are training. Several cameramen will be assigned at various times to each of the training camps, where they will spend several days picturing the defenders of the nation in the preliminary work that they must undergo prior to their departure for the battlefields of Europe.

Men who are rookies today, and who may later occupy high positions in the world events, will be shown undergoing the grinding detail of camp life.

As rapidly as the pictures are taken they will be forwarded to Washington to be passed by the official censors, after which they will be shown each week in the releases of the Hearst-Pathe News.

## More of "Bobby" Series

Albert E. Smith, president of the Vitagraph company, announces that the demand for the Bobby Connelly pictures has been so great he has decided to produce these one-reel subjects indefinitely. When the Bobby Series was first decided upon, arrangements were made to have it consist of ten subjects, each one to be a complete story in itself.

# Screenshine

By Mel

IMPORTANT—IF IRISH

DON'T be surprised if at any minute there appears upon the map a new organization called the S. P. I. No, it is not a new exhibitors' association, but the Society for the Protection of Irishmen.

This important body will be formed by Jack O'Toole and "Daddy" Hines. The former wears the crown at the Chicago Fox office and the latter is the kaiser of South Bend.

It is said that these two optimistic Irishers feel that the interests of the Irish are in need of protection. They will undoubtedly call upon Fitzpatrick and Flaherty and Heaney and Sweeney to back them up.

It is also said that the members will start a fight immediately for the uplift of the film industry. And the chances are that they will not be obliged to go outside their own membership for the fight.

---

All the people round the Famous Players studio in Los Angeles have been testing their lungs on a "sperometer" brought in for use in the making of a play.

—That is, all except the press agents and their assistants.

You will remember the machine had to be used in the play.

---

There is a war for popularity on between "the blondes" and "red-heads" among the Keystone bathing beauties, according to the generous-minded P. A.

We bet on the spark plugs.

PEACH AND BANANA STORY

BILLY WEST, King-Bee's king buzzer, walked into the studio at Bayonne last Monday and found a lot of charming young girls engaged for a scene at a seashore resort. One of the damsels fair to look at and with a wealth of "honest to goodness" blonde hair was sitting with her legs crossed "a la masculine." Something attracted Billy's attention and seemed to hypnotize him. It was a pair of rich colored yellow stockings worn by the blonde with the H. T. G. hair. After a critical observation (at a distance, of course), Billy called his director, Gillstrom, and pointing to the wild colored hose, exclaimed, "That's the largest banana I ever saw in my life."

---

The latest film fliverer, Dell Goodman, the peerless, pulchritudenness Pathe pusher. He has yet to prove whether or not he is a good man at the helm of a "Henry." We are not going to ride with him until we are sure we are drafted.

---

Ushers do not seem to be preventable, but they can at least be kept in good working order.

There is one house in Chicago's loop suffering from cross-eye of the usher. He comes up the aisle to a crowd waiting at the front and beckons.

Everybody in the crowd starts at once, and there's much jostling, because everyone thinks he is looking at them.

PAUL H. WOODRUFF, Editor
ARTHUR E. CURTIS, Associate Editor

NEW YORK OFFICE: 1022 LONGACRE BUILDING, Forty-second Street and Broadway Telephone Bryant 7030
CHARLES R. CONDON, Eastern Representative

LOS ANGELES OFFICE: 6035 HOLLYWOOD BLVD.
MABEL CONDON, Western Representative

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy

Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY
THE MOTION PICTURE TRADE JOURNAL
PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
E. R. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue but proof of such advertisements can not be shown in advance of publication

SUBSCRIPTION PRICE
Per Year $3.00

Canada - - Per year $4.00
Foreign - - Per year 5.00
Single copy - - - - - .15

NOTICE TO SUBSCRIBERS

REMITTANCES—Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change

If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVIII CHICAGO, SEPTEMBER 15, 1917 Number 11

# Amend the N. A. M. P. I. By-Laws

DOUBTLESS the directors of the National Association of Motion Picture Industry had reasons entirely satisfactory to themselves—or at least to twenty-four of them—for rejecting the application of the American Exhibitors' Association. Such reasons, however, have not been made public.

Technical reasons exist, of course, in Section 1, Paragraph 3, and Section 2, Paragraph 2 of Article 1 of the by-laws, which specifically mention the Motion Picture Exhibitors' League of America and therefore, at least by inference, exclude any other exhibitors' organization.

This, however, does not relieve the tension of the situation. It merely emphasizes the fact that the defect lies in the organization of the National Association, which should have provided for the possible dissolution of the Motion Picture Exhibitors' League.

No man is required to forecast the future, nor to possess clairvoyance in arranging for present needs. But as an ordinary common-sense precaution, those who draw up by-laws should avoid mentioning by name any organization but their own. Disputes and dissolutions are entirely too common in human affairs to be ignored as a possibility of organization development.

Apparently, as the matter stands, the N. A. M. P. I. is bound to depend for its exhibitor membership and support upon the Motion Picture Exhibitors' League of America. If the League disbands or dies a natural death, the National Association is left without even a provision any exhibitor representation whatever.

Presumably the founders of the National Association held the League in such high respect and admiration that they were unable to conceive of its failure, and so made no provision for those exhibitors who might prefer to organize another association, or to remain unattached. This shortsighted policy promises embarrassment for somebody before the affair is closed.

The League, notoriously mismanaged and incompetent to represent exhibitor sentiment, as a matter of fact never has represented it. Its claims of exhibitor representation were founded on wind. The League, a national body, never had enough exhibitor members to run the theaters in one big city; and now, split by dissention and abandoned by most of its progressive elements, it presents a sorry spectacle indeed as the "representative" of this big country's exhibitors.

The situation must be annoying to the directors of the National Association. They are unable (or think they are) to admit a new society of exhibitors, and it is not conceivable that they are satisfied with what is left of the old one.

The only way out of the difficulty, with justice to the theater owners of the country, is to amend the by-laws of the N. A. M. P. I. by substituting the words "a recognized exhibitors' association" for the phrase "the Motion Picture Exhibitors' League of America," wherever that name occurs.

The National Association may not wish to admit the American Exhibitors' Association

to classified membership just now. It may consider that the A. E. A. was too precipitate or too audacious in its application.

That is as it may be. The amendment suggested is not so much for the benefit of the A. E. A. as it is a provision for the consideration of the exhibiting division of this industry.

It need not be said that the exhibitors should be represented in the N. A. M. P. I. It is equally obvious that they are not represented, since only an infinitesimal number of them belong to the League. So long as the National Association by-laws specify the League by name, the vast body of American picture theater men will have nothing to do with the National Association. And that does the N. A. M. P. I. more harm than it does the exhibitors.

The suggested amendment to the N. A. M. P. I. by-laws would give that body one more power which it lacks now. It would be able to cancel the membership of an exhibitors' association in the event that such a step should become desirable.

---

## Chicago Needs Cleaning Up

THE ease with which Chicago's protege, Major M. L. C. Funkhouser, was defeated in court on two recent occasions demonstrates that the doughty censor is not playing up to form. Usually the major's decisions, while arbitrary and exasperating, are founded on enough logic to give him an argument. Lately he seems to have based his objections on his personal emotions—never a safe ground for judicial opinion.

It was because the major's censorial function ran so amuck that court relief was sought from his angry prohibitions. When he turned his high power to the protection of his country's enemies, even the long-suffering and patient film men felt in duty bound to expose the malice of his position.

There is a certain satisfaction in accomplishing the righting of a wrong, and overcoming the effect of arbitrary abuse of power. It is something like collecting a bad debt, or delivering a thief to justice. But as a business proposition, the satisfaction does not justify the cost. Being forced to resort to the courts to gain ordinary rights, assured by the constitution, is expensive in money and time. The favorable decision of the court only increases the exasperation, because it points definitely to the incompetence of the original trouble-maker.

As the situation stands in Chicago, the film men must appeal to the courts, pay heavy attorneys' fees, delay the showing of their productions, all to gain a worthless "permit" which should not be needed in the first place. Every court decision against the censorship is a proof that censorship is a ridiculous, unfair and hampering tax on industry.

Official Chicago is too busy just now with a renegade mayor to pay much attention to so small a detail as Major Funkhouser. But in the turmoil it should not be forgotten that Funkhouser's action in just one case demonstrated his connection with the Thompson machine that is making the second city a harbor of sedition.

If the public temper is any guide there should be little doubt of Mayor Thompson's removal from office. In the interest of good government it would be well to make a clean sweep of it, and let him take Funkhouser with him when he goes.

---

## Titles Again

OUR recent remarks on film titles brought so many expressions of approbation from exhibitors that we believe there must be a good deal of feeling on the subject. Exhibitors have learned that they cannot hope for full attendance on a poor title, no matter how good the picture may be. On a few short words, therefore, may rest the success or failure of an expensive production.

High class magazine editors are usually pretty careful about the titles of their fiction, and the film title writer who has not fully mastered the art can do no better than to familiarize himself with the psychology of the story title as it is done by experts.

# Vitagraph After Funkhouser

## DECISIVE LEGAL ACTION TAKEN TO OUST CHICAGO CENSOR CZAR

ALBERT E. SMITH, president of Greater Vitagraph, has started an action in an attempt to put Major M. L. C. Funkhouser, Chicago censor, out of business.

On August 25 President Smith, through his attorney, Lewis F. Jacobson of Chicago, filed a petition for mandamus, in which the claim is made that the ordinance provided that second Major Funkhouser, as Second Deputy Superintendent of Police in Chicago, has absolutely no legal right to censor pictures.

The fight, on Major Funkhouser's authority, is based upon his refusal to issue a permit for the showing of "Within the Law" unless numerous eliminations are made in the picture.

Before starting suit the Vitagraph company held a private showing of "Within the Law" at the Studebaker Theater in Chicago. More than 1,200 of the most prominent residents of Chicago attended the showing, and after it the great majority declared that "Within the Law" was a splendid picture in every way and that not one scene should be eliminated. Not a single person present offered an opinion other than along these lines.

Immediately after the showing Attorney Jacobson gathered these opinions together and, armed with them, called upon Major Funkhouser and upon Herman F. Schuettler, general superintendent of police of the city of Chicago, and requested a permit to publicly exhibit "Within the Law" in the City of Chicago. Attorney Jacobson tendered the $9 fee, which is the charge for a permit, but both Major Funkhouser and Superintendent Schuettler refused to accept the money. Immediately after this refusal the petition was drawn up and filed.

After reciting a general description of the Vitagraph Company as a corporation, and asserting that it produced "Within the Law" at a cost of more than $300,000 the petition says:

"'Within the Law' is based upon the play written for the so-called legitimate or speaking stage by Bayard Veiller, a famous author, and the play was picturized by Eugene Miller and directed by W. P. S. Earle, all of whom are internationally and favorably known as producers of motion pictures having high moral and educational value.

"That the purpose of said motion picture play among other things, as was the spoken plan on the legitimate stage, is to depict that failure of social and penal institutions which sometimes brings about the conviction of innocent people of crime and their subsequent ostracism from society so as to shut them off from any chance for reformation and from leading a life of usefulness to society. Its purpose is secondarily to show the close relation between poverty and crime among women in the position of cause and effect

"That said spoken play, 'Within the Law' was witnessed by members of the State Legislature in Illinois, Massachusetts, Pennsylvania and Wisconsin."

In the voluminous document the following clause is perhaps the most interesting as in it Major Funkhouser's legal right to cut films is directly challenged:

"Your petitioner further represents that the amendments in and by which it is provided that 'The Second Deputy Superintendent of Police shall not be a member of the Police force, under the direction of the General Superintendent of Police' is contradictory and illogical in its terms and provisions and is illegal, unconstitutional and void. That said Second Deputy Superintendent not being a member of the police force and not under the direction of the said General Superintendent of Police, he has no legal right or power to make any report to such General Superintendent of Police concerning the photoplay in question, which should in any way or to any extent influence or control the action of the General Superintendent of Police so far as it in any way relates to or affects the photoplay in question, any more than should the report of any other citizen who is admittedly not a member of the police force of this city.

"Your petitioner further represents and charges that any report made by the said M. L. C. Funkhouser, Second Deputy Superintendent of Police, made to H. F. Schuettler, General Superintendent of Police, had and has no official character and no legal value which should control the action of the General Superintendent of Police in the matter of granting or refusing a general permit for the photoplay in question; that the said Herman F. Schuettler, General Superintendent of Police, has and had no legal right to refer the matter of the granting or refusing of a permit to your petitioner for the photoplay 'Within the Law' to said M. L. C. Funkhouser, Second Deputy Superintendent of Police, nor


### Use Motography Cuts Free

AS we have stated before, you are welcome to use MOTOGRAPHY cuts free of all charge. Simply go through the magazine each week and select the picture or pictures which you would like to use in your program or other advertising. Then write "MOTOGRAPHY, Chicago," as soon as possible and the half tones will be loaned to you gratis.

***Important***

It is impossible to keep the cuts run in MOTOGRAPHY on file for more than four weeks after the date of the issue. Therefore in order to be sure to be able to get the illustrations you desire, make your request shortly after you receive your paper—the sooner the better. We cannot guarantee to furnish cuts later than four weeks from date of issue in which the illustrations appeared.

It is to be remembered that MOTOGRAPHY cuts are of very fine screen, not adaptable for use in newspapers. They are, however, of great value in making a program attractive.

If you don't see the cut you would like to use, ask us anyway and we'll do our best to furnish it for you.

*A trio of the hundreds of interesting and historical scenes from the big Fox Standard production, "The Conqueror," with William Farnum.*

*The picture has made many big runs at many big theaters, including the Globe of New York, where it proved itself to be a powerful puller.*



should he be wholly controlled by the action, decision or report made to him either verbally or in writing by said M. L. C. Funkhouser, as he has done and as he claims it to be his duty to do in future.

"Your petitioners further show that H. F. Scheuttler and M. L. C. Funkhouser in so refusing and neglecting to grant written permits to your petitioners to exhibit said photoplay in the city have acted in violation of their duty in the premises and have abused the power granted to them under the aforesaid provisions of the ordinances and amendments thereto, and that by reason of the refusal and neglect of the said H. F. Schuettler and M. L. C. Funkhouser your petitioner is unjustly deprived of the rights to exhibit said photoplay, and your petitioner further represents that as the results of such deprivation it is deprived of the gains, profits and incomes which it would derive from the exhibition of said photoplay in the city and from the sale of admission tickets to members of the public wishing to witness said photo exhibition, which gains, profit and income your petitioners represent would amount to approximately $100,000.

"Your petitioner further represents that the action of H. F. Schuettler and M. L. C. Funkhouser in so refusing to grant the written permit to your petitioner and in so refusing to accept the sum of nine dollars, tendered to M. L. C. Funkhouser for said permits in pursuance of the requirements of the ordinance in question, were not based upon the exercise of proper discretion and judgment in said persons or either of them, but said actions were abusive, unreasonable, discriminating, unlawful and arbitrary and in contravention of the law, and an abuse of the discretion and powers conferred upon the aforesaid persons by the ordinance of the City of Chicago, governing the exhibitions of photoplays in Chicago, and constitute an unlawful and unjust discrimination by such persons against your petitioner herein, and said action is in violation of your petitioner's rights and deprives them of their property without due process of law contrary to the Constitution of the United States and of the State of Illinois.

"Wherefore your petitioner prays that the writ of madamus issue directed to the said Herman F. Schuettler, Superintendent of Police of the City of Chicago and his successor in office, commanding him and his successor in office forthwith to grant written permits to your petitioner to exhibit said photoplay, 'Within the Law,' in the City of Chicago to all persons of all ages as provided by the ordinance in force in the City of Chicago governing the exhibition of photoplays of the kind herein described to persons of all ages.

## "Fighting Trail" Splendid Serial

During the last week Albert E. Smith, president of the Greater Vitagraph Company, received a report from Walter W. Irwin, general manager of the distributing end of Vitagraph, that reports from the company's branches led him to believe that "The Fighting Trail," the big serial which Vitagraph releases on September 10, will be one of the most successful serial photoplays the industry has known. Mr. Smith says that the advanced bookings are greater than those obtained for any serial of which he has cognizance.

Under the instruction of Mr. Smith, the sales organization of Vitagraph has held back the release date until the members of the various branch staffs had seen the major portion of the serial. Mr. Smith is convinced that the picture produced under the direction of William Duncan is one of the finest film features he had ever witnessed either from Vitagraph or any other company, and he wished the salesmen to see it before they went out to talk business with exhibitors. The bookings thus far reported seem to justify Mr. Smith's belief that if salesmen regarded the serial as he did, they would have no trouble in convincing the exhibitors.

This is the first time, so far as is known, that an all out-door serial has been attempted, and trade paper reviewers who have been permitted to see some of the episodes in the Vitagraph projection room, pronounced it a splendid piece of work. The reviewer for the *Dramatic Mirror* wrote:

"This serial is so good all the way through and so evenly balanced that it would be difficult to select any one point as better than another."

Mr. Smith announces that Vitagraph has done everything it could possibly think of to give service to the exhibitors in making "The Fighting Trail" the success that he thinks it is entitled.



*George M. Cohan trying to step on his opponent in "Seven Keys to Baldpate"; and on the right, Elsie Ferguson, the new beauty of the screen, in "Barbary Sheep."*

# TYPICAL ARTCRAFT PICTURES

**"Barbary Sheep," Elsie Ferguson Production, Discloses Best Talents of Unusually Powerful Combination of Star, Director and Author**

The combination of Elsie Ferguson, Maurice Tourneur and Robert Hitchens as star, director and author of the forthcoming Artcraft picture, "Barbary Sheep, has resulted in the production of a typical Artcraft offering, according to Walter E. Greene, president of that distributing organization. "If 'Barbary Sheep' does not establish a record in bookings in the way of initial screen plays of famous stage stars, I shall be greatly disappointed," said Mr. Greene, in discussing the new production.

Elsie Ferguson is undoubtedly one of the most powerful box-office attractions of the American theater. One of the foremost beauties of the speaking stage, her great art represents the true drama in its highest degree of merit. Her distinguished work in such theatrical hits as "Such a Little Queen," "Outcast," "Margaret Schiller" and many others of equal prominence has resulted in her present popularity. I feel that Elsie Ferguson's first appearance on the screen marks a distinct achievement for the patrons of the cinema.

In keeping with the star's accomplishments are those of her director, Maurice Tourneur, the famous French master of artistic production extraordinary.

Robert Hitchen's indescribable power in setting forth the mystery, the fascination, strange atmosphere of the desert was never more effectively displayed than in this novel, his greatest seller, since the "Garden of Allah." It is no ordinary event for a photo-play to boast of such names as Elsie Ferguson, Morris Tourneur and Robert Hitchens, although this is only in keeping with Artcraft's policy for "the biggest and best" in films. It is such pictures as "Barbery Sheep" that continually mark the advancement in cinema quality, photo plays that will attract and hold the patronage of best class of entertainment seekers.

## Ann Little Supports Wallace Reid

"Nan of Music Mountain" is to be seen on the screen. This will be welcome news to the thousands who have delighted in the breezy novel which has long held a record among the best sellers. It will be a Paramount picture, and will have as its star none other than Wallace Reid, whose latest picture, "The Hostage," is a September 10 Paramount release. An announcement of particular interest in this connection is that Ann Little, former Ince star, and who will be seen with Conway Tearle in J. Stuart Blackton's forthcoming production of Sir Gilbert Parker's novel, "The World for Sale," has been engaged by Jesse L. Lasky to support Wallace Reid in the picture. Miss Little will go to California in the near future to begin work.

## Josephine Sedgwick with Triangle

Miss Josephine Sedgwick, who recently joined the Triangle Culver City Studio playing forces as a stock woman, has done such creditable work in the first production in which she appeared that she has been elevated to the rank of a leading woman and will play opposite Roy Stewart in the Western star's next picture.

In her new position Miss Sedgwick will be one of the youngest leading women enrolled under the Triangle banner, but she has been engaged in dramatic work since childhood. She was in vaudeville several seasons with members of her family as one of the "Five Sedgwicks" and has been before the camera two years. One of her sisters is a film actress, and she has a brother also engaged in film work. Her previous work in a Triangle picture was in support of Miss Belle Bennett in "Ashes of Hope," which will be released in the near future.

## New Beban Play

While Patrons of the photodrama have grown accustomed to expecting genuine touches of human interest in all of George Beban's Paramount productions, it is safe to say that they will be agreeably surprised when "Lost in Transit" is shown, for it contains a greater amount of those features which appeal to human sympathy than anything in which he has heretofore appeared. September 3 is release date of "Lost in Transit," and the fact that it is from a story by Kathlyn Williams, also a Paramount star, is an added feature of interest.

Another notable point in this picture is that the two and a half year old star, Bob Whiet, who has already appeared in two pictures, has an opportunity in this story to prove that despite his tender years he is a real actor. It is impossible to describe his work—it is the essence of naturalness. Indeed the story was virtually written around the little fellow who comes close to George Beban himself in his claims for stellar honors.



*Helen Holmes in her latest spine-shiverer, "The Lost Express."*

## Last Holmes Serial Is Best

Helen Holmes' latest Mutual-Signal fifteen chapter photonovel, "The Lost Express," the first chapter of which will be released on September 17, is without doubt the most thrilling adventure drama in which the intrepid young star has ever appeared on the screen.

The story, which was written by Frederick B. Bennett, is based on the amazing disappearance of an express train between way stations on an absolutely straight piece of railway track with no switches or sidings. How this train is disposed of by a band of robbers constitutes the mystery of a drama that is as full of mystery as it is of adventure, and which is engrossingly interesting in every one of its fifteen episodes.

The new photonovel has been directed by John P. McGowan, who has directed most of Miss Holmes' plays. McGowan knows how to get the right atmosphere in "outdoor stuff" and his genius in the selection of locations for "thrillers" is not to be outdone.

The story involves General Thurston, a distinguished American, who has invented a way of solidifying gasoline so that it can be transported in granulated form, and the efforts of a gang of foreign crooks to obtain the secret plans of the process form the basis of the plot, Helen Thurston (Helen Holmes) being the nemesis of the gang in pursuit of whose members she encounters the wildest adventures imaginable.

Included in the cast of "The Lost Express" are Leo D. Maloney, Thomas Lingham, William Brunton, Edward Hearn, Al. J. Smith, Andrew Waldron, V. O. Whitehead, S. A. Sues, R. V. Phelan, Clyde Roe, William Behrens, Charles U. Wells and Lauren Maxam, all regular actors in the star's support.

## New Bluebird Arrangements

Bluebird has been busy during the past few weeks arranging plans to forward the interests of exhibitors who draw regularly upon the Bluebird program for a part of their entertainments. There will be a new arrangement of stars and a shift in directors to give every possible advantage to the details of production. The recent announcement that Mae Murray had been engaged to appear regularly among Bluebirds has given new interest to the series, and with all favorites among the regular Bluebird stars retained, there is assurance of strength and popularity in the heads of the playing staff.

Miss Murray and her director, Robert Leonard, are working on "The Princess Virtue," intended as the feature to bring Miss Murray to the series early in December. Wheeler Oakman will be her leading man, and among the other principals will be Jack Vosburg, Paul Nicholson, Jean Hersholt and Gretchen Lederer. Carmal Myers will be another new star to be introduced within a few weeks, with Harry Solter her director. She will first present "The Dynast," a story by J. Grubb Alexander and Fred Myton, with Kenneth Harlan her leading man.

Violet Mersereau will make her next Bluebird appearance in "The Girl by the Roadside" screen version of Varick Vanardy's novel, with Theodore Marston her director and Cecil Owen, leading man. Dorothy Phillips, one of Bluebird's most dependable stars, will go through the season with Ida May Park directing. "Bondage," to be released October 15, will be Miss Phillips' next offering, William Stowell heading her supporting company.

Franklyn Farnum, who has been co-star with Brownie Vernon, will appear alone in future Bluebirds. "The Maverick," October 8, will be Mr. Farnum's first lone-star offering with Lon Chaney featured. Miss Vernon will, in future, have Herbert Rawlinson as her co-star, the Rawlinson-Vernon combination being scheduled in "Flirting With Death," for their first joint appearance, September 24.

Rupert Julian productions will be featured among Bluebirds hereafter with Ruth Clifford appearing as joint star with Mr. Julian. "The Mysterious Mr. Tiller," set for release September 17, will be their next program appearance, although they will be stars of "Mother o' Mine," the Bluebird Extraordinary, set for state right distribution starting September 3. Monroe Salisbury has been engaged as leading man in the Julian productions, making his first appearance in "The Desire of the Moth," October 22, with Mr. Julian and Miss Clifford starring.

## Mazda Projection Proving Successful

H. H. Cudmore, general manager of The Argus Lamp & Appliance Company, manufacturers of the Sheck Universal Adapters for Mazda projector lamps, in company with R. P. Burrows, of the National Lamp Works of General Electric Company, Cleveland, who has been directly responsible for the commercial development of the newly designed mazda projector lamps, recently visited the cities of St. Paul and Minneapolis and made several successful installations of the Sheck Universal Adapter in motion picture theaters. Successful installations were made in the Cozy Theater, Seventh and Smith streets, St. Paul.

This theater was especially selected as being typical of all motion picture theaters of six hundred seats and under, using alternate current where the Sheck adapter and mazda projector lamps will successfully replace carbon arc projection apparatus and effect a current saving of two-thirds the cost of operating carbon arc projection apparatus.

A successful instalaltion was made in the Gem Theater, St. Paul, also.

While in direct current installations mazda projector lamps do not effect the same current saving as in alternating current circuits, it has proven in this installation that at least 1,000 watts per hour are saved by the use of mazda projector lamps versus carbon arc.

Mr. Cudmore and Mr. Burrows contemplate visiting all of the prominent cities of the United States within the next few months for the purpose of making practical trial demonstrations of the Sheck adapter for mazda projector lamps.

## Powerful Vitagraph Drama

"An Alabaster Box," the Blue Ribbon feature scheduled for release September 10 by Greater Vitagraph, is an adaptation of the novel of the same name. This feature introduces Alice Joyce and Marc MacDermott as a star combination. It is seldom that two such prominent players are seen in one photoplay.

The story, which in novelized form had its vogue about twenty years ago, was listed as one of the world's best sellers and permeated even the smallest towns in the United States. It was particularly popular in the smaller municipalities, as the story dealt with folks in the rural districts.

"An Alabaster Box" contains some of the most effective characterizations seen in one picture in some time. From Miss Joyce and Mr. MacDermott in the roles of Lydia and Andrew Bolton, respectively, to the players in the most unconsequential roles, the types could not possibly have been improved upon.

Miss Joyce in a role that is fraught with dramatic possibilities, renders an interpretation of the self-sacrificing girl, that reaches the acme of emotional acting.

Marc MacDermott, in his long screen career, has contributed many noteworthy performances to the silver sheet, but in the role of Andrew Bolton, first the successful, respected citizen, then as the grief-racked, prematurely aged convict, he excels anything he has ever done in his tenure as screen star.

Included in the cast is little Aida Horton, Greater Vitagraph's three-year-old child, who as Bobby Connolly's leading lady in the "Bobby Connelly Series," has scored an instantaneous success.

Director Withey has provided some highly amusing comedy situations to relieve the heavy dramatic tension.

## U. S. Navy Books Films

If a U-boat should sneak up on any battleship of the Atlantic fleet (wherever it is) and send it to the bottom, the Vitagraph Company would be loser by several hundred dollars, because practically every big ship now has on board one or more reels of Vitagraph film. Through a special agreement with President Smith the fleet is to be supplied with a weekly show, the first booking calling for ten subjects aggregating fifty-three reels.

Owing to the secrecy with which the movements of the fleet are shrouded and the changing locations of warships from day to day, George Balsdon, manager of the New York branch of the Vitagraph distributing organization, arranged with the officer in charge of motion pictures to ship to a given point, whence they are to be transhipped to the fleet.

Motion pictures now form the chief diversion for Uncle Sam's bluejackets. Practically every ship in the fleet has its own projection machine and all boast one or more expert operators, men who abandoned the theater booth for the navy. Each night shows are given on the decks of the fighting ships. The screen is stretched on two uprights at one end of the ship and the projection booth is located midships. Officers and men, the latter draped on guns, rigging, turrets and every other vantage point watch the film and make an inspiring sight.

The Vitagraph company booked its pictures to the fleet and no specific ship, so that before the reels are returned to the company any number of vessels can have had their use.

## Second Evelyn Nesbit Play

A company of forty people has left New York for the Adirondacks where Miss Evelyn Nesbit, assisted by her son Russell Thaw and a cast of excellent players, will begin her second photoplay under the personal direction of Julius Steger.

The title of this picture is "The Greater Love."

Mr. Steger also announces the production following the Nesbit picture, which will be "Just a Woman," by Eugene Walter, of which Miss Charlotte Walker will be the star, appearing in the role she has created in the stage version of that successful play.

*Scenes from Vitagraph's "An Alabaster Box," released September 10.*





# History in a Universal Language

By Julian Johnson

Herbert Brenon's screen production, "The Fall of the Romanoffs," is the first big and significant record, literary or pictorial, which the Great War his inspired. It should be as enduring as the events which it reproduces are far-reaching.

One can think, immediately, of many pictures which the war has caused to be painted; of the multitude of books which the conflict has caused to be written; of the inspired poems, of the messages of authors from Maeterlinck to Kipling, of the earnest efforts of every great artistic mind.

But what have these men—and women—recorded?

Impressions. Nothing more.

To rely on the ever-ready motion picture phraseology, there has been but one "complete sequence" in the war; and but one enduring effect has been registered so far on the changeless film of eternity.

This sequence, effect, result, or what you will, is the Russian Revolution.

Be the Western finish what it may, regarding crowns and boundaries; be the final result the overthrow of a dynasty and indemnity, or be it pacifism and disarmament, Russia is free. She has changed from a barbarous despotism to militant democracy, and so far there is no promise of any single result in the war which will be so great.

And the nucleus, the kernel, the causation of all this, has been registered in Brenon's film. These absolute realities form the plot, the personality, the thrill, the suspense, the romance, the terror, the big living drama of "The Fall of the Romanoffs." The title of the picture itself is history.

Forgetting what the fall of the Romanoff dynasty means to the world, let us see what the picture means to motion picture progress.

It is the second of two great historic scrolls worthy of preservation for the instruction of future generations. The first was "The Birth of a Nation," in which Mr. Griffith made a long-dead day live again, and showed the horrors of fratricide in so convincing a manner that it is quite probable that this photoplay alone might prevent a civil war.

Here was a record of the past, made to live again by the touch of a man of genius. It is quite true that practically none of the present generation knew by direct personal contact anything about Civil War men and Civil War times, but the transcript was enough—it was art enough, humanity enough to plunge any twentieth century boy or girl unreservedly into the vents of fifty years ago.

Mr. Brenon, however, has taken the most significant episode of the moment, and has told its meaning in a universal language.

This is the first and only historical document which is equally understandable in Singapore, Naples, Belfast, New York and Clay Center. This picture is destined to go around the world, proclaiming what the Russian Revolution means to all peoples.

"To all peoples," you say. "What concern is the Russian Revolution to all peoples?"

Russia is, next to China, the world's most populous country. While the vast body of its agriculturalists have not been progressive, the nation is not at all to be compared to China in its inertia and lack of imaginative force. Contrariwise, Russia is the most potential country on the face of the earth. Its millions are children of imagination, invention and ambition. Even in their darkest hours of slavery, great poets, great composers, great painters and great generals have arisen among them, and the fame of their art and their valor has gone around the world. Liberty to Russia will prove a flame in a tinder forest; and an exposition of the source of Russian liberty, as well as the cause of Russian slavery, is of interest to every living man and woman who is above the level of tearing raw meat and wearing a gee-string.

Why? Because Russia, in peace, is going to be the world's most stupendous competitor. Her countless thousands are going to make life a matter of hustle for everybody else on the globe, and the pre-eminent question is going to be: "How did this happen?"

Brenon is telling how it happened.

It chanced that the greatest romance and the most unbelievable melodrama are wound up inextricably in the final throes of Russian autocracy, and the first struggles of the new-hatched freedom. Rasputin, the strangest, the most diabolic, the most gigantic figure since the Middle Ages, was the wielder of empire in empire's final wild flare, and Brenon's story picks up Rasputin at his very dawn and follows him to his doom. He is the central figure—the demon, if you please—of a great tableau of love and hate which embraces the Czar, the Czarina, the reactionaries, such revolutionists as Korniloff and Kerensky, and the beauties of the imperial court.

---

"The Rise and Fall of the Confederacy," is the title of a new picture now being filmed in Greenville, S. C. It will be a spectacular feature, on the order of "The Birth of a Nation," and will depict both the old and the new South.



*An unusually interesting scene from one of the new Burton Holmes-Paramount travel pictures.*

# BIG STARS IN BIG PLAY

**Ann Murdock Heads Company of Celebrated Frohman Stars in "Outcast," Mutual Release of September**

Ann Murdock, one of the foremost American actresses of her time, and also one of the most charming, is starred in "Outcast," a picturization of Hubert Henry Davies' drama, "Outcast," which was first presented in this country by Charles Frohman at the Lyceum Theater, New York, after an original production at Wyndham's Theater, London, had broken longevity records for the British metropolis.

Miss Murdock, who was the last American star to be signed by Mr. Frohman before his death in the wreck of the Lusitania, was selected to star in "Outcast" after analysis of the requirements by President John R. Freuler of the Mutual Film Corporation and producing officials of the Empire All Star Corporation, which was formed for the purpose of presenting Charles Frohman's stars and plays through the Mutual Film Corporation exchanges. Miss Murdock's acting as Helene in Mr. Frohman's last play, "The Beautiful Adventure," and her success last season in "Please Help Emily" were factors in her selection.

Charles Frohman's busiest years were spent in collecting plays by the world's leading authors for his stars. When the Empire All Star arrangement went into effect all these plays and stars become for the first time available to photodrama. The result bids fair to prove revolutionary in the sense that no such a distinguished array of plays and players has ever before been available for picture purposes.

"Outcast" deals with the redemption of Geoffrey Sherwood, a young Englishman, and Miriam, a girl of unusual type, who has known life's vicissitudes. Sherwood has been jilted by a woman in his own set, who has thrown him over to marry a wealthy baronet. In this situation he meets Miriam, with whom he has much in common, though socially they are far apart. Miriam's patience and sweetness so impress Sherwood that he determines to do her justice. They are married, going to Argentina. The scenes are laid in London, New York, Paris and Monte Carlo.

The cast is one of the most distinguished ever used in picture production. It includes the names of well-known English actors and actresses.

Opposite Miss Murdock is David Powell, of Sir Herbert Tree's company at His Majesty's Theater, London.

In the cast are Jules Raucourt, Kathryn Calvert, Richard Hatteras, Herbert Ayling, Reginald Carrington, Kate Sargeantson, H. Ashton Tonge and V. L. Granville.

## Patrons Prevent Manager's Arrest

By William Noble

A Sunday theater crowd interfered with the arrest of L. A. Ramsey, manager of the picture theater at Dewey, Oklahoma, August 26, when County Attorney A. C. Harrison and Deputy Sheriff A. E. Dunlap stopped the show.

The arrest of Ramsey was ordered by the county attorney on a charge of operating his house on Sunday. There is no ordinance forbidding Sunday theaters in Dewey, and such a demonstration occurred that Harrison called for police protection. The chief of police refused assistance, explaining that it was "not his affair." It was the second clash within a week between county authorities and Dewey citizens over Sunday amusements. The arrests and stopping of the show was made in accordance with the state law—which prohibits Sunday opening, which the city ordinance does not prohibit.

Joining in the great national spirit that looks toward the comfort and relaxation of the country's young men who have been called to war, General Film Company is to send all its spare magazines and other reading matter to the boys in camp and at the front.







*Scenes from "Outcast," the powerful stage play filmed by Mutual, with Ann Murdock in the lead.*

# "REPUTATION" RELEASED

**Edna Goodrich Sympathizes With Character She Portrays in "Reputation"—New Plays Ready for Her to Begin On**

"Scandal never gets busy with the homely girl," says Edna Goodrich.

"It is the pretty girl who sets evil tongues wagging and she it is who must perforce walk most discreetly through the highways of life.

"Scandal is the deformed child of jealousy and envy,



*Edna Goodrich, Mutual star, in "Reputation."*

two of our oldest inhabitants, and I think the worst phases of this disagreeable family's widespread activities are pictured in my new play "Reputation."

Miss Goodrich is intensely interested in her latest Mutual production, "Reputation," released September 3, in which she assumes the role of Constance Bennett, a pretty girl compelled to earn her own living and assailed in the scandal-mongering village she has chosen as her business location by all the wagging tongues and subtle innuendoes awaiting the pretty stranger in a small town.

The play is one that affords Miss Goodrich an excellent chance to display her versatility, for the situations into which she is forced by her ill-natured critics demand picturization of nearly every human emotion.

From the suspicious silences of the country village to the hustle and hurly burly of Broadway, Constance Bennett is pursued by harpies who try to rob the pretty girl of her reputation, and Miss Goodrich puts a vitality into the character that makes it one of the most striking recently seen on the screen.

The four new Goodrich dramas are by authors of distinction. "Reputation" was written by John Clymer, who wrote "Ashes of Embers," "The White Raven," "The Diplomatic Romance," and other screen successes.

"Queen X" was written by Assistant United States District Attorney Edwin M. Stanton, out of his experience in running down a New York smuggling gang.

"American Maid" was scenarioized by Hamilton Smith from a story by Julius Rothschild, and is, as its name indicates, a play that glorifies the American girl. This play is directed by Albert Capellani, famous Parisian director who staged "The Imposter," "Camille," and "The Common Law."

"A Daughter of Maryland" is a play with a southern heroine. It displays the southern girl in a heroic role. The drama was written by Samuel Morse and scenarioized by Anthony Kelly, author of "The Great Divide," "The Walls of Jericho," and other great screen successes.

Miss Goodrich is one of the best known actresses of the American stage. She made her first dramatic success as Paprika in "The Runaway" at the New York Casino, but in rapid sequence she scored metropolitan triumph as Madame Recamier in "Mam'selle Napoleon," Jinny Hopper in "The College Widow," Phyliss in "When We Were Twenty-one," Nell Ruthven in "A Gilded Fool," Madge Kederly in "What Would a Gentleman Do?" Grace Morton in "The Easterner," and leading parts in "The Master Hand," "The Native Son," "His Neighbor's Wife," "The Awakening of Minerva," and "Evangeline."

# OFFICIAL U. S. FILMS

**Official Films, Showing Work of Department of Agriculture, to Be Distributed by Universal Organization**

The United States Department of Agriculture has arranged with Universal to distribute all motion pictures showing the work and activities of the department during the coming year.

This is significant in showing that the national government is fully alive to the power of the motion picture as an agency of enlightenment. It is also a striking endorsement of Universal's distributing facilities.

A number of pictures have already been completed by the Department of Agriculture, and others will be made with the co-operation of Universal, as the contract provides that the services of scenario writers, scenario editors, producers, directors, actors and actresses and others utilized in the manufacture and editing of films shall be furnished by the distributing organization whenever needed. Operators are also to be provided for the exhibition of pictures in foreign lands.

Some of the pictures already made show the work of the forestry bureau in fighting forest fires and caring for the immense tracts of wild land under government supervision. There are also many beautiful and picturesque studies of the agents of the department at work among the sheep and cattle ranches of the west, and a reel devoted to the work of road building under various circumstances is highly instructive, besides possessing many splendid bits of photography.

One of these features will be released every two weeks, bearing the notice, "Official Film of the United States Department of Agriculture, Distributed by the Universal Film Manufacturing Company."

Special advertising matter and lithographic paper will also be gotten out for the series in co-operation with the department. Charges for this service will be made reasonable enough to meet the purse of any exhibitor in the business.

## Helen Holmes Serial September 17

Information that "The Lost Express," the latest railroad serial featuring Helen Holmes, will be released September 17, is welcome news to the many friends and admirers of the daring young woman. The serial is to be released in fifteen installments or episodes, each of which will be in two reels. Mystery, love, intrigue and heart interest are liberally dispensed throughout the serial, whilst the element of comedy so necessary to any picture has not been overlooked.

# Exhibitors See Goldwyn Pictures

## UNUSUAL ENTHUSIASM OVER NEW PRODUCTIONS

"POLLY OF THE CIRCUS," Goldwyn's first Production, by Margaret Mayo and starring Mae Marsh, has created exhibitor enthusiasm everywhere. Very enthusiastic reviews of the production appeared in the Chicago newspapers following the first pre-release of the picture at Jones, Linick & Schaefer's Colonial Theater. Among the contractsclosed in important cities during the week were:

Rialto Theater, Brockton, Mass.; Alhambra Theater, Utica, N. Y.; Strand Theater. Chicago, Ill.; West End Theater, Brooklyn, N. Y.; Regent Theater, Paterson, N. J.; Garden Theater, Paterson, N. J.; Hamilton Theater, Philadelphia, Pa.; Park Theater, Philadelphia, Pa.; Colonial Theater, Harrisburg, Pa.; Jefferson Theater, St. Augustine, Fla.; Majestic Theater. Springfield, Ohio; Plaza Theater, Sioux City, Ia.; Regent Theater, Rochester, N. Y.; Regent Theater, Buffalo, N. Y.; Grand Theater, Reno, Nev.; Ascher Brothers' chain of theaters in Chicago: Cosmopolitan. Oakland, Frolic, Terminal, Columbus, Milford, Adelphi, Court, Metropolitan, Lakeside, Calo, Chateau.



*Mae Marsh in "Polly of the Circus," the first Goldwyn production now running in New York and Chicago.*

### *Sign Goldwyn Contracts*

That Goldwyn has kept its promise and made its fine productions available to the smaller exhibitors of the country is evidenced by the signing of more than a thousand contracts for the showing of Goldwyn Pictures in towns of from 5,000 to 20,000 in every part of the United States.

During the early days of the organization many inquiries were received by Goldwyn from smaller exhibitors expressing the fear that Goldwyn prices for quality productions might place them beyond the reach of the lesser houses. The Goldwyn reply was that the small exhibitor constituted the very backbone of the industry and that under a skillfully devised and adjusted price scale the interests of the small exhibitor would be looked after. Goldwyn desires to place its productions within the reach of all. It wants to furnish the little man of today with the kind of film that will draw patrons to his house and make him the big man of tomorrow.

Goldwyn branch managers, at the opening of their offices, were told to pay the closest attention to the small exhibitor, because Goldwyn knew that no large exhibitor could afford to ignore its product. What was a theory has been found also to be quite a fact. The large exhibitors throughout the country not only evidenced interest in Goldwyn Pictures, but quickly signed contracts for them and the smaller exhibitors, seeing that these big new productions were placed within their reach, promptly followed suit.

As evidence of the type of theaters outside of the large cities that desire Goldwyn's quality type of pictures for their patrons the following list of newly signed contracts will be enlightening as indicating the reach of Goldwyn Pictures at their very inception:

St. Johnsbury, Vt., Globe Theater; North Adams. Mass., Empire Theater; Anderson, Ind., Starland; Mt. Sterling, Ky., Tabb Theater; Ann Arbor, Mich., Arcade Theater; Mt. Clemens. Mich., Bijou Theater; Greensburg, Pa., Strand Theater; Everett Wash., Orpheum Theater; Marshfield, Ore., Orpheum Theater; Spartanburg, S. C., Rex Theater; Daytona, Fla., Crystal Theater; Milford, Mass., Opera House; Putnam, Conn., Bradley Theater; La Salle, Ill., Marquette Theater; Terell, Tex., Lyric Theater; Redfield, S. D., Lyric Theater; Deep River Conn., Town Hall; Sharon, Pa., Alpha Theater; Eureka, Cal., Pastime Theater; Suffolk, Va., Nancemond Theater; Valdosta, Ga., Valway Theater; Willimantic, Conn., Loomer Theater; Gary Ind., Gem Theater; Burlington, Ia., Grand Theater; Bloomington, Ill., Castle Theater; Ansonia, Conn., Pastime Theater; Franklin, Pa., Park Theater; Ann, Ill., Maine Theater; McMinnville, Ore., Rainbow Theater; Asheville, N. C., Galax Theater: Gouverneur, N. Y., Opera House; Janesville, Wis., Apollo Theater; Watertown, Wis., Majestic Theater; De Kalb. Ill., Princess Theater; Lincoln, Ill., Star Theater; Rockford, Ill., Orpheum Theater; Beaver Dam, Wis., Davidson Theater; Ashland, Ky., Grand Theater; Marietta, O., Putnam Theater; Big Rapids, Mich., Princess Theater; Ossawatomie, Kan., Majestic Theater; Paola, Kan., Empress Theater; Hastings, Neb., Strand Theater; McCook, Neb., Temple Theater; Amsterdam, N. Y., Lyceum Theater; Hoosic Falls, N. Y., New Theater; New Brighton, Pa., Grand Theater; Goldfield, Nev., Exchange Theater; Porterville, Cal., Monache Theater; Palo Alto, Cal., Varsity Theater; San Rafael, Cal., Lyric Theater; Oskaloosa, Ia., Orient Theater; Bushnell, Ill., Cozy Theater; Waukegan, Ill., Academy Theater; Pine Bluff, Ark., Orpheo Theater; Commerce, Tex., Hippo Theater; Pocatello, Idaho, Orpheum Theater; Ogden, Utah, Ogden Theater; Missoula, Mont., Empress Theater; Grand

Forks, Minn., Metropolitan Theater; Cohoes, N. Y., Cohoes Opera House; Monongahela, Pa., Anton Theater; Sewickley, Pa., Sewickley Theater; Charlerio, Pa., Coyle Theater; Ambridge, Pa., Grand Theater; Belleville, Ill., Washington Theater; Mullen, Idaho, Star Theater; Chico, Cal., Majestic Theater; Redding, Cal., Redding Theater; Plymouth, Pa., Hippodrome; Pennsgrove, N. J., Broad Theater; Ashland, Pa., Comique Theater; Ridgewood, N. J., Playhouse; Dunkirk, N. Y., Drohen Theater; Burlington, Vt., Majestic Theater; Niagara Falls, N. Y., Lumberg Theater; Durant, Okla., Liberty Theater; Henrietta, Okla., Morgan Theater; Okmulgee, Okla., Cozy Theater; Astoria, L. I., Steinway Theater; Flushing, L. I., Flushing Theater; Redwood City, Cal., Oakland Theater; Modesto, Cal., Star Theater; Fresno, Cal., Kinema Theater.

### *Censors Applaud Four Goldwyns*

Four Goldwyn Pictures productions have been seen and passed with enthusiasm by the National Board of Review—without the elimination of an inch of film, a change in a sub-title or even the hint of a suggestion as to editing or changes. The undisguised approval of the National Board for the Goldwyn Productions has resulted in their making a special report on each of the pictures they have seen—"Polly of the Circus," "Baby Mine," "Sunshine Alley" and "The Eternal Magdalene."

This is the general comment of the Board on Goldwyn's first picture, Mae Marsh in "Polly of the Circus," by Margaret Mayo:

"'Polly of the Circus' is one of the most remarkable productions we have ever seen. It is more than a moving picture—in fact, it is not a moving picture, but life itself transferred to the screen."

And this is what the Board says about Madge Kennedy in "Baby Mine," by Margaret Mayo:

"A light domestic comedy delightfully acted in fine tempo. The comedy situations are particularly well adopted to the screen."

Maxine Elliott in "The Eternal Magdalene," by Robert McLaughlin, elicits the following remarkable praise:

"The sympathetic screen version of this touching drama takes hold of one's heart. The evident sincerity of the cast will create an impelling desire in all who see the picture to have with them some part in spreading the gospel of human understanding as opposed to that New England rigidity that made 'The Scarlet Letter' possible. The world as a motion picture audience owes your company a debt of gratitude for the production."

And this unique comment on Mae Marsh in "Sunshine Alley," by Mary Rider shows how charm and refinements motion pictures quickly attract the attention of the better elements of the American public, as typified by their representatives on this examining board:

"A delicately acted play with beautiful Dickenesque setting. The composition of many of the scenes is in the highest degree artistic. The tone of the story is wholesome and fine."

### *Tom Moore Supports Mae Marsh*

Casting Director Adolph Klauber has completed the list of principals for Mae Marsh's new screen vehicle, "The Cinderella Man."

Barring "Margie," which Mae Marsh will play, the most important part in the new Goldwyn film is "Tony." He is so-called "cinderella man," who lives all alone in his garret under the eye of his former butler, until "Margie" slips across the roof one Christmas eve from her own aristocratic house to bring him friendly cheer—and food. For "Tony," Mr. Klauber has selected Tom Moore—he of the brothers Moore, Tom, Owen and Matt.

In George Fawcett, Goldwyn has secured an admirable "Canner." Mr. Fawcett has done a great deal of screen work since first introduced to filmdom, and "fans" are familiar with his colorful and pungent impersonations in "Panthea," "The Crisis," "The Heart of Texas Ryan" and many other photoplays. Mr. Fawcett is a graduate of the University of Virginia.

## Cost of Serial Making

The cost sheets of "The Lost Express," the Signal-Mutual serial featuring Helen Holmes, under the direction of J. P. McGowan, resembles the itemized expenses of the erection and equipping of a large hotel or Government cantonment. Technical Director Clyde Roe has so far (and the serial is in the seventh episode) requisitioned 400 pounds of wire nails, over 150,000 feet of lumber, nearly a mile of electric lights wiring, furniture for 85 rooms, enough paintings and pictures to equip a good size gallery, all this in addition to four automobiles which have been smashed beyond further use, to say nothing of the rolling stock of the Salt Lake Railroad, which has been sacrificed to make thrills for the big serial.

## Shot Ninety Scenes a Day

Work on the seventh episode of "The Lost Express," the Signal-Mutual serial featuring Helen Holmes, is progressing rapidly. Director General J. P. McGowan having shot 180 scenes in two days, which is establishing a record, when the exactness of the work done by the Helen Holmes company is considered.



*Two views of Ethel Taylor and one of E. Richard Schayer in "The Honeymooners," a new and attractive Peter Pan release.*

# NEW TRIANGLES

### Triangle Holds Up "The Man Hater" and Substitutes "Idolaters" for September 2—September 9 Releases Include Bessie Love

Owing to the fact that the cutting and sub-titling of "The Man Hater," the *Saturday Evening Post* story starring Winifred Allen, has not yet been finished, that play has been taken off the Triangle schedule for September 2, and "Idolaters," starring Louise Glaum, substituted.

"Idolaters" is the story of a woman who worships the false god of vain success, setting aside all else to satisfy her ambition. The action parallels the lives of two women who are determined to win places for themselves on the stage. One proceeds to four-flush her way, the other to make good by hard work.

This is the production for which Triangle built an elaborate Egyptian setting, representing the apartment of "the peacock woman," played by Miss Glaum, who, as "vanity," wears innumerable gowns of bizarre fashion.

The tale of a ghost that turned human is the theme of "The Haunted House," an Allan Dwan production, featuring Winifred Allen, which will be presented on the program for September 2. The locale is a New England village, where superstition continues to stalk in the minds of the austere residents. Denied the ordinary pleasures of youth, the girl of the story devotes herself to imaginative fancies. Being of a sensitive, spiritual temperament, she believed the spirits of the wood commune with her, as they did with Joan of Arc. The mystery of the haunted house, which holds in awe the superstitious villagers, is not penetrated until one night a young desperado, seeking refuge, dares to invade its premises and finds the ghost to be exceedingly human.





*Above is a poignant little scene from Triangle's "Flying Colors," with William Desmond, Enid Bennett and G. Barney Sherry.*

# THEATERS BOOK REISSUES

### "The Disciple," Announced as First Hart Play, Reissued September 16—Dorothy Dalton in Support of Star

Eighteen leading theaters in the New York territory of the Triangle Distributing Corporation have booked the Hart-Fairbanks re-issues for an entire week's run, commencing with the release of "Double Trouble," the first Fairbanks subject, on September 2, and following up with "The Disciple," a Hart feature, on September 16.

Nine of these theaters are in New York and Brooklyn. They are: Proctor's, 58th street; Harlem Theater, 108th street and Fifth avenue; Proctor's, 125th street; the Eighty-first Street Theater, 81st street and Broadway; Broadway Photoplay Theater, 103rd street and Broadway; Fox's City Theater, 14th street and Irving Place; Halsey Theater, Halsey street and Broadway; Fox's Bedford Theater, Bedford and Bergen street; Fox's Ridgewood Theater, Myrtle and Seneca street.

The other nine houses, considered to be the most representative in their respective communities, are: Keith's Jersey City, Jersey City, N. J.; Fox's Terminal, Park Place, Newark, N. J.; Garden Theater, Elizabeth, N. J.; Proctor's Theater, Plainfield, N. J.; Playhouse, Passaic, N. J.; and Proctor's theaters in Albany, Schenectady, and Troy.

"The Disciple," said to be one of the best Triangle plays in which Hart has appeared, has been selected as the first re-issue. Dorothy Dalton and Thelma Salter appear in the supporting cast. Hart has the role of a "Fighting-Iron Parson."

---

Elliott J. Clawson is the author of a new five-reel comedy-drama, "The Cricket," now nearing completion at Universal City.



*Over there on the left is Bessie Love in Triangle' "Wee Lady Betty," a recent unusual release. Below is the bizarre and beautiful "Idolaters," with Louise Glaum, released September 2.*

## Peggy O'Neill in Wholesome Film

Peggy O'Neill, well known as the creator of the title role in the big Broadway success, "Peg o' My Heart," has been signed by Wholesome Films Corporation to play the lead in that organization's first feature release, "The Penny Philanthropist."



*Peggy O'Neill, who made a great name for herself on the stage in "Peg O' My Heart," and who is now playing in Wholesome's "The Penny Philanthropist," by Clara Laughlin, who is seen at the right with Ralph Morgan and Guy W. McConnell, producing director.*

Miss O'Neill will have ample opportunity in this feature to display on the screen all that charm which has made for her success on the speaking stage.

Miss Clara Laughlin, one of America's best known women writers, is author of "The Penny Philanthropist," and Guy W. McConnell is in personal charge of production.

Miss O'Neill will have playing opposite her, Ralph Morgan, a young convert from the speaking stage, whose work in "Turn to the Right" was one of the best dramatic characterizations of the year. The story of "The Penny Philanthropist" is replete with a humanness, virile, and yet gentle, carrying a message of good deeds in a manner compellingly interesting and entirely unique.

"The Penny Philanthropist" will be released in five parts.

---

C. B. Hoadley has written a very amusing one-reel comedy, entitled "Dodging the Draft," just filmed at Universal City.

## October Bluebird's Schedule

Bluebird plays for all of October have been definitely scheduled, and back of that are enough plays completed or under production, to fill the rest of the current year. Mae Murray, who will be directed by Robert Leonard, and Carmel Myers, screen-managed by Harry Solter, are not included in the October arrangement. These two stars will be introduced to the program in the first two weeks of November.

Ella Hall will furnish the Bluebird for the week starting October 1, "The Spotted Lily," being the definite title of a subject that has been previously referred to as "Bitter Sweet."

Franklyn Farnum will make his first appearance as a lone star among Bluebirds October 8, appearing under the direction of Joseph De Grasse, in "The Maverick."

Dorothy Phillips makes her regular monthly appearance October 15, appearing in "Bondage," then taking her place among the rotating stars. Ida May Park, who will direct Miss Phillips' future Bluebirds, created "Bondage," from a story suggested by Edna Kenton, completed and scenarioized by Miss Park. William Stowell, Gretchen Lederer and Gertrude Aster will be featured members of the supporting cast.

Rupert Julian and Ruth Clifford will be stars in "The Desire of the Moth," October 22, with Monroe Salisbury featured as leading man in the support. This is the first of "Rupert Julian Bluebirds" that will be especially featured among Bluebirds hereafter.

Violet Meresereau is completing at Bluebird's Leonia, N. J., studio John C. Brownell's screen version of Varick Vanardy's novel, "The Girl by the Roadside," as the October 29 release. Theodore Marston is directing the feature with Cecil Owen as leading man.

---

## Auto Racers in Comedy

In the new or number three series of six one-reel Jaxon comedies just announced, the initial release carries about a dozen cut-ins of an honest-to-goodness auto world's championship race. This comedy, dated for September 14, is "Speed Demons." Besides Pokes and Jabs in their burlesque of automobile strenuousness, Barney Oldfield and Ralph De Palma figure as racers in deadly earnest. The automobile color for this film was obtained July 21 at Providence, R. I., when De Palma and Oldfield held their historic meeting before a tremendous crowd.

---

## Triangle Play at State Fair

The conservation board of the Department of Agriculture, University of Minnesota, arranged with Triangle for the exhibition of "The Food Gamblers" on September 3, 4 and 5, at the Minnesota state fair, held in Minneapolis.

---

## Dillon with Triangle

Jack Dillon has joined the Triangle directorial staff at Culver City, California, and will begin work immediately on a production in which Olive Thomas will be starred.

---

The first of Kitty Gordon's series of photoplays under her renewed contract with World-Pictures Brady-Made is titled "Her Hour," and work is already well advanced upon it at the Fort Lee studio.





*Fox's wonder production of the world-known romance, "Cleopatra," with Theda Bara as the regal vampire of Egypt.*



## Pomp of Egypt Revivified

On the sands of Oxnard, a seaside city of Southern California, William Fox erected the most marvelous replica of the sphinx and the pyramids that has ever been attempted.

Word that Miss Theda Bara, the William Fox screen artiste, was to make certain scenes on this location for the superpicture, "Cleopatra," had been noised about, and tourists and natives flocked to this out-of-the-way place to witness one of the most gorgeous spectacles ever attempted. As one approached the sands of the desert he saw looming up in the distance, the inscrutable head of the sphinx and the triangular pointed pyramids in the background. One could safely believe that he had made a trip to the Egyptian deserts and was gazing upon the handiwork of the ancient Egyptians.

Long before the arrival of Miss Bara on the scene, an army of men were marshalled together and decked in the multi-colored costumes prevalent in the days of the "Siren of the Nile." More than two thousand men, mounted and unmounted, were scattered over half a mile of desert sands, which were dotted here and there with gaudy colored tents.

In the foreground was the tent of the queen, wonderfully comparisoned and decorated with a body-guard of giant Nubians whose black bodies glistened in the sunshine. War chariots lined the street, while the silver-pointed spears of Cleopatra's picked soldiers threw forth scintillating rays.

To the casual observer all seemed confusion. Hoarse orders were being shouted while squads of soldiers were being drilled as to the proper manual of arms of the day of Cleopatra. Seated on a nervously prancing steed, sat Director J. Gordon Edwards, darting hither and thither issuing instructions, and getting order out of chaos; and all the while upon this scene the face of the sphinx looked on unblinkingly, and gave one the feeling that behind its mask was again the vision of by-gone glories and pageantry.

Everything was in readiness, and when Miss Bara, arrayed in the ancient garb of the great Egyptian Queen, appeared, the word was given for the "take." Her gaudily decked chariot drawn by four black horses, dashed to the front of Cleopatra's tent, and Miss Bara started on her journey to meet Caesar. At a given signal, the thousands of soldiers lined the tented street, and with spears waving and vociferous shouting, Miss Bara, drawn by four horses, dashed through the sands towards the sphinx and the pyramids. At another given signal, the tents were folded as if by magic, and her bodyguard of horsemen and foot soldiers fell in line and followed their queen until the entire body disappeared over the sandhills.

## Anita King, Horkheimer-Mutual

Anita King, for a long time known as "the Paramount girl," is now with the Balboa company at Long Beach, California, working in a Horkheimer-Mutual western picture to be called "The Girl Angle."

The Cub Comedy featuring George Ovey has just completed the filming of "Officer Jerry."

# SHORT SUBJECTS POPULAR

**Vice-President of Peter Pan Film Corporation Thinks Great Future Awaits Good One-Reel Pictures**

R. M. Vandivert, vice-president and general manager of the Peter Pan Film Corporation, has recently returned from an extensive trip covering all the distribution centers of the United States. The purpose of this journey was to establish the exact status of the short subject upon the present day program. Mr. Vandivert has made a keen analytical study of the market conditions, and has submitted in his report to H. C. Allen, president of the organization, that there is a brilliant future in store for the short subject throughout the country, and that practically in every important distribution center exchange men are receiving numerous calls from their exhibitors for pictures of this type. In speaking of his trip, Mr. Vandivert said in part:

"I attribute this popularity of the short subject to the fact that the public is growing tired of the big feature plays, and is looking toward a lighter diet. There is too much attempt nowadays to educate the long-suffering public, and too little attention paid to their entertainment. They do not come to the theater to be instructed, but to be amused, and it is the new short subject which is doing just this and nothing more. That is the real reason for the rapid growth of their popularity.

"As regards our future plans, we have decided to launch into the short subject on a very elaborate scale. The first step toward this end was the moving of the studio from Chicago to New York, in order that we might secure closer co-operation between the production and the sales business. This arrangement will undoubtedly be a great benefit to us, as it will centralize all the work, and we can keep in close touch with all sides of the business.

"We have contracted for the services of one of the most virile and capable men in the novelty field, Mr. C. P. Jaeger, who is our director-in-chief. He is already widely known through his excellent work in connection with our Motoy comedies.

"We have given very considerable thought to the type and character of short subjects that we could add to our program of Motoy comedies in order to make the Peter Pan short features the leading factor in the independent field. To this end we have selected the Black Magic comedies, which are a series of novelties in which everything is black and white, the actors either in white against a black background, or in black against white. Nothing of the kind has been attempted before, and the pictures are finding an excellent reception.

"The Miroar comedies, the Shadographs, and the 'Honeymooners' are our other releases, the last being a series of foreign pictures which Mr. and Mrs. Richard Schayer are taking on their wedding trip around the world.

"Our sales plan is already complete. Commencing September 15, the Motoy comedies and the Black Magic will be released as a single reel, alternating each week with Shadographs and Miroar comedies as a single reel. In addition to this, the 'Honeymooners' will be released in a 1,000-foot reel each week, thus enabling us to give the exchanges a weekly output of 2,000 feet of high-class, novelty pictures.

"The quality and reliability which has characterized our pictures in the past will be maintained, and under this new arrangement our service to the exchanges will be vastly improved, for the centralization of the work cannot but be a material aid in this respect."

## Larger Quarters for Art Dramas

Southwestern Art Dramas, Inc., distributors of the Art Dramas program throughout the state of Texas and the southwestern territory, has taken larger and more convenient quarters at Dallas, Texas.

The company was forced to do this in order to keep up with the constantly increasing business, which has expanded at a surprisingly rapid rate under the capable management of F. M. Sanford, president and manager, and L. C. McHenry, vice-president and assistant manager. These men are veterans in the business of film distribution, and by strict application of their policy of fair play, cordial treatment and sound business principles have commanded the respect and gained the business of exhibitors throughout the territory.

## "Artists to the Film Industry"

MOTOGRAPHY has received some samples of remarkable work in film titles and slides made by Hoover, Hobson and Breuer, "artists to the film industry," 253 West Forty-second street, New York. The work is unusually fine and high class from the standpoint of art and design. The firm has a corps of artists who devote all their time and talent to film work of various kinds.

Mary MacLaren and her sister, Catherine, are taking active interest in Red Cross work in Los Angeles. Dressed as Red Cross nurses the star and her sister have been instrumental in amassing a large sum for the organization.



*A bit of fun during the filming of Artcraft's "Barbary Sheep," featuring the capable stage star, Elsie Ferguson, who is seen driving the "car-horse," a little Arabian boy hired for the pose by Studio Manager Lowe. Director Maurice Tourneur is holding the "whip."*



*Charlie Chaplin in his newest tragedy, "The Adventurer."*

## No Date for Chaplin Release

The date of the release of "The Adventurer," Mutual-Chaplin Special No. 12, has not yet been set and will not be decided upon until the film reaches the executive offices of the Mutual Film Corporation from Los Angeles and is viewed by President John R. Freuler personally.

## REBUILD BURNED STUDIO

**Jaxon Film Corporation's Progress Unchecked by Destructive Fire at Providence, R. I.—New Studio Already Under Way**

By a fire that started from undetermined causes at 3 a. m. on August 23, the extensive plant of the Jaxon Film Corporation at Providence, R. I., was seriously damaged. By 2 p. m., Frank A. Tichenor, president of the company, had arrived on the scene from the New York office, and at 3 p. m. work was resumed at making pictures. On the second day following, Saturday, President Tichenor had ground broken for rebuilding.

The fire destroyed the main studio building at the plant but left the laboratory unscathed. The company is enabled to make shift to go along with its regular work from having an outdoor studio and a small indoor studio left. The work of making Sparkle comedies and Jaxon comedies for release through General Film Company will therefore not be interrupted. A serial which the company is producing will not be delayed much. However, considerable film which is being handled on government contract was destroyed in the building which was burned, entailing a setback which will be costly. Arrangements have already been made to replace this film.

The new building which President Tichenor so promptly started is to cost in the neighborhood of $75,000. The company has also a studio at Jacksonville, which can be used if necessary.

The discovery of the fire was made by the night watchman at the end of making a round, and it was at the second station of twenty he had visited. Defective insultaion of electric wiring is supposed to have caused the fire, but this has not been established.

## Pictures at National Theater

The National Sylvan Theater, nature's beautiful amphitheater at the base of the Washington monument, has been utilized for the first time in its history, for the presentation of motion pictures.

Permission to use this natural theater has heretofore been repeatedly refused for pictures but government consent was obtained for the holding there of a monster patriotic rally, under the auspices of the Bureau of Commercial Economics of the Department of Public Instruction, with a special band concert by the United States Soldiers' Home Band and the first public presentation of the new multiple-reel photoplay, "The Man Without A Country," made by Thanhouser and offered by Jewell Productions for a nation-wide patriotic campaign and aimed particularly at the army draft shirker.

"The Man Without A Country" was written by Edward Everett Hale in the summer of 1863, designed in the words of the author as "a contribution, however humble, toward the formation of a just and true national sentiment of love to the nation."

In 1898 when the United States went to war with Spain, the publishers of *The Outlook* reprinted it, in their wish that the nation should not shrink from the duties of a nation.

The picture will be shown throughout the country as a warning to slackers.

## Powerful Russian Play

"Rasputin, the Black Monk," is the title of a newly completed World-Picture Brady-Made about to be published on the World program. This photoplay has been in preparation for several months under the direction of Arthur Ashley, with a most unusual assemblage of star players including Montagu Love, June Elvidge, Arthur Ashley, Henry Hull, Julia Dean, Irving Cummings and Hubert Wilke.

In "Rasputin" the unbelievable career of the self-appointed monk who so influenced the Czar that for years he practically swayed the destinies of the Russian people is followed from its peasant beginning to its tragic end.

Against a grim background of intrigue, debauchery and wanton disregard of human rights is drawn a story of love, devotion, self sacrifice and heroism of a very striking quality which finds its happy ending in the crash of revolution and the beneficence of national liberty.

"Rasputin, the Black Monk," is described as an exceptionally "big" picture in theme and production. Several immense scenes have been built outside the studio from photographs brought to America by returning representatives of World-Pictures Brady-Made who had been in Petrograd for a long time prior to the culmination of the movement for freedom. In addition to the star cast large numbers of "extras," horses, etc., are employed in the several imposing spectacular episodes.

## Nance O'Neil in Brenon Play

Nance O'Neil, the noted actress who is seen as the Czarina in Herbert Brenon's "The Fall of the Romanoffs," has been a star almost ever since her first appearance, and has toured the country with great success for many years. At the present time she is playing one of the leading roles in "The Wanderer," a play which opened at the Manhattan last season and in which Miss O'Neil's acting created a sensation.

# NEW FAIRBANKS PICTURE

**"The Man From Painted Post" First Aircraft Release in October—Star in New York for New Production**

Douglas Fairbanks' latest play, which has been in the course of production during the past month in Wyoming, is now completed.

Replete with the swift action and thrills of a story dealing with the cattle rustling days of the west, together with the most beautiful scenic displays of Wyoming, the latest Fairbanks-Aircraft picture discloses the popular exponent of the smile in a role said to be quite different from any of his previous screen efforts. In addition to being a typical Fairbanks vehicle of the rapid-fire variety this story allows Douglas a great opportunity of proving his dramatic ability. Various scenes of tense interest afford the popular star a chance to display his versatility as an actor. In contrast to these situations are many humorous bits showing the experiences of Douglas as a supposed "tenderfoot" among the cowboys.

The photoplay is based on Jackson Gregory's recent magazine story, "Silver Slippers." Staged at the Riverside Ranch, near Laramie, Wyoming, where 160,000 acres of land and 30,000 head of cattle were placed at the disposal of the players, this film presents the actual "color" of the story. This is the first time a picture has ever been produced in this territory, which for scenic beauty depicting the real west, is unexcelled. Supporting Douglas in the most important parts are such well-known artists as Eileen Percy, Frank Campeau, Rhea Haines and William Lowery. In a series of scenes displaying the thrills of bronco-busting, roping steers and other western accomplishments are the champions of the recent Rodeo held at Cheyenne, Wyoming, presenting the world's greatest experts.

Douglas Fairbanks and his company is now in New York for the production of several scenes of his next Artcraft picture. The company will remain in New York only long enough to film the desired scenes, after which it will return to California to finish the picture.

## Work for Better Films

The National Board of Review of Motion Pictures is formulating plans for a series of round-table conferences in co-operation with the Scudder School of New York. The purpose of the conferences will be to secure for the members of the National Board a clearer comprehension of the point of view of the makers of motion pictures.

Some of the leading directors are expected to address the conferences and it is hoped that a more complete understanding of their work by the National Board will result. Such conferences will also furnish an opportunity to demonstrate to the directors what, in the minds of the National Board, a "better film" consists of or does not consist of, as the case may be. It is hoped that the producing directors will come to see that the "better films" movement is not a movement for educational pictures but on the contrary one looking to the production of the highest types of film entertainments.

"Too Much Women," is the title of a new Nestor two-reel comedy in which Eddie Lyons and Lee Moran have the leading parts.

## "Les Miserables" September 9

Prints of Pathe's new edition in eight reels of Victor Hugo's immortal classic, "Les Miserables" have been sent to all the company's exchanges and it announced that the picture will be released as a special feature on September 9.

S. Barrett McCormick of the Circle Theater, Indianapolis, and the Sievers interests of St. Louis are among the important exhibitors who have booked "Les Miserables" in its new form.

The engagement of "Les Miserables" at Orchestra Hall, Chicago, was extended to three weeks and drew big crowds.



*This little Australian star with the sparkling eyes, gleaming teeth and rippling laugh is to be Bill Hart's ornamental opposite. Her name is Sylvia Bremer and the story here tells you all you ought to know about her.*

## Leading Lady for Hart

As William S. Hart's leading lady in his initial Artcraft picture, "The Narrow Trail," Thomas Ince has selected Sylvia Bremer, the popular Australian actress. Miss Bremer has won fame, not only on the stage of her native country, but in a series of plays that enjoyed long periods of financial and artistic success in America.

Her mother sought to subdue Miss Bremer's enthusiasm for the stage by sending her to a settlement called Baggadilla, 700 miles from her home in Sydney, where she could play with baby kangaroos to her heart's content, but where she was forbidden everything flavoring of the stage for its environment. She ran away and later played leading roles in such well-known American successes as "Bought and Paid For," "The Argyle Case," "Under Fire," "Under Cover" and "Ready Money." She came to America with this quintette of successes to her credit, her scrap book of press notices overflowing, and a determination to prove her worth to American managers and audiences. William A. Brady gave her the opportunity she wanted, and a season with Grace George in "Major Barbara" followed.

The pictures that were sent from America to her native Australia had always possessed a fascination for the young actress, and it was only natural that she should seek a chance to appear before the camera. Thomas H. Ince, noting the excellence of her work with Grace George, sent her West to appear in support of Charles Ray in "The Pinch Hitter."

## Breaks Theater Records

Mary Miles Minter in "The Gentle Intruder," Mutual-American production, broke all records of the Strand Theater at Buffalo on August 11, according to Manager William A. Dillon.

# VITAGRAPHERS FOR OCTOBER

**Albert E. Smith Announces Pictures Completed and Prints Shipped for October Outlay—Galaxy of Stars in Pending Releases**

Albert E. Smith, president of the Vitagraph Company, announces that the October list of Blue Ribbon features will be as follows: October 1, "Princess of Park Row"; October 8, "The Love Doctor"; October 15, "Dead-Shot Baker"; October 22, "The Bottom of the Well"; October 29, "The Flaming Omen."

According to Mr. Smith's announcement, these pictures have all been completed and prints are now being shipped to the branches of the Vitagraph distributing organization.

Mildred Manning, who recently scored so strongly in the part of Mary in "Mary Jane's Pa," with Marc MacDermott and Eulalie Jensen, is the heroine of "Princess of Park Row." The story is described as a melodrama with appeal. Wallace MacDonald, who has been seen with Miss Manning in O. Henry pictures, is featured with her in this feature.

Earle Williams is the star of "The Love Doctor," which is described as a "different" story. It shows more of the Vitagraph stars than have been brought together in any one picture in several years. In addition to Mr. Williams there are in the cast Evart Overton, Corinne Griffith, Patsy DeForrest, Adele De Garde and Webster Campbell.

"Dead-Shot Baker," the Vitagraph president's announcement reads, is the first of several features to be made from the "Wolfville" tales of the late Alfred Henry Lewis. It is a combination of several of these stories of the "bad" West and presents William Duncan in the title role. Miss Carol Holloway, who did the big Vitagraph serial, "The Fighting Trail," is his leading woman.

Evart Overton heads an all-star cast in "The Bottom of the Well," the fourth Vitagraph for October. This story will introduce, in its early stages, Vitagraph's famous boy, little Bobby Connelly, and Aida Horton, the three-year-old leading lady, who is appearing with him in the Bobby Connelly series. There also will be in the picture Alice Rodier, erstwhile Washington Square player, Agnes Eyre, Adele De Garde, Ned Finley, Herbert Prior and Bigelow Cooper.

"The Flaming Omen" will present Mary Anderson and Alfred Whitman, who formerly was Alfred Vosburgh. Mr. Vosburgh changed his name recently at the suggestion of President Smith, because, while he is a Scot, he felt that the name had too much of Teutonic rumble. "The Flaming Omen" is an unusual story with mysterious and little known Peru as its locale. Mr. Smith declares that for a five-reel picture it is one of the most costly Vitagraph ever has produced, owing to the fact that the providing of props and settings a la Peru entailed an extraordinary expense.

## Delays Stage Work for Screen

An agreement has been reached between Metro Pictures Corporation and the Oliver Morosco forces whereby Emily Stevens, the celebrated star of both screen and stage, will postpone her annual New York engagement and tour of the country in a stage production, until early in 1918, for the purpose of continuing in Super-Feature pictures for Metro.

### "From Front to Back"

MOTOGRAPHY, as you probably know, arrives regularly at the Stillman, and I always read it from the front cover to the back page.—*S. J. Brandt, Managing director, Stillman Theater Co., Cleveland, Ohio.*

## Mary Pickford to Referee Match

Mary Pickford, the popular Artcraft star, has played many roles in her eventful young life, but at the Mason Opera House, Los Angeles, at the benefit given for the French Emergency Hospital fund, she will be seen in something absolutely different—namely, that of a prize fight referee.

Miss Pickford has offered to referee the terrific fistic encounter which is to be conducted by Charlie Chaplin and Eric Campbell, his "heavy."

## Ovey in "One Wingers"

The fact that George Ovey, known the world over as Jerry in Mutual comedies, broke his arm in the production of "Beach Nuts," did not stop work at the Cub studios where his plays are made. Ovey rose to the occasion and ordered a picture featuring the broken arm and started to work with his arm in a sling. The fracture was the result of a fall during a "stunt." He was able to finish the few remaining scenes of the picture in production, took a day's rest and started on the "one arm" picture.

The crippled condition of the star may necessitate the suspension of boisterous comedies for a few weeks, but Jerry will remain on the screen.

The next Ethel Clayton play for World-Pictures Brady-Made is "The Woman Beneath," in which a New York society girl marries a rich westerner for his money and does not think she cares for him until he apparently "goes broke." Then she pitches in to help him, although he has been fooling all the time about that financial disaster, and shows him that under the society bud exterior she is pure gold.



*A glimpse into the unique and entertaining Motoy comedy, "In Japland," which is one of the quaint and interesting productions in which the performers are active dolls.*

## Adds 100% to Motography

July 31, 1917.

Motography, Chicago:

I think the "What the Picture Did for Me" section adds a hundred per cent to the value of Motography.

Such things help to dig the motion picture industry out of the "dark ages" of filmdom.

It is much more pleasant to learn of the merit of a picture through the expressed opinions of exhibitors than it is to learn of it through the mutterings and curses of an audience.

Enclosed are some of my criticisms which I hope will help some as much as theirs help me.—
*Walton McNeel, Crystal Theater, Burlington, Wisconsin.*

# CONTRAST IN SPY METHOD

**Fox Production Featuring Dustin Farnum in "The Spy" Reveals Growth of That Institution Since Revolutionary Days**

The present agitation against the foreign agents at work within the United States, whose plots are revealed in William Fox's graphic expose, "The Spy," calls to mind early American spy conditions different from those shown in the special film production.

During the Revolutionary War, General Washington arranged a system of espionage which extended for miles within the British lines. The martyr, Nathan Hale, was one of the foremost of the men engaged in this way for the American forces.

Another was Major Tallmadge, through whom all information was transmitted from the spies in Washington. At first this news was written in sympathetic ink, then a new invention, and imported by General Lafayette. This fluid disclosed its message only when the paper on which it was written had been dipped into another chemical.

Washington feared that the British might be in possession of the same kind of ink. He therefore wrote to Tallmadge that the spies "should avoid making use of the stain (ink) upon a blank sheet of paper which is the usual way of its coming to me. This circumstance alone is sufficient to excite suspicion.

"A much better way is to write a letter in the Tory style," Washington continued, "with some mixture of family matters, and between the lines in the remaining part of the sheet communicate with the stain the intended intelligence.

"Such a letter would pass through the hands of the enemy unsuspected, and even if the agent should be unfaithful or negligent, no discovery would be made to his prejudice, as these people are not to know what is concealed written in the letter and the intelligent part of it would be an evidence in his favor."

Another invaluable spy of Revolutionary days was James Rivington, editor and printer of "The New York Gazette," a paper which seemed to side completely with the Tories. But while he outwardly supported them, he was conveying to Washington secret information of prime importance.

During the Mexican War, Congress made provision for an annual appropriation of $50,000 for the "hire of interpreters, guides and spies for the army." This appropriation has been made consistently since that date.

## Brenon Feature Ready September 6

Herbert Brenon took the last scene of his forthcoming production of the events which led up to and immediately preceded the Russian revolution, and which he has entitled "The Fall of the Romanoffs," at his studio on Hudson Heights last Wednesday.

And although it was finished but three days ago the assembling and cutting and titling has so far progressed that the picture will be completed in its entirety by September 6, when the private showing at the Ritz Carlton will be held.

Mr. Brenon is not a believer in leaving things to the last minute and so for a month or more the cutting and assembling has quitely been going on, and for the past week he has held long sessions each evening engrossed in the work of making titles.

## Laemmle Returns from Vacation

Carl Laemmle, Universal's president, has returned to New York from the environs of the White Mountains. Mr. Laemmle will depart soon for a long stay in Universal City, where he will start rolling the ball of Universal's fall and winter program.



*A historical moment—Kerensky addressing the Duma after the Russian revolution, in Brenon's "The Fall of the Romanoffs," and another unusual scene from that play.*

# About State Rights Plays

NEWS OF THE HANDLING OF SPECIAL PRODUCTIONS

## Photo Profits to Red Cross

NOW comes another evidence that the picture industry is giving real and generous aid to the country in every phase of the business of war.

Two weeks ago MOTOGRAPHY printed the news of the creation of a film novelty by *Photoplay Magazine* to be in the form of single reelers containing just such interesting subject-matter as is printed each month in the magazine itself. These films will be issued for state rights marketing and will consist of twelve reels, one released each month, under the general title of "Photoplay Magazine Screen Supplement."

All the profits from these films will be turned over to the American Red Cross.

James R. Quirk, general manager of the Photoplay Publishing Company, has made the following statement regarding this laudable action:

In these strenuous times, when the whole civilized world is struggling in defense of humanity, when every man, woman and child is being called upon to aid the cause in which we have taken up arms, I feel that the least *Photoplay Magazine* can do is to contribute its bit toward alleviating the suffering of those who are stricken. The idea of making and distributing motion pictures of the stars as they are—unique and unusual views of the players "off the screen"—under the title, "*Photoplay Magazine* Screen Supplement," was not conceived with a thought of profit. We aimed solely to increase and augment our service to the picture fans of the country—to give them, in motion pictures, glimpses of the things they have read about the players doing, in the pages of *Photoplay Magazine*.

I want to thank the manufacturers who have co-operated to make this idea a success. I am sure every one of them will be with us strong on this idea of increasing the public interest in the stars, and at the same time helping the most worthy cause in the world.

I am more than glad to assure every buyer of territorial rights on "*Photoplay Magazine* Screen Supplement," that his money will not only secure for him what I sincerely believe to be the greatest box office attraction ever offered him, but also will enable him to participate pro rata on what I hope may be a generous donation for the relief of the sufferers of all nations.

## Ogden Awards Franchises

The Ogden Pictures Corporation committed itself for the next twelve months to the policy of disposing of the Lillian Walker attractions, to be made eight in number, upon the state rights basis. To the state right buyers of the first release, "The Lust of the Ages," the Ogden Pictures Corporation is awarding the exclusive right to the remaining seven productions. "The purpose of this," said Lester Park, general manager of the company, "is to concentrate, as much as possible, the exploitation of Lillian Walker and not to divide our productions among several exchanges in the same territory.

"Consistent with this idea, we are co-operating with the state right purchasers of the Lillian Walker series to the extent of advertising to the exhibitors in their own territory and the issuing of advertising matter in connection with Miss Walker herself, as, for instance, there is being mailed by this company to photoplay fans, whose names are forwarded us by exhibitors, a cabinet photograph of Miss Walker. The initial order for these photographs has been for 2,500,000. In addition to this, we intend forwarding to every picture theater in the United States with a seating capacity of 1,000 or over, an oil painting of Miss Walker, 40x60.

"Miss Walker's second production is an adaptation of a popular novel, written by a man who is reputed to be the second most popular author in the United States. We have already purchased, nowever, the rights to the next seven plays, all of them adaptations of popular novels."

## Discontinues Art Dramas

The Standard Film Corporation, R. C. Cropper, president, which has been distributing Art Dramas throughout the middle west, has discontinued the purchase of these features.

The reason given for this radical move on the part of the Standard is that during the past few months the Standard has come to realize the crying need for the open booking plan. Thousands of letters have been received by the Standard from exhibitors who are opposed to the contract system of booking and it was in response to these urgent letters and comments that the Standard took steps to encourage the Art Dramas producers to allow the distributing of the Art Dramas productions on the open market plan.

To date the Standard has purchased and is distributing twenty-five Art Dramas productions, including "The Rainbow" and "The Peddler," and it is understood that these subjects will from now on be sold on the open market plan. The Standard has in preparation a book which will list these subjects and carry full details as to their box office value, as proven by statistics compiled from results obtained with them by the exhibitors who have used them. This book will shortly be in the hands of the exhibitors of the Middle West who will be glad of the chance to book these Art Dramas, the Standard believes, according to their own judgment.

The future policy of the Standard has not been definitely announced, but it is believed that the opinion of the Standard's executives is that the exhibitors are very much interested in the really big State Rights features.

The Standard Film Corporation is one of the largest independent film exchange systems in the country and has offices at Chicago, St. Louis, Minneapolis, Omaha and Kansas City. R. C. Cropper, president, is a widely known film man, and the salesmanager, Phil L. Ryan, has come to the front with many original ideas on film distribution.

## Sold for Eleven States

J. L. Adams, acting for the Deseret Film Corp., of Salt Lake City, Utah, and W. E. Shallenberger, president of the Arrow Film Corporation have signed contracts whereby "The Deemster" becomes the property of the Deseret Film Corporation in the eleven western states—including Colorado, Utah, Wyoming, New Mexico, Washington, Oregon, Idaho, Montana, California, Arizona and Nevada.

This leaves only one group of states on "The Deemster" available. It has not been decided what policy will be pursued by the Arrow offices for the immediate future

as nothing has been produced or obtained to follow the Hall Caine feature.

"The Deseret Film Co., it should be remarked in passing, is comparatively new in the field of distribution, but with the one feature, "The Eyes of the World," which it has handled it has achieved remarkable success, taking a gross of over $140,000 out of seven of the eleven western states.

## John W. Noble Presents!

The usual interest awakened by the announcement that a well known director has decided to produce special pictures under his own management so that he can put his best effort into his work and not be limited as to time or money, has focused the attention of the profession upon John W. Noble, whose new state rights production, "Shame," has recently been completed.

That all successful picture directors are widely read and of exceptional mentality is proved by the exacting nature of their work and the constant demands made upon their ingenuity and resourcefulness. John W. Noble's mentality is truly remarkable. Equipped with a splendid education and combining, in a strange manner, a studious disposition and a strong love of outdoor activity and exciting adventure, he has continued to burn the student's midnight oil.

Having in mind the long list of notable John W. Noble productions, with Francis X. Bushman and Beverly Bayne in "Romeo and Juliet," "The Wall Between," "Man and His Soul" and "The Bridge," prominent in the foreground, it is only natural that the art should hail with delight the advent of this strenuous young genius as a producer under his own management, and show a live interest in his work.

## Sixty-two Per Cent of World Sold

Although the Ogden Pictures Corporation's initial release, "The Lust of the Ages," in which Lillian Walker is starred, has been exploited, or offered for sale, through advertising in the trade journals for but three weeks and although but two weeks have elapsed since the trade showing of that production, sixty-two per cent of the entire world has been sold on this as well as the succeeding seven Lillian Walker super-attractions.

When a statement was requested at the offices of the Ogden Pictures Corporation of the territory sold, Jesse J. Goldburg, exploitation and producing manager, stated: "We do not intend either advertising or giving publicity to the individual territory sold, until the entire world has been disposed of; then we shall pound away through the medium of every worthy trade journal to the end that the exhibitors may know with whom to deal. In any event, although sixty-two per cent of the world has been sold, our contracts provide the release by the exchange cannot take place before September 25."

## Goldwyn Exploiting Author's Name

The Goldwyn Corporation, which will distribute "The Auction Block," and all future productions made from the novels of Rex Beach, is directing the attention of exhibitors to the box office value of Rex Beach's name and the tremendous potential drawing power of a succession of film stories from his pen.

Years ago, when two-reel motion pictures were an experiment and five and seven reel features were unheard of, the head of the most successful producing firm of the day approached Rex Beach with a proposition to put several of his big novels into two-reel pictures but he shook his head.

As a consequence of his foresight, Mr. Beach now holds the sole rights to all of the stories he has written and will continue to reserve them in future. Thus Goldwyn is enabled to offer exhibitors a series of picture stories of cumulative excellence. Rex Beach's widely read novels of American life are probably more generally popular than the writings of any other contemporary author. This, it is scarcely necessary to say, can have but one effect on the drawing power of the film productions.

Mr. Beach's novels lend themselves remarkably to transmutation to film. They do not, as is the case with so many stories based largely on dialogue and situation, lose their action value in photography. The problem in Rex Beach productions is to compress the plethora of action into the limits of a seven-reel picture, not to pad out.

## "One Hour" in September

A six part feature which has been eagerly sought by big distributors, and regarded as one of the fall plums in the picture line, has fallen into the control of M. H. Hoffman, Inc. Just before he left Chicago, M. H. Hoffman purchased from Harry Rapf the entire American rights to "One Hour."

This is the picture about which so much has been said by those privileged to view it privately. It is a sequel to "Three Weeks," and experts say that it is one of the best conceived and perfectly executed features of its kind which the public has seen.

"One Hour" is a love romance so distinctly out of the ordinary as to justify being placed in a class by itself. Some persons will be inclined to term it "sensation," for the reason that the events crowded into a single hour in the lives of the hero and heroine of the story are unique and extraordinary.

Mr. Hoffman has decided to distribute it late in September rather than to hold it until mid-October, as was originally planned.

## "Foursquares" Going

Every Hoffman-Foursquare Exchange reports strong bookings for the week ending September 1. Division Manager Jerome Abrams, in charge of Pennsylvania, the Virginias, Maryland, District of Columbia and Delaware, reports every available print "working." "The Bar Sinister," "The Sin Woman," "Her Fighting Chance" and "Whither Thou Goest" have been going strong, says Mr. Abrams.

George W. Weeks, division manager of the territory comprising Michigan, Ohio, Indiana and Kentucky, is finding a large demand for Hoffman-Four-Square pictures. So is Sidney J. Baker, in charge of the Middle Western territory, which has its headquarters in St. Louis, 301 Empress Theater building; and Leo Dennison, 217 Erie building, Cleveland; and H. W. Smith, whose Cincinnati offices are located in the Strand Theater building.

Hy Gainsborg, manager of the New York Foursquare Exchange at 729 Seventh avenue, reports orders increasing in volume for the whole of New York State.

Milton H. Fahrney, creator and producer of Cub Comedies, featuring George Ovey, has completed "Jerry's Whirlwind Finish."

# What Theater Men Are Doing

## NEWS FROM EXHIBITORS ALL OVER THE COUNTRY

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, MOTOGRAPHY, Chicago.

### *Loew Buys Fine Cleveland House*

MARCUS LOEW has just concluded negotiations whereby he will control the majority stock of the Stillman Theater, Cleveland's newest and most pretentious motion picture house. Mr. Loew has also bought the Valentine Theater in Toledo. Just what he expects to do with the Stillman has not been announced as yet.

Inasmuch as he is trying to get control of eight more houses in Ohio, it is generally supposed that he is to extend his vaudeville circuit, and will include the Stillman in his vaudeville chain. This will necessitate a change of policy for the Miles, the present home of Loew vaudeville in Cleveland. Loew's association with the owners of Paramount and Artcraft pictures is a good foundation to the story that the Stillman will be the local outlet for Paramount pictures. E. Mandelbaum, who built the Stillman and has managed it since its opening last fall, will retain his interest in the theater.



*The beautiful Stillman of Cleveland, which has gone into the control of Marcus Loew, the New York theater magnate.*

### *Odd Theaters in Odd Places*

BY WILLIAM NOBLE.

If you heard, on unquestionable authority, that the houses of parliament were to be opened for two weeks at night as a public picture house, and that Mr. Asquith had become such a keen picture goer that a special seat was to be reserved for him at each performance, you would be rather startled, wouldn't you?

Yet in Moravia, the capital of the negro republic of Liberia, the solitary picture show of the town, and, indeed, of the country, is none other than the Liberian House of Representatives. The pictures are shown on two evenings of each week, and they are visited invariably by the dusky president, whose presidential chair is set aside for him as a free seat.

The picture craze has reached the Arctic regions, for at Haparanza, a little township in the extreme north of Sweden, and just on the Arctic Circle, there is a handsome little film theater patronized by Laplanders. It is frequently snowed up and unable to open for weeks at a time.

The South Sea Islands, another inaccessible part of the Globe, have likewise succumbed to the lure of the films. In the island of Tahiti here are no less than three shows and business is brisk. The South Sea Islander will sell his shirt, or, if he does not possess such a luxury, his girdle, for the price of a ticket for the pictures.

One of the queerest places in which a show has taken place is in the middle of the Arabian Desert. It was given three years ago by a party of European film agents, who were accompanying an Arab caravan from Smyrna across Asia Minor. A screen was rigged up from bed sheets and an acetylene lamp pressed into service for the lantern. The orchestra consisted of Arabs, and their instruments were tom-toms and camel bells. An hour's show was given, and the spectators, composed of some hundreds of Arabs attached to the caravan, grouped themselves on the desert sand, with the sky for their roof.

But possibly the most out-of-the-way picturedome in existence is the one discovered by Cherry Kearten, the well-known African traveler, in Uganda. It belongs to the Kabaka, or ruling chief, a nice, cultured youth, educated under an English tutor. He possessed both his own moving picture camera and his own private theater, and Mr. Kearten developed several films for him. And in the little picture theater, situated thousands of miles from civilization, the white men saw screened, to their amazement, films of English, French and American life, which the Kabaka has purchased during his foreign travels.

---

### *A 1,600 Seater in Chicago*

Ascher's Metropolitan Theater is one of the finest in Chicago. It is the thirteenth link in the chain of fashionable photoplay theaters now being operated under the Ascher system.

This beautiful theater is located in the heart of the exclusive residence section of the South Side of Chicago, Grand boulevard and Forty-seventh street, and is the conception of the master architect, Henry L. Newhouse, under whose personal supervision it was built.

With the beautiful arrangement of the interior, the perfect acoustics, and the visual advantages of the large auditorium, it may well be said that the Metropolitan is the "last word" in picture house design.

On entering the theater, one is impressed by the beauty of the lobby. The entire color scheme is done in

blue and gold. Italian Verdi marble finishes off the walls, while the floor is covered with black and white mosaic. A most impressive spectacle in the view of the lobby is seen in the huge dome that adorns the ceiling.

On entering the auditorium, one is amazed by the vastness of the general scheme, and when you realize that there are sixteen hundred seats on the one floor, there is little wonder that the sigh is so impressive. Unlike any previous attempt at lighting arrangement, one sees the large dome in the center of the auditorium, and as the lights come into view with its array of colors blending into rays of softness and beauty, a most amazing spectacle is presented. No other theater in the world can compare to the Metropolitan in point of decoration.

The building is so ventilated that the air is introduced and exhausted from the side walls, which eliminates the possibility of draft and dust caused by the action of the air.

Twenty exits have been built in the large auditorium, to insure safety.

## *Silk Stocking House in Northwest*

One of the finest theaters in the northwest is the Dale of St. Paul. It is located in the silk stocking section of the best residence portion of the city. "I have had more millionaires in my house at one time than some



*Manager J. B. Raisman and his "silk stocking" theater, the Dale, of Minneapolis, Minnesota.*

people have seen in a year," said Manager J. B. Raisman to Motography a short time ago. "It was the Billie Burke serial that brought a good many elite patrons out."

COST $22,000

The Dale Theater cost about $22,000 to build. Its commodious auditorium includes a balcony and the entire house, including the eight boxes, seats 700 people. The admission price is ten cents for both children and adults. Fifteen cents is the price for the seats in the boxes. There are no five-cent seats. The theater was built and is owned by the Hill Amusement Company of St. Paul, a firm composed of I. B. and S. Raisman.

Manager Raisman opened the theater in May, 1914, with a children's matinee, the first special kiddies' show ever run in St. Paul. The support of the civic charity societies and the newspapers made these children's matinees a very decided success. A number of other exhibitors in the territory followed the lead of Mr. Raisman in presenting performances particularly for youngsters.

ELITE PATRONAGE

The Dale Theater relies entirely upon the elite patronage for its business. Metro, Paramount, Triangle and features from other leading companies are run. One evening a few weeks ago there were sixty automobiles run up in front of the house. The feature that night was Paramount's "The Gentleman from Indiana." At the leading legitimate house the same night there were not more than one hundred cars, in spite of the fact that the attraction was Julian Eltinge in "Cousin Lucy."

The music at the Dale is furnished by a five thousand dollar photoplayer, under the hands of H. L. Danz, one of the most talented musicians of the northwest.

INTERESTING CONSTRUCTION OF HOUSE

The construction of the Dale is interesting. It is built of brick and fire tile. The lobby has a tile flooring with marble wainscoting. Great care is used in the advertising matter displayed in the lobby of the house. Only two or three feature pictures are used and these are not put up unless high class in appearance. Manager Raisman has installed seven frames for still pictures—one frame for the stills of the shows for each day of the week. The decorative scheme of the house is old ivory and just a delicate touch of gold. The entire scheme is simple and there is not a bit of the over-decoration which mars the appearance of so many houses. The chairs of the auditorium are deeply upholstered and the stage is equipped with a panoramic garden set including a drop with a pergola effect. Excellent ventilation for the house is assured by the four pullman ventilators in the ceiling and an extra large exhaust fan.

RUNS WEEKLY "SCHOOL NIGHT"

"The success of a house and the satisfaction one gets from running a theater depends upon the service the house renders to its patrons," says Manager Reisman. "By service I mean the pictures themselves, the projection, and the courtesy of the manner with which patrons are treated. Of course it goes without saying we leave nothing undone which we think will please the people who come into the house.

"Every Friday night we have a 'School Night.' There are eight schools, including the high school and some private schools within a very short distance of my house. We have encouraged the students to come on Friday nights. We run on those evenings features we think will appeal strongest to the young people. Once in a while the high school boys get boisterous, but in general we have very little trouble. I put one young fellow out of the house a short time ago for creating a disturbance and told him that he could not enter again until he had apologized both to me and to the people he had disturbed. The boy soon came back and made his apologies manfully. I take pleasure in running my house, keeping it up to a high standard in harmony in every respect of the high class of people who are my patrons."

## *New Cleveland House*

The Gaiety Theater, East Ninth street, near Superior avenue, is the first of a series of new picture houses to open in Cleveland for the new fall season.

While the exact date of the new opening is not known it is now in full swing. The opening performance was a real melodrama of the old fashioned type, called, "The Girl Who Doesn't Know." Nothing has been said definitely, but it is thought generally that the policy of the new Gaiety will be to specialize in melodrama of the "Jack Dalton, how dare you" type, that has been a popular form of entertainment from time immemorial.

Max Lefkobitz is the manager of the new house.

# "Split Reel" Notes for Theater Men

## HOW OTHERS ARE STEERING THE SHIP

A MOVEMENT is growing among screen stars to eliminate personal appearances in theaters. They feel that while it may, in certain cases, add to their popularity and swell the attendance of theaters on the nights on which they appear, that on the whole it detracts from the glamour and mystery that motion pictures must have, and because of that is not good publicity.

* * *

Professor Nicolai Borodin of the Russian mission, now in this country, has written a letter to Samuel Rothapfel, director of the Rialto Theater, New York, expressing his thanks that the relief fund for Russian wounded and prisoners of war is to be swelled by the exhibition of the Russian revolution films. Included in these pictures are a series of animated portraits of the Czar and his family, now on their way to Siberia.

* * *

The United Managers Protective Association is ready to make life interesting this season for theater ticket scalpers. Hereafter theater treasurers will not honor telephone calls asking for the reservation of seats. Nothing but signed orders from the people who want the seats will go. The old stuff of reserving tickets in well known names and then peddling them from doorways at exorbitant prices will be impossible under the new association measure.

* * *

A film exchange handling upwards of 250,000 feet per week is about to be opened in San Antonio, Texas. This is but one of the branches the war department of the Y. M. C. A. is establishing over the country to furnish healthful recreation for soldiers in camp and cantonment. In all there will be slightly more than fifty complete moving picture programs in circulation all the time from the Y. M. C. A.'s San Antonio office.

* * *

This is the time of the year when theaters all over the country are opening up and getting ready to start in again after the so-called dull summer season. And business is better than usual. Reports show a greatly increased attendance. Even the summer months were better this year than previously, all of which just goes to show that the war is not going to play such havoc with the exhibitor after all.

* * *

Joseph L. Hunter, a chaplain in the army, was a visitor recently at the offices of the World Pictures Corporation and as a result of his visit has received two more pictures for the entertainment of the troops about to sail for France. Mr. Brady presented him with two prints each of "The Whip," and "Bought and Paid For," the only two pictures Mr. Brady owns personally.

* * *

The transition of a grocery store, with its odor of prunes, molasses and cheese, into a modern and pretty picture house is almost as big a jump for the imagination to make as it is for reality. And yet this is what has happened in Bloomington, Illinois, where the J. T. Shields grocery store has been transformed into the new Fifth Avenue Theater. Customers who used to go over and ask for five pounds of sugar now stay for an hour to enjoy the entertainment C. J. Larkin, manager of this new house with a seating capacity of 500, has provided. The Fifth Avenue is the ninth picture theater in the city, but a high standard has been set by the management and it promises to do very well.

* * *

Exhibitors of Kansas are scheduled to hold their next convention October 15 and 16 in Manhattan, Kansas. An announcement to this effect was recently made by C. E. Glamann, president of the Kansas branch of the Motion Picture Exhibitors League of America. The program of the convention will include a trip to Fort Riley.

* * *

An ordinance that would prohibit smoking or the lighting of a match in theaters and motion picture houses has been introduced before the Indianapolis city council by Jacob Hilkene, commissioner of buildings, who says the passage of such a measure is necessary for the public safety. He suggests that a fine of not to exceed $25 be provided for each violation of the ordinance and that theater managers be made liable to arrest if they permit smoking in their showhouses.

* * *

The Casino Theater on F street, near Seventh, Washington, D. C., has been taken over by A. Van Roley of New York, who will present unusual photoplays there and possibly add a few acts of vaudeville. The formal opening of the new house under the new management was made with "Twilight Sleep" as the "cynosure of neighboring eyes." Dr. Arthur H. Rollnick delivered a descriptive lecture at the opening presentations of this feature, which was attended by women in the afternoon and men in the evening.

* * *

The Comerford management, which operates several picture houses in Scranton, Pennsylvania, is pulling a new one. The nurses in one of the hospitals in that city have what they call a Nurses' Sick Fund which they have hitherto maintained by holding a regular tag day. The trick this year is different. They are selling tickets on the street, at the regular admission prices, to any of the theaters of the Comerford management and keeping a percentage of what they sell.

* * *

Theater men of Oklahoma City in their official Theater Bulletin are complaining at the way their courtesy has been answered by some of the men in khaki. It is asserted that groups of men in uniforms have tried to "rush" their way past theater doormen of late. The playhouse managers, however, have put an end to that, but regret that their efforts to extend every courtesy to the soldier boys that could possibly be given was not received in the spirit in which is was given.

* * *

The ordinance abolishing moving picture shows on Sunday in Little Rock, Arkansas, and fixing a fine of from $25 to $50 for violators has been vetoed by Mayor D. M. Pixley, Mayor Pixley in giving his reasons for vetoing the ordinance, recently passed by the City Council, said that the measure carries an excessive penalty for violations. He declared the ordinance is an attempt to take vengeance on Louis Rosen-

baum, manager of the Princess Theater, and that by vetoing the measure he prevented the exercise of political spite against one man. The Mayor gave as a further reason for his action that he didn't want to place any obstruction in the way of wholesome Sunday recreation for soldiers.

* * *

B. R. Miles of the Dean Theater, Williamsburg, Pennsylvania, has entered suit against the Adams Express Company for the sum of $488 for alleged unreasonable delay in getting a film to his theater. The express company was especially notified of the importance of getting the film to the theater for a special date but failed to get it there. As a consequence Mr. Miles had to close up his house and turn people away on a feature program he had advertised heavily.

* * *

"Hitch the movie to the symphony" is the new slogan of the big picture houses of America. Many of the ablest musicians and orchestras in the country are to be found today in picture houses. The Strand and Rialto of New York make a specialty of the music end of their entertainments and spend more time on that than on the selection of pictures. The combination of good music and good pictures cannot fail to please the most fastidious audience, and simply means more power to both

* * *

No one has any doubts but that it is not fair play for a theater to twist its advertising in such a way as to draw from the patronage of another house by implying it is running a film which is in reality running at the other house. This charge was brought against the Brunswick Amusement Company of Duluth by W. M. Abrahamson of the Zelda and Savoy Theaters of that city, and an injunction was granted preventing the former company from using the words, "The Slacker" in its advertising of a similar film.

* * *

The role of the moving picture as an aid in the educational field is growing with a rapidity that is startling. A safety campaign launched all over the state of Ohio by the safety department of the industrial commission is but another evidence of the growing favor of the screen as a means for imparting knowledge. The educational picture, itself, has just been completed and was made to show how accidents in factory and workshop can be prevented. Its initial showing was before the commission at the Majestic Theater in Columbus.

* * *

The management of the Royal Theater and the merchants of Gering, Nebraska, are experimenting with a free ticket plan which will continue in effect until October 27. Under the operation of this scheme purchasers of goods are receiving tickets with what they buy, entitling them to one admission on each ticket to the Monday night and Saturday matinee shows of the Royal Theater. As tickets require no extra outlay of cash the bills being footed by the business men engaged in the plan, it is expected to prove a satisfactory trade inducement.

* * *

A threatened walkout of about seventy union motion picture operators of Indianapolis was prevented recently by exhibitors of the city who secured a temporary restraining order from Judge T. J. Moll. The strike order, according to members of the union, occurred when the exhibitors organization refused to grant the union demands for a double shift of operators and what they term better working conditions. The exhibitors declared they have been ready at all times to arbitrate any differences, but they insist the operators' demands are unreasonable. An agreement which the operators had with the exhibitors has expired and the operators are demanding more pay and better working hours.

* * *

A good deal of trouble seems to have resulted in various parts of the country in advertising "The Slacker," and "The Man Who Was Afraid," when these two films were the headliners at rival showhouses. It is easy in advertising the one to steal the fire of the other—or rather to steal the thunder of the other man's advertising. The Turner and Dahnken circuit of theaters in San Francisco recently played up "The Slacker" in big advertising displays. At the same time the management of the Strand secured the K-E-S-E feature and advertised it as "A Slacker," "The Man Who Was Afraid." The Metro Pictures Corporation, who put out "The Slacker," immediately sought and obtained a temporary restraining order preventing the defendants from using the term "Slacker" in connection with a photoplay.

* * *

Efforts of the legislative committee of the Motion Picture Exhibitors League of Pittsburgh have resulted in a favorable revision of the tax on picture theaters in that city. Heretofore all theaters were compelled to pay a license of $35 per month, irrespective of their seating capacity, provided they ever charged more than 10 cents admission. Under the new ruling theaters having a seating capacity of less than 450 are permitted to charge a maximum price of 20 cents without any additional tax. The new graduated schedule reads as follows: 200 or less, $10; 300 or less, $15; over 300, $25; providing that when the seating capacity of the house exceeds 450 the maximum charge of admission is not more than 20 cents.

* * *

The theaters in the loop district of Chicago and the pictures they headlined last week are given below:

Alcazar—"Mary Jane's Pa," with Marc MacDermott.
Auditorium—"Official Italian War Pictures."
Bandbox—"The Folly of Sin," drama.
Bijou Dream—"The Marriage Market," with June Elvidge.
Boston—"Grafters," with Jack Devereaux.
Castle—"Down to Earth," with Douglas Fairbanks.
Colonial—"Polly of the Circus," with Mae Marsh.
Kozy—"The Golden Heart," with Zoe Rae.
Lyric—"The Heir of the Ages," with House Peters.
Orpheum—"Betsy Ross," with Alice Brady.
Pastime—"The Eagle's Nest," with Edwin Arden.
Playhouse—"Mother o' Mine," with Ruth Clifford.
Rose—"Down to Earth," with Douglas Fairbanks.
Royal—"Dare Devil Kate," with Virginia Pearson.
Star—"The Devil's Assistant," with Marguerita Fischer.
Studebaker—"The Honor System," with Miriam Cooper.
Ziegfeld—"The Sin Woman," with Irene Fenwick.

* * *

W. C. Jackson, owner of the Savoy Theater at Nicholasville, Kentucky, is at war with the ministers and devout church people of that town because he keeps his theater open Sundays. Mr. Jackson told a committee headed by the divines that he had the same right to keep his theater open on the Sabbath that the proprietor of the bathing beach had in keeping that amusement place open. Whereupon the ministers turned upon the bathing beach operator and prevailed upon him to close it, but the Savoy is still tipping the lid to screen fans on Sunday. The church people are now circulating a petition asking that the theater be closed.

# The Exhibitor and The Story

## THEATER MEN CAN CO-OPERATE WITH PRODUCER—NEW YORK MANAGER TALKS

By Mildred Considine

A PERSONAGE high up in the performer realm of the industry recently said that it would sound trite to say that the lack of good material for stories was the real reason that the picture business is not making more progress at present.

I don't think so at all! In fact, it would seem to me that there has not been anywhere near enough importance attached to the quality of material from which pictures are made.

Producers are just waking up to the fact that they have been overlooking many phases of the fundamental element in good picture making!

Heretofore mediocre stories have in many cases sufficed. There have been produced many wishy-washy stories that haven't even inspired the people engaged in making them with anything but tolerance.

The personage mentioned above also said that the cleverest writers were *not* writing scenarios! Why should they? So many producers have ignored the fact that they are an important adjunct to the film business for so long that they have learned through experience to look elsewhere for their markets.

### *Weak Point in Film Organizations*

The weak point is in the organizations of many of the producing companies. Their scenario departments have employed the same people to write for them so long that their material has a sameness that the public is beginning to resent. But these people are "in." By that I mean that they have become fixtures and their names associated with their different companies, and woe is unto the free lance writer if he attempts to poach on their preserves, even if it has been proved that he can deliver the goods! Men of well-known reputation have had to stand aside for others whose knowledge of writing was conspicuous by its absence, who lacked creative force and originality but who were on the inside track because they were the brother of the man whose sister married the cousin of the president of the company!

Is it any wonder that the film business is facing a crisis?

Herbert Brenon, the well-known director and producer whose dynamic force of expression is the underlying current and *dominant* factor in all of his productions, launched an opinion that should imbue every producer with a new enthusiasm and added strength of purpose.

I questioned him regarding the advisability of allowing the exhibitor an opportunity of influencing the producer in his choice of pictures before the production.

### *"Exhibitor Will Become Dictator"*

"The exhibitor, more than any one else, is the logical man to suggest the policy of the producer," Mr. Brenon averred, decidedly, "and I personally wish that every exhibitor in the country would write me after the showing of one of my productions and tell me candidly what his public thinks of it. Its criticisms are invaluable in determining the commercial as well as artistic value of a picture.

"The exhibitor's power is limitless, but I don't think that he realizes as yet what a scope is within his hands. However, I am fully convinced that eventually he will become the *dictator!*"

"Which do you think is the most important factor in the building of a successful picture?" I asked him.

"The *story,*" he answered, without hesitancy, "for it is that which has the direct appeal, first and last, as it is the agency through which the actors, director and everyone else concerned apply their art. The director has his inspiration from the author, and the more human and real the character of the story is, the easier his task. Sometimes one single line in an author's manuscript supplies an entire new train of thought to an imaginative director!

### *"Good Story Aids Every Department"*

"The actor loves his part in the picture more if he is portraying a story that rings true, and the camera man shares in the joy of the actor and director if he knows that he is holding a mirror up to nature! Even the developer, as he sees the figures emerge upon the blank strip of negative, is attracted by the powerful or strange situations in the dramatic fabric of the production!

"In the advertising department, too, how much better and easier it is for them to grasp something tangible and real, rather than impossibilities and anachronysms, improbable situations and other false notes in which even those whose duty it is to advertise it have no faith themselves!

"On occasion after occasion, a great cast has been assembled either on the stage or on the screen, directed by a man of understanding who used accurately in every detail a vehicle perfect in technic and yet one that falls in public estimation and appreciation because the story itself lacked realism!

"If a story is trite and unappealing, the result is a commercial failure, and upon the commercial prosperity of the exhibitor who in his turn depends upon the patronage of the masses for his livelihood, depends the entire foundation without which *no* producer can hope to lend himself to the making of successful pictures!"

Sounds logical, doesn't it? So get busy, Mr. Exhibitor!

### *What Exhibitor Can Do*

What can you do? Study the stories of the plays you show in your theater. Notice their effect on your audiences. Then write to the producers and give them your conclusions. They will be glad to get them. Kick hard and righteously when you are required to give your patronage a weak-kneed, unsatisfactory *story,* no matter if everything else about the production is excellent. That's the way to get the plots of plays improved, and to you, Mr. Exhibitor, the producer will listen with care and with one eye on the speedometer of the company's income.

If writing is an effort for you, kick to the salesman and to your exchanges. These will in time reach the seat of the trouble—the source of stories at the producing companies.

Remember, Mr. Exhibitor, watch your *stories.*

## New Marine Feature

A new and remarkable film production has just been made on the rugged and beautiful Santa Barbara Islands by the Marine Film Company. The title is "Lorelei of the Sea," and it stars the capable Tyrone Power. Inglis and Hansen are exploiting the feature.



*Tyrone Power, star in the Marine Film Company's spectacular "Lorelei of the Sea" (upper left), Philip Hansen, general manager of the company, and Frances Burnham, the charming feminine lead.*

The Santa Barbara Islands are rocky and wild and provide beautiful settings for a play. It is inhabited by seals, wild sheep, wild goats and pelicans. Some of these animals are shown in the film and in one scene a real whale is discerned in the background.

One of the features of "Lorelei of the Sea" is a snappy scrap between John Oaker, as the heavy, and J. Belasco, the juvenile lead. During the melee, the latter had a tooth knocked out and instead of returning to the mainland to have it repaired used chewing gum to stick the molar in when he appeared in any scene.

Tyrone Power, the star of the feature, is well known throughout the country as a powerful actor. He was born in London and has achieved many notable stage triumphs, such as his performances in "The Servant in the House," "Julius Caesar," "The Magistrate" and "The Only Way." He formerly toured with Julia Marlowe, Beerbohm Tree and Mrs. Fiske. Two of his best known screen plays are "Where Are My Children?" and "The Planter."

Mr. Power does some remarkable work in "Lorelei of the Sea" in which he appears as a big seal fisher, a man of mystery..

## CRITICISMS FROM EXHIBITORS

### Triangle Establishes Bureau—"Length of Run Should Not Be Prescribed," Says Davis; "High Standard Only Criterion"

Standardizing a consistently high quality in pictures is the only solution of the short and long run problem, according to H. O. Davis, vice-president and general manager of the Triangle Film Corporation.

Co-operation is the keynote of the statement and Mr. Davis indicates that in the future the three corners of the Triangle will be the producer, exhibitor and public. He recognizes the vital importance of a better understanding between producer and exhibitor, and inaugurates a campaign of studio service that is unique in the development of the industry.

"The short and long run controversy is the perennially blooming subject of conversation in the motion picture business," says Mr. Davis, "and many theoretical solutions of the problem have been advanced, but there is only one way to keep a production on the screen for a longer period than is now ordinarily allotted, and that is to make it so good that those who see it will want to see it again, and their interest will stimulate a desire on the part of their friends also to enjoy it." Mr. Davis continued:

Schemes have been formulated to make exhibitors take pictures for a stipulated period, but never has anyone guaranteed to the exhibitor that the picture will be patronized during the time he has it, or that it will be profitable for him to show. The exhibitor has been taking all the chances, and when experience has taught him that his confidence has been misplaced, he is forced to bear the loss alone. When exhibitors discover that certain productions are of such a consistently high standard that they automatically create a demand for themselves, the short and long run problem will have been solved for all parties concerned.

The Triangle Film Corporation immediately will organize an exhibitors service department at the Culver City studio, which will be maintained solely for the purpose of studying exhibiting conditions and co-operating with exhibitors from the studio end. The individual and community needs of the exhibitors will be investigated from every viewpoint, and sincere effort will be made to determine the most satisfying kind of pictures and the methods of production that will best please exhibitor and public alike.

Right now I want to take occasion to appeal to every exhibitor in the country to communicate their needs, suggestions and complaints to me at the Triangle Culver City, California, studio, and I will see that they are given immediate attention by this department. We do not expect to satisfy or please every exhibitor, but our efforts will be directed toward securing the best results obtainable for the majority.

---

Helen Gibson is being featured in "The Run of the Yellow Mail," a three-reel Universal railroad drama.

# The Man Inside the Booth

## PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

### Can't Ge t a Clear Picture

**Projection Department Motography: I have a little trouble. I have two Power's 6A machines, motor drive, 220 volts with a Power's inductor, I have a mirror screen with a 15x18 picture at 115 ft. throw. I do not seem to get a clear picture on the screen. There is a blur in the picture. I have moved the shutter back and forward and lined up the machine, but do not get any results. Could you tell me what the trouble is?**—*C. T., Pa.*

Your letter is not very clear. You do not say whether the blur shows on the screen when using one Machine or whether it shows on the screen at all times. If it shows only when using one machine, I would say there is something wrong with the objective lens of that machine. Possibly there is a speck of dust on the lens or a drop of oil has hit it or the lens may have become too hot and melted the cement between the combinations of the objective lens.

Take out the lens and examine it carefully and be very sure that it is perfectly clean. If the blur occurs with both machines it is probable that something outside of the machines is causing the trouble. I know of a case where an operator had no end of argument with the manager of the house over a shadow that was showing on the screen and the manager contended that the trouble was in the lens of the machine, but the operator took out the lens and examined it and used every means that he ever heard of to clear up the picture without any result. They were using a mirror screen and one evening the manager happened to be watching the picture and a street car passed in front of the theater, the manager noticed that the shadow on the screen changed for a second or two and this set him to thinking.

By watching the shadow on the screen he very soon discovered that the trouble was caused by a street light that was situated straight across the street from the theater and that the light from that lamp was causing all the trouble on the screen. The curtains at the doors were not hung high enough and allowed a small amount of light to reflect on the mirror screen.

I merely mention this incident to give you an idea of what might be causing you your worry. If you cannot clear up your trouble through the objective lens, then write to this department, giving me the diameter of the objective lens, and its exact back focus. To get the exact back focus of an objective lens proceed as follows: With the picture in exact focus on the screen, measure with a rule the distance from the back combination of the objective lens to the surface of the film tracks on the aperture plate. Be very sure that you have the combinations turned the right way in the objective lens tube. More than one operator has come to grief through cleaning the combinations in his lenses and then putting them together wrong, result: a blurred or out of focus picture on the screen.

### Thinks Converter Would Reduce Light Bill

**Motography, Projection Department: May we kindly ask you to give the following question your consideration: Besides being interested in the above theater, the writer has an interest in a down-town theater. This theater buys direct current of 220 volts. This is the so-called power current for the heart of the city and must be used when operating the projector. The voltage across the arc is 56 or something in that neighborhood. The difference is all destroyed in the rheostat.**

**We wish to put in a converter and figure the saving would be considerable. We would still lose the electricity required to run the motor of the converter. The question now is: Can this 220 current be run through storage batteries and there screened out to allow 56 for the projectors and gain the difference (or any appreciable amount of difference in form of energy in the storage batteries. If such is feasible can you refer me to parties making such batteries?**—*O. D., Ohio.*

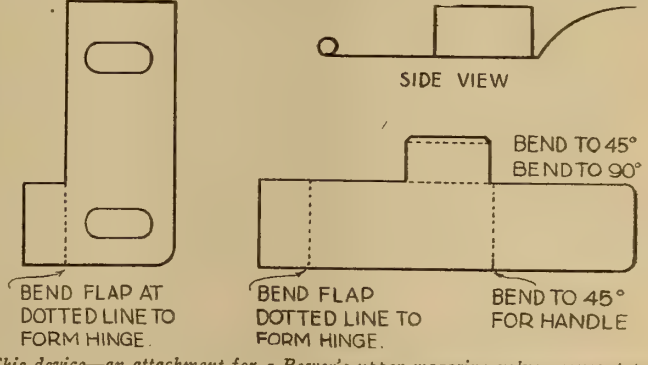
My advice to you would be to install a D. C. to D. C. generator set for your theater down town. If there is a storage battery that is made to take care of a projection machine I never heard of it, and I do not believe that you could use one to any advantage even if there was one. Get a generator set and you will save money and get far better results than you are getting now with rheostats and it will be no time at all until the set has paid for itself in what it will save on your electricity bill.

### Has Valve Attachment

**Projection Department, Motography: Inclosed find a drawing for an attachment on a Power's upper magaine valve. I have saved a few stops with this attachment. It will not allow the film to slip out of the valve opening when the upper magazine door is open. I am also sending you one to try out for yourself and explain to the boys of the projection department, which I think you can do better than I can myself.**—*Phillip J. Guam, Jr., Local No. 223, Buffalo, N. Y.*

Your letter and attachment was duly received and I am very much obliged. The attachment is a very handy article for the operators who are using Power's machines of the 6A type. The later model Power's have an attachment that holds the reel in such a position that the operator has very little trouble with the film jumping out of the valve when the magazine door is open. (Magazine doors are supposed to be kept closed while film is in the machine.)

The attachment that Brother Guam sent to me was made out of aluminum and a drawing of it in full size is given below. The attachment can be made out of almost any kind of sheet metal of 1/32 to 1/16-inch in thickness. The pinion for the hinge is made from a




*This device—an attachment for a Power's upper magaeine valve—saves stops.*

No. 6 wire nail. The nail is used as a form to bend the flaps of the two parts of the attachment to make the hinge. The two slots are cut out to allow the attachment to be fastened under the two screws that hold the magazine valve in place. These two small screws will have to be taken out and longer ones used in their place. Operators having the 6A machines will find this a handy addition to their machines. Come again Brother Guam, and many thanks for the sample that you sent me.

### *"A Step in the Right Direction"*

The following letter has been sent out to the managers of the different theaters by the Triangle Distributing Corporation's Cincinnati office, and if all the exchanges would follow the policy of this firm there would be less cause for complaint from the operators and a considerable amount of film damage eliminated. Following is the letter:

Mr. Manager: The cause of seventy-five per cent of the damage to film is due to reels being bent or cupped inwardly, together with burr or rough surface left on the reel sides where the holes are stamped out. Ordinarily the damage is done as the film is leaving the top magazine or in rewinding. A bad reel has been known to cause this damage when the rewind was out of line.

As a remedy, we have gone to considerable expense in replenishing our stack of reels, so that the wear and tear on our films to this extent may be lessened, and as it is equally to your advantage as it is to ours that our film be always in as good condition as possible, we request your cooperation and that of your operator in returning our film on the same reels on which it was received.

We are sure that your operator will be only too glad to comply with our request, but, although we do not sell reels, should our film not be returned on our reels, we shall be reluctantly compelled to make a charge of one dollar for each reel not returned.

Hoping to receive your full cooperation in this matter, we beg to remain, with best wishes,

Triangle Distributing Corporation,
W. H. Hickey, Manager.

## Daylight Photography in Dressler Play

The problem of daylight studio photography, always a perplexing one even in California, has been solved in the New York climate and latitude by the Dressler Producing Corporation, makers of Marie Dressler Comedies for Goldwyn distribution. The solution was reached by the simple application of the Goldwyn rule: Take plenty of time for everything.

"Tillie, the Scrub-Lady," Marie Dressler's first new comedy, has just been completed in the Goldwyn Studios at Fort Lee. Without exception, every scene was photographed by daylight.

To accomplish this much desired end, Miss Dressler and her players put in four times as much time as is usually required for a two-reel comedy. Vincent Bryan, who directed the picture, was not content simply with sunlight—he had to have it in exactly the right spot so that the shadows could be properly placed.

There were many disconcerting and not altogether inexpensive waits. Sometimes for hours, even for days, the company stood about the studio praying for sunshine. Often it was necessary to defer the completing of a scene while a cloud the size of a continent or two passed over the face of the sun.

All of this was productive of a splendid result, however. The finished film is without the flat tone so often observed in even the most carefully photographed subjects acted under mercury lamps.



*The notable comedienne, Marie Dresler, in Goldwyn's "Tillie the Scrub-Lady."*

The Dressler Producing Company plans to follow similar procedure in all of the comedies to come. Eight a year will be released through Goldwyn, each featuring Marie Dressler in her funniest screen creation, Tillie. All are to be written and directed by Vincent Bryan, Miss Dressler's chief recruit from the Charlie Chaplin forces.



*"The Bride's Silence," new American-Mutual mystery play, with Gail Kane appearing September 10.*

# NEW GAIL KANE PLAY

**Star's Latest Vehicle on Unusual Mystery Story Founded on Plot Taken From Real Life—Release Date September 10**

Gail Kane, the Broadway star who is making a series of pictures for Mutual release at the studios of the American Film Company, Inc., Santa Barbara, is starred in "The Bride's Silence," a five-reel mystery drama, scheduled for release September 10.

"The Bride's Silence" is the fifth of Miss Kane's Mutual productions. It was staged under the direction of Henry King, who was responsible for "Souls in Pawn," the highly successful Kane release of August, and "The Upper Crust," the absorbing comedy drama which preceded it.

The story is by Daniel Frederick Whitcomb, author of "Little Mary Sunshine," and more than two hundred other successful motion picture productions. It was selected by Miss Kane and Mr. King as a play aptly suited to Miss Kane's dramatic talents, and the lovely star shows to great advantage in the role of the suspected young wife. The story is based upon a real experience which Mr. Whitcomb found in his experience as a New York newspaper reporter.

The story involved a prominent New York family. The son of the family was found dead. The daughter of the household was seen leaving the scene of the crime with a blood-stained dagger. She later married the prosecuting attorney and it was revealed from time to time that she knew something more of the unsolved crime than she had admitted.

Her husband and her father drove themselves nearly to distraction before it became known that the young man had been slain by a girl he had wronged and that the sister had withheld that fact to shield the family name. Miss Kane is supported in "The Bride's Silence" by Ashton Dearholt, a stage and screen actor of note, Henry A. Burrows, James Lee Farley, Robert Klein and Lewis J. Cody.

---

Mr. and Mrs. E. Richard Schayer, the bride and groom that the Peter Pan Film Corporation is sending on a trip around the world, have already completed the first stage of their journey and have arrived at Honolulu.

## Film Used by State

The services of the Universal Screen Magazine have been enlisted by Hon. Francis M. Hugo, New York's secretary of state, to assist in the "Safety First" campaign inaugurated some time ago through the State Automobile Bureau for the purpose of lessening the number of automobile accidents. The pictures, which will be released shortly, were taken in New York City under the personal supervision of C. L. Grant, manager of the publicity bureau of the Secretary of State's office.

The film shows many accidents of various sorts and teaches many valuable lessons pictorially

## Pictures at Wisconsin Capital

Motion pictures are already active in helping out war measures, serving to draw the crowds in which it is sought to arouse patriotic interest. On the evening of August 17, in Madison, Wisconsin, a Hoover food celebration was held upon the lawn of the state capitol. A screen had been suspended where everybody within visual range could see, and upon this was thrown the World Film Corporation's imported picture play, "Mothers of France," of which Sarah Bernhardt is the star.

The big gathering was addressed by Charles Van Hise, president of the University of Wisconsin. Many booths were erected skirting the lawn for Red Cross exhibits, food preservation examples, comfort kits and other matters appropriate to the occasion, and the evening was further enlivened by a military band concert.

## Children's Likes and Dislikes

YOU can learn some very interesting and invaluable facts about what children like in films in the story by the manager of a big middle west social center which will appear in the next issue of MOTOGRAPHY. It will also throw some light on the question of educational films.

And besides that it is a mighty interesting story to read. It's title is "Penny Pictures for 100,000."

Watch for it.—*Next week.*

# Current Releases Reviewed

## "Little Miss Optimist"

### Five-Part Paramount Featuring Vivian Martin Released August 26. Reviewed by George W. Graves

THE author of "Little Miss Optimist," Gardner Hunting, has provided Vivian Martin with a story which contains a dash or two of tense melodramatic coloring, yet one which is not without the human interest and wholesomeness that we have



*There's "a dash or two of tense melodramatic coloring" in this story.*

beeen educated to expect in the Vivian Martin pictures. A story that has humor, human interest, suspense and exciting dramatic action, and above all carries conviction, is sure to hold an audience for five reels. Such a story is "Little Miss Optimist." All these different elements are found in just the right proportion and the result is that there are no monotonous or draggy spots.

Miss Martin plays the role of an optimistic little waif who, though in mean circumstances herself, is always ready to help those who have falen by the wayside. At one time her generosity leads her to give a precious battered dime to a half-starved young man. This coin figures prominently in the rest of the story, finally convicting a man of murder and saving the falsely accused. A pretty love theme involving the down-and-outer who becomes successful and the girl, who is finally turned out of her home, the former being able to reciprocate the latter's kindness, runs all the way through. The complication which has the girl's brother accused of murder, dealing with the fateful part the "lucky dime" has in revealing the identity of the real murderer, is handled very delicately and coherently. It makes a fine bit of suspenseful melodrama. The fact that the thief and the real murderer is outwardly a "pillar of the church" makes any solution seem all the more hopeless.

Robert Thornby's direction renders the whole picture intelligible and convincing to the spectator. The action is brisk and interesting, and novel effects in sets, lighting and photography are noticeable. Tom Moore, one of the best juvenile players on the screen, excels as the hero. Charles West, Ernest Joy, Charles Gerard and Helen Bray have conspicuous parts in the cast. The acting to be seen in the picture is of a very high standard.

"Little Miss Optimist" is a brisk, well-balanced, thoroughly entertaining story, with the magnetic star in a role that will surely please.

## "The Law of the Land"

### Paramount Subject Featuring Madame Petrova Released Aug. 12—Reviewed by George W. Graves

"THE Law of the Land," based on the play by George Broadhurst and directed by Maurice Tourneur, features Madame Petrova in the role of a wife who has to bear with the cruelties of a husband who is no less than a beast. She married the man—taking the yoke of her mother's weakness upon herself—a marriage purely for money, but had been strictly upon the level with him. Because he has not been able to win his wife's love or even her respect he vents all his brute wrath upon her and their little boy whom he delights to maltreat purely to cause his wife suffering. This intolerable condition soon reaches its bursting point, Margaret shoots her husband to prevent him from beating the boy "so he can't stand," and so we have a murder at the very start of the story. Complications are brought in pointing to Morton, Margaret's lover of bygone days, as the guilty party, evidence proving his motive being found by the detectives. Other evidence, however, bespeaks the wife's guilt. The rest of the carefully worked out and intensely human story deals with the maneuvers of Inspector Cochrane, of the police force, who discovers the wife's guilt but at the same time her real innocence. The result is that he closes the case as one of accidental shooting. The inspector's whole decision really is influenced by the baby voices of his own twin infants over the 'phone, showing what trivial things will sometimes influence weighty matters. The inspector is forced then and there to acknowledge that one person is as human as another.

"The Law of the Land" is the strongest play to appear on the Paramount program for some time, and Madame Petrova likewise has one of the biggest roles she ever essayed before the camera. She is every bit equal to this role and has ably caught the real feeling of the unfortunate woman and made the spectator realize the terror of her struggle.

Inasmuch as it was necessary for the spectator to be in sympathy with the struggling woman, even though she is a murderer, the star had to embody and radiate all the qualities that would stamp the character as noble and pure-minded—to express the real mother love. Mme. Petrova made her character one of wonderful subtle expression. The part of police inspector, played by Riley Hatch, is made persuasively human by the latter. This actor scored a big hit all the way through. Others making up the cast are Wyndham Standing, Mahlon Hamilton, J. D. Haragan and T. Vivian.

Maurice Tourneur's direction gives the picture all the artistry and realism that would be demanded by the most exacting picture-theatergoer. "The Law of the Land" is well up to the dramatic average reached by the very best Paramounts.

## "Grafters"

### Triangle Five Reel Play Released August 26. Reviewed by George W. Graves

THE story for this, written by James W. Adams, is one of those entertaining semi farces that has not only situations to amuse but those that will afford some dramatic tension. Jack Devereaux, is featured in the role of a rich man's son whose father is intent on teaching him some lessons in sagacity, who becomes mixed up in a scrape with grafters using the Mann law to further their ends, thinks his sweetheart is unworthy and finally saves his father from the same grafters who try to take advantage of the old man and force him for blackmail to the extent of $5,000. A number of satisfying "serves you right, villains," situations at the finish will prove amusing to the spectator.



*Scene from Triangle's "Grafters."*

# National Association's All-Star

## National Association's All-Star Picture—Reviewed by George W. Graves

TO the exhibitor looking for something novel and completely different from picture offerings that tread the beaten path the all-star productions of the National Association of the Moving Picture Industry should have a strong appeal. The National Association's idea, it seems, was a very fortunate one, for it works out with extremely favorable results. The idea is to comprise in offerings of substantial reelage to be released now and then, a sort of compendium or review of a series of big scenes taken from successful screen plays featuring the different screen notables of the world. At the trade showing at the Strand Theater, New York, the scenic excerpts from the popular films were divided into such classes as love scenes, hair-raising thrillers, fight scenes, comedy scenes, etc. Before release these cuttings, it is thought, will be amplified, so that a five-reel feature can be made out of each class.

At first consideration, the idea of collecting a series of excerpts from big film successes, showing stars in scenes typical of their character of portrayal, even though it might be of value as a study or historically, conjures up the thought that such an arrangement must be flat and quite out of the question as entertainment for picture theater audiences. But the results contradict such an unfavorable speculative forecast. The all-star venture proves to be something of real worth. Most of the clippings show the stars at their best and the shots have been judiciously selected. Just enough of the action is shown to make the individual scene comprehensible.

Some of the popular stars figuring in the pictures are: Francis Bushman, May Allison, Harold Lockwood, Douglas Fairbanks, Mary Pickford, Madame Petrova, Henry Walthall, Clara Kimball Young, Anita Stewart, Edith Storey and Charlie Chaplin.

It seems that the audiences, at least for a while, will be eager to accept the all-star pictures as five-reel features, but only experimentation will show just how the public will accept the pictures. It is a pretty safe prophecy, however, that as short specials these pictures can invade the theaters successfully for a long time to come.

---

# "Charity Castle"

## Mary Miles Minter in Pleasing American-Mutual Offering. Reviewed by Genevieve Harris.

MISS MINTER plays a child's role throughout this, her latest feature. The production is quite up to the standard of the series and will please the most difficult audiences. Directed by Lloyd Ingraham, enacted by an excellent cast, and beautifully photographed, the picture is a very good one for any theater, excellent for the neighborhood house or for a children's matinee.

Although the plot is not very original, or very convincing, the humor and the good acting make it thoroughly enjoyable. Miss Minter is at her best as the heroine, and her acting is marked by sincerity and skill. For a change, she is allowed to be a child to the end of the story and the audience is spared the overworked finale in which a child-bride appears, her hair still in curls. Little Clifford Callis as the small brother is a dear little chap and will be well liked. Alan Forrest, as the disinherited son of a millionaire, has an unaffected, wholesome personality which fits well into the spirit of the story. Ashton Dearholt, as the cattish secretary plays a character role cleverly, while the humor of Spottiswoode Aitken, as the Shapespearean actor, is delicious, and George Ahern and Gordon Russell as his pals are fine. Eugenie Forde, Henry A. Barrows and Robert Klein complete the excellent cast.



*A scene from "Charity Castle."*

September 3 is the release date.

*The Story*: Charity and "The Prince," her little brother, are the children of a poor widow, caretaker of an apartment building. They are imaginative children and like to act out fairy-tales. They attract the attention of Merlin Durand, a wealthy youth who has an apartment in the building. When their mother dies, young Durand keeps the children with him.

Just at this time, Merlin and his father quarrel and the elder Durand cuts off his son's allowance until the latter proves that he can earn a week's salary. Merlin tries to get a job but is unsuccessful. Charity learns of his trouble and determines to help him. She realizes that the fairy story he has told her about the old ogre and his son really concerns his father and himself and she and her little brother set out for the father's home to plead Merlin's case.

They arrive just after Durand has left for a resort and while the servants are planning to play truant. They hide themselves in the house and when the servants have gone, take possession. At night, Bill, a burglar, enters the house and Charity asks him to stay and "protect" her and her brother. In the morning the party is enlarged by the arrival of Sam, a "bum," and Lucius Garrett, a stranded actor. Charity makes them at home and then sets them to work. In the midst of their fun, the owner of the house returns. But Charity explains things satisfactorily and Durand gives the guests the positions of the runaway servants and adopts the children. Later, Merlin comes back home with his week's salary, is delighted to find his wards there, and after he is reconciled with his father, everyone is happy.

---

# "A Stormy Knight"

## Franklyn Farnum in Bluebird Comedy Drama. Reviewed by Genevieve Harris.

THE photographic effects are so unusually fine, and the story begins in a fashion so interest-compelling, that one feels a keen disappointment as it becomes far-fetched and at the end trivial. The beginning furnishes an excellent setting for a mystery story. The hunting lodge in the mountains, a storm at night, the entrance of the girl and her wounded companion, the wild auto ride for the doctor, and the disappearance of the two strangers, these give the story a fine start. Added to the action and the mystery element, there are the beautiful scenic effects, the coming of day after the storm, the views taken from the mountain top, showing the sea of clouds below, among other pictures is excellent.

After that, the hero goes back to his city business and the production proves that it cannot live up to its good beginning. The hero sees again the girl and the man and follows them; to become entangled in other adventures. But there is so little reason for some of their actions that one soon suspects it is a frame-up and is not entirely surprised to learn at the end that the entire scheme is a plot of the father and the girl to entrap the hero, who is determined not to marry, into a love affair. They are successful, and the picture ends with a marriage held under rather unconventional circumstances.

For most audiences the picture has enough appeal. They will accept it as a light adventure play and enjoy its good points, probably without worrying about the fact that it could be much better and that it is rather imitative of certain popular pictures starring a better known comedian. Franklin Farnum and Brownie Vernon and their supporting cast play their parts well. Elmer Clifton directed the story, which was written by Jack Cunningham and put into scenario form by Waldemar Young.

*The Story*: John Winton has declared that he will never marry. Aside from his business, his chief interest is in hunting and he spends many weeks in his hunting lodge among the mountains. One night, during a storm, a girl comes to his lodge, accompanied by a wounded man. Winton goes through the storm for a doctor, but when he returns he finds the strange guests gone. A note from the girl, left in her glove, tells him that they have been taken away by force.

In the city, he again sees the girl and follows her to a supposedly deserted house on the outskirts of the city. He hears

her cries for help, but she and her pursuers leave the house before he can confront them. A number of times later he sees the girl under strange circumstances. He falls in love with her. She leaves messages for him at his office, and finally agrees to meet him but will not give him a clew to the mystery. Finally Winton captures the gang, runs away with the girl and marries her. Then he learns of the plot to capture his interest.

## "The Lust of the Ages"

### Ogden Pictures Corporation Drama in Seven Parts. Reviewed by George W. Graves.

LILLIAN WALKER, more charming than ever, returns to the screen in a picture that on close examination from every angle has practically no weaknesses, a photodrama that is a big and most pleasant surprise. The surprise and wonder start with the first clicks of the projector and endure through the seven reels, while the spectator sits transfixed at the strength, beauty and true artistry with which the theme—a theme as old as the world itself but ever assuming new aspects with the progress of time—is treated. Next to holding the spectator's interest throughout the length of a production, there is nothing like getting his attenion at the very start. "The Lust of the Ages" does this as it is seldom done. It commences in a methodical, masterly way, presenting its theme and purpose at once and employing some strikingly novel double-exposure and double action scenes. The double exposure and original camera work continue through the picture and aid in stamping it with the seal of a painstaking, elaborate production. Really director Harry Revier hardly needed any surface aids, since he has already made the picture big by his competent superintending of the work of the cast and the skillful dramatic interpretation of Aaron Hoffman's story.

The story as produced has a "soul" and a meaning. It is a strong moral propaganda, and because propaganda and story have been welded so consistently together and made to register so well as entertainment, "The Lust of the Ages" is way above the ordinary screen attempts seen on every hand to deliver a moral lesson and still maintain a live story interest. There are copious sub-titles, but they are inserted at just the right places to keep the underlying theme alive in the mind of the viewer. The story is a visualization in episodic arrangement of a book, tracing the "lust of the ages" through different periods in the world's history, bringing this same lust for money and power down to our present time and showing it in its present ugly form—autocratic organized selfishness. This visualized book had been presented in the beginning scenes to a money-mad youth by his sweetheart, whose past bitter experience had inspired



*Lillian Walker in "The Lust of the Ages."*

her to write the book. After reading the volume the young man's vision is wholly changed and the picture closes with his acknowledgement of this fact to the girl.

Among the pictorial episodes are: a story of primitive peoples dwelling in the "Valley of Content" before money was known; a short sequence showing lavish scenes in the "Hall of Mammon"; and a story setting forth the martyrdom of two lovers of old who made a sacrifice in vain to cut off their country's plans for world domination. This story connects with one touching on conditions of the present day. From the pastoral beauty of the first tale of the simple shepherd folk to the stirring scenes of lust, battle and destruction in the other episodes, the spectator is held totally enthralled by the director's masterful handling. It is truly a difficult task to make a picture of separate episodes upholding a foundational propaganda register as live, interesting entertainment, but Mr. Revier has done it with freedom and assurance.

Lillian Walker makes every one of her numerous roles stand out. Miss Walker's magnetic screen personality seemed more remarkable than ever before to the writer. The star has had so many comedy and light dramatic roles in the past that her excellent emotional work in this is very noticeable. She is a beautiful figure in many tasteful close-ups. Miss Walker took advantage of the chance to do big things in the picture. Jack Mower, who played opposite, will be the cause of much lost feminine sleep. He does well with all the roles he assumes in the story.

"The Lust of the Ages" is above the ordinary program picture. It is all of a big "special" and will rank high as a state rights money getter for the three best of reasons—a worthy story, superlative production, and a widely known and talented star appearing at her best.

## "Idolaters"

### Triangle Five-Part Drama Released September 9. Reviewed by George W. Graves.

"IDOLATERS" is a worthy successor to "The Wolf Woman," a wild "vamp" picture which made a hit some time back. The play, by John Lynch and Monte Katterjohn, is a real, old-fashioned, deep-dyed "vamp" story with all the accoutrements that custom has associated with such stories—serpentine gowns, gaudy Oriental atmosphere, sparkling wines, etc. The plot takes a tragic trend and ends with the death of both the vampire and her victim, who has forsaken the best kind of a wife. The latter has the real sympathetic role of the picture and has it from the start.

The gradual luring of the husband from his good wife with its results is true to the custom of "vamp" stories, and it might be decidedly nauseating were it not for the fact that there is something about the play, as with most movie plays of the type, that keeps the spectator from taking thing too seriously. Perhaps it is because, if there is such person in existence as a vampire, her actions and habits are so overdrawn in the movies that the character assumes a humorous nature.

*Given a good scenario,*

a capable cast and a *clear picture*, the result is bound to be capacity houses.

Our part in your success is the manufacture of film that assures the clearest pictures.

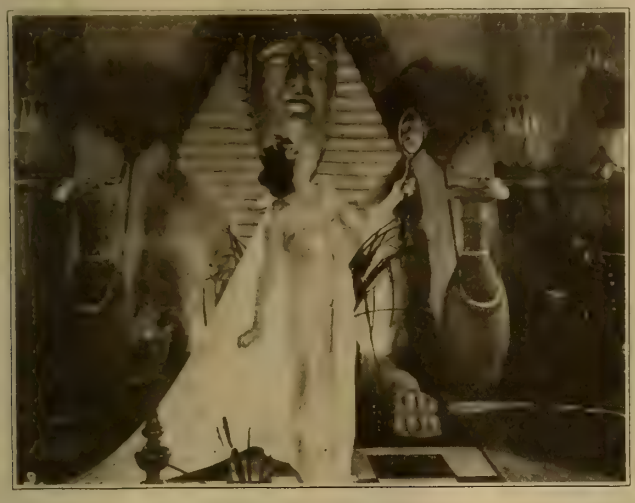
The *right* film is easily identifiable by the stencil

"EASTMAN"

in the margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

Grotesque garments, wierd surroundings and the eccentricities of temperament responsible for them, always accompany these strange characters and all furnishes the audience with no little amusement. A well produced and acted "vamp" story, coming not too often, satisfies the average audience as a welcome change. These stories usually "get over" by virtue of their very oddness.



*Louise Glaum in "Idolators."*

Louise Glaum is a wonderful type for the featured role of the picture. She holds the center of the screen at all times. Her suberp handling of the part keeps the spectator amused and entertained for the reasons cited above. Dorcas Matthews in the role of the deserted wife, George Webb, as the husband, and T. S. Hill as the wealthy "refined sensualist" all make their parts stand out. Others who appear are Lee Hill, Hugo Kock and Milton Ross. Walter Edwards directed.

## "The Silent Witness"

### Authors Film Presents Seven-Reel Play—Released Through Hoffman-Foursquare. Reviewed by George W. Graves

THE person falsely accused of murder, the suspense and mystery surrounding the hidden evidence supporting the alleged murderer's guilt, versus the glaring and open circumstantial evidence, the clever solving of seemingly unsolvable perplexity, and the sensational trial, are all ingredients of this adaptation of the stage play by Otto Hauerbach. Pictures dealing with proving the innocence of the falsely accused have been served to the public oft and in many forms, and they range from the plotless surface drivel to the interest-compelling play with a fine story convincingly executed. "The Silent Witness" comes in the latter class. A real story, able direction and realistic acting are all attributes of "The Silent Witness." The story is told in seven reels, and even if judicious paring might reduce it to a shorter length for the sake of time or convenience the picture holds attention very well just as it is.

The cast, headed by Gertrude McCoy, contains several players who appeared in the original production Miss McCoy has a role which gives her every opportunity. It is a deeply emotional role and the star, who by the way, was one of the pioneer players of the screen, shows us vigorously that she really can act when she has the proper advantages and environment. Frank O'Connor, as the district attorney, handles his part with ease of expression and action and convinces generally. Junius Mathews, too, as the boy accused of murder, is sincere and has ability. Others having conspicuous parts are Jack Sherrill, Helen May, Fred Graham and Albert Philips.

ANNOUNCEMENT

HAMPTON DEL RUTH

EDITOR AND PRODUCTION MANAGER

MACK SENNETT—COMEDIES

BLUEBIRD PHOTOPLAYS Present

Herbert Rawlinson

and

Brownie Vernon

in

"Flirting With Death"

A High Speed Drama of a Man Who Couldn't Be Bluffed.

Directed by Elmer Clifton.

Book thru your local BLUEBIRD Exchange or

BLUEBIRD Photoplays (INC.)

1600 Broadway NEW YORK

# *Newslets for Your Program*

## INTERESTING NOTES ABOUT THE PLAYERS—READY TO CLIP OUT AND PRINT

THE gowns **Gail Kane,** the American star, wore in the current production of "Souls in Pawn" are to be sold to the highest bidders at a Red Cross bazaar in Santa Barbara. Miss Kane is now in San Francisco keeping dates with modistes for an entire new wardrobe for her next production, "Wit," which will be begun in a few days, now that her sixth "Flying A" piece, "Southern Pride," has been completed.

Whenever **Fritz Schade,** Keystone comedian, is asked for an autographed photograph, he immediately responds with one labelled, " 'Keystone' Fritz Schade,—Cute, Clever, Nifty."

**Vivian Rich,** formerly with the American Film Company, is now leading lady with **Neal Hart** at Universal City. She is now working in "The Bumblebee." a five reel drama.

**Mary Miles Minter** recalled her "Littlest Rebel" days recently in a scene in "Her Country's Call." In the story, Mary grasps a trumpet to awaken the Home Guards when the border raiders are charging. **Director Ingraham** had expected a pantomine, but Mary sounded a regulation bugle call. She had done it before on the speaking stage.

**Maxine Elliott's** first Goldwyn picture is "The Eternal Magdalene," an adaptation of the famous stage play of that name.

**Alfred Vosburgh** has changed his name to **Alfred Whitman,** for screen purposes. Thus we have as leading man in **Director William Wolbert's** company and playing opposite **Mary Anderson,** Alfred Whitmen instead of Alfred Vosburgh.

**Pearl White** has been adjudged the favorite screen player of Porto Rico, through a contest held by the San Juan *Times.* She received a total of 297,617 votes, 30,000 more than her nearest competitor.

**Juanita Hansen,** recently a Keystone comedienne and previous to that the leading lady in the American thrill serial, "The Secret of the Submarine," is combining her film experience by playing opposite **Crane Wilbur** in a five-reel comedy full of screen stunts, to be seen on the Art Drama program. Miss Hansen has never used a "double" when difficult or dangerous scenes are wanted by her director.

**Claire Alexander,** who has been playing the girl leads in the Cub comedies featuring **George Ovey,** will be seen in a leading role in the next **Baby Marie Osborne** feature, "The Child of M'sieu."

**John J. Haues,** who has been the casting director at the David Horsley studios, is going to play the leading juvenile roles in forthcoming Cub comedies, with **George Ovey.**

**Geraldine Farrar** has a portable dressing room, which she finds most convenient when in the mountains for the filming of exterior scenes. It contains all the comforts of the diva's dressing room at the studio, even to the telephone, which, on any location is connected up so that Miss Farrar may talk with her friends by long distance in her leisure moments.

In the supporting cast for "The Narrow Trail," his first Ince-Artcraft photo-drama of frontier life, **Wm. S. Hart** will have more than a score of the cowboys who have contributed such notable bits of realism to many of his productions. Some of these rugged "types" Hart regards as his very own, as they have appeared with him continously ever since he made his debut as a screen actor under the direction of **Thos. H. Ince.**



*Norma Talmadge is a very dainty and attractive sort of person, but she doesn't consider herself too fragile to hoe her own row, in the garden as well as in life. Here she is in her womanalls at her home at Beechurst, Long Island. If you would like to borrow this cut for your program, just ask* MOTOGRAPHY, *Chicago, and you will receive it without a cent of cost—unless some other live manager sees it first.*

**Bessie Love** and **Mary Pickford** had their first meeting one day recently. Said Mary to Bessie, "At last I think I have found some one who is shorter than I!" Said Bessie to Mary, "O, surely I am taller than you!" So they measured, and with **Marshall Neilan** as referee, the decision was that Bessie is one-quarter of an inch taller than Mary.

**Mary Miles Minter,** rides an unbroken cow pony in "Her Country's Call," a coming American publication.

**George George** who plays with **George Ovey** in Cub Comedies was one of the first members of the David Horsley forces to be drafted. He believes he will be eligible for a commision in the quartermaster's supply division, for although he claims no military experience, he does boast of knowing the personal peculiarities and proclivities of his childhood intimates—Missouri mules.

**Lester Cuneo,** the popular "villain" who has for the past year been in the support of **Harold Lockwood** in Metro wouder-plays, has been listed in the first draft call, and may be obliged to leave Metro's Hollywood, California, studio in a short time for training. He has put in no claim for exemption.

**Jack La Mond,** assistant cameraman at Metro's studio has volunteered in the Marine Corps, and has been made a quarter-master sergeant. The enterprising **Sweeney** boys, **Jimmy** and **Bill,** who volunteered for naval defense some time ago, are still at the same studio, but have received $1.87 each in salary from the government as a reminder that they are subject to call.

**Francis X. Bushman's** valet, **Clifford Merritt,** was called in the first draft, and is waiting to hear the result of his examination. **David Thompson,** floor manager, has been releasing **Philip McNeil,** one of his assistants, for the purpose of giving boxing exhibitions to the soldiers one afternoon a week.

The Fox company is spending barrels of money on "Cleopatra" and **Director Edwards** has his star, **Theda Bara,** and a huge company of supporting artists and extras, both black and white, at Balboa beach where big sets have been erected and a number of ancient boats built. It is amusing to see Cleopatra in an ultra-modern limousine watching the hundreds of "Nubians" and "Romans" around the lunch wagons while Caesar and Anthony sit in an automobile nibbling sandwiches.

If the Kaiser's U-boats had to depend upon **Mary Garden** for their good wishes they wouldn't get many. Miss Garden hasn't any use for the things, but just now they are annoying her particularly by keeping her in Paris when she feels she ought to be well on her way to the United States and her first motion picture appearance as the star of "Thais" for Goldwin.

**Douglas Fairbanks** is writing the words and music of a new marching song, which he hopes to submit to Sousa with a request that he take it abroad with him and play in the trenches.

Charming **Mollie King,** the Pathe star, will soon be to the front again in a serial, "The Seven Pearls." **Creighton Hale,** who made a hit in "The Exploits of Elaine" and "The Iron Claw," helps her through innumerable perils and daredevil escapes.

**Helen Holmes** with a cameraman and an assistant autoed to Ventura, a distance of seventy odd miles, to get a sunrise effect and she got back to Los Angeles in time to snatch two hours sleep and then worked all day with her director, **J. P. McGowan.**

## BIG DIRECTOR IN CHICAGO

By special arrangement with N. William Aronson, the Commonwealth Pictures Corporation has secured the services of Oscar Eagle to direct their first production featuring Charlotte, the international ice skater.

Mr. Eagle has directed Vivian Martin, Robert Warwick, Gail Kane and Jack Barrymore and was associated for nearly two years with Triangle. His first picture experience was obtained in Chicago, where he was director general of the Selig studio. Previous to his picture experience Mr. Eagle was for eight years stage director for Liebler & Co. and was associated with David Belasco for five years. Mr. Eagle arrived in Chicago August 27.

## NEW CHICAGO OFFICE

"It's a Jewel" has struck Chicago. Leon J. Bamberger, general publicity man of the Jewel Productions, Inc., was in town this week establishing a Chicago office for the new exchange.

The Jewel Productions, Inc., is not a producing company, and has no ambitions along that line. They buy features and sell them to the exhibitor. They are more than willing to relinquish the trouble attendant upon high-salaried stars to their competitors.

The Chicago offices will be on the fifteenth floor of the Consumers Building, and Eli Van Ronkel will be manager. Mr. Van Ronkel is at present assistant manager of the Blubird Photoplays, Inc., and was formerly assistant manager of the V. L. S. E. He is a brother of I. Van Ronkel, manager of the Chicago Bluebird Exchange.

## Chicago Notes

DOUGLAS Fairbanks hit the city on his way east last Tuesday and, as usual, created a good deal of interest. As usual, also, Max Goldstine, Artcraft manager, and W. K. Hill and S. J. Stoughton, of the Paramount office, were on the job and gave the vigorous star and local film and press people some excellent entertainment. A complete story of the affair will appear in next week's MOTOGRAPHY.

"Billy" Hamburg has moved his offices to 102 North Fifth avenue. His company specializes in picture frames and lobby decorations.

Anita Loos, story writer to Douglas Fairbanks, and the latter's director, John Emerson, were in Chicago on their way east September 1.

Reports come from good authority that Oliver Morosco is negotiating for the Studebaker Theater, evidently for the purpose of making it his center production for the middle west.

"Seven Chances" has closed at the Cort Theater after a long run. Taylor Holmes has gone back to the north side, where he is making eyes at the camera for Essanay again.

I. Van Ronkel, manager of the Bluebird Photoplays, announces that he will give 15 per cent of the gross receipts of the week taken in the Playhouse Theater to the tobacco fund for soldiers, where the latest Bluebird picture, "A Stormy Knight" will commence Saturday, September 1, and will stay there until Friday.

The Lieb-Harris Players have ended their successful stock run at Wilson Avenue Theater, near Broadway. This stock season this summer took the place of the usual pictures.

Jones, Linick & Schaeffer have made a success out of the combination of pictures and vaudeville at the Colonial. The first of this bill was Goldwyn's first picture called "Polly of the Circus" with Mae Marsh and some snappy circuit acts.

Again the Lincoln theater at Belmont and North Clark Street, has been reopened. The machinery of the house was put in action on August 30. Finn and Heiman now have an interest in the house.

Three new salesmen have been taken on by manager J. E. O'Toole of the Fox office: Joseph Wolfe, Thomas A. Lee, who will cover Milwaukee, and Arthur de Sourmeaux.

"Daddy" Hines, in the directory at South Bend as George H. Hines, was in the city last week gathering up some choice pullers from Jack O'Toole and Cresson Smith of Fox and Metro respectively and respectfully.

Jack Lyons has taken over the work at the Fox Exchange formerly handled by Miss Jane Corbett, who, as announced in MOTOGRAPHY last week, has resigned from Fox to accept a better position with I. Van Ronkle, manager of the Bluebirds.

The drive against Major Funkhouser and the city authorities made in connection with Fox's "The Spy," which was forbidden a permit, was engineered by C. W. Eckhardt, a representative from the home office in New York. "The Spy" now has a free road, due to an injunction granted against the city.


## FOR SALE

Fully equipped theater for vaudeville and pictures doing good business. Will stand investigation—the more you investigate the better you will find it. Only a real buyer with real money need answer this ad. Look this up—it will pay you if you are in the market for an up-to-date picture house that is a money maker.—R. T. c/o MOTOGRAPHY.

**FOR SALE**

**Mailing Lists**

**MOVING PICTURE THEATERS**

Every State—Total 25,000
Price, $3.50 per M.

1400 Film Exchanges .....$4.00
206 Manufacturers and Studios ... 1.50
235 Picture Machine and Supply Dealers..... 1.50

Particulars.

**A. F. WILLIAMS, 168 W. Adams St., Chicago**


The official Italian government films will continue at the Auditorium theater until Sunday, September 9. "The Italian Battle Front" is the title given them and the pictures are very unusual. The symphony orchestra of forty men, directed by Joseph Raffaelli, will continue to harmonize with the pictures.

## WHEN STAR MEETS STAR

Olga Petrova, who recently formed her own company under the name Petrova Picture Company, and who is now making her first personally supervised picture, "The Greater Way" is not content with receiving $10,000 per week, besides 50 per cent of the profits, but will also gather in a few extra pennies by writing her own scenaries.

Recently, at the opening of Adolph Bolm's Ballet Intime, Mme. Petrova went "back-stage" during the intermission to congratulate Roshanara upon her success.

"Although I have never had the pleasure of meeting you," said Petrova, "I should have recognized you at once, from all I have heard about your marvellous hands; no two women in the world could have such wonderfully long fingers."

"And if you had entered my dressing room heavily veiled," replied Roshanara, "I should nevertheless have recognized you at once from having seen you on the screen, for no two women in the world could have such a beautiful figure."

## DANCER IN "BIG V" COMEDIES

A. B. Conkwright, for the past four years well known to Broadway as a professional dancer, has become one of Director "Larry" Semon's famous riot squad of dare devil comedians and acrobats who are making comedies at the Vitagraph studios. Conkwright is also kwown to fame as the originator of the auto-ped craze being the first to ride one on the streets of New York. He is going to demonstrate his skill by riding one in a forthcoming comedy.

Mr. Conkwright started his career as a fashion model in Chicago at the Meyer-Both studio, where Stuart Holmes also was a model at that time. Among models at this studio who are now famous are Alice Joyce, Anna Nilsson, Bobby Connelly, Justine Johnson, Kay Laurel and Madge Kennedy.

## BRIEF THEATER NEWS

### Arkansas

The Crescent Airdome on Main street, Russellville, is being torn away and the site will be utilized by Oscar H. Wilson in erecting a new $25,000 theater which will be leased to E. H. Butler.

Grand Theater at Conway, J. H. Lincoln, manager, will improve theater; increase seating capacity 200; entrance marble, plate glass and tile.

W. G. Hutton will erect picture theater at Little Rock.

### California

Sid Grauman, at the head of the Strand in San Francisco, has been in Los Angeles, looking after construction work on the new $1,000,000 theater being erected at Third street and Broadway.

### Illinois

The management of the Apollo Hall at Princeton has passed into the hands of

W. O. Stevens. Improvements will be made and another movie machine purchased.

The Chapin estate will erect a theater at 410 Michigan avenue, Chicago, to cost $35,000.

The new Lenz Theater at Gillman has been opened for business. It is an up-to-date structure with seating capacity of 800. Albert Lenz is manager.

### Indiana

Mark Gates, one of the promoters of the Circle Theater at Indianapolis, has leased the Valentine Theater at Toledo, Ohio.

### Iowa

C. C. Taft, Abe Frankel and Ira R. Thomas have leased the C. W. Rogg corner at Des Moines and will build a big, modern theater.

The Little Theater at Clarinda has been opened under the new management of J. P. Lannan.

A new opera house has just been completed at Oskaloosa. Art Mitchell is the owner and he opened it in time for the "Old Settler's Reunion," August 17.

Christ Geanos is the new manager of the Garden Theater at Atlantic.

The Crystal Theater at Manning is being redecorated and remodeled.

M. Levin, manager of the Star Theater at Washington, has purchased his partner's interest and took possession last week.

T. J. Leahy purchased the Princess Theater at West Union from Charles Halverson.

Jesse Schofield expects to open the Reliance Theater at Kingsley, very soon.

J. G. Thorp is the new proprietor of the Star Theater at Milo.

H. B. Gray has purchased the Fraser Theater at Spencer.

Peter Steenhusen has become the owner and manager of the Opera House at Irwin.

L. A. Miller has sold his picture theater at Kamrar to H. E. Ryland and wife.

Fairchild and Paine have disposed of their theater at Onawa to Krigstin & Wonder.

J. C. Robertson has disposed of his interest in the A-Muse-U Theater at Wheatland to Otto Lahann.

The new Majestic Theater at Allerton has been opened to the public with moving pictures. Mr. Lane is the proprietor.

T. J. Leahy has purchased the Princess Theater at Fayette from Charles Halverson.

N. W. Williams is the new manager of the motion picture house at Cambridge, succeeding Paul Turgeon.

Thomas L. Reiner has taken over the management of the new opera house at Cascade.

Roy A. Willett has assumed the management of the Majestic Theater at Griswold. The policy of the Majestic will be feature pictures, road shows and independent vaudeville.

W. Weldon of Sac City has purchased the Willard Theater at Creston from W. H. Hoffman.

L. C. Plummer is the new manager of the opera house at Casey.

### Louisiana

The Lyceum Theater at Monroe was destroyed by fire.

### Massachusetts

A. Paul Keith and Edward F. Albee have just completed plans to tear down and rebuild the old Boston Theater, on Washington street, Boston, at a cost of $1,000,000.

### Michigan

The Star Theater at Nashville has been leased by A. J. Ferte from Charles Richardson.

George Salins will erect addition to theater at 1620 North Saginaw, Flint, to cost $900.

F. L. Hilton has begun work at Sparta on a movie house that will have a seating capacity of 300.

### Minnesota

The Lux Theater at Perham will be opened with moving pictures under the new management of A. J. Lucking and A. E. Eggers.

The Royal Theater at Albert Lea is being remodeled and redecorated. Manager Thoms has begun work.

W. M. Ferguson and Prof. Chas. Pflock have taken over the Bijou Theater at Crookston and will open a modern moving picture show.

O. K. Quave has purchased from Mr. Radke the theater at Rushford.

The Masonic Lodge Hall at Osseo has been purchased by Heesen Brothers, owners of the New Electric Theater.

The Grand Theater at Virginia has been opened under the new ownership of the United Theater Company of Minneapolis.

A. A. Green has leased the new Palace Theater at Staples.

L. B. Dennisch and Fred Severens have leased the Opera House at Montevideo for a period of one year and E. E. Marsh, formerly of the Opera House, has leased the Star Theater at that place.




TAYLOR HOLMES

The Broadway Favorite

Makes Hit of the Year at Rialto Theatre, N. Y.

And Other First Run Houses

in

"Efficiency Edgar's Courtship"

The Latest Sensational Success

ESSANAY

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

Distributed Through the Geo. Kleine System

# MOTOGRAPHY

## The MOTION PICTURE TRADE JOURNAL

BIGGER, more representative and more valuable to exhibitors than ever, — MOTOGRAPHY'S noted section

"WHAT THE PICTURE DID FOR ME"

*Pages 589 to 594*

LIBRARY OF CONGRESS SEP 16 1917 MOTION PICTURE DIVISION

A new department of advertising for exhibitors written from an angle that really means a boost in the pulling power of your advertising—

PATRON PULLING AD-TALKS

*Page 623*

Read the intensely vital story,

"PENNY PICTURES FOR 100,000"

*Pages 599 to 601*

*Vol. XVIII* *CHICAGO, SEPTEMBER 22, 1917* *No. 12*

# Goldwyn Pictures

# William Fox

President and owner of the Fox Film Corporation, owner of a chain of motion picture and vaudeville theatres in New York and New England and one of the ablest personalities in the motion picture industry, under the terms of a contract made between his personal representatives, Charles Levine and John Zanft, Managing Director of the Academy of Music.

## Books All
# Goldwyn Pictures

for all of his highly successful houses in the New York metropolitan district, thereby placing the significant stamp of approval of one of America's most successful exhibitors upon the Goldwyn productions and the drawing power of the Goldwyn stars.

## For All
# William Fox Theatres

Goldwyn predicts a still further increase in their large patronage and the continued approval of a following that has been educated always to expect and receive the best motion pictures in the William Fox houses.

Other exhibitors will do well indeed to follow the example of this showman who has made a fortune by his intelligent understanding of popular taste.

Goldwyn Pictures
Corporation

16 East 42nd St New York City

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVIII CHICAGO, SEPTEMBER 22, 1917 No. 12

# Exhibitors Aid Government

## ALL THEATERS CO-OPERATE WITH MOTION PICTURE WAR COMMITTEE

REPORTS which are being received from the State Chairmen of the National Committee, appointed by President William A. Brady of the National Association of the Motion Picture Industry, indicate widespread enthusiasm in the plan to mobilize the exhibitors through the country in aid of the Government's war policies.

### *48 States Working*

Striking evidence of this fact is contained in an announcement from President Brady to the effect that every one of his appointees in the forty-eight states have now accepted and are busily engaged in making up lists of the picture theaters so as to inform their managers of the plans of the War Co-operation Committee, and that they may be prepared to show on their screens slides or trailers received from the motion picture committees of the National Association acting in conjunction with the members of the Cabinet and the various Federal Departments, the Council of National Defense, the Red Cross War Council and the Committee on Public Information.

Rapid progress is being made in the organization of the exhibitors in many states following the successful campaign which was inaugurated last June under the auspices of the National Association and the Exhibitors' League in connection with the Liberty Loan, and the splendid service rendered by the industry in this instance will be greatly augmented in the future as new theaters are being listed which have only been opened during the past few months.

### *Smallest Theaters Help*

In this connection a novel plan as set forth in the following letter has been successfully worked out by Herman J. Brown, state chairman of Idaho, which will interest the chairmen in other states.

I have made arrangements to reach villages so small that our association has no record of the theaters and managers. I did this through letters to the postmasters and was surprised that fly specs on the map all seem to be on deck with some place to show pictures and someone to show them. The postmasters call personally on the reluctant exhibitors.

My experience has convinced me more than ever that the screen has the press skinned a mile, as "burgs" of 150 population have a show at least once a week, but no paper within a hundred miles.

### *State M. P. E. L. President Writes*

C. W. Meighan, state chairman of Oregon, has made notable progress in the organization of the exhibitors, according to report contained in the following letter to President Brady:

This will acknowledge your favor of August 4 and will also acknowledge my appointment as chairman for Oregon of the Motion Picture Committee on War Cooperation. In pursuance with the instructions contained in your favor of the 4th, I am now having prepared with all possible care a list of representative motion picture exhibitors from every city, village, town and hamlet in our state; men whom I know will be pleased to serve with unselfish devotion the cause which you have so generously undertaken to promote.

It may interest you to know that even before you formed the National Committee, our exhibitors in Oregon were exerting every possible effort to cooperate with the Government. That their work was effective is attested by the fact that the screen in Oregon is given great credit for the splendid over-subscription this state showed in Liberty Bonds, Red Cross subscriptions and for the fact that it stands first among all the states in the matter of voluntary enlistmens. Our Portland district is the only one in the United States, I am told, which contributed so many voluntary enlistments that no men at all were taken by the Government on the first draft. Concerted work on the part of motion picture theaters is credited with contributing largely to this splendid showing.

I tell you this so you may know that to every extent within the power of our exhibitors in this state, you may count upon our fullest, heartiest and most cheerful cooperation.

As state chairman I shall look forward to your various communications and suggestions from time to time and shall be more than pleased to have an opportunity to put them promptly into execution.—(Signed) C. W. Meighan, *Chairman of the Oregon State Committee for War Co-operation; President Motion Picture Exhibitors' League of Oregon; Manager, People's Amusement Company.*

### *Central and Eastern States Busy*

The western states are not the only ones in which active work is under way, many of the middle west and eastern states are being organized by the state chairman and in some localities this campaign apparently affords the first real opportunity for perfecting an exhibitors' organization.

H. M. Morrison of the Majestic and Princess Theaters, Hartford, Conn, and state chairman of the National Committee, is now engaged with plans for effecting the first organization of exhibitors in that state. Mr. Morrison is vice-president of the Hartford local, which comprises all the theaters in the state capital, and similar organizations are proposed for New Haven, Bridgeport, Waterbury, Stamford, New London, Meriden and Danbury. Chairman Morrison will issue a call for a general meeting of all the exhibitors of the state at an early date, when the purposes of the War Cooperation Committee of the National Association will be placed before them by President Brady, who is to be invited to attend the conference as guest of honor.

# THEATERS WORK FOR U. S.

### Secretary of Agriculture Houston Communicates With Houses of Several States to Give Information on Food Question

Hon. D. F. Houston, secretary of agriculture, is the second member of the Cabinet to take advantage of the offer made to the Government by the War Co-operation Committee of the National Association of the Motion Picture Industry for utilizing the screen to disseminate information during the period of the war.

The Department of Agriculture, acting in conjunction with the Motion Picture Committee of the National Association, has arranged for the display, during the next three or four weeks, at picture theaters in Illinois, Massachusetts, New York, Pennsylvania, Connecticut and Rhode Island, of lantern slides dealing with the canning, preserving, drying and pickling of perishable food products. This action was taken as a result of reports received by the Department that a large surplus of perishable fruits and vegetables was accumulating in the big population centers and that there was great danger that large quantities would go to waste.

### *Letters to Exhibitors*

The following letter has been sent by the Secretary of Agriculture to exhibitors:

The help of motion picture exhibitors in your State is urgently needed at this time in bringing before their patrons the importance of conserving perishable fruits and vegetables. I am informed by agencies of this Department which are in close touch with conditions that in your State a large surplus of perishables is accumulating, much of which will be wasted unless extraordinary effort is made to conserve for later use that which cannot be promptly consumed In the emergency which our country is facing, the waste of any of this food would be deplorable.

I am taking the liberty of enclosing four gelatine sheets dealing with the canning, drying, preserving and pickling of perishable products. You will be rendering a definite public service, and the Department will greatly appreciate it, if you will place these between cover glasses and project them on your screen between motion picture reels, for a period of from one to three weeks, depending upon the number of runs you make, your patronage and other local conditions. It is important that they be shown immediately. While it would be preferable to display all of them at each show, they may be divided, if necessary, using numbers 1 and 2 during one program and numbers 3 and 4 when the program is changed. Since it was necessary in order to save time and expense to provide gelatine slides, will you please ask your operator not to leave them in the machine long enough to melt them?

The loyal support which the entire motion picture industry is giving to the Government in this emergency convinces me that you will be willing to assist it in this important matter.

Approved and recommended by the Committee of the Motion Picture Industry co-operating with the U. S. Department of Agriculture.—*S. A. Lynch, Louis L. Levine, W. R. Rothacker.*

The National Association Committee requests all theaters to insert the contents of the slides in house programs for a period of four weeks.

The text of the four slides which the Department has asked the exhibitors to show is as follows:

WAR MESSAGE NO. 1

Let nothing be wasted. Preserve, can, pickle or dry all surplus perishable fruits and vegetables possible to lessen the world's food shortage.

WAR MESSAGE NO. 2

Canning and drying are very simple processes requiring small cheap equipment. Easy to do in a city house or apartment.

WAR MESSAGE NO. 3

Tin cans are scarce. Put up perishable foods in glass jars or bottles. Dry such vegetables as beans, carrots, beets, peas or okra.

WAR MESSAGE NO. 4

Dry fruits and vegetables in the sun, in or over a stove, or by an electric fan. Pack in plain or paraffin paper bags or cartons, in empty cereal boxes or coffee cans.

Each of the slides contains the following:

For instructions, write to the State Agricultural College, your County Agent, or the U. S. Department of Agriculture, Washington, D. C.

# JOHNSON WITH TRIANGLE

### Will Have Dictatorial Powers Over Triangle Productions From Time They Leave Scenario Department Until Ready for Marketing

Julian Johnson, until recently editor of the Photoplay Magazine and a former Los Angeles drama critic, has been appointed editor-in-chief of the Triangle Film Corporation, and is en route to Los Angeles to assume his important post.

The position was created for Johnson by H. O. Davis, general manager and vice-president of the Triangle Film Corporation, and is one of exceptional responsibility. He will be held responsible for all pictures produced at the Triangle Culver City studio from the time they leave the scenario until they are ready for marketing.

"It is a new department for us," stated Mr. Davis. "No such position has been open in our company until now. I saw the need of a final supervisor, or editor-in-chief, and I simply created the post. Of course, I first made certain that we could obtain Mr. Johnson's service.

"He will act as sort of a middle-man between our script editor, Mr. Cunningham, and myself. His word on the stories will be final, and a picture will not be released until he has placed his O. K. on the film following the cutting operation.

"In this way we hope to bring our production department up to a standard of efficiency never before attained. The new system will, I think, eliminate a lot of waste and will work for the betterment of Triangle pictures.

"Mr. Johnson is rated among the best newspaper and magazine writers of the country, and my opinion of him is best expressed by the dictatorial powers which have been granted him."

## Ontario Exhibitors Organize

The exhibitors of Ontario are organizing under the leadership of M. Mannist, of the Royal Theater, Fort William, Ontario, and when their organization is completed they will apply in a body for a charter in the American Exhibitors' Association. Mr. Mannist is a wide-awake exhibitor who recognizes that the only way the exhibitor can accomplish any reforms is through concerted action with a body that is composed entirely of exhibitors who have no connections with the manufacturer.

He is avowedly opposed to the advance deposit system, which method of doing business by the producer is being fought by the American Exhibitors' Association.

H. B. Varner, chairman of the legislative committee of the American Exhibitors' Association, has been in New York for several days attending to matters connected with the A. E. A. He left for Washington where he will look after legislation which affects the exhibitor.

# "What the Picture Did for Me"

## ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

*(Editorial Note:—"The trade paper than can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews* MOTOGRAPHY *publishes in each week's issue the actual, unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* MOTOGRAPHY *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* MOTOGRAPHY, *Chicago.)*

**THE MYSTERIOUS MISS TERRY,** with Billie Burke (Paramount)—"This first Billie Burke Paramount feature proved a very good drawing card and satisfied the audience very well, although personally I cannot see much to the story of the play."—M. J. Weil, Castle Theater, Chicago.—*Downtown house.*

**Exile,** with Mme. Petrova (Paramount)—"Petrova's third Paramount picture is an Arabian story and very interesting but it does not seem to satisfy the audience. A frequent complaint is made that Petrova wears costumes too much alike in every picture. We hope that for her new productions she will have a new wardrobe."—M. J. Weil, Castle Theater, Chicago.—*Downtown house.*

**The Love That Lives,** with Pauline Frederick (Paramount)—"Very good and well liked. Had very good business."—E. Dyost, Colonial Theater, Orange, Calif.

**Her Strange Wedding,** with Fannie Ward (Paramount)—""Nothing to brag on. This star is not as popular as she was."—E. Dyost, Colonial Theater, Orange, Calif.

**The Crystal Gazer,** with Fannie Ward (Paramount)—"Improbable. Poor drawing card."—H. A. Gundling, Bryn Mawr Theater, Chicago.—*In high class neighborhood.*

**The Crystal Gazer,** with Fannie Ward (Paramount)—"Star does some clever work but the picture becomes tiresome. Excellent supporting cast."—Bert Goldman, New Princess Theater, St. Paul, Minn.

**The Kiss,** with Owen Moore (Paramount)—"Good picture, played to good business."—A. N. Miles, Eminence Theater, Eminence, Ky.

**The Kiss,** with Owen Moore (Paramount)—"A splendid offering. Just enough comedy to make it go big. Why don't producers make more comedy-dramas? They always please."—Albert Metzger, Fairy Theater, Knox, Ind.

**The Moment Before,** with Pauline Frederick (Paramount)—"An out of the ordinary story. Miss Frederick is excellent, though the role scarcely shows off her ability or beauty."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**An Innocent Lie,** with Valentine Grant (Paramount)—"The star is splendid in the Irish characterization. Good story. Fine business."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas—*High class patronage.*

**The American Beauty,** with Myrtle Stedman (Paramount)—"Originality of plot, drama, beauty and artistry make this a good picture. Miss Stedman is charming."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**Big Timber,** with Wallace Reid (Paramount)—"A good picture. Ran it on a rainy night to fair business. An outdoor story."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Little Pal,** with Mary Pickford (Paramount)—"A pretty good picture. The star draws well here. Good business. This one is good enough for any theater. Every patron well pleased."—G. C. Stoner, Grand Theater, Springfield, Minn.

**Molly Make-Believe,** with Marguerite Clark (Paramount)—"Anything with Marguerite Clark is sure to be attractive. Capacity business."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**Bungalowing,** with Victor Moore (Klever Komedies-Paramount)—"Decidedly among the best there is in comedy. The name, Victor Moore, is magnetic here."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**Bray Pictographs** (Bray-Paramount)—"Called the 'screen magazine.' Very instructive and entertaining."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**Bobby Bumps,** cartoons (Paramount)—"These are certainly original in their clean comedy and have proved a big drawing card for me."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**Witchcraft,** with Fanny Ward (Paramount)—"The majority of my patrons kick against costume plays. This is fairly good."—A. N. Miles, Eminence Theater, Eminence, Ky.

**Miss George Washington,** with Marguerite Clark (Paramount)—"S. R. O. One of the best productions."—H. B. Tull, Strand Theater, Monon, Indiana.

**The Black Wolf,** with Lou-Tellegen (Paramount)

—"Attendance fair. Star not popular."—H. B. Tull, Strand Theater, Monon, Indiana.

**The Plow Girl,** with Mae Murray (Paramount)—"Excellent production. Attendance good."—H. B. Tull, Strand Theater, Monon, Indiana.

**Her Own People,** with Lenore Ulrich (Paramount)—"A very good production."—H. B. Tull, Strand Theater, Monon, Indiana.

**The Winning of Sally Temple,** with Fannie Ward (Paramount)—"Excellent picture. Attendance good."—H. B. Tull, Strand Theater, Monon, Indiana.

**The American Consul,** with Theodore Roberts (Paramount)—"A fair picture. Theodore Roberts is too old for the role."—H. B. Tull, Strand Theater, Monon, Indiana.

**Each to His Kind,** with Sessue Hayakawa (Paramount)—"Poor production. Patrons do not like this star."—H. B. Tull, Strand Theater, Monon, Indiana.

**Out of the Wreck,** with Kathlyn Williams (Paramount)—"A good average. Pleased very well."—J. C. Welsh, Princess Theater, Boonville, Miss.

**At First Sight,** with Mae Murray (Paramount)—"A fair problem picture. Star is not popular here. The story has some original turns. Average business."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Dupe,** with Blanche Sweet (Paramount)—"A good story, skillfully handled, presenting the complex side of modern life. Blanche Sweet and Thomas Meighan are fine."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**The Golden Chance,** with Wallace Reid (Paramount)—"An excellent picture, a society drama. This star has good drawing power. Business good."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**Hasimura Togo,** with Sessue Hayakawa (Paramount)—"It is surely remarkable to see this clever Jap in comedy. He is an artist and is becoming a good box-office attraction."—Bert Goldman, New Princess Theater, St. Paul, Minn.

**The Amazons,** with Marguerite Clark (Paramount)—"Good picture. Considering the cost of the film, the box-office has suffered."—H. A. Gundling, Bryn Mawr Theater, Chicago.—*High class neighborhood.*

**Her Father's Son,** with Vivian Martin (Paramount)—"A delightful comedy-drama. We didn't advertise it enough, consequently did not have as good a house as we should have had."—A. N. Miles, Eminence Theater, Eminence, Ky.

**Atta Boy's Last Race,** with Dorothy Gish (Triangle)—"An old-time theme, melodramatic in structure. Has many good points, the star for instance. Much pad-

## What Does the Box Office Show?

IS THE picture you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They may want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Which picture on your program do you consider superior box office attraction? (Write in pencil.)

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks..... Remarks.....

..... .....

..... .....

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks ..... Remarks .....

..... .....

..... .....

Address ..... City and State .....

Name of Theater ..... Sent in by.....

Help the industry produce better films. Fill out the blank every week. Mail it to Motography, Monadnock Bldg., Chicago.

ding."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**Diplomacy,** with Marie Doro (Paramount)—"A harmless picture but it contains nothing to brand it as a 'feature.'"—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**The Love Mask,** with Wallace Reid (Paramount)—"This is a good western picture. However, I believe the western picture is losing favor."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**The Aryan,** with W. S. Hart (Triangle re-issue)—"Pleased our patrons very much. Brought pretty fair business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Idolators,** with Louise Glaum (Triangle)—"A pretty good picture, pretty fair drawing card."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Ten of Diamonds,** with Dorothy Dalton (Triangle)—"A pretty good picture, with fairly good drawing power."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Clod-hopper,** with Charles Ray (Triangle)—"This is sure some picture and the star, why, he can't be beat, and that great cast! Book it!"—Thomas Lancaster, Grande Theater, Detroit, Mich.—*In foreign neighborhood.*

**The Man-Hater,** with Bessie Barriscale (Triangle)—"A fine picture that pleased the women as well as the men. Star is fine. Business good."—Thomas Lancaster, Grande Theater, Detroit, Mich.—*In foreign neighborhood.*

**Sudden Jim,** with Charles Ray (Triangle)—"Very good, well liked by all. We ran this two days."—E Dyost, Colonial Theater, Orange, Calif.

**The Dark Road,** with Dorothy Dalton (Triangle)—"This is a good picture but the box office receipts were only fair. This star is gradually growing popular here."—W. G. Shaefer, Vaudette Theater, West Point, Ga.

**Her Official Fathers,** with Dorothy Gish (Triangle)—"We have run two of this star's pictures lately and they fail to please my patrons. The Fine Arts productions do not compare with the Kay-Bee on the Triangle program."—W. G. Shaefer, Vaudette Theater, West Point, Ga.

**Wee Lady Betty,** with Bessie Love (Triangle)—"A pretty fair picture but not much of a drawing card."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Good Bad Man,** with Douglas Fairbanks (Triangle)—"Attendance good. Star popular. Excellent production."—H. B. Tull, Strand Theater, Monon, Indiana.

**Sunshine Dad,** with DeWolf Hopper (Triangle)—"A fair picture. Good attendance."—H. B. Tull, Strand Theater, Monon, Indiana.

**Children of the Feud,** with Dorothy Gish (Triangle)—"This did not please my people."—H. N. Turner, Family Theater, Pine City, Minnesota.

**The Sin Ye Do,** with Frank Keenan (Triangle)—"Keenan does fine work. Audience well pleased."—H. N. Turner, Family Theater, Pine City, Minnesota.

**An Even Break,** with Olive Thomas (Triangle)—"A beautiful star in a good picture. A good cabaret set and dance number. Business O. K. Photography clear."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Food Gamblers,** with Wilfred Lucas (Triangle)—"A poor title. A good picture which deals with the high cost of living. Business dull with this offering."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Paws of the Bear,** with William Desmond (Triangle)—"Excellent production. It holds from start to finish. The star is great, plot is fine and photography clear. Business great."—Thomas Lancaster, Grand Theater, Detroit, Mich.—*In foreign neighborhood.*

**A Corner in Colleens,** with Bessie Barriscale (Trianagle)—"A pretty picture. Not much story but the star puts it over with her fine comedy."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**A Corner in Colleens,** with Bessie Barriscale (Triangle)—"The star is great. Well liked by all."—E. C. Snodgrass, Snodgrass Theater, Scottsboro, Ala.

**The Devil's Double,** with W. S. Hart (Triangle)—"Good picture, good business."—E. C. Snodgrass, Snodgrass Theater, Scottsboro, Ala.

**The Old Folks at Home,** with Sir Herbert Tree (Triangle)—"A splendid picture. Each one of the cast a star in the role. Good business."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**The Female of the Species,** with Dorothy Dalton (Triangle)—"The points in favor of this picture are its good production, its one big thrill, and its good acting rendered by the three leads. Story distasteful."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**A Sister of Six,** with Bessie Love (Triangle)—"The star and the six Fine Arts kiddies are the redemption of this feature. Story is not altogether pleasing."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**The Weaker Sex,** with Louise Glaum (Triangle)—"This pleased immensely. An all-star cast, all excellent in their part."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**Love's Gateway,** with Fay Tincher (Triangle Komedy)—"A fine comedy. Went great. Film in good

shape."—H. N. Turner, Family Theater, Pine City, Minn.

**The Dangers of a Bride** (Keystone)—"The same slam-bang comedy over and over. My audience seems to like it. It sends them out laughing."—Thomas Lancaster, Grande Theater, Detroit, Mich.—*Foreign neighborhood.*

**Durand of the Bad Lands,** with Dustin Farnum (Fox)—"Just one big hit."—Gus Myers, Metropolitan Theater, Grand Forks, N. D.

**His Final Blow-out,** with Hank Mann (Fox)—"Another Fox comedy that is good for a return at any time."—Gus Myers, Metropolitan Theater, Grand Forks, N. D.

**Wife Number Two,** with Valeska Suratt (Fox)—"Not up to the Fox standard. Photography good. Business fair."—Thomas Lancaster, Grande Theater, Detroit, Mich.—*In foreign neighborhood.*

**The Wrath of Love,** with Virginia Pearson (Fox)—"Star excellent. Production not up to Fox standard. Business fair."—Thomas Lancaster, Grande Theater, Detroit, Mich.—*In foreign neighborhood.*

**High Finance,** with George Walsh (Fox)—"The George Walsh pictures please here. This one is right up to the standard."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**Her Temptation,** with Gladys Brockwell (Fox)—"A highly improbable story. Good photography. Fine business on account of both the star and producer."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**The Derelict,** with Stuart Holmes (Fox)—"An exceptionally fine picture. The story carries a good lesson. Stuart Holmes plays one of his best roles."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**The College Widow,** with Anita Stewart (Vitagraph)—"The worst yet. People left at the second reel and when the show was over we had about fifty people."—J. C. Welsh, Princess Theater, Boonville, Miss.

**Womanhood, the Glory of the Nation,** with Alice Joyce and Harry Morey (Vitagraph)—"This one gets the money. The best of its kind I have ever run. Title a good drawing card. Ran it two days and had to repeat at night, in order to keep the people from overcrowding the house. Could have run it another day to good business."—G. C. Stoner, Grand Theater, Springfield, Minn.

**The Maelstrom,** with Earle Williams (Vitagraph)—"A very good production which pleased my audience. Photography fine, star fine."—Thomas Lancaster, Grande Theater, Detroit, Mich.—*Foreign neighborhood.*

**Miss Robinson Crusoe,** with Emmy Wehlen (Metro)—"Business only fair. Light subject. Nothing to rave about. Goes over because of the personality of the star."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The More Excellent Way,** with Anita Stewart (Vitagraph)—"A splendid picture. Star a good drawing card here. Photography good."—Albert Metzger, Fairy Theater, Knox, Ind.

**The Sixteenth Wife,** with Peggy Hyland (Vitagraph)—"This is a beautiful production, with good acting. Business fair. Pleased patrons, one hundred per cent."—W. G. Shaefer, Vaudette Theater, West Point, Georgia.

**A Son of the Hills,** with Antonio Moreno and Belle Bruce (Vitagraph)—"A very good picture which brought pretty fair business."—M. J. Weil, Lake Shore Theater, Chicago.—*High class neighborhood.*

**Caste,** with Peggy Hyland (Vitagraph)—"The star does not draw very much. This picture went over pretty well."—M. J. Weil, Lake Shore Theater, Chicago.—*High class neighborhood.*

**Extravagance,** with Mme. Petrova (Metro)—"Poor film. Nothing to the story. People were not pleased."—E. C. Snodgrass, Snodgrass Theater, Scottsboro, Ala.

**The River of Romance,** with Lockwood and Allison (Metro)—"Best picture we played last week. Everybody liked it."—A. N. Miles, Eminence Theater, Eminence, Ky.

**The Slacker,** with Emily Stevens (Metro)—"Played this picture to big business. I would advise all who expect to play it to do so at once."—R. A. Shobe, Kentland Theater, Kentland, Ind.

**The Slacker,** with Emily Stevens (Metro)—"A wonderful play that will convert many a slacker. Production and acting great. Book it as a money maker. You won't fail."—Thomas Lancaster, Grande Theater, Detroit, Mich.—*In foreign neighborhood.*

**The Jury of Fate,** with Mabel Taliaferro (Metro)—"Just a fair picture. Business nothing extra."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Girl Without a Soul,** with Viola Dana (Metro)—"A very good picture. Brought pretty good business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Rosary,** with Kathlyn Williams (Selig-K. E. S. E.)—"Fine. Drew big. Would advise anyone to run it. Print in A. No. 1 condition."—J. C. Welsh, Princess Theater, Boonville, Miss.

**The Danger Trail,** with H. B. Warner (Selig-K. E. S. E.)—"First day business was good but the picture did not please."—Gus Myers, Metropolitan Theater, Grand Forks, N. D.

**Efficiency Edgar's Courtship,** with Taylor Holmes (Essanay-K. E. S. E.)—"This picture went over big.

Well liked by the audience."—H. A. Gundling, Bryn Mawr Theater, Chicago.—*In high class neighborhood.*

---

**Skinner's Baby,** with Bryant Washburn (Essanay-K. E. S. E.)—"A very good picture and a very good drawing card."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

---

**The Man Who Was Afraid,** with Bryant Washburn (Essanay-K. E. S. E.)—"A very good picture, satisfied everyone. Is especially appropriate just now when men are going to war."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

---

**The Tides of Fate.** with Alexandra Carlisle (World)—"Not up to the World standard and not produced by a regular World company. I would class it as a poor picture and not even an average box-office attraction."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

---

**The Tides of Fate,** with Alexandra Carlisle (World)—"This picture was made some time ago. Patrons did not like it."—H. A. Gundling, Bryn Mawr Theater, Chicago.—*In high class neighborhood.*

---

**The Little Duchess,** with Madge Evans (World)—"A pretty fair picture. Pretty fair business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

---

**The Guardian,** with June Elvidge (World)—"Not a very good picture."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

---

**The Innocence of Lizette,** with Mary Miles Minter (Mutual)—"This surely a fine picture, one feature of it being the lack of padding so much seen in some pictures. This is unusually smart and brisk from start to finish."—C. W. Wonderly, Wonderly Theater, LaJunta, Colo.

---

**Soul Mates,** with William Russell (Mutual)—"A very good picture. Patrons well pleased. Drew well. They all like Russell here. All I have to do is to announce William Russell—the crowd comes."—G. C. Stoner, Grand Theater, Springfield, Minn.

---

**Reputation,** with Edna Goodrich (Mutual)—"Ordinary production. Scenario light, cast very weak. Not liked. Star can do better work, I know. Business was good as I heavily advertised the star's first Mutual picture."—Bert Goldman, New Majestic Theater, St. Paul, Minn.

---

**Pride and the Man,** with William Russell (Mutual)—"Some picture! I think this is the best Russell has ever done. Patrons will go away and talk about this sure-fire feature. Business capacity."—Bert Goldman, New Majestic Theater, St. Paul, Minn.

---

**The Retreat of the Germans from Arras** (Pathe)—"On this we beat the record made by **The Tanks at Ancre**. We opened to $600 and were turning away hundreds at every show in the heat of August."—Harold Edel. Strand Theater, New York City.

---

**The Image Makers,** with Valkyrien (Pathe)—"You will not find a five reel feature more elegantly staged. The story though is unattractive and the star likewise. Play contains much padding."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kan.—*High class patronage.*

---

**Sold at Auction,** with Lois Meredith (Pathe)—"Ripe melodrama at its ripest. The star is appealing in the character of an abused girl."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kan.—*High class patronage.*

---

**Blind Man's Luck,** with Molly King (Pathe)—"Excellent melodrama with a conventional plot. The star is a charming heroine. Will please generally, I believe."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kan.—*High class patronage.*

---

**King Lear,** with Frederick Warde (Pathe)—"A splendid picture, but not designed for an audience that wants to be merely entertained."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kan.—*High class patronage.*

---

**Hell Morgan's Girl,** with Dorothy Phillips (Bluebird)—"Picture good. Extra good business. No complaints."—E. C. Snodgrass, Snodgrass Theater, Scottsboro, Ala.

---

**Come Through,** with Herbert Rawlinson (Bluebird special)—"A wonderful production and a sure money-getter."—E. Dyost, Colonial Theater, Orange, Calif.

---

**The Reed Case,** with Louise Lovely (Butterfly)—"Not a picture suited to the Lake Shore Theater. Very unsatisfactory. Was much misrepresented."—M. J. Weil, Lake Shore Theater, Chicago—*In high class neighborhood.*

---

**Enlighten Thy Daughter** (Enlightenment Corporation)—"Played to good business. I don't think the people want this kind of plays."—H. N. Turner, Family Theater, Pine City, Minn.

---

**Twenty Thousand Leagues Under the Sea** (Universal special)—"Good educational picture. Played to capacity at advanced prices."—R. A. Shobe, Kentland Theater, Kentland, Ind.

---

**The Accomplice,** with Dorothy Bernard (Art Dramas)—"Very fair picture."—Gus Myers, Metropolitan Theater, Grand Forks, N. D.

---

### *Serials and Series*

**The Secret Kingdom** (Vitagraph)—"The best serial yet. Print A-1. One more chapter to run. Receipts increase every week."—J. C. Welsh, Princess Theater, Boonville, Miss.

---

**The Fatal Ring,** with Pearl White (Pathe)—"We are at the end of the eighth episode and business is increasing. Patrons are held in suspense, wondering what's next."—W. G. Shaefer, Vaudette Theater, West Point, Ga.

---

**The Neglected Wife,** with Ruth Roland (Pathe)—"A serial that gets better with every episode. We are showing to more people on the sixth episode than we did on the first."—Albert Metzger, Fairy Theater, Knox, Ind.

**The Ne'er Do Well,** with Kathlyn Williams (Selig special)—"A good picture to play at advanced prices. Ten reels. Brought big business."—R. A. Shobe, Kentland Theater, Kentland, Ind.

**Parentage** (Seng)—"Photography poor, due to the red tinting all the way through. The subject teaches a good moral. The title is good. Brought average business at advanced prices."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Rainbow,** with Dorothy Bernard (Art Dramas)—"Very satisfactory. Pleased most of the patrons."—Gus Myers, Metropolitan Theater, Grand Forks, N. D.

**The Eye of Envy,** with Crane Wilbur (Art Dramas)—"The star is very good, but I do not think people like this type of picture. Business just fair."—M. J. Weil, Lake Shore Theater, Chicago.—*High class neighborhood.*

**The Little American,** with Mary Pickford (Artcraft)—"A sure money-maker. A 100 per cent production. Wonderful detail and photography."—Thomas Lancaster, Grande Theater, Detroit, Mich.—*In foreign neighborhood.*

## Essanay Re-Issues Chaplins

Essanay is to put out new prints of all the Essanay-Chaplin productions. The first one will be offered on September 15, and one a month will be issued thereafter. "The Champion," with a screen time of approximately thirty minutes, will head the program. This will be followed by other equally humorous comedies, including "In the Park," "By the Sea," "A Woman," "Shanghied," "Work," "A Jitney Elopement," "The Bank," "A Night in the Show," and others. They will be distributed through the General Film Company, Inc.

Ann Pennington has begun work on her new Paramount picture, a charmingly written little comedy entitled "The Antics of Ann."

## To Exhibitors of the United States:

DURING the last week we have received at our office nine telegrams and twenty-one letters from individual exhibitors of five states, all making similar complaints. The states complaining are Oklahoma, Indiana, North Carolina, Michigan and Wisconsin. Some of the larger advance deposit film companies are demanding of these exhibitors new contracts calling for larger deposits, and upon refusal of the exhibitor to pay same, they have threatened, and in some instances they have contracted with competitors for their programs.

This means that these companies are now trying to either seriously damage or put out of business the exhibitor who furnished them money in advance with which to manufacture their films, and to create their present attempted monopoly of stars.

Let every exhibitor in the United States, whether he be a member of the American Exhibitors' Association or not, send at once to this office a detailed statement of similar situations, so that the facts, figures and statistics may be compiled and that these companies may be given the publicity which they deserve in future bulletins which will be forthcoming from this office. Please act at once and furnish us complete information. If it becomes necessary for this organization to classify the manufacturers, we intend to do so.

AMERICAN EXHIBITORS' ASSOCIATION.
*Times Building, New York.*

## Comedians to do Real Shooting

Two of Universal's leading comedians may soon be called upon to do some real honest-to-goodness shooting under the auspices of the Stars and Stripes.

They are William Franey and Milton Sims, leading fun-makers of the Joker comedy companies. Both were called in the selective draft and both, when examined this week, were passed by the medical examining board.

# Screenshine

By Mel

ADDRESS IN CHICAGO BY DOUGLAS FAIRBANKS

"This is terrible!

"You'll agree before I sit down.

"We got to be on that train in ten minutes, and I notice John and Benny are both in agony for fear I won't be.

"There is only one picture in ten worth seeing. (Loud applause.)

"Some day I'm going to make only one or two pictures a year.

"Chicago needs a big, beautiful, wonderful house just for pictures, like the Rialto or Strand in New York. There isn't a place here always giving the right kind of beauty and display to the productions for the screen.

"I don't know how I'm going to sit down, but the chicken looks mighty good and we *got* to be on that train!"

That's our idea of a darn good get-righ-up-and-say-it talk, right from the backbone and without even a so-called "story."

One evening last week we saw a piano player play the piano, talk with his girl on the first row, read a movie magazine and scratch the back of his neck, all in the space of two minutes—and the music sounded like it.

Sidney Abel, former Chicago Vitagraph manager, is now with the Select Pictures Corporation of New York.

A select company and so Abel a man ought to make a great combination.

MAKING A MAN OUT OF HER.

The generous sign writer who exercises his vari-colored art for the benefit of the Kenmore Theater on Wilson avenue added an "r" to the name of Olive Thomas when she was billed at that house and the big sign read, "Oliver Thomas in 'Whateveritwas'"

Bet the buxom little former Follies star would kick his paint buckets all over him if she knew the sign painter cheated her out of that much publicity.

In the picture house down in Clarkson, Mississippi, there is a little balcony used only by the colored patrons.

The manager calls it the "odor mezzanine."

A lady came into the Colonial in Chicago the other day and said she wanted the coolest seat in the house. So the girl gave her a seat in the Z row.

Why do directors do these things, evidently in their sleep? Always cast a mother with gray hair. Picture the girl's elopement at midnight from the old farm while Plymouth Rock chickens in the background peck and scratch when they ought to be at roost. How can the villain open a door, close a door, cross the room and stand behind a couple who remain unaware of his presence? Can't they hear nothing?

# SUNDAY CLOSING IN MEMPHIS

**New Mayor Instructs Police to Close Theaters, Soft Drink Stands, Pool Rooms, Etc.—Injunction by Picture Men.**

*By J. L. Ray.*

Mayor Harry H. Litty, recently elected to office following ouster proceedings instituted against former Mayor Thomas C. Ashcroft, has set about the business of Sunday closing and enforcement of the antiquated "blue laws" with a rush. Statements were issued to the press the middle of last week to the effect that all laws governing the operation of theaters and moving picture shows on Sunday would be enforced to the letter, "not because they are right in my opinion, but because they are on the books," according to Mayor Litty.

The whole action is a result of a political turmoil of city affairs in Memphis, in which the mayor and several city officials were ousted from office, and the new mayor, evidently fearing a like fate, is playing on the safe side.

Police Inspector Hayes immediately issued orders to the police force, advising them of the mayor's order. The inspector was positive in his statement on Thursday preceding the effective date of the order that the amusement houses would be closed. He declared that his men would arrest the proprietors and require them to pay a forfeit, but that unlike other times when they have been arrested the theater men will not be permitted to return to their houses after making bond, but that after posting the forfeit the police would see to it that the houses stayed closed for the balance of the day. Complaints made to the city government that the laboring men would have no place of amusement to carry their families on Sunday other than the parks, etc., were answered by stating that former Mayor Ashcroft, so far as possible, had permitted the theaters to remain open, and had been ousted, and that every law on the statute books would be enforced to the letter to prevent a recurrence.

It was stated at the time that theaters which have been open on Sunday and have donated their profits to the Associated Charities would probably fight the order. Under a ruling of City Attorney Henry J. Livingston, so long as the profits went to charity they were within the law in remaining open on Sunday. It was hinted that the theater men and officials of the Associated Charities, which have benefited from the admission receipts, would join hands and test the validity of the order.

### *Sunday Injunction Prevents Closing*

At a late hour Saturday an injunction was granted the theater managers, restraining city or county officials from closing the moving picture and vaudeville shows, and as a result Sunday, September 2, found the town "wide open" in so far as the theaters were concerned. Managers of two combination vaudeville and picture houses had complaints to make. The business of both these houses was hurt through the public's anticipation of a tight Sunday, which was brought about through the lack of publicity given issuance of the injunction, and the Sunday crowds were small in comparison to normal business, picking up, however, with each performance as the news spread. It was the last day of the first week at the Orpheum, and only about one-third of the seats were filled at the opening performance. The local Loew house had opened the season the day before, and suffered along the same lines as the Orpheum. The straight moving picture houses did not suffer to such a material extent. Followers of the screen productions, in their wanderings up and down Main street and in the neighborhood picture show localities, soon found their way to the bright lights over the film houses and a thriving business resulted.

Providing the injunction assumes a permanent aspect, the picture men have little to worry about. If, however, a vigorous fight is made against them, it will mean a revival of the strife arising some months ago when the Protestant Pastors' Association raised its several hands skyward to voice its earnest disapproval of Sunday opening. The Memphis managers are as hard a bunch of nuts to crack as one will find anywhere over the country, and when they set their heads on remaining open Sundays, they intend to remain open, regardless. The outcome of the fight will be watched with interest.

## H. J. Brock Killed in Accident

Henry J. Brock, pioneer of the motion picture business and one of the most successful exhibitors in the country, met his death in an automobile accident at Kingston, N. Y., while motoring from New York City to his home in Buffalo, September 7.

Mr. Brock, who lived in Richmond avenue, Buffalo, was motoring to see his wife. He spent most of his time in New York, stopping at the Astor. His business headquarters were in the Candler Building. Looking after his interests in "The Manx Man," which Goldwyn purchased last week, kept Mr. Brock in New York later than he usually remained..

Mr. Brock was a brother-in-law of Mitchel H. Mark, president of the Strand Theater Corporation.

He was owner of theaters in various parts of Canada and Europe, and was one of the best known showmen in the United States.

He founded his fortune as the junior partner of the Mark-Brock Enterprises, an institution which founded the penny arcade system in the early days of motion pictures and of which Mitchel H. Mark, now president of the Strand company, was the senior member. The Mark-Brock Enterprises extended with the progress of the motion picture industry and acquired theaters and many rights all over this country and Canada. Mr. Mark withdrew from the firm, which was a Buffalo concern, and Mr. Brock succeeded to the growing business.

For the past few years Mr. Brock was wonderfully successful in the handling of feature films, and he controlled the rights to the best products of American producers for South and Central America, Great Britain, Canada and Australia. He operated on a large scale and was uniformly successful in this branch of the business. He owned or controlled a great many motion pictures in several countries and was considered a potent factor in that branch of amusement.

## New Producer Ready

Arthur N. Smallwood, who will release the Aubrey Series of two reel Super-Comedies featuring James Aubrey, formerly featured as Heine in the "Heine and Louie Series," issued by Pathe, and in "Big V" Comedies by Vitagraph, announces that his producing organization has been fully recruited.

## "The Warrior" With Maciste

The average feature exhibitor is well content when he can show his patrons a picture containing one or two bona fide "thrills," or in the parlance of the trade "punches." There has been keen rivalry during the past



*"The Warrior," with Maciste, the giant of "Cabiria."*

year among producers in their endeavors to furnish real "hair-raisers" in their offerings, but it remained for "The Warrior," with Maciste, star of "Cabiria," again in a heroic role, to be hailed unanimously by critics and public alike as the prize "punch" picture of the year. The seven part spectacle recently completed a remarkable run at the Criterion Theater, New York. The feats of strength and agility performed by the giant Maciste in his role of "The Warrior" seem beyond the accomplishment of mortal man, and the stamp of the superhuman is placed on the picture by his unbelievable feats.

Picked at random from the variety of stunts which the Herculean picture player treats as child's play during his work in the film are the carrying of three good sized men with one hand, knocking down a full sized horse with one blow, uprooting a sturdy oak tree by the roots with his bare hands, leaping high over a parapet on horse back into the turbulent river below, and carrying upon his shoulders over the slippery crags of the Alps a gun carriage weighing five hundred pounds.

## Lottie Pickford Again in Pictures

Lottie Pickford is coming back to the screen. The younger sister of the famous Mary has decided to come forth from her retirement of the past few years and again take her place in the motion picture scheme of things. Remembering her early success in "The Diamond from the Sky," an American production, Miss Pickford likes the idea of being the star of another serial and is negotiating with the Pathe Company, "The House of Serials," at present writing.

Miss Pickford, on her way from Los Angeles to New York, stayed a short time in Chicago. Her New York sojourn, its purpose an interview with J. A. Berst of Pathe, is to be of only four days duration. Then she will return to Los Angeles and the Pickford family, which includes her celebrated small daughter.

"I don't care what sort of a role I play, if I like the company and surroundings," says Miss Lottie. "I like serials. They certainly give the kiddies enjoyment, and the likes of the youngsters count in the picture business. I love comedies, comedy-dramas, I mean. I would like to play light comedy roles."

Lottie Pickford's distinguishing characteristic is her quick sense of fun. She has the wide grey eyes and black hair of the typical Irish girl and the ready wit, keen without malice. We hope she is never put in any gloomy plays.

Pickfords and pictures have a wonderful affinity, it seems. Even while Miss Pickford greeted her friends at the station in Chicago, a Pathe weekly cameraman lurked in the background and caught the scene, Lottie in the center, almost buried in roses, armed with a ukulele, and surrounded by newspaper people. Then, a few minutes later, on the way across town to catch the train for New York, Miss Pickford and her escort, C. W. Bunn, of the local Pathe office, were arrested for speeding!

Welcome back to pictures, Lottie, and good luck!

## Love With World

Montagu Love has been re-engaged for World-Pictures Brady-Made under a contract covering the next twenty-four months. During this period Mr. Love will be either "starred" or "featured" in all productions in which he takes part, and the agreement also provides for a substantial increase in the monetary compensation for his services.

## Fairbanks Film Cut En Route

The new Douglas Fairbanks-Artcraft picture, "The Man from Painted Post," was cut and assembled during the recent transcontinental trip of the Fairbanks organization from Los Angeles to New York City. As soon as the special car carrying the players and technical staff left Los Angeles, Director Joseph Henaberry, assisted by Billy Shay, immediately commenced work on the film in an improvised work-room. Throughout the entire trip the two worked many hours a day with the result that when the company arrived in New York the film was practically complete and merely required a few finishing touches.

"The Man from Painted Post" will more than please the thousands of Fairbanks admirers, it is expected, because of the fact that the picture is typically Fairbanks. Among his many athletic feats performed in this photoplay is a leap from the top of a porch onto the back of a horse, which is undoubtedly the most daring ever taken even by the reckless Douglas. The picture will be released by Artcraft early in October.



*Doug and a couple of cow-wow boys watching some of the rest cutting capers between scenes of "The Man from Painted Post."*

PAUL H. WOODRUFF, Editor
ARTHUR E. CURTIS, Associate Editor

NEW YORK OFFICE: 1022 LONGACRE BUILDING, Forty-second Street and Broadway Telephone Bryant 7030
CHARLES R. CONDON, Eastern Representative

LOS ANGELES OFFICE: 6035 HOLLYWOOD BLVD.
MABEL CONDON, Western Representative

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy

Entered at Chicago Post Office as Second Class Mail Matter

# MOTOGRAPHY

THE MOTION PICTURE TRADE JOURNAL
PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
E. R. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS

Changes of advertising copy shou'd reach the office of publication not less than fifteen days in advance of date of issue Regular date of issue every Saturday New advertisements will be accepted up to within ten days of date of issue but proof of such advertisements can not be shown in advance of publication

SUBSCRIPTION PRICE
Per Year $3.00

Canada - - Per year $4.00
Foreign - - Per year 5.00
Single copy - - - - .15

NOTICE TO SUBSCRIBERS

REMITTANCES—Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change

It Your News Dealer Will Not Supply You—Please Notify Us

Volume XVIII CHICAGO, SEPTEMBER 22, 1917 Number 12

# The Positiveness of Picture Vice and Virtue

MOVIE-GOERS want their characters stark, unmodified, villainy and heroism undiluted. So vanishes from the film all nuance, all complexity, all delineation. That, at least, is the criticism S. N. Behrman constructs in "The New Republic."

No doubt he is right. No doubt Intellect could weep for the crudities of picture composition, for the rough force that twists things as they are into things as the play-goers want them—or, worse still, as the producers think they want them.

The scientific dramatologist begs for half tones. Picture morals are almost invariably done in blacks and whites. The villain must be wholly bad in obvious ways. He cannot even make the slips that you and I may make occasionally without introducing other dark deeds to prove his vicious character. The heroine's virtue must not lag, or she ceases at once to be a heroine and becomes a villainess. And before the five thousand feet is done retribution must hurry in and take its stark, grim, uncompromising place. Unconditional surrender! Thumbs down for all malefactors and weaklings, great and small, and punishment within the hour.

It annoys the analyst that the films seem designed to please Mrs. Grundy, who is very particular on the point of morals. The estimable lady especially enjoys sex plays, because delinquencies meet punishment so much more prompt and drastic than that meted out in real life—which, it must be confessed, too frequently overlooks the matter of retribution altogether.

Considering Mr. Behrman's review as a guide to better work, we have the same fault to find with it that applies to all such earnest criticisms. Its author is what is called "intellectual." He must be or he could not so cleverly have handled his subject. And all these intellectualists—to their everlasting honor be it said—take it for granted the world's thinking machinery functions the same as theirs. They lack conceit enough to realize that they are of the few, and that the fine things they enjoy are for them alone. Of course they are not in the ultra violet; but their thought-wave frequencies are higher than yours and mine. The high-brow stuff, as we would say coarsely, is over our heads.

Because this is a business and not an art gallery, we can never take much time for the intellectual half tones—though the art gallery is infinitely finer in every way, and we all would rather work for a jury of artists than to compete with the amusement park and the pool-room as a "public attraction." You see, the very maintenance of this business—mark the word—depends upon the dimes of those who come to us to escape thinking of anything, and whose ability to appreciate half tones is, we fear, overrated by our critics.

Nevertheless, those of the finer sensibilities have some hope if they will be patient with us. Once, not long since, it was held that a motion picture was but a drab affair unless it was

filled with motion. "Keep moving" was the recipe for success in the new art. One of our great masters (yes, we have had at least one) finally ended that by succeeding without it. It may be that some will arise with enough wisdom to be subtle and human in that direction.

For we of the human race are subtle—make no question about it. Those of us who are crooks, and black at heart, often carry a beneficent countenance and a proud and righteous bearing. Because even the worst of real life scoundrels has convinced himself that he is right and good. But the picture rascal knows he is wrong and bad, and so carries himself that all may know it. That is one of the discrepancies between little art and big life that so distress the leisured analysts.

We suspect that the picture made by the critic's recipe would gain much approbation among the intellectuals, and would lose money. Of course, being pessimistic about the public's intelligence, we may be wrong. Perhaps a properly made story, built on human standards instead of along the Billiken lines of things as they ought to be, would sound hitherto unplumbed depths of "common-people" perspicacity.

The question will be answered when some ardent soul, with faith in place of avarice, opens a "Little Theater" of the films. But it will be hard going for him who sells stock in the enterprise.

---

## Stunts

IN the exhibiting business a "stunt" is any peculiar, unusual or spectacular method used to attract attention to the show, either in advertising it or in presenting it. Readers of MOTOGRAPHY will recall many such stunts, described in its pages by their successful originators, and it is unnecessary to give further examples here.

There seems to be discernable a growing tendency on the part of exhibitors to regard the practice of stunt-making as beneath their dignity. What ever may be the cause of this attiture, there is little in it that smacks of business sense, or of knowledge of human nature.

The public loves stunts just as much as it ever did. Every successful advertising campaign, on commodities from automobiles to chewing-gum, uses some method which would classify under that head. And it is obvious that the picture show business, with its ever-changing subjects and titles, offers wider opportunity to the stunt-maker than possibly any other line of effort.

Here and there, of course, we still see enterprising exhibitors using new and clever ideas to force their features—or, better still, their theaters—on the attention of the public. These scarce examples fare the better for their lack of competition.

But if opportunities to advertise the show in a novel manner are frequently, or we may say customarily overlooked, the chances to present the pictures in unusual ways are still more badly neglected. The exhibitor who simply puts a picture on a screen is not doing the most he can, but the least.

It is as safe as any general rule to say that the exhibitor who does more than merely to put on a picture is the one who rises to the top and who really makes money out of the picture theater business. Most of our biggest and most successful exhibitors have been stunt-users. Maybe they did not call their ingenious additions to the attractiveness of the picture by that name; but that does not matter. The fact remains that their rise was accomplished by their own intelligent effort, and not by the excellence of the pictures they rented from some exchange.

It is generally the little exhibitor who refuses to use stunts of any kind—who refuses to improve his musical equipment or use any sound or lighting effects or do any "crazy" advertising. And he and his profits are doomed to remain little—if, indeed, they do not dwindle to nothing and go out.

Ingenuity, we repeat, is the keynote of success in the picture show business—and, we regret to add, the rarest quality in the picture show business. The wonder is, not that some theaters are failing, but that so many manage to continue without doing any more show work than is required in paying rent and wages. Those exhibitors who like to complain that pictures are not as good as they should be must admit, on reflection, that they are pretty good after all to draw patronage without any help from the showman.

# Penny Pictures for 100,000

BY H. E. DOWNER

Director Friendly House Social Center, Davenport, Iowa.

FRIENDLY HOUSE is the center of the most populous region of Davenport, Iowa.

The neighborhood is not a slum, although very many poor people live near. Most of the neighbors are people who take care of themselves and pay their debts, but have no margin left to furnish the culture, recreation and social life that a settlement house brings. In this overgrown box of a place, the audience room seats any number. We have had some audiences of 1,500 at entertainments arranged by the nearby public schools. In this auditorium when we purchased the building a very prosperous picture theater was being conducted. The settlement trustees and residents having a strong belief in the wholesome mission of motion pictures gladly took over the whole equipment, Motiograph, screen, booth and wiring and made ready to help the world in this particularly delightful way.



*Friendly House of Davenport, Iowa, where thousands of children are entertained by pictures. Read this interesting story and learn some points on children's likes and dislikes.*

### Audiences of 3,000

The first Friday and Saturday of 1913 invitation audiences of perhaps 3,000 saw the first pictures at Friendly House. Our plan was to run the same pictures—five reels—to paid admissions Friday and Saturday evenings and to free audiences of children Saturday forenoon and afternoon. Our programs were secured from the General Film Company and were admirable. We asked for two reels of educational pictures, two of comedy and a topical reel.

We rubber stamped tickets for two showings in the forenoon of Saturday and three in the afternoon, distributing them through the public and parochial schools. We lined up the audiences at the front of the building and dismissed them through the side street exits. We handled crowds of children through the aid of good natured school folks used to such work. With the loss of novelty, a tremendous influence with young people, the attendance decreased. We were willing. Our attendance from January through April was almost 37,000, and while we were glad to reach so many it was a strenuous job all around.

We quickly found that our plan of having the two evenings pay expenses was a failure. The patrons of the pictures formerly run at our theater did not care for our offerings. They came once. Some stayed the five reels out. Others waddled out in search of something livelier, handing the settlement resident on the door something like "Nix wehrt." ("No good.") The programs were fine. In the interest of the educational feature of the occasion running comment by the "head resident" was indulged in when films seemed to need comment. This became burdensome to those of the audience who could read the titles and were following along all right. Fearing the effect of trying to graft the Rollo books of our boyhood days on these shoots of the new art lecturing the pictures were discontinued. As we went along we learned something about the new line of educational effort every once in a while. But even to this day some words of explanation are given when absolutely needed. The rarity of the effort brings attention from the audience.

Pictures of our brand soon demonstrated their ability to pay out. Ye ran away behind. The Friday film rental was cut off. When the project was well on the rocks with a deficit of $100, a check from an observant trustee floated the boat once more. The children brought armfuls of newspapers and old books. Treasured magazines dated back to the Civil War went into the junkman's wagon from the theater entrance.

Old iron helped, and scraps of rubber. Occasionally some man followed the children in through curiosity, took in the meaning of the whole thing, and chipped in. We printed coupon books and these had some sale. Finally our financial troubles through furnishing high grade pictures to the multitude were ended by the General Film people in the Chicago office telling us that they felt just like playing Santa Claus to Friendly House children all through the settlement season and there would be no rental bills. Since then we have pulled even. Our expenses have been $4.50 each Saturday to the operator, union rates for nine hours' careful work, the express charges on film from Chicago, 75 cents for three boys who work the piano, the same sum for the three boys on the door, $4 to $5 a month for current and an indefinite sum for carbons.

### One Cent Admission

We changed the plan from free admission for children to a 1 cent charge, to the great benefit of the patronage in self-respect. The children call it the penny show and are quite satisfied that they get their money's worth. This charge of 1 cent is the usual settlement fee for the lessons in cooking, sewing, folk dancing and other activities. The head resident is becoming used to being pointed out in an audible manner in gatherings as "the penny show man."

### *Audience Sings From Screen*

The patronage has the childish habit of coming well ahead of the hour for the doors to open that nothing be missed. We have consequently opened the doors earlier and keep them busy with a stereopticon and the piano. From 1:30 o'clock to 2 each Saturday afternoon we sing. All sorts of songs are thrown on the screen and the audience fills its lungs and sings. We have much patriotism and old time songs and the newer ones that the big sister sings to her "gent'l'men friends" in the evening. Pretty trashy, some of the songs, but when a bunch of children are going to look at your kind of pictures for three hours they ought to have a little leeway. We print the slides in the settlement drookery, where the programs and the journal of civilization, "The Friendly Chat," are printed. The audience grows rapidly. The youngsters drop into the chairs and join the chorus. It gets to be a big audience some Saturdays and a big chorus, close to a thousand of them sometimes, and they do sing.

The principal reason why they sing so willingly, I think, is because nobody asks them to. And they behave —surely they do. The strong arm business disappeared years ago. The discipline of the picture days is furnished by the head resident, who is too fat to be fierce, and his 90-pound wife. Occasionally there is an altercation wherein some patron gets a bit of a kick in what he calls his "slats," while another gentlemanly patron gets his hair yanked. But it is nothing serious. The bad actors are haled to the rear with much flourish and handed their pennies back with great publicity and set out in the cold.

The evening penny patrons are expected to go home at 9 o'clock unless under the parental wing and the wing has paid the adult gate money of five cents. Before we made this rule we were expected to care for small people until 10 o'clock while their parents joined the kaleidoscopic throng on the down town streets of a Saturday night. Our penny show became a sort of dry nursery for many small people who ought to have been home in bed. A pretty dry nursery it was for them, as many of them had already seen the pictures for three hours in the forenoon and three hours in the afternoon and the element of surprise had long departed. The only fun these small patrons had was telling the others in the row what was coming. "Now watch; now watch," etc.

### *Small Boy Relieves Audience*

One of these all-day patrons through parental pressure created a ripple of amusement one evening. A small scrap of cheerfulness named Kathie Fischer was the star of the picture comedy. Snubbed by all of her story family, she determined to disgrace the household by going swimming with the boys. Watched by the audience, the cute little damsel ran to the creek where the boys were splashing, and commenced taking off one piece of small feminine apparel after another. There wasn't much raiment left and Kathie's friends were wondering a little when they were reassured by the small boy on the front seat. "But she don't take off her pants. She don't take off her pants," he yelped until he was reached and suppressed.

### *Some Children Prefer Educationals*

Some of the children like to understand what they see and ask many questions. Comedy has its devotees, but many of the children have preferred the educational picture and tell about it with intelligence. The teachers in the nearby schools speak of how often the children refer to the Friendly House pictures in recitations.

### *General Film Furnishes Free Programs*

The selection of the program has been entirely in the hands of the General Film folks in Chicago. Only two or three times in the five years the hand of the good fairy who has packed the box has wandered and some comedy too raw for children or some story with a criminal incident has caused a substitution from local sources of supply. It is a remarkable record of judiciousness joined to generosity—the list of pictures furnished us without cost, year after year. We appreciate the General Film greatly at Friendly House. It is no trick at all to get some pennies together for a box of cigars to send to Chicago at Christmas time or if it is a lady who packs the wonder box in the shipping department the offering of yuletide goodwill is a box of chocolates.

Our equipment has been used for other things than the Saturday pictures. "Camp Fires" have sold tickets and enjoyed benefits. The local military organization used the plant for a benefit with pictures of the state camp. The Press club of Davenport, Rock Island and Moline had an evening of professional pictures. Each year patriotic pictures furnish a portion of the program when the new Americans, naturalized during the year, are given a reception at Friendly House. The medical organizations of the vicinity had private showings of notable pictures in which they were interested. The Rotary Club has entertained audiences of children at Christmas time with the best pictures they could rent. One winter the settlement had a series of Pleasant Sunday Afternoons, two hours' programs of pictures and music by good natured professionals and talented amateurs. The pictures came from the engineering extension department of the Iowa Sate College at Ames. Pictures are likely to find some place on almost any program given in the theater at the settlement by outside organizations. Our Christmas gatherings are entertained by pictures. We believe in pictures thoroughly as a means of reaching people and influencing them for good.

### *What Children Like*

We have learned some things since January 3, 1913, when we commenced showing pictures to children. We have had a mighty good chance to learn. At the risk of seeming dogmatic, let us write a few of them. I wish my wife were here to help me remember.

The school is the place for educational pictures; the theater is the place for amusement. If the children do not get the pictures they want they will stay away. Children care little for love stories, and not at all for the eternal triangle. Children are not impressed as much by distressing scenes on the screen as the older people in the audience, although some imaginative children suffer more. Children like funny films and have especial joy in the broad comedy, the knock-about stuff, which might seem anything but humorous to grown people. They like to see the same comedians week after week and delight in feeling acquainted with them.

They like adventure. They enjoy travel films. But the scenic—a scenic on the screen will send half the audience clattering their heels toward the bubble fountains and toilet rooms. Only once in five years have I heard our audience applaud a scenic. Otherwise they do applaud. A newly employed operator is apt to be stampeded by the whirlwind of joy that encircles him. Anybody who never heard several hundred children laugh is invited to Friendly House to get an earful. Children delight in stories in which children take part if the young actors and actresses are clever. They are no more interested in a stupid kid on the screen than anywhere else.

### *Runs House From October to May 2*

Our pictures have begun each year October 1 and run until May 1. Our attendance sags at Christmas time and at the end of the season. No screen can compete for childish attention with the glorious outdoors in springtime. Our Saturday forenoon attendance has steadily decreased, and this coming season, if we run pictures, we will limit the showings to the afternoon from 2 to 5 and the evening from 7 to 10. The doubt in the foregoing sentence is due to the uncertainty as to whether the General Film Chicago office feels that it is up to them in any way to go on giving service for nothing.

[Editor's Note: Manager Scates of the Chicago General Film Office has stated to MOTOGRAPHY that his company will continue this free service.]

### *Novel Admission Prices*

Our friendly House has won a fair measure of popularity in the community through its service at the points where service seems to be neded. One membership in classes and clubs was about 800 last year. We have almost reached our capacity to be useful in this plant. We have almost 100 people helping and in the busy portion of the year our attendance runs about 10,000 each month. No activity has attracted more attention or been of more lasting benefit, I am sure, than our department of motion pictures. Our attendance total on the Saturday pictures since January 1, 1913, is now 9,877 adults and 103,003 children. We have begun upon our second 100,000 order of roll tickets since we began to sell tickets at the door. By the way, we had one novelty at our Pleasant Sunday Afternoons. The admission scale ran: For adults 5 cents, for children with adults 1 cent; for families, number unlimited 10 cents; for children flying wild, 25 cents.

## NEW TRIANGLERS

**Departments All Augmented by Addition of More Than Twenty New Players, Directors and Scenario Writers**

More than twenty new players, scenario writers and directors have been added to the Triangle Culver City forces alone since the reorganization of the company, and it is reported that negotiations are now under way to obtain the services of several more stars and production experts.

Among the most important of those recently engaged is Richard Bret Harte, grandson of the famous writer. Mr. Harte will devote his time to preparing original stories for the screen, drawing on a rich fund of experiences during his life in this country and abroad.

Texas Guinan, whose engagement was officially announced last week, is already a favorite of the public by reason of her musical comedy success.

"The Devil Dodger," a forthcoming Western drama, will present Roy Stewart as gunfighter for the first time in the Triangle program. Stewart is master of all the tricks of horsemanship, it is said, having owned and operated a ranch in Mexico prior to the disturbances there some time ago.

Belle Bennett is another "find" for whom a wide popularity is predicted. Her first appearance before the Triangle cameras was in "Valley of Fear," to be released the middle of September. She is now working on "Ashes of Hope," a play similar in locale and action to "The Flame of the Yukon," one of Triangle's greatest successes.

Arthur Hoyt, whose most recent appearance was in the title role of "Mr. Opp," has become a member of the Triangle Players' Company and will appear in roles of the type which he has interpreted with remarkable success during the past.

Claire MacDowell, featured in numerous recent plays produced by other companies, has been added to the Triangle lists for leading roles.

Ruth Stonehouse, already one of the film favorites of the day, has started work on a Triangle production, the title of which has not been decided upon.

Margery Wilson, who has attracted attention for her work in Triangle plays, comes forth as a star in "Mountain Dew," on the program for the week of September 16.

Among the other new names that appear on the roster of the stock company is that of George Cheseboro, who has played leading roles in numerous productions, his most recent being in support of Arthur Hoyt in "Mr. Opp." He will act as leading man for Olive Thomas in "Broadway, Arizona," just completed. George Hernandez, George C. Pearce, Gloria Madien, Carolyn Wagner, and others whose names are known to the film fans, will shortly appear in Triangle offerings.

The directorial staff has been augmented by the addition of Lynn F. Reynolds, Jack Conway, E. Mason Hopper, Ferris Hartman, Thomas H. Heffron and William V. Mong.

## "ADVENTURER" DELAYED

**Illness of Edna Purviance, Chaplin's Leading Lady, Holds Up Comedian's Latest Side Splitter—Last Scenes Now in Filming**

Charlie Chaplin has resumed work at the Lone Star studio, Hollywood, California, on the last scenes of his twelfth Mutual special, "The Adventurer," which was delayed, first by the illness of the famous comedian himself and more recently by an indisposition of Edna Purviance, Mr. Chaplin's leading woman.

Miss Purviance, who had been in the Good Samaritan hospital near Hollywood since August 19, appeared at the studio looking little worse for her illness, which is declared to have been due to the strain of continuous rehearsal.

Mr. Chaplin's new play is considered by the world's highest priced comedian to be his best production.

In the new piece Mr. Chaplin has cast himself as an escaped convict who is chased from pillar to post by vigilant sheriffs who always miss him by just enough distance to make the series of escapes and pursuits highly picturesque and sensational.

In his laughable evasions of capture, Charlie is aided, of course, by pretty Edna Purviance—the same little Edna whose adventures with Mr. Chaplin have extended over the entire Mutual series of pictures.

The new film is one of the most pretentious scenically and dramatically ever produced under Mutual-Chaplin auspices. Much of the action takes place in picturesque outdoor locations, showing Chaplin climbing mountain sides, slithering through rocky gullies on tender feet, hiding in all sorts of impossible places and anon making quick attacks on his numerous enemies, vanquishing them in characteristic Chaplin fashion.

# BROWN TALKS ON BOOKINGS

**Says Exhibitors' Difficulty Solved Not by Program, Open Booking or Selective Star Series, but by Combination of All**

By **Nat. I. Brown**

One man says program booking is the only rational system on which to conduct a moving picture theater.

Another man says the open booking plan is the only one to follow.

Another man says that the selective star series method only will assure success.

Another man says none of these are right; he can't state any other plan, but he is sure they are all wrong.

The truth is that each of these plans possesses essentials of right, valuable if appreciated and properly applied. Why not combine the real benefits of all plans and profit by them?

The program system is unquestionably the most logical, for it furnishes substantial assurance of the basis of a strong bill and eliminates a very important element of doubt.

No sane man would build or lease a dramatic or vaudeville house without knowing where his attractions are coming from and the general merit of what he has to depend on to draw people to his theater.

The moving picture manager who books a program is in just the same position as the vaudeville man. He puts on a good program bill, but being enterprising and desiring to give his patrons an entertainment they will apprecite and talk about, he puts in a star feature film, secured either on the open booking system or under the selective star series method.

What is the result? He has a well balanced bill and puts on a show that sends his patrons away with the opinion that he is a generous provider and is deserving of support.

The program will ever be the real foundation of moving picture exhibition, for it is certain in contract and of fixed charge. It enables an exhibitor to constantly secure the foundation of his bill under such conditions, and at such prices, as will enable him to figure with some degree of certainty just what his operating charges are going to be on the week and to what expense he can reasonably go to provide special star attractions.

The merit of program pictures, like the real merit of star feature pictures, varies somewhat. A big legitimate star may have an exceptionally strong vehicle one season and a mediocre play the next. The same condition prevails in all picture production. An absolute standard of excellence in a program cannot be maintained, but average merit can.

The open booking system appeals strongly to the man who has not experienced its uncertainties. He thinks, at first blush, that he can be a real "picture picker"; display not a little discrimination and make a big record for selecting the best productions made.

Open bookings (indiscriminate booking of pictures of various makes and subjects) will never prove successful or satisfactory to the manager of a moving picture theater, for he has nothing to gain by it as a system except an advance in rentals.

Because of lack of responsibility behind most open booking features—a program name carries responsibility which must be met in quality—a manager depending on the open booking system for success will be forced to see run a large part of what he books.

Imagine what that means! He will spend much of his time in a projection room selecting what he may desire to play, whereas, under a program booking contract he knows he will get good pictures, for the program cannot afford to kill itself by putting out bad pictures.

Many fine pictures get on the market through open booking channels. They cannot be disregarded, and here is where the wise booking manager will avail himself of conditions favorable to him in the open booking system and use them to his advantage. Combination of the valuable parts of the open booking system with the program system, wisely made through the selection of big features offered in open market, brings together two elements which are important to a well balanced moving picture theater management.

The argument for the star series selective method is also a strong one. This system makes for certainty to both producer and exhibitor. On the one hand, the producer is proceeding on that certainty which comes from knowing just what his market is and what he can get for his pictures. On the other hand, the exhibitor can secure a series of pictures of a star most popular with his patrons, under such conditions, and at such cost, that he is enabled to so figure his other bookings that he can "cut his coat according to his cloth."

The selective star series method is really a step forward, meeting public demand for constant advancement in quality of entertainment. The history of the theater, in this respect, is being repeated in the moving picture. Competitive production and public demand means constantly bigger and better things; and these can only be provided on such a basis as the selective star series method of booking makes possible.

So, instead of the adherents of any of these systems getting out in the open and shrieking his views with the vehemence of an intolerant fanatic, he would far better study in what way the other fellow's idea may hook up with his.

## Peter Pan Man Reports

R. M. Vandivert, vice-president and general manager of the Peter Pan Film Corporation, who has just returned from a trip covering the distribution centers of the country, in connection with the policy of extension of the Peter Pan Organization, has made an exhaustive study of the conditions of the independent market. Mr. Vandivert is an authority on sales conditions, and his opinions on this subject are always based on a sound business judgment. In an interview in his office recently, he gave an outline of the results of his investigations:

Throughout the West and South I found that the exhibitors wish to book short features. They are coming to see the necessity of taking the likes and dislikes of their patrons more and more into account, and the desire of the public is turning toward this type of picture.

Added to this, the exchanges are demanding exorbitant prices for their long features, and only the large theater owners can afford to pay them. The small exhibitor is entirely left out. Consequently, they are making up their programs from the shorter features, primarily a number of two reelers and one reelers.

To fulfill this demand we have inaugurated our new policy, and have every assurance of success. The Motoy Comedies have already become popular, and we are adding to these, weekly releases of Miroar and Black Magic Comedies, as well as the Shadographs and the "Honeymooners," the last being the adventures of our bride and groom, Mr. and Mrs. Schayer, whom we are sending on a wedding trip around the world.

TR

ev
dra
fable
intere
lesque
preser
exhibi
tional
everybo

Th
fully ar
ing one
a design
lowed by
spiritualist
New Engla
is describe
does, the hu
"Mountain D
Cumberlands
"larnin'" at th
comes a society
ing Colors." "
drama with the
is followed by
Thomas as the g
and carried to
creates a Broadw

The October
the order of thei
schedule will lea
that is said to
Flame of the Y
play, is another
vised with an e

nds," will

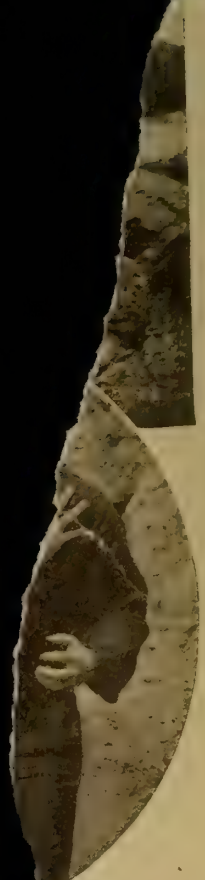
res will
mille,"
the

id
he

e a
son,
rice,

n the
n Fox
arring

nances
ap-



teriors are of Theda





The young lady above asking Mr. Empty Pockets to shell out is Juliette Day as she appears in "The Rainbow Girl," Mutual release for September 17.

The Diana in the oval is Edna Goodrich. The captain of the submarine chaser on the right is Margarita Fischer in "The Girl Who Couldn't Grow Up," a new Mutual Comedy.



# MUTUAL SCHEDULE

**Margarita Fischer, Juliette Day and Helen Holmes Gleam in Mutual Offerings for Week of September 17**

Mutual's schedule for the week of September 17 contains three productions of unusual interest. Margarita Fischer is starred in "The Girl Who Couldn't Grow Up," a five-reel comedy drama listed for Monday, September 17. Juliette Day, who deserted the footlights of Broadway for the Santa Barbara studios, is released in "The Rainbow Girl," a five-reel drama, on the same date.

"The Lost Express," the first chapter of "The Lost Express," fifteen chapter Signal-Mutual photonovel, is scheduled for first run on September 17 also. The program for the week includes "Officer Jerry," a one-reel Cub comedy, Mutual Weekly, the current events reel and Reel Life, the one-reel magazine of film.

"The Girl Who Couldn't Grow Up" is a rollicking comedy and provides Miss Fischer with a role well suited to her abilities. She wears middy and trousers, and an oversized dress suit and pajamas. She is a mischievous college girl, loved by a British nobleman who masquerades in his valet's place while his valet is being lavishly entertained by the girl's stepmother and her daughters at papa's home in the mountains. The plot brings in a dozen intricate and comical situations which provide Miss Fischer with splendid chances for fast comedy action. The picture isn't all funny, for there are a lot of serious situations.

Miss Fischer's illness followed the production of "The Devil's Assistant" and she has spent most of the summer recuperating. "The Girl Who Couldn't Grow Up" shows that she has regained her health and her energy and that she is the same beautiful Margarita who scored so heavily in "The Pearl of Paradise" and "Miss Jackie of the Navy."

Miss Day, star in "Upstairs and Down," during its successful run on Broadway, went to the Pacific Coast early in the spring to produce a series of pictures for the American Film Company for Mutual release and "The Rainbow Girl" is the first completed for presentation.

Miss Day's value at the box office lies in her fame on the legitimate stage, but that is quite sufficient to attract the crowd. When Broadway will part with its money, night after night, to see an actress and she reaches the point where she is styled a hit, photoplay fans want to see her on the screen. Miss Day is declared to screen well, and she is known to be a clever little actress. "The Rainbow Girl" is a crack story. The picture was directed by Rollin S. Sturgeon.

The Cub comedy "Officer Jerry," released on September 20, gives George Ovey the role of a masquerading policeman in which he goes through a series of humorous situations. Reel Life No. 73, the release of September 20, carries scenes showing the making of army rifles, running an aeroplane without danger, portrays the principle of the gyroscope and animated drawings from Life. Mutual Weekly, scheduled for September 19, includes current events up to the time the reel is assembled.

## New Exhibitors' Quarters

The American Exhibitors' Association has taken new quarters on the twentieth floor of the Times Building, New York. It became necessary to take new offices in order to handle the increased business of the association.

Hundreds of applications for membership are received daily, many from exhibitors who have never before been allied with any exhibitors' organization. The realization that at last there has been formed among the exhibitors of the country an association that is free from any alliance with any trade journal or any manufacturer is meeting with approval from thinking exhibitors who are expressing a willingness to join an association of exhibitors which works solely for their interests.

The action of the state bodies in Virginia, Indiana, North Carolina, Oklahoma, Michigan, South Carolina, Georgia and other states in affiliating with the American Exhibitors' Association is evidence of the fact that the exhibitors are awake to the fact that this organization means to stand for exhibitors only.

## "A Rich Man's Plaything"

"A Rich Man's Plaything," a picture of strong dramatic action, will be the William Fox Special Feature release for the week of September 30.

The biggest role that has fallen to Carlyle Blackwell in some time is the title part in "The Burglar."

## States Join "American Exhibitors"

"The action of the exhibitors' convention at Ocean View, Virginia, illustrates that the exhibitors of the country have awakened to the fact that the American Exhibitors' Association is made up of men who have the interests of the owners of motion picture theaters at heart," said Charles C. Pettijohn, general manager of the A. E. A. He continued:

Before the state organizations represented at the Virginia convention became affiliated with our organization the delegates carefully studied our plans and principles and then unanimously applied for membership in the American Exhibitors' Association.

The fact that as state bodies in Virginia, Indiana, North Carolina, Oklahoma, Michigan, South Carolina, District of Columbia, Arkansas, Idaho, Nevada, Oregon, Washington, Georgia, Kentucky and other states they have joined the A. E. A. speaks for itself.

Already our organizations in Illinois, New York, New Jersey, the New England States and Pennsylvania are very strong and growing rapidly.

What impresses me most is that we have succeeded in interesting men who have had heretofore no interest in exhibitors' organizations.

We realize that meeting with the approval of the exhibitors as we have, it is up to the officers of the association to merit this confidence which is piling upon us in leaps and bounds. We all recognize our responsibilities and will work unceasingly to the end that we may be able to maintain the standard of efficiency as set out in our platform, pledging the making of this organization a powerful weapon in the hands of exhibitors for exhibitors only.

I can't help but be pleased and elated over our success. It is really wonderful the way the exhibitors are responding. Their responses fully convince me that they have wanted this kind of an organization badly, else we would not have received this practically unanimous vote of approval.

## Triangles for September 16

Margery Wilson's first starring play, "Mountain Dew," will be released on the Triangle program for the week of September 16, together with "Flying Colors," in which William Desmond is starred.

Being a Kentucky girl, Miss Wilson is naturally adapted to her role in "Mountain Dew," which has as its locale the Blue Grass state. Miss Wilson is seen as a wild sprite of the mountains who knows nothing of "larnin'" and is not worried over the deficiency. Her father is a grim pioneer, whom people say is engaged in an illicit traffic peculiar to the Cumberland Mountains. When a good-looking youth, in the person of Charlie Gunn, comes to the region in search of material for a novel, he meets the spirited young Kentucky miss with the flashing black eyes and fiery temper. She so attracts him that he decides to accept the position as "boss of the school" for the ensuing year. He also determines to teach Margery a little concerning the three "R's," though on one occasion he is compelled to hold her father at the point of a gun while he puts her through a reading lesson. The story is said to have not a little whimsical humor and a plot of novel twists and suspense.

In "Flying Colors" Bill Desmond has the role of a Yale athlete who puts to practical account some of the dare-devil stunts he learned at college when, in dire straits, he accepts a position as detective in the home of a prominent society matron, who has been robbed of jewels from time to time during the course of a house party. Bill is not much concerned in the detecting game until he meets a blithe young debutante. He immediately proposes, and then asks what she would consider a comfortable income. "Forty thousand dollars a year would do nicely," she chirps. Thereupon the young gentleman determines to get busy with the detective work in the vain hope of earning the amount required for the lady's sustenance. The work of apprehending the guilty guest, the athletic methods which Desmond employs in overcoming the thief, and the love affair between the embryo Sherlock Holmes and the pretty $40,000 a year girl lends excitement and thrills to the plot.

## Manhattan Local Meets

The meeting of the Manhattan Local No. 1 Motion Picture Exhibitors League of America, was held September 5, at the headquarters, 218 West 42nd street, New York City, President Martineau presiding. The meeting was opened with an address by one of the four minute men, who took for his subject the co-operation of the exhibitors in and around Greater New York.

The matter of expressage of film was taken up by a committee composed of exchangemen representing the F. I. L. M. Club. Mr. Chadwick acted as its spokesman. The exchangemen asked for co-operation, and a committee was appointed with power to act with a view to a final settlement of the delivery system.

After Mr. Ochs, national president, spoke of the work accomplished by the National Executive Committee, a discussion of the music tax situation was taken up. This was followed by a discussion as to the advisability of taking up new headquarters. It was suggested by one member that the local take an entire building with four floors, located between 46th and 49th streets, near Broadway, the building to be shared with the F. I. L. M. Club, thereby creating a better feeling among all parties interested. A committee was appointed with power to act, to co-operate with a committee from the F. I. L. M. Club, on these suggestions.

The meeting was well attended and harmonious. The resignation of Samuel Trigger as a member of Local No. 1 was tendered by William Hilkemeir and Morris Needles. On motion the resignation was accepted.

## Essanay Taylor Holmes Plays

Essanay has completed the production of three pictures in which Taylor Holmes, the stage comedian, is featured. A fourth is now in the making. "Efficiency Edgar's Courtship," the first of this series, and, incidentally, the star's initial screen vehicle, was released September 3. The second picture, entitled "Fools For Luck," will be released October 8. This production is a screen version of Kennett Harris' story, "Talismans," which was published in the *Saturday Evening Post*. It hinges on a youth's desperate attempts to woo Dame Fortune by a rigid observance of all the omens of luck, including the horse-shoe, the rabbit's left hind foot, spilled salt, ladders, etc. This picture will be followed in November with the release of "Two-Bit Seats," and "The Small Town Guy" will be the title of the December releases. The George Kleine System will distribute these films.

## Pettijohn in Canada

Charles C. Pettijohn, general manager of the American Exhibitors' Association, has left New York to attend the convention of the Motion Picture Exhibitors' League of Canada to be held at St. John, N. B., September 8th and 9th. Mr. Pettijohn received an invitation from W. O. Golding, president of the Canadian exhibitors' organization.

# Exhibitors Like Goldwyn Pictures

## SIGNING UP FAST—MARGARET MAYO TO STAY BY SCREEN

COINCIDENT with the release of "Polly of the Circus" throughout North America, Margaret Mayo, its author, the famous woman playwright, announces her retirement from all active work in the theater to devote all of her time and energies in the future to the screen for Goldwyn Pictures Corporation, of which she is one of the active owners and factors. Big producers in the theater have loaned their pens and attention to the screen before, but no playwright of her rank and standing has ever before bade the theater farewell to engage solely in writing and production for the cinema.

Margaret Mayo combines a trinity of talents in the theater—and even more. First, she is an author and playwright; second, she is one of the ablest and most skilled stage managers identified with the theater, with an uncanny gift for pictorial situation; third, she is herself an actress of established reputation on the American stage. It will be obvious to all who see her first picture that Miss Mayo's hand is revealed in virtually every foot of the production, even to the cutting and titling. She aided actively in cutting and assembling the picture and personally did all of the titles.

Miss Mayo is the author of many plays and four of them have been tremendous successes, not only in America but in foreign lands as well. Her greatest plays are "Polly of the Circus," now converted into photo-drama; "Baby Mine" and "Twin Beds," each of which is known to audiences in many countries.

George Loane Tucker's picturization of Hall Caine's most famous story, "The Manxman," is to be distributed throughout the United States and Canada by Goldwyn Distributing Corporation. This tremendous picture is just completing a four weeks' run at the Criterion Theater, New York, where it has played to enormous business and won the praise of all of the New York newspapers, as well as the approval of thousands of exhibitors in the metropolitan territory.

It has been announced with one of the strongest advertising campaigns ever waged in the industry. Further widespread exploitation will at once be carried on by Goldwyn. One by one, it will be noticed, Goldwyn is gathering in strong attractions in addition to its own scheduled output of twenty-six pictures a year.

### *William Fox Books Goldwyn Pictures*

Goldwyn Pictures will be presented to every theater in William Fox's chain of great amusement institutions. Under the terms of a contract made between Mr. Fox himself, Samuel Goldfish, Charles Levine, general manager of the Fox amusement enterprises, and John Zanft, managing director of the Academy of Music and other William Fox houses, all of the productions will receive the advantages of the Fox type of showmanship.

The Academy of Music, in Fourteenth street, will be the first house in its section of New York City to play the Goldwyn productions. Managing Director Zanft at once arranged to liberally display the Goldwyn stars in his lobbies and on all of his elaborate system of electric sign locations, and he also announces that the Academy of Music orchestra, one of the finest symphony organiza-



*The high priestess in the flowing robe and hair is Maxine Elliott in her first Goldwyn picture, "The Eternal Magdalene." Smiling at you through the curtains is Margaret Mayo, famous playwright, who has given up the theater to stay with Goldwyn. Below a humorous moment in "Baby Mine," in which Madge Kennedy is getting ready to tell her poor hubby another whopper. Above is Mae Marsh in a scene from "Polly of the Circus."*

To print the "box office verdicts" on films—the actual experiences of exhibitors with current productions, in their own words. "What the Picture Did for Me" was the first department of its kind in any trade paper, and exhibitors say it is the best trade paper feature there is.

To present its readers with a magazine of typographical beauty and excellence. In this it was openly imitated by all its competitors.

To offer a "Question and Answer" department, conducted by an expert on all subjects pertaining to the picture theater.

To print scenes from current films for the guidance of exhibitors.

To print portraits and biographical sketches of players, which—strange as it may seem today—were refused by the producers nine years ago.

To conduct a trade paper for the exhibitor rather than for the manufacturer.

To present a study of the children's program question—in which it was followed by all the other papers.

In a hundred other ways—little details that its experienced publishers know how to handle to the best advantage for the benefit of the trade.

# WE STA

← Motography

← Motography

← Motography

← Motography

**Motography**

in only one thing—It is the s
tion picture field, having beer
nine years.

# RTED IT!

as the First ➤

as the First ➤

as the First ➤

as the First ➤

as SECOND

oldest trade paper in the mo-
ished continuously for nearly

To present a discussion of theater architecture and print typical theater plans for various types of building and location.

To conduct a patent department, giving a full description of every new device brought into the art.

To declare itself unreservedly against any and all forms of censorship.

To present editorials written on a broad, constructive, business basis, which have been quoted and reprinted all over the world.

To print descriptions and illustrations of successful theaters.

To attack the Sunday closing problem with articles and editorials that were reproduced locally wherever the problem was active.

To print synopses of current films that could be used without change in printed theater programs.

To explain the mysteries of the exhibitor's second biggest expense item—electric current—and to expose the overcharge methods of unscrupulous electric companies.

# WE STARTED IT!

## ←— Motography was the First —→

To print the "box office verdicts" on films—the actual experiences of exhibitors with current productions, in their own words. "What the Picture Did for Me" was the first department of its kind in any trade paper, and exhibitors say it is the best trade paper feature there is.

To present its readers with a magazine of typographical beauty and excellence. In this it was openly imitated by all its competitors.

To offer a "Question and Answer" department, conducted by an expert on all subjects pertaining to the picture theater.

To print scenes from current films for the guidance of exhibitors.

To print portraits and biographical sketches of players, which—strange as it may seem today—were refused by the producers nine years ago.

To conduct a trade paper for the exhibitor rather than for the manufacturer.

To present a study of the children's program question—in which it was followed by all the other papers.

In a hundred other ways—little details that its experienced publishers know how to handle to the best advantage for the benefit of the trade.

←— Motography was the First —→

←— Motography was the First —→

←— Motography was the First —→

## Motography was SECOND

in only one thing—It is the second oldest trade paper in the motion picture field, having been published continuously for nearly nine years.

To present a discussion of theater architecture and print typical theater plans for various types of building and location.

To conduct a patent department, giving a full description of every new device brought into the art.

To declare itself unreservedly against any and all forms of censorship.

To present editorials written on a broad, constructive, business basis, which have been quoted and reprinted all over the world.

To print descriptions and illustrations of successful theaters.

To attack the Sunday closing problem with articles and editorials that were reproduced locally wherever the problem was active.

To print synopses of current films that could be used without change in printed theater programs.

To explain the mysteries of the exhibitor's second biggest expense item—electric current—and to expose the overcharge methods of unscrupulous electric companies.

tions in the metropolitan district, will be increased to forty-two pieces simultaneously with the first presentation of a Goldwyn Picture.

Among the other big Fox houses in which Goldwyn will play are the Audubon, Crotona, Folly and Fox's New Britain, Connecticut, and Fox's Springfield, Massachusetts.

### *More Exhibitors "Get in at Beginning"*

Exhibitors who realize the advantages to be gained by obtaining all of the benefits of Goldwyn's tremendous campaign across the nation for its stars and productions have been quick to sign contracts during the last week, before the release of "Polly of the Circus" on September 9.

During the past few days contracts have been signed for the entire chain of Rowland and Clark theaters in Pittsburgh; the Strand Theater, Seattle; the Majestic Theater, Portland; the Tivoli Theater, San Francisco, and a score of others in cities of the first class.

Goldwyn Pictures' arrival in Portland is being widely heralded by the Majestic Theater management, which will use full page space in the influential newspapers of the city.

General Western Manager Harry Leonhardt and Seattle Manager C. F. Hill closed the contract for Goldwyn's first run in Seattle at the Strand, and a heavy advertising campaign will introduce these new productions and big stars in the state of Washington.

Goldwyn by the signing of these contracts and two announcements still to be made is enabled to point out the fact that it has made a clean sweep of booking big and popular theaters along the entire Pacific Coast, beginning with J. A. Quinn's Rialto in Los Angeles and reaching northward to Vancouver and Winnipeg, where Goldwyn Pictures Ltd. of Canada has closed with the leading exhibitor and the largest theater in each city.

Other important Goldwyn contracts recently signed include the following: Washington, D. C., Strand Theater; Cincinnati, Ohio, Rialto Theater; Cleveland, Ohio, Metropolitan Theater; Youngstown, Ohio, Strand Theater; Detroit, Michigan, Globe Theater; Miami, Florida, Hippodrome Theater; Knoxville, Tennessee, Strand Theater; Chattanooga, Tennessee, Alcazar Theater; Springfield, Ohio, Majestic Theater; Memphis, Tennessee, Majestic Theater.

### *Mary Garden on Way Home*

Mary Garden, famous opera prima donna, has taken ship from France for home. Upon her arrival at "an Atlantic port" she will go at once to the Goldwyn studios at Fort Lee to begin work in the picture production of "Thais."

The script of "Thais" has been completed in the Goldwyn scenario department and awaits Miss Garden's approval. In the picturization the story of the opera has been deviated from but slightly. Special scene sets are being prepared by Goldwyn artists to make the investiture of splendid visual appeal.

## Chinese Comedian Featured

Charlie Fang, the Chinese comedian, is being featured by George W. Shepard, president of the Screen Craft Company. Fang possesses a blank countenance that is irresistible as a mirth provoker. Fang's first release under the banner of the Screen Craft Company, which was recently done under the direction of Robert B. Carson, and another one-reel feature of Charlie Fang, which is American for Hung Loo, is now completed. The title is "Fang's Fate and Fortune."

## Chicago Acclaims Italian War Film

Chicago has rallied to the first and only authentic Italian war pictures, "The Italian Battlefront," with audiences that have packed the big Auditorium from pit to dome at every performance.

Beginning with the initial performance, when the entire house of four thousand seats was sold out two hours before the opening, with prices ranging from 50 cents to $2.00, the picture has played to a business exceeding that of any other production ever presented in Chicago, save one.

Notwithstanding the pace set by this opening performance, which was attended by Lieutenant-General Guglielmotti, one of the highest ranking officers of the Italian army, who with his entire staff, went from Washington to Chicago for the premiere; and Major-General Thomas H. Barry, commander-in-chief of the central department, who has since left for active service abroad; together with the Italian, French, British, Belgian, Russian and Japanese consuls, the picture has consistently maintained the high level of business with which it started.

This has no doubt been due to the fact that in common with the New York, Boston and Pittsburgh reviewers, the Chicago critics have heralded the production in a manner almost unprecedented.

The presentation given the picture by William Moore Patch made an impression second only to the appeal of the picture itself. With the immense stage of the Auditorium at his disposel, Mr. Patch constructed a massive setting showing a section of the snow-clad Alps, over which the Italian armies are fighting.

A noteworthy feature of the production is the orchestra, numbering fifty men, selected from the grand opera orchestra, utilized by Cleofonte Campanini during the winter season of opera in the Auditorium.

## $500 for Best Fox Review

Probably no child in America would have to be told to see "Jack and the Beanstalk," William Fox's Fairy Film, which is playing now in leading cities.

William Fox is offering prizes of $500, to be distributed in five awards of $100 each, for the best written reviews on "Jack and the Beanstalk." Any boy or girl under 14 years of age is eligible and is invited to competition in the contest, which begins with the announcement.

The reviews should be written on only one side of the paper and should be sent to the Fox Kiddies Editor, 130 West Forty-Sixth Street, New York City. All communications regarding the contest should be addressed to the same office.

The five awards will be made to those children whose papers, in the opinion of the judges, show the most originality and accuracy, and, at the same time, conciseness of expression. The reviews must not exceed 1,500 words in length.

The foregoing are the only rules and regulations which apply to the offer. There are no other conditions in the contest.

## Warren Horsley Manager

G. R. Warren has been appointed to the position of manager of productions by David Horsley and will assume immediate charge of the Horsley Studios in Los Angeles.

## New Vitagraphers in "For France"

September 17 is the date set for the release of "For France," a Vitagraph Blue Ribbon feature introducing Edward Earle and Betty Howe. "For France," which is a romance of modern France with the present world's conflict as a background, is another of Dr. Cyrus Townsend Brady's creations.

Although the war plays a large part in moulding the destinies of the main characters, the battle element is confined to a few flashes, romance being the predominant feature of the picture. Despite the fact that the battle flashes are but incidental to the main theme of the story, infinite care was taken in securing authentic reproductions of battles as they are being staged "over there."

In the course of production Edward Earle, as the young West Pointer in France to study aviation, is given ample opportunity to indulge in his pet diversion—flying. In private life Mr. Earle has gained recognition as an expert amateur aviator and in the picture he makes several thrilling flights, Miss Howe accompanying him on one of them.

In his debut as a Vitagraph star, Edward Earle gives a whimsical touch to his interpretation of the buoyant, airy American. Before joining Vitagraph, Mr. Earle had gained considerable prestige as a leading man and had starred under the banners of Metro, Edison and many of the big companies, and has been coming rapidly to the fore as one of the most popular players before the camera.

Miss Howe, who is co-starred with Mr. Earle in "For France," is a returned Vitagrapher, having played a leading role in the popular Blue Ribbon fetaure, "The Alibi." She also played with Earl Williams in "The Scarlet Runner" serial, and appeared in many other Vitagraph subjects. In the interim of her engagements with Vitagraph, Miss Howe was with the International Film Company and had a prominent role in the "Beatrice Fairfax" series.

Others in the cast are Arthur Donaldson, Mary Maurice and Frank Andrews.

## Books "Defeat of the City"

Stanley V. Mastbaum has booked the first of the four-reel O. Henry stories, "The Defeat of the City." This is a two-day booking for General Film and is for use at the Regent Theater in Philadelphia, one of the biggest Mastbaum houses.

*Scenes from "For France," Vitagraph's Blue Ribbon feature, starring Edward Earle and Betty Howe. This will be ready and O. K.'d for first run screens of the country on September 17, at eight o'clock in the morning if you want to start your show that early.*





*This play, "For France," should prove to be a decisive box office stimulant. France is the center of the vastest war of the ages and this powerful drama reveals modern conditions amid a captivating and thrilling love story played by unusual stars.*





# MAJOR'S POWER CHALLENGED

**Vitagraph Suit Against Chicago Censor to Come Up for Hearing September 12—Irwin Would Free Chicago of Censor Czar**

Greater Vitagraph's legal fight against Major M. L. C. Funkhouser, the Chicago censor of films, in an effort to force the complete showing of the special Blue Ribbon feature, "Within the Law," in Chicago, and also in an effort to dethrone Major Funkhouser as the censorship czar, will be called in the court room presided over by Judge Robert E. Crowe at Chicago on September 12.

Attorney Louis F. Jacobson will base his fight on the fact that it is not equitable for Funkhouser to deprive the people of Chicago from seeing every detail of one of the greatest pictures made.

It is the contention of Attorney Jacobson as well as of General Manager Irwin that Funkhouser is doing a great injustice to the people of Chicago when he attempts to cut approximately fifteen scenes from "Within the Law," and in this way make the picture incomplete and shakey, and prevent it from carrying the massage it is intended to convey.

Major Funkhouser did offer to allow the Greater Vitagraph Company to show "Within the Law" in the Chicago territory under a pink permit, with the deletion of fifteen of the most important scenes from the picture. The scenes ordered eliminated by Funkhouser showed largely the manner in which the police of this country use third degree methods in order to force persons under arrest to do the bidding of the police.

During the course of the proceedings on September 12 Greater Vitagraph's attorney will attack the legality of censorship in any form by Major Funkhouser. It is the contention of Greater Vitagraph's attorney that the Chicago censor must be an active member of the police department.

He also contends that Major Funkhouser is not an active member of the police department, that he performs none of the functions of a member of the police department and that he usurps the power to censor pictures.

General Manager Irwin has gone into this fight in a disinterested manner, not so much as to force a complete showing of "Within the Law" in Chicago, which, of course, he wants, but to do good for the industry as a whole. Through the arbitrary rulings of Major Funkhouser many pictures have been so mutilated that the producers have absolutely refused to allow them to be shown in the Funkhouser jurisdiction.

## Asks Patriotic Films

Letters are being received by William A. Brady, president of the National Association of the Motion Picture Industry, from all sections of the country indicating the splendid support which the exhibitors are giving to the nation wide campaign to promote patriotism and loyalty among the citizens in every locality.

An interesting letter, commending this educational work, has just been received from Frank L. Crone, of the Loyalty League of Grand Forks, North Dakota, which is as follows:

Conditions in this part of the country are such that every possible means should be employed to promote patriotism and loyalty. We know of no agency that can accomplish more in this direction than the moving picture houses. We saw an evidence of this in the campaign conducted in these houses in the interests of the Liberty Loan.

We believe it is highly desirable that such an educational campaign should be continued in the interests of patriotism in general. A committee of this organization has called on the proprietors of moving picture houses here and find they are quite ready to do their part.

If the committee of which you are a member is in a position to do so, we strongly advise and recommend that suitable films representing patriotic subjects be provided for the houses in this city. You would probably find that conditions in the rest of North Dakota are somewhat similar to those in Grand Forks and vicinity.

## Miss Young Owns Two Companies

Clara Kimball Young, who is now being managed by Harry I. Carson, holds the unique distinction of being the only woman star to own and control two picture producing companies.

She not only heads, owns and controls her own producing company, known as Clara Kimball Young, which releases eight big pictures a year to the C. K. Y. Film Corporation, but she also owns the controlling interest in the Fun-Art Films, Inc., a New York corporation that will release two two-reel comedies each month. The latter organization will feature Gordon Dooley and his sister Ray, beginning about September 15th. It has not been decided just how these comedies will be released, the announcement of which will be made soon, however.

Miss Young and her new organization has just completed her first picture, "Magda," and will start work immediately upon "The Marionettes," which will be followed by "Shirley Kaye."

## Newspaperman Writing Scenarios

Many authors and dramatists refuse to sell the moving picture rights to their works. They say that by the time the scenario writer and producing director get through with their stories, "a literary father cannot recognize his own child".

This will not be Peter B. Kyne's complaint in relation to "A Man's Man," in which J. Warren Kerrigan plays the principal role. The scenario of this novel was made by Thomas G. Geraghty, a newspaper man who graduated from the editorial room with a hat full of brains well developed by years of observation and experience.

He followed "A Man's Man" in exact continuity and left out no incident which had a place in its actual dramatic and pictorial development. The result is that everyone who reads "A Man's Man" and then sees it on the screen, will realize that the one who translated it from cold type to motion pictures was an artist in his line.

## Gigantic Set in "Man's Man"

The palace set, or the scene in J. Warren Kerrigan's Paralta production of "A Man's Man," which represents the president's palace and arsenal in the imaginary republic of Sobrante in Central America, is the largest ever constructed for a moving picture, with the exception of David Wark Griffith's Babylon in "Intolerance."

This set, with street scenes, covered in actual construction and in the development of the effect of distance, a space of nearly three acres.

Norma Talmadge has again returned to her own studio at 318 East 48th street, to make the interiors of her new picture, "The Secret of the Storm Country."

# RUSSIAN STORIES GOOD

**N. S. Kaplan, Promoter of Russian Art Films in the United States, Tells of Picture Material in World's Newest Republic**

EDITOR'S NOTE: *N. C. Kaplan of Moscow, Russia, and America, has spent much of his time in recent years in what is now the newest republic on the face of the globe. The one thing that has made the greatest impression on him since his return to New York has been the almost endless cry for motion picture scenarios with stories. If there is one thing that he has brought from Moscow, he asserts, it is stories.*

**By N. S. Kaplan**

In Russia we have to give our theatergoers stories or they will stay away. And as a rule the stories they want are the ones they know. That is why Russian drama, stage and pictorial, is really a reflection of the literature of the country, which is in turn a reflection of the life of the people. I have no scenario writers on my staff in Moscow getting so much a week and turning out stories by the yard. I'd have to throw their stuff away if I had them, because no actor in Russia who is worth a nickel at the box office would appear in a play based on such material.

Within a few weeks I have read the statements of half a dozen heads of big film producing companies in this country, all on the universal topic: "Stories."

Russia would be a Paradise for them. There they could get a man like Andrieff, for instance, to write for them. Andrieff is writing for the stage and the same players who appear in his plays at the Moscow Art Theater would very likely create the same roles in the screen version, or would portray his characters in some play that might not be adapted to the speaking stage. And if Andrieff or his living contemporaries had no works for presentation at the present time, the producer could go to the volumes of some of Russia's foremost writers, perhaps even go back eighty years or more to the legacy left to literature by the young Pushkin, whose pen was stilled forever in a duel in 1837 when he was only thirty-nine years old.

Pushkin's vision of the future was uncanny, or else the writers of today are using "old stuff," as the phrase is. For instance, the first release of the Russian Art Film Corporation in the United States will be "The Painted Doll." This picture play was based on a poem written by Pushkin ninety years ago. It is a story of the domestic triangle, the perennial and eternal, but how differently Pushkin handles the subject in comparison with his modern successors. The screen adaptation gives adequate play for the artistic abilities of four of the best actors in Russian stage life. The author has followed his trail to the bitter end; there is no appeal to shallow minds which demand that reason and logic shall be ignored to provide one of those "and they lived happily ever afterward" endings. They don't live happily ever afterward, not always, in Pushkin's works.

The same may be said of the writings of Tolstoy, Dostoevsky, Sienckiewiecz, Turgenieff and Ostrovsky. Whatever the foundation on which they built, thereon they erected a logical superstructure. It is from the literary gems of such writers as these that the motion picture of Russia is made. Our playgoers want life portrayed, and portrayed as it is. I believe that the millions of patrons of the motion picture theaters in America want the same thing and that the cry of the producer here for stories is inspired by the lamentations of the public that pays the bills.

## Anna Case in Pictures

Announcement that Anna Case, the beautiful young American soprano of the Metropolitan Opera Company, is to enter motion pictures for a limited period, is made by Julius Steger, under whose direction the prima donna's photoplays will be produced.



*Anna Case, beautiful soprano of the Metropolitan Opera Company, who is to act for the camera for Julius Stegar.*

Miss Case's first picture will be begun in February next, immediately after she completes her concert engagements for which she has been booked ever since the end of her last record-breaking tournee. The story, based upon real life experiences, will relate the struggles against great odds of a poor, but gifted American girl, who, through force of character and talents alone, rises to a position of dominance in the world's greatest opera company.

The lovely singing actress has had offers from practically all the leading film producers, and she finally elected to place herself under Mr. Steger's direction, because she felt that his ideals and achievements are surety that her photoplays will reach the highest point of motion picture art.

Miss Case has all the attributes necessary for a successful picture star—youth, beauty, dramatic ability, a wide range of emotional expression, and features and eyes which screen perfectly.

Before she would consent to sign a contract with Mr. Steger she insisted upon a series of exhaustive camera tests to assure herself that she would make no mistake to enter the new field. These tests not only satisfied Miss Case, but also confirmed Mr. Steger in his belief that as a picture personality the prima donna possesses really extraordinary qualifications, fully as great as are hers in the realm of song.

Anna Case's musical career has been meteoric. She is one of the very few American girls, American taught, who through sheer ability made her way to the stage of the Metropolitan Opera House, where her magnificent voice and rare personal charm made her a great favorite.

Miss Case has no idea of retiring from concert and opera. She will have ample time for music and pictures, devoting half the year to the one and half to the other. Mr. Steger already has arranged for her first scenario. The picture, seven reels, will be shown first as a special attraction at a leading Broadway theater. Joseph M. Schenck will be Mr. Steger's partner in the enterprise.

## New Branch Manager

The Mutual Film Corporation has appointed J. G. Conner, formerly a salesman, as temporary manager of the Indianapolis branch office.

## New Triangle Star

Alma Rueben, whose beauty and finished delineations have attracted remarks from critics and fans, will from henceforth be featured in Triangle plays, the first one selected for her being "The Firefly of Tough Luck," in which Walt Whitman, the veteran character actor, will also have a leading part.



*Alma Rueben, Triangle leading woman, to be starred in forthcoming plays.*

Miss Rueben is just twenty years of age and is a daughter of San Francisco, graduating from the Convent of the Sacred Heart in that city two years ago. She is of the brunette, Oriental type and has been described by a prominent critic as "the dusk jewel of the screen" and "the most charming brune in captivity."

When Miss Rueben decided to become a picture actress she did not start as an extra but as a leading woman, and has appeared only in leading parts since that time. She recorded individual success in "The Half-Breed," with Fairbanks, "The Americano," "The Children Pay," "Truthful Tulliver," with William S. Hart, "A Woman's Awakening," with Seena Owen, and "The Cold Deck." Her latest appearance was in the role of a young society butterfly, the wife of William Desmond, in "The Master of His Home."

Possessing a dark, exotic type of beauty, Miss Rueben has been featured largely in Spanish and Chilean parts, and is admirably suited for the siren or adventuress characters.

## To Fight Deposit System

"Now we are ready for our first great fight in the exhibitor's behalf, against the advance deposit system." This was the reply of Charles C. Pettijohn, general manager of the American Exhibitors Association when informed that the directors of the National Association of the Motion Picture Industry had voted against the offer of affiliation made by the association.

Mr. Pettijohn was emphatic in declaring that the action of that body in no way affected the aims and purposes of the A. E. A. in working for the betterment of all branches of the industry, particularly more the exhibitors were concerned, and asserted that the vote of the delegation from the Motion Picture Exhibitors League clearly indicated that it was too closely allied with the manufacturing interests of the trade to be called a representative exhibitors organization.

As evidence of the stand to be taken in all questions pertaining to the best interests of the trade, Mr. Pettijohn has written William A. Brady, president of the N. A. M. P. A., pledging the support of the American Exhibitors Association in all matters that will aid the government in the successful prosecution of the war and in every movement that tends to improve the industry.

## Serials for Paramount

Paramount is going in for serials. This great motion picture organization announces that it will release in October a fifteen-episode mystery drama that will reach in every detail the Paramount quality.

The first Paramount serial will star Kathleen Clifford, noted as one of the most famous of all vaudeville and musical comedy stars, who is making her motion picture debut. The story is the work of Anna Katharine Green, who better than any other American writer possesses the faculty for jamming her stories full to the brim with gasps and throbs.

This serial story is the first story Mrs. Green ever has written for motion picture production. It is not a dramatization of any of her previous works but a brand new tale with tangles and apparently unsolvable secrets. It will not be published in book form until after the release of the final episode. Exhibitors are thus protected so that the public can learn the details of the final twist in the plot only by seeing every episode through to the end.

Paramount is using every effort to make its first serial the finest production of its kind ever offered to exhibitors. The fifteen episodes are nearly completed and none will be released until it has passed every test and has met every requirement demanded by every Paramount picture. Each foot of film will be edited and re-edited, titles—all hand lettered—will be checked and revised and special trailers will be devised.

This serial will not be rushed upon the market. In order that there shall be no hurry in production, so that the exhibitor will not be forced to show pictures that have been rushed helter-skelter through the process of production, the release date of the new Paramount serial will be nearly two months after the last print leaves the studio.

## Theda Bara in "Camille"

Theda Bara in a sumptuous picturization of "Camille" is the latest announcement of William Fox to the picture public.

Once more the makers of Fox pictures have delved into the masterpieces of literature and brought forth a gem of great brilliance. "Camille," the story by Alexandre Dumas, fils, has behind it a long history of successful engagements in every civilized country of the world. It has been acted on every great stage of Europe and both Americas, and, in book form, it has brought tears to the eyes of men and women all 'round the globe.

Theda Bara, as the unhappy Parisian girl who sacrifices her self on the altar of convention, has surpassed all her previous work in this production. The spirit of her Carmen, the charm of her Cigarette, the piquancy of her Juliet, all are combined in her characterization of Camille. The relentless Nemesis which pursues the famous heroine is forgotten in the fineness and sublety of her portrayal by the expert Miss Bara.

Theda Bara's "Camille" has just been completed under the direction of J. Gordon Edwards. Parisian life has been followed in every detail so that the atmosphere of the story fits admirably with the acting in it.

"Camille" is the most famous French novel of the nineteenth century. Its story is known to every educated person, and it has been celebrated in song and story in every corner of the world.

The Fox version of this tremendously successful story will be released on September 30.

# EXHIBITORS HOLD CONVENTION

**American Exhibitors' Association at Ocean View, Virginia—Twenty-two States Pledge Support of Organization—Denies Manufacturers Membership**

Exhibitors of five states have pledged their complete support of the new American Exhibitors' Association at the three-day convention held at Ocean View, Virginia, beginning August 29. In addition, seventeen other state exhibitors' organizations pledged their cooperation by wire.

As is now well known, the American Exhibitors' Association was formed by the exhibtors who withdrew from the convention of the Motion Picture Exhibitors' League of America, held in Chicago in July. Charles C. Pettijohn was appointed general manager at a salary of $10,000 per year, and has opened an office in New York City.

Oklahoma gave the Virginia exhibitors' convention a send-off with a telegram announcing that its entire state league branch has voted unanimously to join the new association.

Virginia exhibitors followed this action by voting unanimously to reorganize their state branch of the Motion Picture Exhibitors' League and affiliate with the American Exhibitors' Association.

Similar steps were pledged by representatives of North and South Carolina, Maryland, Delaware, and Washington, D. C., numbering more than 100.

C. George Gheghan and other Virginia exhibitors spoke vehemently against the methods employed by President Ochs at the Chicago convention of the Motion Picture Exhibitors' League.

General Manager Pettijohn, Sam Trigger of New York, and Jake Wells of Virginia were thunderously applauded when explaining the reasons for the formation of the new association.

***Deny Manufacturers Membership***

As a result of the refusal of the National Association of the Motion Picture Industry to admit the new association to membership, the latter organization will deny membership to all manufacturers. The by-laws will be constructed to this effect.

Kitty Gordon, the beautiful English star of World Pictures, led the grand march at the film ball, held in Ocean View. Sharing the honors with Miss Gordon were June Elvidge and little Madge Evans, the World kiddie star. The party from New York was in charge of Felix Ferst.

## Lee's Buyers Organization Completed

With the affiliation of the independent foreign film buyers with the organization which Joseph F. Lee recently started the new organization becomes one of the strongest state right buyers combines which has been put in actual operation up to the present date. There will be three distinct classes; those who handle nothing but the large special state right feature film attractions—those who handle the commercial five-reel and single reel film, and the export department composed of the independent representatives of the different foreign concerns.

The success of the special feature film attraction depends largely on the representatives in the different territories having suitable theaters to properly exploit the special state right film attractions. The following having theaters or circuits of theaters have already signed in the special attraction class and the balance of the territory is practically closed.

The Master Producers Photoplay Co., controlling the Park Theater, Boston's Representative Motion Picture Theater; Mr. Lewis B. Mayer, controlling the New England states; Harry Samwick, one of the pioneer state right distributors, New York City and New York state; Sid Gruman, controlling the Empress Theater Circuit at San Francisco, will have California, Arizona, and Nevada; The Exhibitor's Film Exchange, District of Columbia, Delaware, Maryland and Virginia; The Greater Features Co., of which Mr. Jack Lannon is general manager, will represent Washington, Idaho, Oregon and Montana. The balance of the United States practically awaits confirmation.

There will be no directors. Simplicity and system will be the key-note of the organization. Each man in his respective territory will act as a selling agent. He alone shall judge what he will use and purchase. He will be forced to take nothing which he does not think is a box office winner in his territory. With the addition of the foreign organization it will be the purpose of the organization to purchase as much of the United States and Europe at one time, as possible.

Joseph F. Lee is the general manager of the newly formed buyers organization.

## Paralta's First Play for September 23

Paralta's first play, J. Warren Kerrigan in a screen version of Peter B. Kyne's romance of Central America, "A Man's Man," will be released by Triangle Distributing Corporation, Sunday, September 23.

This production is a very pretentious one and an unusual success is predicted for it by those who have seen it projected. It will be screened for the critics of trade and daily papers two weeks before its formal release.

The demand for the picture is so great, sixty prints have been made. Triangle has adopted the policy of insisting that, as far as possible, every exhibitor who books this picture shall previously see it projected at some Triangle exchange. This departure will be followed in relation to all the Paralta productions.

Mr. Kerrigan's second release will be Frederic Chapin's story, "Turn of a Card." When the accident occurred at Santa Barbara recently, in which his leg was broken, he had just finished the Chapin picture.

The latest reports from Mr. Kerrigan, who is in the Cottage hospital in Santa Barbara, are very favorable indeed. The physician in charge states that the break in his right leg is progressing so favorably that he will be able to leave the hospital in about three weeks, and will be able to resume work in ten days after that. Mr. Kerrigan's strong constitution and vigorous health are contributing to a wonderfully quick recovery.

## Lois Weber Production Ready

"The Time of Her Life" is the alluring title of the first of the new Lois Weber productions, which is now completed and ready for release. In her new play Miss Weber takes for her principal character two girls, working side by side in a big department store, to show how the influence of their respective homes so widely distinguishes their destinies. It is a big theme, handled with that fearless fidelity to facts and yet with that unswerving idealism in purpose which distinguish all Lois Weber productions.

# BEECROFT BACK FROM EUROPE

**Pioneer Film Man Returns from Study of Foreign Picture Conditions—Finds Prices Out of Proportion to Market Possibilities**

Chester Beecroft of 501 Fifth avenue, New York, who has been touring Europe in the interests of his film exporting and importing business for the last four months, returned to America on the Scandinavian-American liner Oscar II, landing at his home port on August 30. Mr. Beecroft left New York on the steamer which carried General Pershing and the first American expeditionary forces to the battle front in France and enjoyed the exceeding good fortune to witness the entrance of the American commander and his staff into London and later on into Paris.



*Chester Beecroft,, who has returned from investigating film conditions in Europe.*

It is said that Beecroft is the only American commercial traveler, and possibly the only traveler of any class whatsoever whose passport shows the successful entrance and departure to and from England and France, a return to and second departure from England, then Norway, Sweden, Denmark, Finland and Russia, during the last two years of the war. In making this extraordinary voyage over more than twelve thousand miles of water, Mr. Beecroft passed through the majority of the most dangerous submarine and mine areas in the world, including two trips across the Atlantic by different routes, two through St. George's Channel, two across the Straits of Dover, one through the Irish Sea and North Atlantic, twice across the North Sea and once through the Skager-Rak and Kattegat.

In the course of these thrilling voyages, some of which were made in small freight boats under the most trying circumstances, Mr. Beecroft's vessel was twice attacked and once sunk by submarines.

When interviewed, Mr. Beecroft did not hesitate to state his reasons for risking his life in so perilous a voyage. He said that conditions in the foreign film markets had changed so rapidly and so completely during the last year that no one on this side possessed any definite knowledge of the subject and that so many mistaken impressions had gained credence here that the American manufacturers were bewildered and had no way of basing a definite policy for the foreign distribution of their pictures. So many conflicting statements had been made by those who knew a little and those who pretended to know much, that in many cases extraordinary prices, out of all proportion to the possibilities of the market, were being asked. Sometimes these prices were absurdly high and sometimes absurdly low, few people indeed having any idea as to what kind of picture was suited to the various countries in which they were endeavoring to make a sale. It frequently happened that a product which had absolutely no chance of being placed in a certain specific market at any price at all was being held at a price which a Griffith production might possibly obtain, while a line of pictures which were peculiarly suited and which consequently would net the buyer or distributor a handsome profit, were being slyly coaxed away by the "wise ones" at a figure far below their worth.

It was this state of affairs, so unfair to the American manufacturers of today and so inimical to the American product of the future, that determined Mr. Beecroft to go abroad, despite all hazards, to study first-hand and to learn from actual observation the exact conditions which obtained in the principal European markets. Mr. Beecroft found, among other things, that the film business is far from enjoying full confidence in certain official circles and that the American manufacturers should use the utmost caution and make most thorough investigation so as to prevent any unfortunate association, however innocent the action of the seller may be at the time.

While abroad, Mr. Beecroft closed several important contracts and considers his journey to have been even more successful than anticipated. He, no doubt, has many friends in the business who will be glad to hear of his safe return, as his association with the film industry dates back to the pioneer days, during which he has held executive positions with many large concerns.

## A. E. A. Complaint Bureau

The complaint department of the American Exhibitors Association will be handled by Frank J. Rembusch, of Indiana. He is recognized as one of the best informed exhibitors on trade questions and will gladly answer the inquiries of the exhibitors on all questions pertaining to the industry. He should be addressed 412 Indiana Trust Bldg., Indianapolis, Indiana.

Each suggestion and complaint will receive his personal attention, and exhibitors are invited to write him regarding any angle of their business. Any movement for the betterment of exhibitors will receive his hearty support, and every communication will receive careful attention on his part. Such matters as can not easily be taken up in the Western offices will be forwarded to New York for investigation and a report made after the investigation has been concluded.

## St. Louis Houses Book Comedies

Phil L. Ryan, sales manager of the Standard Film Corporation, paid a visit to the organization's St. Louis office which resulted in the securing of several large contracts from the local theater men on the Billy West comedies, which the Standard is handling throughout the Middle West.

Cella & Tate, the leading exhibitors of St. Louis, who operate the Columbia and several other theaters there have arranged for the Billy West comedies for a run of fourteen days in their theaters.

Lorimer Johnston has finished the fifth of a series of five reel comedy dramas featuring Crane Wilbur and Juanita Hansen for release through Art Dramas.

# About State Rights Plays

NEWS OF THE HANDLING OF SPECIAL PRODUCTIONS

## General Enterprises Much Alive

THE activities of General Enterprises, Inc., have attracted considerable attention in film circles during the past few weeks and interest culminated in the announcement that the United States and Canadian rights to "The Warrior" successor to "Cabiria," had been secured at an unprecedented purchase price.

The prime movers of General Enterprises, Inc., A. H. Sawyer and Herbert Lubin, propose to allot territorial rights to the master feature starring Maciste, the Herculean lead of "Cabiria," and already startling offers from prominent buyers are pouring into headquarters at 1600 Broadway, New York City. A technically planned exploitation campaign has been laid out by experts to properly assist the showmen who will exhibit "The Warrior" and many advertising novelties of a "different" nature have been devised. This thrilling and timely feature controlled by General Enterprises, Inc., has been unanimously declared by New York theatrical and film critics a worthy successor to the famous "Cabiria" and Maciste actually outdoes himself in feats of strength performed and hair raising, death defying stunts.

Of equal importance is the statement issued by A. H. Sawyer to the effect that General Enterprises, Inc., has successfully negotiated a contract for the erection of a modern film building in Washington, D. C. This deal, highly significant to the Southern film trade, was closed Saturday, September 1, with Alonzo C. Mather of Chicago. The structure to be known as the Mather Building will be a ten story affair, completely equipped with vaults, a series of projection rooms, telegraph offices, express facilities, and will be the last word in construction of this nature. Construction commenced on the new building, September 4, located at 916 G Street, N.W., Washington, D. C.

The new organization is rapidly increasing its scope in the buying of film rights and in line with this pregress, the foreign rights to the McClure Series of "The Seven Deadly Sins" have been acquired. This series, starring eminent players of the silent and spoken drama, has met with sweeping success in this country and the securing of the foreign rights is considered a coup by wise film men.

The momentous contract involving the engagement of the film star, Madame Petrova, with Super Pictures, Inc., has been negotiated by Herbert Lubin.

The number of transactions of paramount business importance engaged in by Messrs. Sawyer and Lubin during the short space of time elapsing since the inception of the company which they represent, places the new film in the front rank of independent state right buyers.

## New England Rights

The Boston Photoplay Company has purchased the New England rights to the Friedman Enterprise feature, "A Mormon Maid," in which Mae Murray is the star. This is the feature which created so much discussion when it was shown at the Park Theater, New York. It deals with pioneer days in Utah, and it served to bring Mae Murray into the lime light as one of the few charming photoplay stars.

In addition to owning the New England rights to "A Mormon Maid," the Boston Photoplay Company controls the New England rights to "Joan, the Woman," "The Common Law," "The Foolish Virgin," "The Price She Paid," "The Easiest Way," "War Brides," "Panthea," "The Argyle Case," "The Libertine," "Where Are My Children?" "War's Women," "The Dumb Girl of Portici," "The Conquest of Canaan" and "Twenty Thousand Leagues Under the Sea."

## Features Exchange Moves

The Short Features Exchange which has been in operation since the latter part of April, and which has been conducting a highly successful business on the seventeenth floor of the Godfrey Building, New York, is to move into more spacious quarters. This change is necessary in order to take care of the volume of business which has been coming into the Short Features Exchange, and of the increased business which it expects to handle with its recently acquired Lion Comedies and Walt Mason Stories. They will move into their new business offices on the sixth floor of the Godfrey Building on or about the first of the month.

## Buy World Rights

The Export and Import Film Company, Inc., has bought the complete world rights to the Isadore Bernstein productions, "Loyalty" and " Humility," excepting the United States and Canada, and are at present negotiating for the sale of the entire territory. Ben Blumenthal, the president of the organization, has had years of experience in Europe with the foreign market, and is one of the keenest judges of picture sales possibilities in the business. He has taken the rights to these pictures feeling that they are assured of immediate success in the foreign field.

## Pathe Sells State Rights

Pathe announces that the rights for the state of New York on "Today," with Florence Reed, and "The Mad Lover," with Robert Warwick, have been sold to the Civilization-Pioneer Film Corporation. It is stated that the price obtained was $40,000.

Pathe reports that the announcement that the pictures would be sold on states rights has created a great interest among buyers and that many letters are being received from the states rights men.

## Peerless Gets Lion Comedies

The Peerless Film Service of Los Angeles, well known in the state rights field as a "live wire" exchange, has just closed a deal with the A. Kay Company, in which it becomes the exclusive distributors of Lion Comedies for the territory embracing California, Nevada and Arizona.

## New York King-Bee Office

Nat. H. Spitzer, sales manager of the King-Bee Film Corporation, states that they have decided to open their own exchange to handle the Billy West comedies for the state of New York. All the other state rights have been disposed of. King-Bee releases two comedies a month.

## Helen Holmes Box Office Guarantee

Convinced by the money-making results of her last photonovel, exhibitors who booked Helen Holmes in "The Railroad Raiders" have been the first to sign contracts for her forthcoming serial, "The Lost Express,"



*The girl looking into the glass and the one peering out show Helen Holmes in the death defying act of combing her hair. She is soon to appear in the new photonovel, "The Lost Express."*

a fifteen chapter mystery production scheduled for release by Mutual September 17.

Elmer G. Sell, manager of the Palace Theater at Youngstown, Ohio, was one of the first exhibitors to schedule "The Lost Express" and his booking is particularly significant in view of the fact that he will show the last chapter of "The Raiders" on September 15. Mr. Sell plans to show "The Lost Express" at least two days.

"I think the Helen Holmes serials are the strongest of any serials that I have ever run," says Mr. Sell. "I have booked the new Helen Holmes serial to follow 'The Railroad Raiders,' which I finish September 15. I am going to run 'The Lost Express' two days or more."

Ernest Schwartz, manager of the Erie Theater at Cleveland, Ohio, was another exhibitor who booked "The Lost Express" within a few minutes after it was announced.

## Changes in Mutual Branch Managers

The Mutual Film Corporation has announced several changes in the managership of branch offices.

J. L. Merrick, manager at Seattle, has been appointed manager at Los Angeles to succeed T. C. Malcolm, whose resignation was effective August 29.

C. P. Merwin, former booker at the Seattle branch, has been appointed manager of the office.

A. C. Field, manager of the Escanaba branch, has been transferred to the sales force of the Milwaukee office and C. K. Olson, formerly a salesman at the Minneapolis branch, has been appointed branch manager at Escanaba.

B. Whitman, formerly salesman at Winnipeg, has been named branch manager at Winnipeg, succeeding J. H. Boothe, whose resignation became effective September 2.

One of the favorite pastimes of Jack Gardner, starring in Essanay's series of Western photodramas, is a "work-out" on the horizontal bar.

## GRIFFITH ON WAY HOME

**Famous Director to Arrive in America Latter Part of September—Has Been Promoting "Intolerance" in Paris and London**

Authoritative announcement was made yesterday that D. W. Griffith, who has been in Europe since March 17, has completed his labors on the other side and is to return to America the last week in September.

The American producer of big motion picture spectacles went to London originally to personally oversee the presentation there of his "Intolerance" at the Theater Royal, Drury Lane, London.

"Intolerance" in London proved the greatest motion picture success the British stage has ever known and crowned its triumph by being given at a gala performance in Drury Lane before King George and Queen Mary. Other occupants of the royal box on this occasion were Queen Mother Alexandria and Princess Mary and the younger sons and daughters of the Duke of Fife, members of the British royal family.

Mr. Griffith was presented to their majesties. As a result of that meeting he also grouped the royal family in an impromptu scene on the stage of the famous old theater and took many pictures of them. He has also been busy doing some work for both the British and French governments and has taken actual views of the war at numerous points along the western front.

With these activities and the great success of "Intolerance" in Europe his time has been so occupied that his original visit, which was only intended to last six weeks, stretched over as many months. "Intolerance" has been seen by nearly everybody of prominence in London, Paris and Rome, and Mr. Griffith has completed arrangements for its presentation in the principal cities of England, France and Italy.

With "Intolerance" launched upon its phenomenal run in Europe, Mr. Griffith called Robt. Harron, Dorothy and Lillian Gish to England along with William Bitzer, his camera man, and together these prominent lights of the American motion picture world have been working upon a story which will be Mr. Griffith's next presentation. The European scenes have been completed and Mr. Griffith and his forces are hurrying home to complete the production for presentation the coming winter. A studio has been secured in California and the big production will be rounded out there. As Mr. Griffith was on the battle front in France for several months, it is a safe conjecture to say that his forthcoming production will deal in a powerfully dramatic way with the present world war.

## F.I.L.M. Club Outing

The F.I.L.M. Club held its last outing at Karetzonia's Grove, Glenwood, on-the-Sound. Members of the club, exhibitors and exchange men with their families and friends, attended in large numbers, a crowd of about five hundred persons enjoying a perfect day which was devoted principally to athletic contests.

It was the general opinion of all that this bringing together of exhibitors and exchange men should be encouraged, and that the F.I.L.M. Club outing be made a permanent affair. And suggestions were made for other meetings during the fall and winter seasons.

# What Theater Men Are Doing

## NEWS FROM LIVE EXHIBITORS ALL OVER THE COUNTRY

**This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, MOTOGRAPHY, Chicago.**

### *Big Circuit Books War Films*

THE big B. F. Keith circuit has booked the Official Government Pictures, distributed by Pathe, for a showing of these war pictures that will be over 5,000 days and will amount to almost a quarter of a million dollars. All the theaters on the Keith circuit will show these latest pictures of the war. Beginning Monday, September 17, and continuing for three weeks, these pictures will be a feature of the Keith vaudeville houses.



*E. F. Albee, general manager and half owner of the B. F. Keith circuit.*

E. F. Albee, general manager and half owner of the B. F. Keith circuit, states that the B. F. Keith circuit is not being turned into a picture circuit, and that the war pictures will be shown in addition to the usual vaudeville program.

"I have booked these pictures merely as a high class feature that the people who patronize our houses will want to see," said Mr. Albee. "We believe in giving our patrons the best. I saw these pictures and was so struck with them that I immediately entered into negotiations for the first general showing of them in America in the Keith houses. Aside from the fact that it is helping war relief and probably is doing a patriotic thing, I believe that these pictures, giving a true presentation of events on the battlefield in Northern France, will be one of the biggest features ever seen in this country. These pictures will be shown in three episodes. One episode of approximately four reels will be shown each week.

"War conditions and what is really happening in Europe are uppermost in the minds of Americans today. When we see the numberless khaki clad men on the streets, and realize that our brothers, our friends and our sons will participate in just such scenes as will be shown on the screen in these pictures, you can figure out the interest there will be in such screening. They are a big feature and we intend to handle them as such, advertising them and giving them a good place on our programs.

"I want it distinctly understood, however, that the Keith circuit is not being turned into a motion picture circuit. These pictures may be the last we will show in this way on the circuit, and again they may be just the forerunner of other pictures, but we will not slight our regular acts for these or any other pictures.

"It was a special pleasure to make this booking, which totals up over a 5,000-day showing for these pictures, as the proceeds from them go to war charities and the American ambulances in France will benefit by our showing of them, as will also the Red Cross funds. I believe our patrons will want to see these pictures again and again, and I am thoroughly convinced that the showing of them will speed up Red Cross and other work that will be of benefit to the soldiers fighting our battle."

The showing these pictures will be given on the Keith circuit is stated to be the greatest showing ever given any pictures, and it is estimated that more people will see them during the three weeks following September 17 than have seen any other motion picture in the same length of time.

The Pathe Exchanges are making plans to distribute these in the regular picture houses after the showing on the B. F. Keith circuit.

---

### *Stars Appear at Clune's Theater*

"Drive me to Clune's Theater and never mind the speed law!"

So saying Jack Pickford, arriving a few minutes before the time scheduled for his appearance at Clune's Theater, Los Angeles, with Louise Huff, where the first showing of their Paramount picture, "The Varmint," was being given, made a flying leap into a waiting automobile as he pulled into the station.

Over at Clune's Theater an impatient audience had been waiting for some time and the management had almost decided to have Miss Huff appear alone. The car tore up to the theater and Jack barely waited for it to come to a stop before he sprang to the sidewalk and dashed madly through the waiting line outside. Reaching the stage entrance he made his rapid way to the stage itself and calling to Miss Huff to come along, was about to appear before the now impatient audience when his co-star in the picture about to be shown, seized him by the arm.

"What's the matter? Don't delay the game," cried Jack. "We're late as it is."

Miss Huff was laughing, despite the necessity of haste.

"You can't go on like that," she said, "don't you know you're still carrying your suitcase and wearing your traveling cap?"

"So I am," admitted the young star, dropping both

articles but never delaying his speed, "now we're ready, come along."

He fairly dragged Miss Huff before the audience, which sent up a loud clamor of appreciation. It was some reception. The crowd went wild and this gave Jack a chance to regain his sadly depleted wind, and when the applause had subsided he and Miss Huff made brief but effective speeches which were received with acclaim.

A slow train from Missouri, where Jack Pickford and company had been filming exteriors for "Tom Sawyer," was responsible for the delay. They had expected to arrive early in the afternoon, and all through the long hours Jack had been alternately condemning the road to the seventh level and demanding of the Pullman conductor when they should arrive.

But all's well that ends well, and both the stars are satisfied with the reception they received.

"But I don't like these close connections," remarked Jack after it was all over. "I must have looked like a tramp and I know my hair wasn't combed and that my face was dirty."

### *New Oklahoma City House*

Oklahoma City, Oklahoma, is soon to have a brand new picture house. H. C. Brice, proprietor of the Strand theater, has leased a lot and will in the very near future begin the construction of a three-story building.

This structure will house a model picture theater, which will be given a marble tile entrance of unique design. It will also have a special plate glass front. Mr. Brice is taking unusual care in making the plans for the theater to have it the acme of perfection in regard to comfort and convenience for patrons. Every detail of the arrangements, furnishing and equipment will leave nothing to be desired.

The building itself will be of brick, with a stone front. Electric elevators and all other modern equipment will be installed.

Mr. Brice expects to christen the new theater not later than next New Year's day.

### *The Silver Strand of Cornado*

The Silver Strand Theater has recently been opened at Coronado, California. It can be said at the very outset that the Broadway Amusement Company, owners of the theater, have chosen a splendid name for it. It is distinctive and its very sound is "silvery" and slides easily from the tongue. It has all the beauty and attractiveness which the name of any house should have.

The house was opened with a special musical and picture program. The opening was under the auspices of the Womans' Section of the United States Navy League of Coronado and the entire proceeds were turned over to the Red Cross. One of the features of this opening were the vocal selections by Madam Schumann-Heink, the noted prima donna. The regular commercial opening of the theater was held on the following day, a matinee being given at 2:30 p. m.

The Silver Strand is owned and operated by the Broadway Amusement Company, of which G. A. Bush is president and K. G. Bush, secretary and treasurer.

The first week's program was as follows:

Saturday—Carlyle Blackwell in "The Page Mystery"; Universal Animated Weekly; Paramount Pictograph.

Sunday and Monday—Louise Glaum in "A Strange Transgressor"; Universal Current Events; Triangle Comedy, "His Thankless Job."

Tuesday, Wednesday, Thursday—Alice Brady in "Darkest Russia"; Burton Holmes Travelogue; Universal Screen Magazine.

Friday and Saturday—Clara Kimball Young in "Camille"; Universal Animated Weekly; Paramount Pictograph.

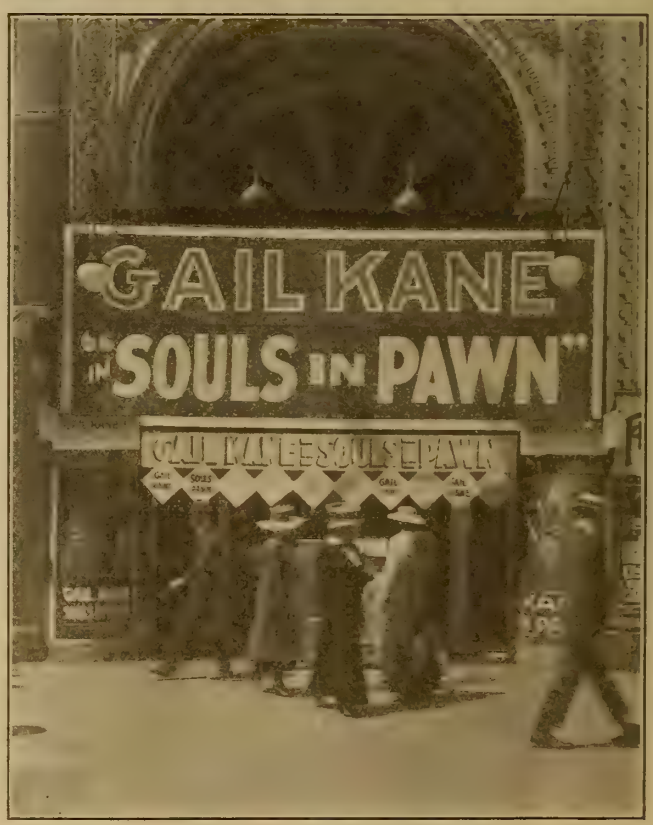
The Silver Strand, erected by John D. Spreckels, is one of the finest civic improvements of Coronado. It is one of the best appointed and most modern picture theaters in the country. Nothing has been left undone that will tend to the comfort and convenience of its patrons, the very latest in equipment, projection machines, etc., having been installed to the end that the best pictures, permitted by the present state of the art may be shown.

The opening policy will be three shows each day. A matinee at 2:30 p. m. and two evening shows, beginning at 7:00 and 8:45 p. m.—change days being Sunday, Tuesday and Friday.

The best pictures the market affords are run with sufficient variety of subjects to please the picture loving public.

The prices are 10 and 20 cents; loge seats 50 cents.

Crane Wilbur's most recent picture will most certainly live up to its "western" atmosphere. Action of the wildest brand marks the story from start to finish with rough and tumble situations the cause of many a bruise and ache for those in the big cast. Mr. Wilbur has suffered two painful accidents in the course of production but none serious enough to upset the schedule established by methodical Lorimer Johnston, his director.




*Front of the Bijou Dream Theater, State Street, Chicago, showing the display which Manager Sigmund Faller arranged to attract the passing crowd when he ran Gail Kane in "Souls in Pawn." State Street, like the rest of the Chicago loop, is pretty well given over to the daily change, but Manager Faller is putting it over with week runs. In addition to his lobby display, he used the picture columns of the daily papers judiciously, but he got his big bunch out of his lobby outlay. In addition to running the picture a week, Mr. Faller got 15 cents while the house next door charged 10 cents for its daily change program.*

# "Split Reel" Notes for Theater Men

## HOW OTHERS ARE STEERING THE SHIP

THE much heralded Afternoon Symphony Concerts will begin delighting patrons of the New York Strand this week. The orchestra has been enlarged to full symphonic strength and the concerts will be given every afternoon at 2:15 o'clock preceding the regular program of motion pictures and musical selections. "Polly of the Circus," first of the Goldwyns, will be the principal photo-dramatic feature of the week.

* * *

While moving picture men in other cities have been complaining of decreased patronage during the warm months, proprietors of nearly all Pittsburg theaters are lamenting the passing of summer. Only one or two theaters in the city have closed and these have been idle only for a few weeks. Some of them closed, too, to make much needed repairs.

* * *

Joe C. Diepenbruck, manager of the Strand Theater, Sacramento, California, has been drafted and has turned all interest in the theater over to his father, who took charge September 9. The Strand has given six of its employees by enlistment, and the manager, who was drafted in the first call, makes the seventh Strand employee to join the colors.

* * *

The Italian war pictures, "The Italian Battlefront," is proving a humdinger and, according to all reports, is pulling as hard as "The Birth of a Nation." Playing in houses where the top price is the same as the high "set-you-back" for legitimate attractions, it is still packing theaters to the gallery tops, and scalpers are heralding the attraction as a God-send. It is receiving nothing but praise from critics, populace and exhibitors, and is one of the most eloquent chapters yet seen of the great war.

* * *

So far as running pictures is concerned, it is said upon good authority that George H. Hines, familiarly known as "Daddy," controls the town of South Bend, Indiana, a city of 75,000. "Daddy" has the Auditorium there, seating 1,650. His main sources of supply are Fox and Metro. An example of "Daddy's" business and showmanship is found in the fact that on a recent Sunday Rex Beach's "The Barrier" was made to yield him $703 for the day. "Daddy" is a high class showman, and, what is more, a genial Irishman.

* * *

The Grand Theater, Green Bay, Wisconsin, has undergone a change of ownership. H. Goldman, former proprietor, has discontinued his connections with the house entirely. J. P. Scully, operator of a chain of Chicago theaters, is the new owner. A mixture of high class vaudeville and good pictures will be the laugh-producer and entertainment pabulum offered by the new management. And to make things more attractive a large and capable orchestra has been engaged to hold down the pit.

* * *

The Hardwick Brothers, proprietors of the Lyceum Theater, New Mexico, have a unique way of boosting their best plays. In the center of their neat 12 page program, of the features that are to appear at the Lyceum during the month, they have two pages of "Personally Guaranteed Attractions." These represent the films the Hardwicks consider the best on the bill. A footnote at the bottom of the page says: "'Personally guaranteed' pictures are the cream of the entire month's offerings. When a production is so advertised, you know that it is exceptionally good. It is the best your amusement money can buy."

* * *

A striking illustration of the swiftness with which a motion picture can be photographed and shown on the screen was demonstrated at the Strand Theater, New York, recently, when pictures showing the great parade of the National Guard regiments of New York were projected on the screen. The pictures, some of which were taken as late as 2 o'clock in the afternoon, were shown at the Strand at 4 o'clock.

* * *

Thieves stole "Love and Justice" and "Marriage and Failure," two motion pictures of five and one reels respectively, at Kansas City, from Joe Aimonino, an operator, who set the box containing the reels down while watching a train go by. When he turned around to get his reels, valued at $600, they were gone.

* * *

The Henry Cowell Lime and Cement Company has filed suit in the San Francisco Superior Court against the Turner & Dahnken Circuit to recover $76,000 damages for alleged breach of contract. The complaint states that the moving picture concern contracted to lease from the plaintiff corporation a theater at Stockton, California. The contract, it is alleged, was entered into in December, 1915. Construction of the theater was completed recently, but Turner & Dahnken refused to occupy it.

* * *

Al G. Shear, of New Orleans, has resigned his position as manager of the Consolidated Film and Supply Company in order to devote all of his time to his theatrical interests. Mr. Shear is actively connected with the Sobel-Richards-Shear Enterprises, operators of a chain of theaters, and in view of the fact that the company is contemplating the purchase or erection of several new suburban houses in New Orleans, he has found it necessary to withdraw from the Consolidated Film and Supply Company.

* * *

Baltimore is to have another handsome picture theater. Henry W. Webb, president of the Parkway Amusement Company, which controls the Parkway, Strand and McHenry Theaters, announces that the property at the northeast corner of Charles street and Lafayette avenue is to be improved and added to the company's chain. The new theater will have a seating capacity of over 2,000 and will rival its sister houses. Mr. Webb also announced that extensive improvements are in course of construction at the Parkway and that its seating capacity will be increased to the extent of 70 per cent.

* * *

Supervised amusement in the photoplay field, is now being tried out by the Rev. H. L. Robbins, at the Strand, formerly the Palm Theater, at Salamanca, New York. The policy of the house, as announced by its new manager, is to present only bills that can be seen by anyone without offense and that will be of an up-

lifting nature. Mr. Robbins conducted a successful experiment of the same sort at Canaseraga, New York, where he had charge of an Episcopal parish. The new house is not a charitable institution, however, but is to be self-sustaining or abandoned.

* * *

Marcus Loew, of New York, is to pay $48,000 a year for fifteen years for the Stillman Theater, according to the terms of a new lease filed for record recently. A former lease, made in 1916, giving control to Emanuel Mandelbaum, was canceled at the same time. This called for a rental of $45,000 annually. Both leases were given by the Stillman Investment Company.

* * *

The American, Bannon and Dreamland theaters of Elyria, Ohio, have been consolidated under the title of the Broadway Amusement Company. John Pekros, of the American Theater, will be general manager of the new company, while Mr. Georpogle and Owen Bannon will retain their respective positions as managers of the Dreamland and Bannon houses. Chas. R. Chisholm was father of the new combination idea, which was conceived in order to enable the houses to furnish better films and cut their overhead expenses.

* * *

The management of the Elmwood Theater of Buffalo, New York, attached a sepia portrait of Emily Stevens to each of its programs for the last week announcing the star's appearance at that theater, September 10 and 11, in the stirring Metro production, "The Slacker." On the back of the photograph was the following paragraph about the play: "A patriotic drama of the times. No war scenes. No battle scenes. But it makes the old yearn to be young. It makes the young spring to the nation's call. It galvanizes into palpitating life the patriotism of all ages, in all lands."

* * *

The Fine Arts Theater is the latest contribution to the growing number of really pretentious theaters which are becoming so popular and profitable in New Orleans. This pretty house, rendered more attractive by large potted plants and palms which decorate the front, is built along Spanish mission lines, and accommodates about 750 people. Mrs. Al G. Shear is the managing director of the Fine Arts and also of the Carrollton, alternating her time between both houses. Among the factors which contribute class to this new suburban house is the fact that Mrs. Shear has all the attendants, ushers, etc., dress in immaculate white.

* * *

Laws passed by the 1917 Minnesota legislature regulating picture theaters went into effect September 1, and will be enforced by John B. Sanborn, state fire marshal. It is now unlawful for any persons to operate a motion picture machine or to exhibit pictures in any building where the public is admitted without a license. The licenses are issued by the state fire marshal only after thorough inspection and upon finding that the theater meets the rigid new requirements. The law is expected to affect only the smaller houses, as the larger theaters have already complied with the provisions contained in the regulations.

* * *

Managing Director S. Barrett McCormick of the Circle Theater, Indianapolis, is one of the exhibitors who uses an intense artillery fire that shakes the whole city before he gets ready to go over the top with a picture he knows has got the goods. An idea of the extensive advertising he does in hammering home features can be obtained by citing the space he used in putting over "The Tanks at the Battle of the Ancre." For that picture he used 11,642 agate lines of city newspaper space, 22,400 agate lines of country newspaper space, 1,000 one-sheet posters in Indianapolis and surrounding towns, 1,200 sheets of paper posted on billboards, 700 street car cards displayed in city and Interurban cars, 25 twenty-four-sheet boards, 2,500 heralds, electric signs, flags and other medium.

* * *

The district board at St. Louis, Missouri, has ruled that the manager of a moving picture house could not be exempted from the draft on occupation grounds. He must go and serve his country with the rest. And the records show that a great many of them are doing it. Theater owners, operators, ushers, film salesmen, exchangemen and those in the various branches of the industry who are now wearing the khaki are testimony of the fact that the film business is giving of its men to fight as well as of its films to make people forget the horrors of war.

* * *

One of the unusual features in connection with William Fox's "Jack and the Beanstalk," is that the film has opened up an entirely new field for motion pictures. Department stores are now bidding for the rights to the subject in various cities because they recognize its special appeal to women and childen. A large Western department store made overtures and secured "Jack and the Beanstalk" for one week. The management of the shop then engaged a big legitimate theater and showed it exclusively to the patrons of the store, giving a ticket of admission with every purchase of $1 or over. The firm did an enormous business, as the production was viewed by 30,000 persons during the week.

* * *

The following is a list of theaters and the plays they used last week in the loop district of Chicago:—

Alcazar—"The Ten of Diamonds," with Dorothy Dalton.
Auditorium—"Official Italian War Pictures."
Bandbox—"Should She Obey?" Drama.
Bijou Dream—"The Sin Woman," with Irene Fenwick.
Boston—"Betsy Ross," with Alice Brady.
Casino—"Who Was the Other Man?" Drama.
Castle—"The Mysterious Miss Terry," with Billie Burke.
Colonial—"Baby Mine," with Madge Kennedy.
Lyric—"Some Boy," with George Walsh.
Orpheum—"The Idolators," with Louise Glaum.
Pastime—"Tears and Smiles," with Baby Marie Osborne.
Playhouse—"A Stormy Knight," with Franklyn Farnum.
Rose—"Down to Earth," with Douglas Fairbanks.
Royal—"Sins of the Mother," with Anita Stewart.
Star—"Double Trouble," with Douglas Fairbanks.
World—"The Final Payment," with Nance O'Neil.
Ziegfeld—"Babbling Tongues," with Grace Valentine.

* * *

Things grew pretty warm recently for Deputy Sheriff A. E. Dunlap, of Dewey, Oklahoma, when he tried to arrest L. A. Ramsey, manager of a picture theater in Dewey, for operating on Sunday. The arrest of Ramsey was ordered by the county attorney and his show was stopped. The people, however, rallied to the support of the exhibitor, and when those attempting the "pinch" called for police help their appeal was ignored. The people of Dewey are for Sunday amusements and there is no ordinance forbidding picture houses operating on that day. Mr. Ramsey, besides having the support of the people, is also being backed up by other exhibitors in the county who expect to make the issue a test case. Lawyers have been retained and every preparation is being made to win the case for Sunday shows.

# Patron Pulling Ad-Talks

BY THE "COUNSELLOR"

**Editor's Note: This is the first of a series of articles written by an experienced advertising man who has conducted campaigns for a circuit of picture theaters. They are facts gathered from first hand experiences. The first one is based on the value of advertising the theater itself.**

A LARGE per cent of the advertising done by motion picture theaters is waste. It is, perhaps, the most short-lived advertising of any being done in any line of business. Its life ranges anywhere from a week to four hours. And this is due to the fact that practically all the advertising done is concentrated on the picture they are going to show for that week or that day.

A good percentage of this same advertising could be devoted to the theater itself, calling attention to the virtues of the show house. There are quite a number of points that could be brought out in this connection, such as the fact that "eye-strain" has been entirely eliminated. A campaign on this one subject could be conducted for a month or more. Then you could swing into "pure-air," playing up the ventilation, courtesy of employes, comfort and what has been done to make the theater comfortable. Talking points such as these would establish your theater as the leading photoplay house of the town. It would be taken for granted that the pictures you show are the best. You have already established the fact that you have installed the best equipment available and it stands to reason that the photoplays must be of the same order.

Make your theater known for more than the quality of pictures you project. When you play up the virtues of the house, you are also establishing the quality of your productions. If you are forced at some time or other to give up some of the brands or stars that you have made popular at your house in all probability it will not work harm to you. If it is presented at some other theater the interpretation of your audiences will undoubtedly be that it was not good enough to show at your theater, without your saying a word about it. We have seen this work out in this very same fashion. One of the most popular stars in pictures today had been established at a certain theater in a good sized town where competition was very keen. By an unfortunate circumstance of bookings this star's latest pictures was put into another very good theater within a block and a half of the first show house. Many people coming out of the first theater hearing that this star was at the other house remarked that there must be something wrong with the picture or it wouldn't have been put in that house.

This first theater had established itself as the finest house in the city regardless of pictures. When a popular player was taken away from them their business was not affected. It was believed that the star or picture presented must be better than the other, or this theater wouldn't show it. It had established itself as the leading show house of the town and as showing the very best pictures.

People soon tire of hearing you tell them that each play is the very best that has ever been shown. You are going to fall down too many times on your promises and they simply won't believe you. Understand, however, that they have no other means of knowing whether the picture is good or not. They simply have to take your word for it. It will not pay you to fool them too often.

You don't necessarily have to tell them that the picture is a "world beater" in order to get them in. Mix in a bit of copy about the theater itself, the fact that they are assured comfort and courtesy and pleasant surroundings.

Make your house popular, but, of course, be certain that you are showing the right kind of pictures. Keep your theater so that you can conscientiously brag about it. Keep everything clean and shined. Nobody in the wide world likes to see anything dull and dirty. Everybody you know would like to own a diamond. Radium is more expensive, still you never see anyone wear it no matter how rich they are, they prefer a diamond, it glistens. If there wasn't any luster to a diamond it wouldn't be popular.

The biggest bit of advertising you can possibly do to popularize your show house is in and about the theater itself. You could show the best and most expensive pictures in the world, and if your theater wasn't attractive it wouldn't draw much more than an ordinary production. Always remember the rule of the two "C's," Cleanliness and Comfort. You are asking people to come out of clean, neat and comfortable homes to your theater. What have you to offer them in return? Just a picture? Or, have you made the surroundings pleasant?

If you are not getting the best class of people in your neighborhood or town, it's your own fault. You are not catering to them through your advertising. You may have the class of pictures that would appeal to them, but you are using a style of advertising that draws an entirely different element. The better people do not want to crowd their way through a lobby choked with startling paper and blood dripping six sheets. Many say that this is just what secures their business for them. It gets them a certain class of business, but as a general rule where the better class of people go, the others follow.

Advertise the permanent part of your business, the theater, you own it, it's yours, it's the only part of your business that you do own. It's going to be there tomorrow, next week, next month and next year; advertise it.

## Gottschalk Leaves Stage for Screen

Mr. Ferdinand Gottschalk has at last been persuaded to act for the motion picture stage and the Empire All Star Corporation is the lucky company to secure him. The artistry of Mr. Gottschalk's work on the stage is too well known to comment on, but it is interesting to note that he is not only frankly interested in acting for the camera, but is taking pains to make his performances as clean-cut and artistic as ever he did on the speaking stage.

Helen Ferguson is leading woman for Taylor Holmes in his second Essanay picture, "Fools for Luck."

## Jewel Carmen in East

Jewel Carmen is now at the William Fox studios at Fort Lee, N. J. She is playing Fantine in the film version of "Les Miserables," now in the making.

Miss Carmen has been in motion pictures almost four years, but she has earned the greater part of the love which photoplay fans bear her since her advent into William Fox films about twelve months since.



*Jewel Carmen, Fox star, now playing in "Les Miserables."*

Immediately upon joining the Fox forces, Miss Carmen received the unusual honor of being placed in the role opposite William Farnum in "The Conqueror," R. A. Walsh's titanic American drama. Her wonderful dramatic work as Eliza Allen in this picturization of Sam Houston's life established her firmly as a player of discriminating intelligence who could always be depended upon to bring the finest shades of emotional acting to the screen.

The consequence was that the part of Lucy Manette in "A Tale of Two Cities" was entrusted to her, and the reviews of this production attest the wisdom of the choice.

Other William Fox features in which Miss Carmen has appeared in the leading feminine role are "American Methods" and "When a Man Sees Red." In both of these pictures she is William Farnum's "opposite." Miss Carmen's most recent screen performance was in support of Gladys Brockwell in "To Honor and Obey?"

## Fairbanks Jumps to New York

"Only one picture in ten is worth seeing."

"Chicago needs a large and beautiful house exclusively for pictures."

These two statements by Douglas Fairbanks at the luncheon given in his honor at the Fort Dearborn Hotel in Chicago when he was on his way from California to New York last week, brought forth hearty applause and contains some real meat for thought.

The athletic comedian and an entire company including Director Emerson, Anita Loos, scenarioist, Business Manager John Fairbanks and Publicity Man Bennie Zeidman, made the expensive coast to coast trip solely for the purpose of taking in New York a few scenes needed for Fairbanks' next Artcraft production, "Reaching for the Moon." Enthusiastic receptions marked the Fairbanks route all the way. In New York he and the company were met by a party which included Al. Lichtman, general manager of Artcraft; S. L. Rothapfel, managing director of the Rialto Theater; John Emerson, director-general of the Fairbanks forces; Emil Shauer of the Famous Players-Lasky offices, and Pete Schmid of Artcraft.

## SCARCITY OF FILM CANS

**Eastman Company's Demand for Film Cans Causes Inventory—Triangle Plant Uses 16,000,000 Feet of Film in Two Years**

A good idea of the amount of money consumed in film alone in a modern motion picture plant may be gained from the following data furnished by Peter Shamray, laboratory manager of the former Triangle-Fine Arts plant, now the producing center of Triangle-Keystone comedies.

The Eastman company recently sent out a notice to the trade to the effect that they would be unable to ship film on account of the shortage of tin cans, brought about by the war, and urging all producing plants to return the empty containers they had on hand, for which a liberal price would be paid.

An inventory of the film cans in the Triangle-Keystone plant revealed the startling fact that, in a period of a little over two years, the Triangle-Fine Arts studio had used 8,142 cans of raw stock. Each can contains 2,000 feet of film, making a total of sixteen million two hundred and eighty-four feet.

Until recently, the freight on empty cans to New York was more than the containers themselves were worth, but the price of tin has mounted so rapidly that at the present time the revenue on the empties effect a saving not to be scoffed at.

## Noted Skater With Commonwealth

The Commonwealth Pictures Corporation announces the engagement of Miss Charlotte of "Hip-Hip Hooray" fame, better known throughout America as Charlotte, the greatest woman skater in the world. Charlotte has been with the Hip-Hip Hooray Co. for two years and at the present time is at the College Inn, Chicago, where her skating feats are performed every night.

Not only does Miss Charlotte rank supreme on skates, but she also dances and swims beautifully.

Charlotte has already cost New York and Chicago a sum estimated at three million dollars. It is figured that that much has been spent for skates, skating shoes, skating scarfs and skating costumes and in restaurants, adjoining rinks since Charlotte started the craze.

She does as many things on ice as Pavlova does on the stage; she is even more daring, because there is more chance for the skates to slip than for Pavlova to lose control of her educated tootsies.

It is not a great surprise that so popular and accomplished young lady should make her debut into pictures, and the Commonwealth Pictures Corporation and H. A. Spanuth, its president, are to be congratulated upon their success in securing this most talented charming young lady.

It is seldom that a person can be found who has the accomplishments that Charlotte has, who at the same time is beautiful, who photographs well and who is still in her teens.

The Charlotte picture has already been begun in Chicago.

Alma Ruebens, the newest of Triangle stars, commenced her screen career for Triangle as a leading woman for Douglas Fairbanks in "The Half Breed," and has appeared in leading roles exclusively ever since.

# The Man Inside the Booth

## PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

### *His Pictures Float*

**I am having a little trouble with my Power's 6A machine. Would you be kind enough to advise me through your projection department how it can be remedied?**

**Last fall I noticed that I was not getting an absolutely steady picture. There is a continuous floating of the picture from one side to the other, also an up and down motion. I wrote to the Power's company and they advised me to ship the mechanism in to them to be thoroughly overhauled. This was done with my instructions to put the same in absolutely perfect condition, but even this did not remedy the fault. The machine is securely fastened down to the floor and can not move. I thought perhaps it might be in the film, but have used films that were not over a month old and have had the same trouble.**

**I have written to the Powers company relative to this and they know of no reason why this trouble should exist. I have also inquired of quite a few good operators and tried to have it remedied, but up to now have been unable to remedy the fault. Is it possible to get an absolutely perfect and steady picture with a Power's 6A machine and films in first-class condition? I would greatly appreciate your kindness if in the next issue of the MOTOGRAPHY you can solve my problem.—B. H. S., New Hampshire.**

I do not know that I can do very much for you in your trouble since you have had the mechanism sent to the Power's company and they did not help you. What you should have done was to send the mechanism right back to the factory and insist that they put it in the proper condition.

There is absolutely no reason why you cannot get a steady and perfect picture with a Power's 6A machine, and if you are not getting it then there is something radically wrong with the mechanism and I am sure that the Power's company would be only too glad to remedy it for you. I would suggest that the trouble as you describe it is due to one or more of the following causes:

End play in the intermittent shaft, allowing the intermittent sprocket to move sideways and thereby causing the picture to move back and forth on the screen.

Cam and star, or cross not adjusted properly, allowing too much circumferential play in the intermittent sprocket, causing an up and down movement of the picture on the screen.

Tension springs not adjusted properly, causing an up and down motion on the screen.

Worn tension springs and apeture plate, allowing the film to buckle as it passes over the apeture plate, causing an in and out of focus effect of the picture on the screen.

Sprung intermittent shaft.
Worn intermittent bushings.
Worn cam and star or cross.
Worn intermittent sprocket.

Any one or more of the above mentioned defects would or could be the cause of your trouble and I would advise you to go over the mechanism very carefully and be sure that all parts are in good condition and properly adjusted and then if you still have the trouble, then return the mechanism to the Power's company, and insist that they find the trouble for you.

---

### *Warning Device Patented*

Oscar Day of the Putnam Supply Company, which manufactures the Auto Signaling Device for moving picture machines has just been granted patent right papers from the Dominion of Canada for his device. The patent papers bear the number 179047. The Moving Picture Operators Automatic Signaling Device can be attached to any make of machine and works perfectly as a warning device for the operator.

---

### *About Painting a Screen*

**I have an aluminum screen and I painted it about one year ago, so I want to paint it again. Please give me some information whether I can put the aluminum on the old aluminum or must I give it a coat of white paint first. Give me full instructions.—J. K., Pa.**

If you have painted the screen before then you evidently know what you are doing, but my advice to any one is: Do not try to make an aluminum screen unless you are in that business, and are prepared to do the work right. I have seen a lot of home-made screens (spent a few dollars myself trying to make one), but I have never seen a good one yet.

The surface of the screens that are manufactured are put on by a special process and not painted with a brush. It is impossible to apply any kind of paint on a screen with a brush without leaving brush marks that will show when the light from the projection machine is thrown on the screen.

I mention these things to you so that you will not attempt to paint your screen and possibly ruin it. If you are going to paint it then give it one or two coats of flat white paint and then apply the aluminum surface afterward.

Allow the white paint to become thoroughly dry and then apply a coat of Japanese varnish to the screen and as the varnish begins to set apply the dry aluminum to the screen with a puff made as follows: Take a ball of cotton the size of your fist and cover it with a piece of cheese cloth, making a puff with it like the ladies use on their faces, only larger. Dip this puff in the dry aluminum and apply it to the varnished surface of the screen. Do not try to rub the aluminum on, but puff it on.

Start at the top of the screen and work clear across the screen and then work down. The aluminum must be applied before the varnish sets too much, so you will have to work fast with the aluminum to get it on at the right time. Allow the aluminum to set for three or four hours and then take a piece of heavy felt cloth and polish the surface of the screen with it. You can make a fairly good screen in this way and get better results than by trying to apply the aluminum in a liquid form with a paint brush. But the best way of all is to buy a new screen and then you are sure to have it right.

### *Locals Aid Soldiers*

At the last regular meeting of Local No. 194 I. A. T. S. E. and M. P. M. O. a resolution was passed and a committee appointed to look after the members of that Local who are at the present time or may be later in the service of their country, either in the army or navy. At the present time Local No. 194 has six men enlisted in the army and navy. These men have enlisted since the outbreak of the war. The Local has seven men who will come in on the draft in the next few days. It is the intention of the members of the Local that they will provide the men who are away with stationery and stamps, tobacco and whatever articles, including books and magazines, that is possible to send to them.

Every member of the Local has pledged that he will write to each one of the boys who are away at least once a month and if they will do that it will give each boy who is away at least two letters a day to encourage him and to let him know that the men at home have his interests at heart. The committee that was appointed was Brother Benner, secretary-treasurer, and Brothers Latta and Bragg.

This committee has full power to act and may use whatever funds of the Local that they may need. Each and every enlisted or drafted man is to be provided with an indestructible metal tag with his name on one side and on the reverse side: "In case of accident or death notify Local No. 194, I. A. T. S. E. and M. P. M. O., Indianapolis, Ind., U. S. A." Brother Joe Finke, who is just resigned as vice-president of the Local, is enlisted in the One Hundred and Fiftieth Field Artillery and has left with his regiment to join the "Rainbow Division," at Mineola, N. Y., and in the next few weeks will be "Somewhere in France." Brother Finke is a first class cameraman as well as an excellent operator and will, from time to time, contribute articles to the projection department of MOTOGRAPHY.

### *What Kind of Oil*

**I am a reader of the projection department and would like to have you give me a little information as to what kind of oil you think is the best to use on a Power's 6A machine. I have been using an oil that the manager buys here in town and it gets sticky on the machine and causes the machine to run hard. If you can recommend some good oil to me I will be ever so much obliged to you.—W. D. B., Oregon.**

Order your oil from your local supply house or write direct to the Power's or Simplex Company and have them send you the oil that they recommend. Either one of them is good. The oil comes in gallon cans.

## Associated Advertisers Meet

Arthur James again heads the Associated Motion Picture Advertisers as the result of the election of officers, held September 6, at Keene's Forty-fourth street beanery, New York. The publicity and advertising men reorganized for a new and busy year.

The following officers were elected: President, Arthur James; vice-president, P. A. Parsons; treasurer, Paul Gulick; secretary, Bernard Fineman. The new directors, in addition to the above elected officers, are Nat G. Strong, Charles E. Moyer, Terry Ramsaye, Jacques Kopstein and Julian M. Solomon.

Charles Burr was a candidate for the presidency, but the vote stood sixteen against six in favor of Mr. James. Nat Rothstein contested with Mr. Parsons for second honors and marshaled seven votes to fifteen for Mr. Parsons. The elections were then made unanimous on motion of the losers in the contests.

Mr. Parsons, chairman of the annual dinner committee, reported that this year's event will be even more elaborate than the dinner given last year. A number of new applications for membership were favorably acted upon.

## EXHIBITORS FORM EXCHANGES

**First National Exhibitors' Circuit Establishes Distributing Organization—Representative Member in Each District to Open Local Exchange**

The First National Exhibitors Circuit at a meeting at the Hotel Astor last week formed a national distributing organization to handle the films purchased by the Circuit. Harry Schwalbe of Philadelphia was appointed general superintendent of exchanges. The representative member in each district will open up an exchange and handle the films for his territory. All will likely be directly supervised from headquarters in New York.

Many matters of importance to the circuit were enacted by the directors, including the revision of the by-laws, which will now permit for more leeway in the purchase of pictures. The purchase of two or three productions are under consideration. Several contracts with stars are believed to have been consummated, but these are being kept under cover just now.

Owing to the increased business which the circuit expects, the New York offices will be enlarged in the near future.

Another meeting will likely be held some time in November.

## Keystone Comedies for October

Due to the system recently inaugurated at the Triangle west coast studios, productions are being made a month or two in advance of their release dates in order that they may be at the exchanges in time for exhibitors' pre-release showings. With new directors and players already added to its large staff, the Keystone company has been in a position to complete all October productions during August and early September.

"His Crooked Career," with the blond Keystone siren, Claire Anderson, and the character comedian, Fritz Schade, is scheduled as the first October release, the week of the 7th. Robert Milliken, who has been in pictures a comparatively short time, flashes forth as a new type of comedy species in this Keystone.

The Keystone beauties in a fashion show will be one of the features of "Pearls and Perils," released October 14. Dale Fuller, George Binns and Maude Wayne are the comedy trio appearing in a picture called "A Hindu Hoodoo," the October 21 feature.

Myrtle Lind and J. Dwiggins are the victims of "A Seminary Scandal," the comedy scheduled for the last week in October. They are supported by two of the Keystone feather-weights, Caroline Rankin and Martin Kinney. The Keystone beauty squad will be represented by Rose Carter, who gained attention as one of the prettiest of the famous Keystone bathing girls.

## Mabel Normand in Straight Comedy

The thousands of motion picture devotees throughout the country who have known Mabel Normand as the exemplar of slapstick, seltzer siphon and custard pie comedy will find her a comedienne metamorphosed in her first Goldwyn picture, "Joan of Flatbush."



*Mabel Normand, who has left slapstick roles for straight comedy in her first Goldwyn picture, "Joan of Flatbush."*

The much abused motion picture term, "comedy," is scarcely applicable to Mabel Normand's initial effort for Goldwyn. While it is comedy—very laughable comedy—it isn't burlesque. And therein lies the distinction between "comedy" and comedy.

There will be a new Mabel Normand in the new pictures—a Mabel Normand transformed into a very beautiful young woman who will depend for her success on straight comedy situations, made funny by natural development of action.

"Joan of Flatbush" deals with the fortunes of a little orphan girl who escapes from an asylum to pit her wits against enemy spies, one of whom is the superintendent of the orphanage. Mabel Normand has never done anything funnier than the "inspired" child who hears the voices in the Forests of Flatbush.

Miss Normand and her company are already at work in the Goldwyn studios at Fort Lee.

## Walthall in California

Henry B. Walthall, who is now an independent star manager at the head of his own producing company, has arrived in Hollywood, Cal., to arrange the many details necessary before starting the filming of his first production. Accompanying Mr. Walthall was Miss Mary Charleson, who won much popularity as his leading woman with the Essanay Company, and who will continue in this capacity with his new organization.

The couple were met by Robert Brunton, producing manager of the Paralta Studios, who escorted them to the studios for a tour of inspection. While in New York, before leaving for the coast, arrangements had been consummated between Mr. Walthall and Carl Anderson, president of Paralta Plays, Inc., under the terms of which Mr. Walthall's company will occupy a part of Paralta studios for the filming of his productions.

Every release will be from six to seven thousand feet in length, and will be distributed by the Triangle Distributing Corporation on the "Star Series Booking Plan."

---

In "Magda," a picture which Clara Kimball Young has just finished, she is said to be most happily cast, and the result has been one of her greatest portrayals. Miss Young will start to work immediately on her second picture, "Shirley Kaye."

## ADDITIONS TO UNIVERSAL

**More Actors, Actresses and Directors Engaged During Past Month Than at Any Similar Period During Year**

More additions have been made to the acting and directing forces at Universal City during the past month than at any similar period throughout the present year.

Among the leading men who will be seen in important productions shortly are: Charles West, Frank Borzage, Casson Ferguson, Hart Hoxie, Kenneth Harlan, David Morris and Hal Cooley. The first five of these actors have already won wide recognition for effective dramatic work, while Morris and Cooley are equally well known as comedians.

Charles West, who will shortly be seen in support of Zoe Rae in "The Little Pirate," gained his first experience as a member of D. W. Griffith's famous Biograph stock company, appearing later in Fine Arts' productions when Griffith was in control of that organization.

Frank Borzage, who is also a newcomer to the Big U plant, is now appearing opposite Brownie Vernon in Allen Holubar's production of "The Twisted Soul."

Casson Ferguson, now nearing the completion of his first Universal lead opposite Donna Drew in "The Ghost Girl," directed by Jack Wells, has played with the American and other well known film companies, besides having won his spurs on the legitimate stage.

Hart Hoxie appeared in several of the Lois Weber productions made a year or more ago at Universal City. Hoxie will make his present debut to Universal patrons in Edward J. Le Saint's current production.

David Morris, who has been advanced to the position of leading comedian of Criag Hutchinson's Victor comedy company, has had a long career on both stage and screen. He was recently seen in support of Max Asher.

Hal Cooley returns to the Universal fold to take an important part in "The Cricket," the Zoe Rae play now being produced by Elsie Jane Wilson. Cooley was a member of the Universal forces a year ago, when he left to do juvenile leads with the Keystone company. He has also appeared in American productions at Santa Barbara.

Among the actresses and comediennes of achievement and especial promise who have been engaged for Universal productions during the past month might be mentioned Rena Rogers, Gladys Tennyson, Rosemary Theby, Beatrice Burnham and Mildred Davis.

## Prominent Film Men Mix

Herbert Brenon, producer, and William A. Brady, president of the World Film Corporation, put lots of action in a little conversation they held at the Ritz-Carlton in New York last week.

According to the New York press, the conversation was concerning Mr. Brenon's new production, "The Fall of the Romanoffs." He had given a special showing of the drama to several hundred invited guests when he heard that Mr. Brady, who is producing a similar play, entitled "Rasputin, the Black Monk," was in the lobby criticising the Brenon play. The latter, it is said, started the fistic mixup, which mussed up both men some before a "peace without victory" was declared by friends.

# ANITA STEWART ENJOINED

**Vitagraph Takes Out Restraining Order to Prevent Star From Working for Any Other Company—Action Has Broad Scope**

Anita Stewart has been legally restrained, by Greater Vitagraph, from working for any person or corporation until she fulfills her obligations under the contract in existence between her and the Greater Vitagraph Company.

The restraining order is in the form of an injunction issued by Justice George D. Mullen of the Supreme Court. It was issued on application of Seabury, Massey & Lowe, attorneys representing President Albert E. Smith of Greater Vitagraph.

The order, as issued by Justice Mullen, reads:

"Ordering that the defendant, Anita Stewart, is hereby enjoined from acting, appearing in, or aiding in the making or furnishing to the defendant, Louis B. Mayer, or any other person or corporation other than the plaintiff, any motion picture of any kind or character in which she is pictured or portrayed prior to the expiration of her contract with the plaintiff; and that the defendant, Louis B. Mayer, his officers, agents and attorneys are enjoined from enticing, inducing or causing the defendant, Anita Stewart, to fail or refuse to work in the employ of the plaintiff; and from employing the defendant, Anita Stewart, to act or appear in, make or furnish, to said defendant, motion pictures of any kind or character in which she is portrayed or pictured; and from, in any other manner, causing or inducing the defendant, Anita Stewart, to violate her contract of employment with the plaintiff."

The order of Justice Mullen also stipulates that the defendants are enjoined from announcing publicly, or authorizing or permitting public announcement that the said Anita Stewart is no longer employed by Vitagraph, and that the said Anita Stewart is or is about to be engaged by the defendant or any other corporation.

The restraining order is one of the broadest ever issued on an employment contract. It not only forces Anita Stewart to keep her contract with Greater Vitagraph, by preventing her from working for any other company, but it also orders her, and the persons associated with her, to refrain in any manner from doing Greater Vitagraph financial injury by announcing that Anita Stewart is no longer in the employ of that company or is in the employ of some other company.

President Smith, in behalf of Greater Vitagraph, secured the injunction proceedings immediately upon learning that Anita Stewart had signed a contract with Louis B. Mayer, of Boston, to appear for him in motion pictures.

## Fannie Ward With Pathe

One of the greatest drawing cards in pictures, Fannie Ward, has signed a long-time contract with Pathe, by the terms of which she will receive one of the biggest salaries ever paid a picture star. But this is not all. Miss Ward is to have an opportunity to follow up the brilliant work she achieved as an emotional actress in the Lasky production of "The Cheat."

By an arrangement between A. H. Woods, the well-known theatrical producer, and Pathe, Miss Ward is to appear in the leading roles of the picture version of famous Woods plays, including "The Yellow Ticket," "Common Clay" and "Innocence." George Fitzmaurice, one of Pathe's most famous directors, will direct Miss Ward.

It is reported that Charles Pathe is preparing even now to open the Paris plants immediately following the close of the war to carry out many big plans.

C. R. Seelye, Pathe's business manager, who is in Los Angeles, related that he canvassed among Pathe's 200 salesmen and managers in this country, as to what actress would probably be most acceptable to the patrons of the several thousand Pathe theaters, and it was the unanimous that Miss Ward would score highest in their approbation as the lead in "The Yellow Ticket."

# FARRAR SPECTACLE FINISHED

**"The Woman God Forgot," Said to Be Greater Than "Joan, the Woman," to Be Released in October**

The new Geraldine Farrar motion picture spectacle, staged under the personal direction of Cecil B. DeMille, "The Woman God Forgot," has been finished in California and marks the initial Farrar release through Artcraft Pictures. The last scenes for this big production were staged in the Yosemite when Director De Mille took 200 people by special train to this beautiful section for several immense exteriors.

It is confidently expected that this new Farrar spectacle will easily outshine even "Joan the Woman," which had such a successful run in New York and other cities throughout the country last season. Undoubtedly the most gigantic offering ever released by Artcraft extensive preparations are being made by this company for its exploitation.

Supporting the famous diva in "Woman God Forgot" are many of the artists who appeared with her in "Joan," including Wallace Reid, Raymond Hatton, Hobart Bosworth, Walter Long, Charles B. Rogers, Olga Grey, as well as Theodore Kosloff, the Russian dancer.

## Getting Program Cuts Free

*(Editorial Note: We reprint the letter below and the inserted answers to the questions as being of interest to other exhibitors who wish to take advantage of our unusual service of loaning cuts from* Motography *free.)*

Motography, Chicago:

We wish to take advantage of your offer to loan exhibitors cuts which are used to illustrate your magazine. Are all cuts used in illustrations available in this service? [Yes.] Are they furnished for either news or book stock? [For good stock only.]

Please tell us how we should go about in ordering these cuts. [Simply send clipping of cut you want to "Motography, Chicago."] How long will we be permitted to keep them before using them [Should be returned in a week or so], and how soon can we expect to get them after ordering them? [By return mail, unless already loaned out.]

We have always found Motography a very useful magazine and this service will make it doubly valuable to us.

Wishing you all the success in the world, we are, yours truly, *Hardwick Brothers, Lyceum Theater, Clovis, New Mexico.*

## George Ade Fables Begin

With the naming of the first releases in the new George Ade "Fables in Slang" series, General Film reports extraordinary attention for these comedies being manifested by exhibitors.

There will be twelve of these superlatively American humorous subjects in approximately two-reel lengths, the time of run being from 25 to 30 minutes. The releases come one a week, and the series will number twelve.

The opening number of the current series is "The Twelve Cylinder Speed of the Leisure Class." The story concerns the sudden rise to wealth of Mr. and Mrs. Basker, plain, homespun people of the middle west. A terrific pace is set them by their more modern son and daughter. The humor is not only worked out with the use of titles in George Ade's own brilliantly expressive slang, but in the action and situations. The irony developed in this story is that, although the swiftness of the high living palls upon Pa Basker, his moral courage is so subdued by convention that he cannot extricate himself. Particularly happy types for the Baskers have been found by Essanay in George Bean and Frankie Raymond. A cast that is fine throughout includes Rodney LaRock, Hazel Coats and William Brotherhood.

The succeeding subjects in the Ade series of comedies are "The Wandering Boy and the Wayward Parents;" and "What Transpires After the Wind-up."

## Five Pictures Bought by Jewel Co.

A direct and comprehensive answer to the nation's demand of the showman and the public to "get away from the old and give us something new" has been answered by Jewel Productions, Inc., one of the newest factors in the film industry.

Until very recently its activities have been almost unheralded to the trade. But, for over a year preparations have been under way along those lines which will make it possible now, through Jewel Productions, Inc., to present to showman and public pictures which have attained from every possible angle, the highest degree of superiority.

Jewel Productions, Inc., announces no elaborate or set schedule of releases or subjects, nor will it pursue such a policy or program.

Jewel Productions, Inc., is in no way a producing concern. Its sole activities consist of the marketing of super-pictures which they will buy outright or book for the producer on percentage, solely on the basis of merit, and before any production is purchased or even considered it must have received the unanimous stamp of public approval during its run of at least a week in a metropolitan center, thus eliminating entirely that gambling chance which many distributors must assume in passing a production to an exhibitor.

After reviewing a great number of features, Jewel Productions, Inc., thus far, have acquired the rights to only five.

Jewel offices have been established in the principal cities of the country, and headquarters on the fourth floor of the Mecca Building, 1600 Broadway, New York.

## Herbert Brenon at Work

The filming of Rupert Hughes' popular novel, "Empty Pockets," is now progressing rapidly at Herbert Brenon's Hudson Heights studios. "Empty Pockets" will be the Brenon production to immediately follow "The Fall of the Romanoffs."

## Pleased with Ogden Progress

Albert Scowcroft, president of the Ogden Picture Corporation, left for Ogden, Utah, last week, after having seen the establishment of the eastern executive office of that company well on its way. Mr. Crowcroft, before leaving, stated that his visit to the East was for the purpose of securing a competent eastern manager of productions and general representative.

"Our eastern organization is now completed," said Mr. Scowcroft, "and the second Lillian Walker extraordinary attraction will be made in the East; the third will be made at Ogden, the fourth at Los Angeles, and the remaining four of the first year's series will also be made in the East.

"We hope to teach the photoplay public a few additional startling innovations that will convince them of the wonders that motion pictures can really perform. Several such innovations, we are advised by our attorneys, are patentable and we have already applied for patent rights on them. When I state that I hope to present to the world, through the medium of Ogden Pictures, a stereoscopic form of photography that will present the characters of the screen almost as if they were in the flesh and on the stage, you can well appreciate what I have in mind."

## Sixty Cities to See First Paralta

Paralta Plays, Inc., organized by Carl Anderson and his associates has been in existence but about five months. In that time it has formed two independent producing corporate units, headed by J. Warren Kerrigan and Bessie Barriscale, established one of the largest studios on the West Coast, directed by a notable producing staff, and now has practically ready to release four star feature productions. This is considered "going some," even in the motion picture industry, where things progress very fast indeed.

The first Paralta Play to be released will be J. Warren Kerrigan in "A Man's Man," which the Triangle Distributing Corporation will present for the first time Sunday, September 23, simultaneously in New York and sixty cities throughout the United States.

## First Blackton and Ince Productions

The October list of Paramount releases furnishes a striking example of the combined strength represented by the various producing forces in addition to the tremendous producing organization already built up and perfected by Famous Players-Lasky. The October schedule marks the first appearance of a Blackton production on the Paramount schedule and also contains the first of the Paramount-Ince photoplays. The stellar forces of the Thomas H. Ince organization are represented by Dorothy Dalton and Charles Ray. In the Blackton production, which is an adaptation of Sir Gilbert Parker's celebrated novel, "The World for Sale," the principal roles are played by Anna Little and Conway Tearle.

## Yorke Film Moves East

Yorke Film Corporation, releasing pictures through Metro, has removed its producing center from Hollywood, California, to New York City, and will resume operations at once on the production of feature films in New York starring Harold Lockwood.

# Current Releases Reviewed

## "Seven Keys to Baldpate"

### Artcraft Released Second Hilarious George M. Cohan Picture. Reviewed by George W. Graves

THE skill with which this complicated mystery farce has been adapted to the screen from Earl Derr Biggers' famous stage play calls for a prize of some sort, to be delivered into the triumphant hands of Hugh Ford, the director. Anybody at all familiar



*George M. Cohan in the vigorous and unique stage play, "Seven Keys to Baldpate."*

with the requirements of the screen will realize, before much of this film has passed, what a stupendous problem Mr. Ford had to cope with, and will marvel at his success in keeping all the action clear, making all the high spots register, and maintaining the elements of comedy and mystery always at the highest tension. The George M. Cohan of "Seven Keys to Baldpate" on the screen is much more the real George M. Cohan than he was in the screen adaptation of "Broadway Jones." The thousands of admirers of the inimitable comedian all over the land will receive his second screen production with keener delight than the first.

"Seven Keys to Baldpate" is one of the oldest stories that ever found its way on the screen. From one scene to the next the spectator doesn't know what is going to happen—there is no figuring it out at all. Seldom have the elements of mystery and comedy conjoined as well as in this play. As far as that goes, it is seldom that a plot of the kind is attempted. There are about as many surprises in "Seven Keys to Baldpate" as there are scenes. The star is freer and more natural in his second play. He seems to have become more sure of himself and of the camera's results. A very worthy cast was picked for his support. Anna Q. Nilsson, Joseph Smiley, Frank Losee, Corrine Uzzel, and others, are among its members.

A star whose drawing power is not to be doubted for a moment, a play that is as full of "pep" as the most exacting would demand, and direction that is skillful in the extreme—these are the assets of "Seven Keys to Baldpate," a screen play of hilarious fun from start to finish.

## "Iris"

### Five Part Gold Rooster Play Released by Pathe. Reviewed by Lapearl Waggoner

CECIL HEPWORTH produced this Gold Rooster offering, a very, very English picture, with an English cast and a dash or two of English scenery. In this English-ness lies most of its interest. The little humorous side lights and incidental by-plays that lend our feature subjects their human and natural color are absent. The entire cast attends strictly to the business of working out the naked story, getting the poor heroine where they wanted her by a direct route and getting her out again suddenly. The story is not lightened by a single luminous flash. It is drama of the sternest kind. If there is any moral to be drawn from the story it isn't visible, but the picture will be entertainment for grown-ups. It is not recommended for young people of the impressionable age, or for children.

The interior of the English houses show beautiful settings and there is a fine scene of hill-bound lakes, that might have been "made in Scotland."

The stellar role is played by Alma Taylor, who, they tell us, is like unto our Mary Pickford in point of popularity in England. She is pleasant to look at, surely, and wears some lovely English clothes. which will be interesting to the feminine contingent. The villainy villain was played by Henry Ainly, with fine discretion and Stuart Rome was the young engineer, a hero rather not like the kind that our matinee girls sing about.

*The Story* is by Sir Arthur Wing Pinero and concerns the fortunes of a beautiful young widow whose husband leaves her wealth on condition that she does not marry again. But she loves a young engineer who is poor and who loves her. Maldonado, a Portugese millionaire of London society, loves her, too, and the luxury loving young person cannot choose between wealth in the abstract and the material kind. Then her solicitor, as they call your real estate lawyer over there, turns abscounder and she becomes penniless. The engineer goes to Canada to seek his fortune and she promises to wait for him. When she starts out into the world the Portugese gives her a book of signed checks, just for emergency. he tells her. The emergency comes, of course, and comes again. Then poverty and a struggle against Maldonado and his riches. When she finally accepts the apartment that he furnishes for her she stops writing to Laurie. After a few months he comes to look for her and to lay his prosperity at her feet. He leaves her in anger, and Maldonado, who has been in hiding, appears to rage at her further. He orders her from the house and she goes, in her black velvet evening gown and the shabby shawl and hat she wore when she first came. Under a lamp post she hesitates for a minute and then disappears around the corner. Laurie comes back, sees her in the light of the lamp, and disappears around the same corner. Then a little fade-out scene showing the dawn of a day in the new land of Canada, and the forgiven Iris walking with her Laurie.

The exhibitor who shows this picture will find its drawing power in the beauty of the star, the name of the author, and its delineation of English people, customs and manners.

## "The Little Pirate"

### Zoe Ray Featured in Butterfly Release of September 10. Reviewed by Genevieve Harris

THERE is about two reels, scarcely that, of ordinary melodrama, and the rest of this picture is pleasing "kid" playing, giving little Zoe Rae plenty of opportunity to entertain and amuse. The grown-up part of the story deals with the financial and domestic troubles of Margery's parents, but after Zoe Rae, as Margery, mounts her pony and sets out to mail the letter she



*The Pirate Ship.*

hopes will settle all the difficulties, there is only enjoyment for the audience. For she meets adventures of chillhood's own kind, and she and her young companion certainly have a good time, and take the viewers with them. The course of events thereafter is wholely natural and is delightfully amusing.

Elsie Jane Wilson is the director of the feature and she has succeeded very well in handling her material. The action progresses well and points of comedy and pathos are well presented. The children enact their roles naturally. Zoe Rae is already well known, and this picture will add to her fame. Burwell Hannick, as her companion, is also good. Gretchen Lederer, Frank Brownlee and Charles West have the leading adult roles.

*The Story:* John Baird, Margery's father, is in financial difficulties and wishes to borrow money on bonds held in trust for Margery by her mother. Mrs. Baird refuses to give her consent. This is the beginning of the quarrel, and soon Mrs. Baird leaves her husband, stating that she will not return until sent for. Margery, growing lonely for her mother, writes a letter asking her to come back, signing her father's name. Then she mounts her pony and sets out to mail the letter. She dismounts to run after a rabbit and the pony goes home. Then Margery meets a small boy playing pirate. The children spend the night in the boy's cave on a little island in the lake. Then next day they hunt for buried treasure.

In the meantime the riderless pony has set the household in a panic, and when the letter is found, the parents believe Margery is drowned, and they repent the quarrel which led to her escapade. While preparing to drag the lake for the body, they see Marjory and her companion in a leaky boat trying to get back to shore. The children are saved. Then to complete the happiness comes the message that Baird's business has weathered the panic and is also safe.

## "The Rainbow Girl"

### Juliette Day's First Picture an American-Mutual Release. Reviewed by Genevieve Harris

WHAT plot material there is in this picture is good, but it is very slight and is stretched distressingly thin to cover five reels. There are a few good situations, but little real story. Draggy action and padding almost drown the good points. But Juliette Day, who is pretty and photographs well, makes an attractive heroine, in spite of her apparent camera consciousness. The settings have a real look and are well photographed. The brief sketches of events in a music publisher's office are amusing and out of the ordinary.

The average audience will be able to extract fair entertainment from this picture, though it is not equal to some of the productions American has put out recently. They will doubtless like and remember Juliette Day. George Fisher, who plays opposite her, is rather well cast as the dreamy composer and plays his part cleverly. Some of the best acting is done by the players in small parts, the music publisher, the pianist, the vaudeville "artistes," for instance.

The settings in the play are very good and the photography up to standard. Lillian Hayward, Charles Bennett, Louis Morrison, Emma Klug and Marie Robertson appear in the supporting cast. September 17 is the release date.

*The Story:* The play takes its name from a song written about the heroine and which brings fame to the writer. Mary Beth, the "Rainbow Girl," played by Miss Day, is ambitions for a musical career, but prevented by the poverty of her parents. When her father loses his position she decides to rent the spare room in their home, and by chance a struggling composer takes it. The love affair between the two, the composer's vain efforts to sell his productions, his final success and the clearing up of misunderstandings forms the story.

## "The Amazons"

### Famous Players-Paramount Features Marguerite Clark. Reviewed by George W. Graves

MARGUERITE CLARK is at her fascinating best in every scene of this, through her own efforts and the skill of the director, Joe Kaufman. The story, adapted from Sir Arthur Wing Pinero's stage play, is a lively comedy embodying a rich satire on peculiar types of people and their habits. These types are, of course, exaggerated to the limits that a farce will allow but at no time does the comedy seem forced. The story, having to do with the eccentricities of a mother who tries to bring up three daughters as boys, and the ludicrous results of these eccentricities, has Marguerite Clark figuring prominently in a delightful gymnasium prize fight and a vegetable fight (scattering the produce of a huckster to the winds) in the first reel. The plot takes an amusing surprise turn when Tommy (Marguerite Clark) meets Lord Litterly in a manner unconventional to say the least, and busies itself for the rest of the footage with the pranks the three girls play on their lovers—for lovers they have in spite of the parent's vigilance.

There is not a slow or uninteresting moment in the whole action, and this certainly speaks well for the work of the adaptor, Joe Kaufman, and the concerted efforts of the players. Marguerite Clark has the most bewitchingly delightful role she has had since "Miss George Washington," and her role is a close second to that in the former play in opportunity. As the romping tomboy, the through-and-through "cut-up," Miss Clark is supreme. The multitude of Marguerite Clark's admirers will be delighted with her appearance in "The Amazons," not only for her personal efforts, but because of her excellent support, the fine direction, good photography, handsome scenic investiture and all the smaller things that make a production measure up as thorough.

Elsie Lawson and Helen Greene are excellent as "Tommy's" sisters, and William Hinckley, Edgar Norton and Andre Bellon are "great" as the three foils and lovers. Helen Robinson had the part of the mother. Tammany Young helped to get the laughs in one or two brief scenes, and he did his little bit so well, it is to be regretted that he was not seen further.

## "The Seven Pearls"

### First Episode of Pathe Serial With Creighton Hale and Mollie King. Reviewed by Lapearl Waggoner

SUMPTUOUS Turkish settings and the mysteries of the Orient, with an American adventurer to give an air of romance combine to make the nucleus of an exciting serial for Pathe. The first three reels are full of swift action and by the time you come to "to be continued" you're keyed up with suspense, which is the chief function of a serial. Mollie King and Creighton Hale are the chief excitement makers, and right well they carry their roles. The scenes shift from Turkey to America, with everybody wondering how the seven pearls are all going to get back to their native land.

*The Story:* The Sultan's Necklace: Ilma is a little American girl who has been raised as the daughter of a former ambassador to America, Honest Bey. The Sultan leaves a valuable necklace, containing seven pearls with Honest Bey, but when he comes for it they find it has been stolen. Then he demands the return of the necklace, Ilma, for his harem, or the life of Honest Bey. Ilma begs six months to find it, and this is granted, but one of the Sultan's guards is sent as her escort. Harry Drake, a young American loitering in Constantinople, has met her through an adventure. He gets mixed up with a gang of international gentlemen crooks, and steals the necklace for them, without knowing he is stealing it. So it happens that Ilma and her escort follow the whole gang to America. The necklace has been torn apart, each of the gang has a pearl, Harry is thought to have the whole necklace, and Ilma is left in his apartment looking for it.

## "Polly of the Circus"

### Mae Marsh Starred in First of the Goldwyn Pictures. Reviewed by Genevieve Harris

GOLDWYN'S first offering is an excellent one, as we might expect it to be. Margaret Mayo's play, translated into pictures under the author's supervision, is a charming photoplay, with a wide appeal to film patrons and many points to commend it to exhibitors. At its pre-release presentation at the Colonial Theater, Chicago, it proved a good drawing card, both because of the fame of the stage play and the popularity of Mae Marsh. And the audiences attracted were well pleased. Old and young enjoyed the circus scenes, which are so vividly portrayed, and the small town atmosphere recalled memories, humorous or poignant, to anyone who has lived in rural districts. But the play is by no means all "atmosphere." There is a fine horse-race, cleverly set forth to arouse all the enthusiasm such a scene can. And there is a thrilling circus fire and panic, in addition to the usual "thrills" which accompany circus scenes. The six reels used to tell the story are not in the least too long, according to the verdict of the patrons.

Goldwyn's intention not to let the star monopolize the picture is very evident, even when the star is the wonderful Mae Marsh. On this point the picture will meet criticism

probably, for they haven't given us enough Mae Marsh. Goldwyn hasn't taken full advantage of Miss Marsh's unusual talent in this first picture. In every other respect they extracted from the material at hand its entire value.

Artistically, the play is thoroughly satisfactory. Big scenes and little scenes, emotion and humor, all are presented in a delicate but sure fashion. Beautiful sets beautifully photographed with exquisite lighting effects charm the eye throughout the picture. Acting by star and supporting cast is uniformly fine. In short the picture is worth "boosting" vigorously by any theater fortunate enough to book it.

Vernon Steele plays opposite Miss Marsh as the young minister. Charles Eldridge is Toby, the clown; Wellington Playter, Big Jim, boss canvasman, and George Trimble is Barker, owner of the show. In the large cast are also Lucille Laverne, Dick Lee, Charles Riegel, Lucille Satterthwaite, J. B. Hollis and three child players, Stephen and John Carr and Mildred Call. Charles T. Horn directed the picture. George W. Hill photographed it.

*The Story:* The story is too well known to need detailed reporting. In brief, it concerns Polly, a little circus rider, who is injured in a fall from her horse at a performance in a little New England town, and John Douglas, the young minister of the village, into whose care Polly is given until she shall recover and rejoin the show. Before that time comes, Douglas and Polly are in love with one another, though neither realizes it. The village people, who disapprove of circuses and circus riders, try to persuade the minister to send Polly away. Polly's friends of the circus, the clown Toby and Jim, boss canvas-man, buy Bingo, Polly's horse, and present him to her. She enters the horse in the race at the county fair and wins the purse, thereby arousing the anger of Deacon Strong, whose horse Bingo defeats. Deacon Strong makes Polly believe that she is injuring Douglas by remaining at his home, and so the girl goes back to the circus. But the next year, when the show again comes to the village, Douglas seeks an explanation from Polly and learns the truth. There is a fire and a panic among the circus crowd, and Douglas saves Polly's life. Then she promises to stay with him as his wife.

## "Reputation"

### Edna Goodrich in Mutual Star Production of September 3. Reviewed by Genevieve Harris

THERE isn't a great deal to commend in this offering. It is "just a picture," its story based upon a country girl's adventures in a city, and any originality the plot may contain is overshadowed by the draggy action and the padding. With John B. O'Brien as director, J. C. Clymer as author and Edna Goodrich as star, this picture should be much better than it is. It is dull and hackneyed throughout, and its only artistic merit is in the portrayal of the characters and general atmosphere of a small town. The women patrons may be interested in the scenes in which Miss Goodrich, as a modiste's model, wears a succession of beautiful gowns. The picture's moral, showing the danger of gossip, can be taken to heart in some communities.

Supporting the star are William Hinckley, Frank Goldsmith, Carey Lee, Esther Evans, Nellie Parker Spaulding and Mrs. Brunage.

*The Story:* Constance Bennett is reared in a small town by a maiden aunt, and is the sweetheart of John Clavering, son of the local grande dame. Constance goes to New York, where she becomes a model in a suit and cloak house. Edward Berste, her employer, forces his attentions upon her, and Mrs. Berste becomes suspicious and later wildly jealous.

Constance returns to the home town to escape the attentions of Berste and men of his type. Berste, however, follows her there. She has established a store of her own, and before a crowd of customers Mrs. Berste walks in and accuses Constance. The girl faces ostracism at home. She is turned out of the church. In despair she returns to New York. She meets Berste and visits the cabarets with him. They return to her apartment, where she traps him into an avowal of love. She has summoned his wife and exposes him. Berste seeks to retaliate and hires a woman to trap Constance. She goes to dine with them in a hotel and finds herself alone with Berste. Clavering has returned from Mexico and has followed her. She fights with Berste, and Clavering bursts into the room. A pistol is fired. Berste is mortally wounded. Constance faces trial for murder and is acquitted. She returns to the home town as Clavering's bride.

## "The Fighting Trail"

### First Episode of New Vitagraph Serial in Three Reels. Reviewed by George W. Graves

THE story of Vitagraph's new serial, by J. Stuart Blackton and Cyrus Townsend Brady, with foreign agents versus American patriots, trying to guard an all-important war secret, as the opposing dramatic forces, is all that could be desired in



*Scene from "The Fighting Trail," Vitagraph's new serial.*

point of timeliness. The first episode has been given all the care in production that the most pretentious feature would require or deserve, thus proving that the day has come when serials are to be made as substantial in entertainment and class as any of the regular feature releases. The old serials would go to any length to drag in a thrill whether it really belonged in the story or whether it did not, but improvements have been steadily made and Vitagraph's "The Fighting Trail" seems to be standing at the gate of a new era in serials, an era wherein the serial will not be known as a grotesque concoction of thrills and purposeless action, but will take its place with the carefully prepared plays which demand acting as well as action, a plausible and convincing story and good direction.

"The Fighting Trail" will be in fifteen episodes, the first, three reels in length, and the remaining episodes in two reels each. It is worthy of note that the titles of all these episodes have been prepared to catch the eye and arouse interest, as witness: "The Bridge of Death," "The Desert of Torture," "The Water Trap," and "The Trestle of Horrors."

Vitagraph proclaims its serial as "the most marvelous melodramatic serial ever produced," and the spectator after seeing the first episode is not apt to become disputatious. The brisk action, interesting plot, surprises and thrills and the splendid acting of the cast headed by William Duncan and Carol Holloway, augur well for the quality of the succeeding numbers. The two leads are exactly the types that will have popular appeal. The other parts, taken by Walter Rogers, George Hold, Joe Ryan and Fred Burns, stand out in conspicuous relief. This is a very commendable thing about the serial, that all the characters stand out and figure vitally in the action. Merely decorative characters there are none.

Judging by the first episode, Edward Montagne's scenario has some of the best written continuity that has ever been applied in serial work. It must be said, too, that William Duncan, who is director as well as lead, accounts for himself admirably in the office of producer. Atmosphere and realism constituted his goal.

The exhibitor can certainly rely on "The Fighting Trail" to do all that any other serial has done for him, and if he can not rely on it to do even more the first episode is a poor criterion. The nation-wide billboard campaigning and other advertising and publicity on the serial has given it a fine send-off. All that would seem to be needful now is a good projection machine and a comfortable theater.

A regular playroom and nursery has been established at the Essanay studios for the use of the score or more children who are members of Little Mary McAlister's company now filming comedy-dramas of child life.

## "Pants"

**Mary McAlister in a Merry Essanay-K. E. S. E. "Kid" Picture. Reviewed by Genevieve Harris**

THIS comedy drama is interpreted by a cast "all star" in that a number of characterizations stand out for their excellence. No one player runs away with the honors (unless it be "Bobo," the puppy, who certainly is one of the stars). Although children play the leading roles, there is no touch of amateurishness in the acting. In fact, we have seen few casts of grown-up players who acted their roles as well as do these youngsters. Both director and kiddies are to be congratulated on the good work.

Mary McAlister plays the mischievous heroine in her usual charming fashion. She is as pretty and unaffected as ever, and both her talent and drawing power make her worthy of featuring in this, her first five-reel picture. The youngsters who play the poor little boy, the "snippy" small girl, and several other children in the cast are very clever. A number of amusing episodes in the lives of "real kids," whether they are rich or poor, are sure to be appreciated by all audiences.

For the most part, the picture is true to life. But the director apparently had no real story to build on, and the incident of the burglary in the last act of the picture is artificial and rather far-fetched. However, most patrons will enjoy the picture too much throughout to be very critical of this last reel. It is one of the very best pictures of child life ever offered.

*The Story:* Betty is so carefully brought up that all real fun is excluded from her life. Her young uncle sympathizes with her and jestingly advises her to run away. She takes his advice seriously and sets out in search of adventure. But the other little girls don't know her and the little boys won't play with a girl. Betty chances upon the discarded clothing of a group of boys in swimming, and deciding to be a boy herself, dons the ragged trousers, shirt and hat of one of the urchins, leaving her own dainty clothes in their place. The plight of the boy who is forced to go home in girl's clothes is one of the funniest scenes of the play.

The mix-up which results when Betty does not return home but instead a boy wearing her dress and a ragged girl wearing her coat and hat are brought to her home is fine comedy. At last Betty herself is located, in masculine attire, and returned to her distracted family. Later Betty gives a party to a group of youngsters she encounters in the poorer section of the town, among them the boy who had figured in her first escapade. Afterwards, when this boy's father, out of work, attempts to burglarize Betty's home, the friendship between the two children is discovered and Betty's father aids the unfortunate man instead of punishing him.

## "Lorelei of the Seas"

**Marine Film Corp. Five Reel Phantasy. Released State Rights. Reviewed by George W. Graves**

THE most remarkable things about this film are the beautiful, painting-like scenes which are to be found in abundance all the way through, and the unusual handling of the mermaid ballet ensembles,—and these are really remarkable and perhaps suffice for the picture's being. The story and acting of the piece do not measure up to the standard of quality that the picture exhibits in its outward investiture,—evidently another case of the producer's losing himself in the scenic part of his production and overlooking somewhat the essential drama that can proceed from nowhere but the story action. As a result of this the star, Tyrone Power, a through-and-through fine actor, does not stand out as he should and the other characters hold only a certain lukewarm interest. The story is a kind of phantasy uniting a modern theme with the ancient legend of "The Lorelei," part of the action taking place as the heroine's dream and part of it as the fateful coincidence in modern days when the girl, making believe she is a modern Lorelei, strolls out on the rocks at night, to have a half drowned young man cast up by the sea at her very feet. The rest of the story concerns the romance of the two. A rather uninteresting and anticlimactic finish swings way back of the main story's start, showing how the girl happened to be living with her guardian, an old fisherman.

As we said above, the extreme beauty of the picture, with its lithe mermaids, sparkling waters, etc., is its main attraction, and audiences are very likely to be satisfied with the offering because of this, especially if good music accompanies the picture. And those who like light romance will probably be content with the story. Frances Burnham, as the Lorelei, is given chances to be very attractive. Others in the cast are Jay Belasco, Gypsy Abbott and John Oaker. Henry Otto directed the picture.

## "The Bride's Silence"

**Gail Kane in American-Mutual Mystery Story. Reviewed by Genevieve Harris.**

A MYSTERY plot that holds interest to the last flicker of film, photographed in settings remarkable for beauty, and Gail Kane in a role which calls her entire dramatic talent into play, form a combination which makes this fifth of Miss Kane's Mutual productions are unusually good five-reel photoplays. Staged under the direction of Henry King, this story by Daniel F. Whitcomb is given its full dramatic value. Miss Kane's work will win praise from all patrons, and she is given a fine supporting cast which includes Ashton Dearholt, Henry Burrows, James Lee Farley, Robert Klein and Lewis J. Cody.

The beauty of the outdoor views and the excellence of the photoplay alone would make this picture noteworthy. Their loveliness merits all the superlatives in one's vocabulary. It surpasses anything even American has done before, and this company has given us very beautiful pictures in the past.

The release date of the picture is September 10.

*The Story:* The son of a prominent family is murdered. The butler is accused of the murder, but the audience knows that he is innocent and that the sister of the murdered man knows who committed the crime. This sister marries the prosecuting attorney, but secretly tries to have the wrongly suspected butler freed. Finally her strange actions bring suspicion upon herself. Then she goes insane. Later she recovers but does not regain her memory. A detective on the case believes that the girl herself murdered her brother, and prepares to have her arrested. Before this happens, the real criminal, a wronged cousin of the dead man, commits suicide, leaving a confession of her deed. The sister had known the truth but feared to reveal the scandal and bring shame on the family name. When the real story is known and recalled to her mind, her lost memory returns.

## Carmel Myers with Bluebird

Bluebird Photo Plays have announced a new star in the person of Miss Carmel Myers, who is working in a feature production called "The Dynast." Miss Myers is rather a newcomer to pictures, but has cherished stellar ambitions for a long time. The story of her entry into the ranks of screen players is an unusual one.

She is the daughter of a rabbi who has a world-wide reputation as an authority on Chaldean affairs. While D. W. Griffith was filming his multiple reeler "Intolerance," he sought information of Miss Myers' father, and in this way she became acquainted with the director. Shortly afterwards she found herself at work at the Fine Arts Studio. She declared that she was willing to play "atmosphere" for two years if necessary to gain experience. However, in less than two months after her first day at the studio she was given a good opportunity which she immediately improved. About a year ago Miss Myers chanced to meet President Carl Laemmle of Universal, and she confided to him her ambition to become a photoplay star. Mr. Laemmle said that he hoped to find her at Universal City on his next visit. Since then Miss Myers has played a most important role in the Jewel production, "Sirens of the Sea," now running at the Broadway Theater, New York, and her success in this photoplay led to her starring in Bluebirds.

## Great Fight in Farnum Play

The movie man of might and muscle, the man who has fought his way through a hundred thousand feet of celluloid, whose man to man battles have long been the talk of millions of picturegoers the world over, has now relegated brute force to its proper place. That man is William Farnum, hero of a hundred fights, and who in "When a Man Sees Red," the William Fox picturization of Larry Evans' *Saturday Evening Post* story, "The Painted Lady," fights a fight such as has never before been seen on screen nor stage.

# Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just befor this name indicates the number of reels—the letter *S* meaning a split reel.

## General Program

### Broadway Star Features

D The Furnished Room (O. Henry Series) ..... 2,000
D The Defeat of the City (O. Henry Series) ..... 4,000
D The Atavism of John Tom Little Bear (O. Henry Series)..... 2,000

### Black Cat Stories

C-D Seventy and Seven (Ellis Paul)... 2,000
C Our Boys (Ellis Paul)..... 2,000
C Pete's Pants (Ben Turpin)..... 2,000
C-D Vernon the Bountiful (Virginia Valli) ..... 2,000
D The Long Green Trail (Virginia Valli) ..... 2,000
C Don't Lose Your Coat..... 2,000
C-D Star Dust (Marguerite Clayton)... 2,000

### George Ade Fables

C Twelve Cylinder Speed of the Leisure Class ..... 2,000

### American Girl Series (Kalem)

D The Door in the Mountain..... 2,000
D The Sage Brush Law..... 2,000
D The Pot of Gold..... 2,000

### Ray Comedies

C Muggsy in Society..... 1,000
C The Candy Jag..... 1,000
C Muggsy in Bad..... 1,000
C A Laundry Mix-Up..... 1,000
C A Peaceful Flat..... 1,000
C Cheating His Wife..... 1,000
C "A Bathtub Marriage"..... 1,000

### Sparkle Comedies

C An Attorney's Affair..... 1,000
C Her Peignoir ..... 1,000
C Those Terrible Telegrams..... 1,000
C The Stag Party..... 1,000
C Bragg's Little Poker Party..... 1,000
C Mixed Nuts ..... 1,000

### Jaxon Comedies

C Counting 'Em Up..... 1,000
C The Baggage Man..... 1,000
C Getting the Coin..... 1,000
C Tough Luck..... 1,000
C Love Letters ..... 1,000
C Play Ball..... 1,000

### Adventures of Stingaree Series

D The Fugitive Passenger..... 2,000
D The Jackaroo ..... 2,000
D The Tracking of Stingaree..... 2,000
D Arrayed with the Enemy..... 2,000
D An Eye for an Eye..... 2,000
D A Double Deception..... 2,000
D The Poisoned Cup..... 2,000
D A Model Marauder..... 2,000
D The Mark of Stingaree..... 2,000
D An Order of the Court..... 2,000
D At the Sign of the Kangaroo..... 2,000
D Through Fire and Water..... 2,000
D A Bushranger's Stategy..... 2,000
D The Stranger at Dumcrieff..... 2,000
D A Champion of the Law..... 2,000

### Selig

Edc. Selig World Library (Every Wed.). 1,000
D Her Perilous Ride..... 1,000
D The Sole Survivor..... 2,000
D Her Heart's Desire..... 1,000
D Between Man and Beast..... 2,000
D Her Salvation ..... 1,000
D Pioneer Days ..... 2,000
D In After Years ..... 1,000

### Falcon Features

D The Mainspring (Henry King)..... 4,000
D The Martinache Marriage (Margaret Landis, Philo McCullough)..... 4,000
D The Stolen Play (Ruth Roland, Wm. Conklin) ..... 4,000
D The Phantom Shotgun (R. Henry Grey, Kathleen Kirkham) ..... 4,000
D His Unpolished Self (Henry Ainley, Mary Dibley) ..... 4,000

### Ham Comedies

C Politics in Pumpkin Center..... 1,000
C The Boot and the Loot..... 1,000

## Mutual Program

### Tuesday

C 8-14 The Widow's Might.....
.....La Salle 05715

### Wednesday

T 8-15 Mutual Weekly No. 137..
..... Mutual 05716

### Thursday

C 8-16 Beach Nuts (George Ovey)
..... Cub 05717
T 8-16 Reel Life No. 68. Gaumont 05718

### Wednesday

T 8-22 Mutual Weekly No. 138...
..... Mutual 05724

### Thursday

C 8-23 Jerry on the Farm (Geo. Ovey) .....Cub 05725
T 8-23 Reel Life No. 69. Gaumont 05726

### Wednesday

T 8-29 Mutual Weekly, No. 139
.....Mutual 05727

### Thursday

C 8-30 Jerry's Eugenic Marriage (Geo. Ovey).....Cub 05728
T Reel Life.....Gaumont 05729

### Wednesday

T 9-12 Mutual Weekly, No. 141..
.....Mutual 05754
T 9-19 Mutual Weekly, No. 142..
.....Mutual 05767

### Thursday

C 9-20 Officer Jerry (Geo. Ovey).
.....Cub 05768
T 9-20 Reel Life, No. 73. Gaumont 05769

## Universal Program

*Week of September 10*

D The Perilous Leap (Helen Gibson)..
.....3, Gold Seal
C The Boulevard Speed Hounds (Eddie Lyons, Lee Moran) .....Nestor
C From Cactus to Kale (Gladys Varden) .....2, L-Ko
T Universal Animated Weekly, No. 89..
D To the Highest Bidder (Mary Fuller)
.....2, Star
C Short Skirts and Deep Water (Gale Henry) .....Joker
C In the Clutches of Milk (Max Asher)
..... Victor
T Universal Screen Magazine, No. 36..
T Universal Current Events, No. 18....
C Nearly a Queen (Gale Henry)..Joker
D The Texas Sphinx (Harry Carey)....
.....2, Bison
D The Gray Ghost, No. 12 (Priscilla Dean) .....Universal

### Regular Releases

*Week of September 17*

D The Pullman Mystery (Molly Malone) .....Gold Seal
C Welcome Home (Eddie Lyons, Lee Moran) .....Nestor
C A Prairie Chicken (Merta Sterling)..
.....L-Ko
T Universal Animated Weekly, No. 90..
D The Right Man (J .W. Kerrigan)....
.....2-Star
C Hawaiian Nuts (Gale Henry)...Joker
C Marathon Maniacs (Max Asher)....
..... Victor
T Universal Screen Magazine, No. 37...
C Circus Sarah (Gale Henry).....Joker
D The Last of the Night Riders (Eileen Sedgwick, Fred Church).....Bison
D The Gray Ghost, No. 13 (Priscilla Dean) .....Universal

## State Rights Productions

Alma, Where Do You Live?.....
.....Newfields Producing Co. 6,000
Christie Comedies.....
.....Christie Film Co.
Christus.....Historic Features
Come Through...Universal Film Co. 7,000
Corruption....Popular Pictures Corp.
Cross-Eyed Submarine.....
.....Universal Film Mfg.
Doing Their Bit.....The A. Kay Co. 3,000
Flora Finch Comedies.....
.....H. Crossman Distributing Co.
Hand of Fate, The. Overland Film Co.
Hand That Rocks the Cradle, The....
.....Universal Film Co.
Hate.....Fairmont Film Co.
Ivan the Terrible.....
.....Export and Import Film Co. 6,000
Madame Sherry.....M. H. Hoffman
Mother O' Mine. Bluebird Photoplays 5,000
Mutt and Jeff Cartoons.....
.....Bud Fisher Films
Persuasive Peggy. Mayfair Film Corp. 5,000
Pokes and Jabbs...Jaxon Film Corp.
Price of Her Soul. Variety Films Corp. 5,000
Public Be Damned.....
.....Public Rights Film Corp 5,000
Ramona...Clune Film Producing Co. 8,000
Real Life in China...F. H. McMillan 8,000
Redemption.....Julius Steger
Rex Beach on the Spanish Main.....
.....Grand Feature Film 5,000
Robespierre. Export & Import Film Co. 7,000
Rustler's Frameup at Big Horn.....
.....Ultra Film Co.
Seven Cardinal Virtues.....
.....M. H. Hoffman 5,000
Sin Woman, The..M. H. Hoffman... 7,000
Slackers Heart, A.....
.....Emerald Motion Pictures
Some Barrier, The.....A. Kay Co
S. O. S. American Standard Motion Picture Co.....
Span of Life.....Joseph F. Lee 5,000
Spoilers, The..Sherman Elliott Corp 12,000
Strife.....Jaxon Film Corp. 5,000
Tanks at the Battle of the Ancre....
.....Pathe Exchange
Terry Human Interest Reel.....
.....A. Kay Co.
Thirteenth Labor of Hercules.....
.....Cinema Distributing Co. 12,000
Three Musketeers, The.....
.....Liberty Film Corp. 7,000
Trip Through China, A.....
.....Supreme Feature Films 10,000
Trooper 44.....
.....E. I. S. Motion Picture Corp. 5,000
20,000 Feats Under the Sea.....
.....A. Kay Co.
Twenty Thousand Leagues Under the Sea.....Universal Film Co.
Uncle Sam Awake...Rubel Lawrence 5,000
War As It Really Is.....
.....Donald C. Thompson 7,000
Warning, The.....Photo Drama Co.
Warrior, The.....Harry Raver 7,000

Web of Life, The.....Gold Metal Photoplayers 5,000
West Is West.....Ultra Films
What of Your Boy?.....Cameragraph Film Co.
Whither Thou Goest.....Klotz & Streimer, Inc.
Who Knows?.....M. H. Hoffman 5,000
Who's Your Neighbor?.....Overland Film Corp.
Witching Hour, The.....Frohman Amusement Co. 7,000
Woman Who Dared, The.....Ultra Pictures Corp. 7,000
The Deemster (Derwent Hall Caine).....Arrow 7,000
The Barrier.....Rex Beach 9,000
Joan, the Woman (Geraldine Farrar).....Cardinal 11,000
The Lincoln Cycle (Benjamin Chapin).....Charter 2,000
The Curse of Eve (Enid Markey).....Corona Cinema 7,000
Enlighten Thy Daughter.....Enlightenment Corporation 7,000
Birth.....Eugenics Film 6,000
A Mormon Maid (Mae Murray).....Friedman 5,000
The Woman and the Beast...Graphic 5,000
Intolerance.....D. W. Griffith 9,000
The Bar Sinister.....Frank Hall 9,000
Her Fighting Chance (Jane Grey).....Frank Hall
Civilization.....Harper 9,000
The Honor System.....Honor System Booking 10,000
The Whip.....Paragon Films 8,000
Beware of Strangers.....Selig Special 7,000
The Ne'er-Do-Well.....Selig Special 8,000
The Garden of Allah....Selig Special 10,000
Who Shall Take My Life.Selig Special
The Black Stork...Sherriott Pictures 5,000
The Crisis.....Sherman Elliot 10,000
The Submarine Eye..Submarine Film
The Spirit of '76.....Goldstein 12,000
Should She Obey?.....Arizona
American War News (Serial Weekly).....Cinema
Are Passions Inherited?.Warner Bros. 7,000
Balloonatics.....Century Comedies
Below Zero.....Wharton 2,000
Birth Control.Moss B. S. M. P. Corp. 6,000
Bit o' Heaven..... 5,000
Defense or Tribute (Defense or Tribute Film Co.)..... 5,000
Eagle's Wing.....Bluebird 5,000
Even as You and I.....Universal Film Co.
Eyes of the World....Clune Film Co. 10,000
Fairy and the Waif.....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies.....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think.....Creative Film Corp. 6,000
Girl Who Doesn't Know.....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man.....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Condoned Sin.....Biograph Co. 6,000
The Honor Roll.....Joseph F. Lee
How Uncle Sam Prepares.....Hanover Film Co. 5,000
Humanity.....Select Photoplay Co. 6,000
Humanizing Mr. Winsby.....Unity Sales Corp. 5,000
Idle Wives.....Universal Film Co.
Ignorance.....Popular Pictures Corp.
In the Hands of the Law.....Moss B. S. M. P. Corp. 5,000
In Treason's Grasp.....Renowned Pictures Corp.
Is Any Girl Safe?.Anti-Vice Film Co. 5,000

## Feature Program

### Artcraft

8-19 Seven Keys to Baldpate (Geo. M. Cohan) ..... 5,000
8-26 Close to Nature (Douglas Fairbanks) ..... 5,000
9-3 Rebecca of Sunnybrook Farm (Mary Pickford) ..... 5,000
9-10 Barbary Sheep (Elsie Ferguson) 5,000

### Art Dramas

8-27 The Little Samaritan (Marie Swayne) .....Erlograph 5,000
9-3 Behind the Mask (Catherine Calvert).....U. S. A. Co. 5,000
9-10 Blood of His Fathers (Crane Wilbur) .....Horsley 5,000
9-17 Peg o' the Sea (Jean Sothern) ..... Van Dyke 5,000

### Bluebird Photoplays

7-30 The Little Terror (Violet Mersereau) ..... 5,000
8-6 The Clean Up (Franklyn Farnum) ..... 5,000
8-13 The Show Down (Myrtle Gonzalez) ..... 5,000
8-20 Mr. Opp (Neva Gerber, Arthur Hoyt) ..... 5,000
8-27 The Charmer (Ella Hall)..... 5,000
9-3 Triumph (Dorothy Phillips).... 5,000
9-3 Mother o' Mine (Ruth Clifford and Rupert Julian)..... 5,000
9-10 A Stormy Knight (Franklyn Farnum) ..... 5,000
9-17 The Mysterious Mr. Tiller (Rupert Julian) ..... 5,000
9-24 Flirting with Death (Brownie Vernon) ..... 5,000

### Butterfly Productions

*Released Week of*
9-10 The Little Pirate (Zoe Rae)... 5,000
9-17 The Spindle of Life (Neva Gerber) ..... 5,000

### Fox Film Corporation

*Released Week of*
7-22 To Honor and Obey (Gladys Brockwell) ..... 5,000
7-22 The Innocent Sinner (Miriam Cooper) ..... 5,000
7-29 Wife Number Two (Valeska Suratt) ..... 5,000
8-4 Wrath of Love (Virginia Pearson) ..... 5,000
8-11 Durand of the Bad Lands (Dustin Farnum) ..... 5,000
8-18 The Soul of Satan (Gladys Brockwell) ..... 5,000
8-26 Every Girl's Dream (June Caprice) ..... 5,000

### Kleine Edison-Selig-Essanay

*Released Week of*
8-20 Open Places (Jack Gardner)..Essanay 5,000
8-20 A Trip to Chinatown..... Selig-Hoyt 2,000
8-22 The Kingdom of Hope (Mary McAllister) .....Essanay 2,000
8-27 The Lady of the Photograph (Shirley Mason).....Edison 5,000
9-3 Efficiency Edgar's Courtship (Taylor Holmes)..Selig-Hoyt 2,000
9-3 A Midnight Bell.....Selig-Hoyt 2,000
9-10 Lost Paradise (Marguerite Clayton) .....Essanay 5,000
9-17 A Contented Woman.Selig-Hoyt 2,000
9-17 The Awakening of Ruth (Shirley Mason) .....Edison 5,000

### Selznick

*Releases for July*
The Lone Wolf (Brenon)..... 7,000
The Lesson (Constance Talmadge)... 6,000
The Moth (Norma Talmadge)..... 6,500

### McClure Pictures

*Released Week of*
5-12 Seven Deadly Sins, "The Seventh Sin" (George Le Guere and Shirley Mason)..... 5,000

### Metro Pictures

*Released Week of*
8-27 To the Death (Olga Petrova) .....Metro 5,000
8-27 Music Hath Charms (Mr. and Mrs. Sidney Drew)..... .....Metro-Drew 2,000
9-3 Under Handicap (Harold Lockwood) .....Yorke 7,000
9-10 The Lifted Veil (Ethel Barrymore) .....Metro 5,000
9-10 Rubbing It In (Mr. and Mrs. Sidney Drew) .....Metro 1,000
9-17 Their Compact (Francis X. Bushman, Beverly Bayne)... 7,000
9-17 Henry's Ancestors (Mr. and Mrs. Sidney Drew)..... 1,000

### Mutual Star Productions

*Released Week of*
9-10 The Bride's Silence (Gail Kane) .....American 5,000
9-10 Outcast (Ann Murdock)..... Frohman 5,000
9-17 The Rainbow Girl (Juliette Day) ..... 5,000
9-17 The Girl Who Couldn't Grow Up (Margarita Fischer) .... 5,000

### Mutual Serials

*Released Week of*
7-9 The Trap (The Railroad Raiders, No. 14) (Helen Holmes) .....Signal 2,000
7-16 The Mystery of the Counterfeit Tickets (The Railroad Raiders, No. 15) (Helen Holmes) ..... 2,000

### Goldwyn Pictures Corporation

9-9 Polly of the Circus (Mae Marsh) ..... 5,000
9-23 Baby Mine (Madge Kennedy).. 5,000

### Paramount Features

*Released Week of*
9-17 Double Crossed (Pauline Frederick) ..... 5,000
9-17 Exile (Olga Petrova)..... 5,000
9-17 The Sunset Trail (Vivian Martin) ..... 5,000
9-17 Canton and Shanghai..... Burton Holmes 1,000

### Pathe

*Released Week of*
9-9 War and the Woman (Florence La Badie) .....Thanhouser 5,000
9-9 The Fatal Ring, No. 10 (Pearl White) .....Astra 2,000
9-9 Know America, No. 22..... Combitone 1,000
9-9 Over the Fence (Harold Lloyd) .....Rolin 1,000
9-9 Happy Hooligan...International 500
9-9 From Rookie to Regular..... .....International 500
9-12 Hearst-Pathe News, No. 74.... 1,000
9-15 Hearst-Pathe News, No. 75.... 1,000
9-16 The Angel Factory (Antonio Moreno) .....Astra 5,000
9-16 The Fatal Ring, No. 11 (Pearl White) .....Astra 2,000
9-16 The Seven Pearls, No. 1 (Mollie King) .....Astra 3,000
9-16 Triple Divide Mountains..Earle 500
9-16 Japan, the Floral.....Pathe 500
9-16 Lonesome Luke Loses Patients (Harold Floyd) .....Rolin 2,000
9-19 Hearst-Pathe News, No. 76.... 1,000
9-22 Hearst-Pathe News, No. 77.... 1,000

### Triangle Distributing Corporation

*Released Week of*
9-16 Mountain Dew (Margery Wilson) .....Triangle 5,000
9-16 His Baby Doll.Triangle Komedy 1,000
9-16 The Haunted House (Dick Rossen, Winifred Allen).Triangle 5,000
9-16 His Unconscious Conscience... .....Triangle Komedy 1,000
9-16 Hula Hula Land (Billy Armstrong) .....Keystone 1,000

### Vitagraph-V. L. S. E.

*Released Week of*
9-10 An Alabaster Box (Alice Joyce) 5,000
9-10 When Women Go on the Warpath (Clara Kimball Young). 5,000
9-10 How States Are Made (Fred Burns) ..... 5,000
9-10 The Precious Ingredient (The Fighting Trail, No. 1 (William Duncan) ..... 5,000
9-10 Just What Bobby Wanted (Bobby Connelly) ..... 1,000
9-10 Slips and Slackers.....Big U 1,000
9-17 For France (Edward Earle).... 5,000
9-17 Winning the Step-Children (Florence Turner) ..... 5,000
9-17 Goodness Gracious (Clara Kimball Young) ..... 5,000
9-17 The Fighting Trail, No. 2 (William Duncan) ..... 5,000
9-17 Bobby's Secret (Bobby Connelly) ..... 1,000
9-17 Risks and Roughnecks...Big U 1,000

### World Features

*Released Week of*
9-3 Creeping Tides (Alexandria Carlisle) .....World 5,000
9-10 The Marriage Market (Carlyle Blackwell) .....World 5,000
9-17 Betsy Ross (Alice Brady)..... .....World 5,000

# *Newslets for Your Program*

## INTERESTING NOTES ABOUT THE PLAYERS—READY TO CLIP OUT AND PRINT

AMONG the actors who are included in the first army draft and have reported at training camps are **Jay Belasco,** who has just completed a role in "The Loreli of the Sea," and **Joe Moore, Grace Cunard's** husband, one of the well known Moore brothers. **David Kirkland,** director with **Henry Lehrman** of Christie Comedies, has joined an officers' training camp.

**Mr. and Mrs. Douglas Fairbanks** recently gave a dinner party in honor of **Eileen Percy's** eighteenth birthday. **W. S. Hart, Charlie Chaplin** and **Theda Bara** were among those invited to celebrate the birthday of Fairbanks' leading lady, who was born in Belfast, Ireland, coming to this country when a mere child.

**Tom Terriss,** recently head of his own corporation, has been engaged to play opposite **Alice Joyce** in Vitagraph productions and to direct her plays. They are now working on a **Robert W. Chambers'** story, "Anne's Bridge."

**Rosemary Theby,** who recently returned to Universal, will support **Franklyn Farnum** in Bluebird pictures hereafter, taking the place of **Brownie Vernon,** to be starred alone in another Universal Company. Miss Theby will appear first in "The Winged Mystery."

A colored child appears among the thirty youngsters in support of Little **Mary McAllister** in her Essanay production, "Pants." It is said that following the filming of the picture, the mother of the chocolate drop, having a highly cultivated eye for business, set up a tent down in Chicago's dark-town and hung out a sign:

"See the only colored child actress in the movies—admission five cents."

**Bobby Connelly** may be the youngest famous star but he has an automobile, a Reo, just as big as any of the older stars.

The theft of a $2 necktie, the property of **Earle Williams,** cost the Vitagraph company $3.000 and played the dickens with the making of "The Love Doctor," a Blue Ribbon feature. In several scenes Mr. William wore a tie of unusual pattern. Then he was taken ill and work on the picture suspended. On his return, the tie was missing and everybody in the Brooklyn studio took interest in the search. It was in vain and then Mr. Earle toured all haberdasheries in Greater New York vainly trying to duplicate the tie. Of course there was only one thing to do and that was to throw away several thousand feet of film picturing Mr. Williams in the lost tie and begin all over again with a new neck piece.

The Greater Vitagraph picture "A Municipal Report," contains many scenes filmed at the Galloway Stock Farms, a large estate in Talbot county, near Eaton, Maryland.

At the recent benefit given for the French Emergency Hospital Fund, **Mary Pickford** made the biggest hit of her career by reciting Eugene Field's poem "Seein' Things at Night," after one hour's study. She wore one of her "Rebecca" costumes.

**"Fatty" Arbuckle** has just sent a small volume of original verses to the publishers, and they are not limericks.

**"Mother" La Varnie,** character woman with Mack Sennett forces, planted an orange tree in the early spring. Carefully she tended it, watched it grow with breathless interest, talked of what fine oranges it would sometime produce. But alas—it developed into a thriving tomato plant.

A rakish, almost bandit-like air is imparted to **Mack Sennett** these days, by the huge straw sombero he affects around the studio where he is turning out Paramount-Mack Sennett comedies. To make matters worse he has punched a lot of holes in the crown so that the chapeau looks like the conning tower of a submarine.

**Roscoe "Fatty" Arbuckle** has just received through the U. S. mail a bid of fifty dollars for his old brown derby hat. The offer comes from an enthusiastic fan in Peoria. Illinois, and "Fatty" has taken it under consideration.

**Richard Ordynski,** stage director of the Metropolitan Opera House in New York, came to California for a vacation and stayed to write a story for **Theda Bara** and then act a role in it. He is playing a Russian student. Richard Ordynski was the man who introduced the marvelous wordless play Sumurun to this country. He also staged **Gertrude Hoffman's** vaudeville version of the play. For **James K. Hackett** he put on the Merry Wives of Windsor, for **John Cort,** the musical comedy Flora Bella, for **Percy Mackaye,** the Masque of Caliban, which played before 25,000 people in New York City College Stadium. To finally demonstrate his remarkable versatility Ordynski staged Canterbury Tales at the Metropolitan Opera House. His entrance into picture work is noteworthy.

Did you ever hear of **Pearl White's** ankle bracelet? The Pathe star has worn it for several years and it is her mascot, her most cherished possession. It was given her by an admirer, a man who is on the battle line, if he has not been killed, for it was three years ago that his steamer sailed down New York harbor and no word has been heard of him since.

To all who have lived in boarding houses "The Streets of Illusion," a new Pathe feature starring **Gladys Hulette,** is sure to appeal, and those who haven't will see a city boarding house to the life. At first thought a locale of this sort wouldn't be considered a good field for romance but it is—the picture gives the proof.

**Douglas Fairbanks** is in communication with the Depot Quartermaster at New York City as to transportation of cigars, cigarettes and chewing gum for the Pershing regiment now in the trenches. It is his intention to keep the boys well supplied with these necessities, and he hopes to ship a large box of smoking supplies every month. **Fairbanks** recently autographed ten thousand photographs to be sold and funds used to buy bandages for our boys on the battlefields.

**Louise Glaum** is gathering a supply of cigarettes to add to the tobacco fund for the "Sammies" in France. She intends to launch a big drive on the California film colony as soon as she recovers from the illness that confines her to her home.



*The star taking nourishment in the center is Miss Ruth Everdale, who plays the child's part in the Mutual-American "Souls in Pawn," with Gail Kane, seen as the nurse. Director Henry King is scrutinizing the script to see what scene should next be shot.*

# Stories of the New Film Releases

## READY TO CLIP AND USE IN YOUR PROGRAM OR ADVERTISING

## Feature Programs

### Artcraft

**Rebecca of Sunnybrook Farm** (FIVE REELS)—ARTCRAFT—SEPTEMBER 3.—Starring Mary Pickford. Rebecca Randall and her large family of brothers and sisters live at Sunnybrook Farm, which is principally remarkable for the size of the mortgage it carries. Rebecca goes to live with her two aunts, Miranda and Jane Sawyer, who strive to bring up the child in the way their New England consciences dictate. Rebecca makes friends of everyone except Minnie Smellie, daughter of the minister. She sells soap to buy a lamp for Mrs. Simpson, and thereby meets Adam Ladd. She goes to the Academy and grows up a clever and lovely young woman. One of the aunts passes away and then later Rebecca learns that the railroad has purchased Sunnybrook Farm. When everyone is happy Adam Ladd reminds Rebecca that when a little girl she had told him she intended to marry him when she grew up.

### Butterfly

**The Little Pirate**—(FIVE REELS)—BUTTERFLY—SEPTEMBER 10.—Starring little Zoe Rae. Little Margery has some bonds in trust for her, and her daddy wants to use them to raise some very necessary cash, but the mother protests, and when she overhears her husband's lawyer advising her husband to raise the money anyway, leaves the house. Margery starts out on her pony to find the mother. Captain Kidd, Jr., holds her up and adopts her as his trusty first mate. The two children live on an island, leading a life of gay piracy until they finally take part in the denouement that brings happiness to all.

**The Spindle of Life** (FIVE REELS)—SEPTEMBER 17.—Gladsome and Mrs. Harrison spend their summers at Harborsport, and there Gladsome learns to know and love the fishermen of the district. The Bradshaws, father and son, Vincent, also live at Harborsport in the summer, Bradshaw being Mrs. Harrison's financial adviser. He wants to marry Vincent to Gladsome because some of his investments of her money are a bit shaky. "Alphabet" Carter, a financial power, is ordered to the seashore for his health, and there he meets Gladsome and the two fall in love. He goes to town long enough to help ruin the Bradshaws and then returns, carries Gladsome off to the minister and marries her. He climbs into her house by a rope ladder and the butler brings them up some supper. Mother gets suspicious and follows the butler. Then she learns that in spite of her social climbing her daughter has married an aristocrat and great wealth.

### Paramount

**Little Miss Optimist**—(FIVE REELS)—PARAMOUNT—AUGUST 26.—Featuring Vivian Martin. Maizie-Rosie Carden, a waif of the streets, is a little optimist in spite of her hard knocks with the world. Dean Hendrie, a young man with musical ambitions, who has broken off with his father because he would not enter the latter's business, is penniless and half-starved when Maizie-Rosie finds him literally "in the gutter," saves him from a brusque policeman and has him sent to a hospital. She gives him a battered dime. Deal finally becomes successful as a church organist. Maizie's brother, Ben, is accused of murdering his former employer by Winter, the unscrupulous person who had been instrumental in having Ben discharged. Winter is the real murderer. He had slain his employer in a fight which was the result of the latter's discovery of his dishonesty. Although things look black for Ben, the mask is at last removed from the real murderer, whose identity is revealed through Deal's "lucky dime," which the murdered man had in his possession, and which Winter puts in the church collection plate. Deal's father, seeing his son has been successful, willingly receives him back into the family and as the story closes the future looks bright for Maizie-Rosie.

**Lost in Transit**—MOROSCO—(FIVE REELS)—SEPTEMBER 3.—Starring George Beban. A wealthy man loses his wife when their child is born, and in his grief refuses to keep the baby, and orders it taken to a home. A couple of years pass and his empty heart cries out for the love of something, and he sends for the boy. On the way to his house it is kidnapped. Meantime a woman deposits a chubby youngster in the rags, bottles, sacks wagon of Niccolo Darini—otherwise George Beban. Then she proceeds to end her life. The kindly Italian finds the little chap, and is so taken by his winning ways that he decided to keep him. A rival for the love of Nita Lapi has seen the child with Niccolo, and when a reward is offered for the recovery of the kidnapped babe, he tells the matron of the home and the Italian is forced to give up his little charge. His heart is broken; he can no longer eat; the light has gone out of his life. Later a beggar is struck by an automobile while leading a child across the street, and in his dying moment confesses that this is the real child. The matron had lied—knowing the waif cared for by Niccolo was not the real child—to get the reward offered by the distracted father. In a judicial hearing to determine if the latter shall keep both children, the choice of a "parent" is left to the waif, who goes immediately to Niccolo; the reward is recovered from the matron and handed to the baby as a means of starting in life. Nita promises to be a mother to the little fellow by marrying Niccolo. Thus all ends happily.

**The Amazons**—(FIVE REELS)—FAMOUS PLAYERS—PARAMOUNT—AUGUST 12.—Featuring Marguerite Clark. This story, adapted from Sir Arthur Wing Pinero's stage play, by Joe Kaufman, and produced by the latter, tells about the attempt of an English marchioness to bring up her three daughters as boys. She even dresses them up in boys' clothes, and, of course, forbids all social intercourse with the male sex. The feminine instincts of two of the girls assert themselves somewhat, but Tommy (Marguerite Clark) is as good as two or three boys. The story goes through much interesting comedy and finally winds up with the discovery of the three girls' sweethearts by the shocked parent. But the later at last realizes that girls, even hoydens, will be girls. The mother allows her daughters to return to girls' attire and allows the love affairs to continue their sweet course. Reviewed in this issue.

### Fox

**When False Tongues Speak**—(FIVE REELS)—SEPTEMBER 8.—Starring Virginia Pearson. Fred Walton is slain in his home and the story revolves around the seeking of his slayer. Five people, any one of whom might have been responsible for his death, are in the house at the time of the murder. Mary Walton, his wife, from whom he is estranged; Platt Sinclair, the lawyer, who was to handle the divorce proceedings; Helen Lee, a young artist, with whom Walton was infatuated; Eric Mann, a young reporter covering Mrs. Walton's activities in the slums, and Jimmy Hope, a burglar, who pays a professional visit to the Walton home. The identity of the guilty person is not revealed until the final scenes of the film.

### K. E. S. E.

**Men of the Desert**—ESSANAY—(SCREEN TIME, 65 MINUTES)—SEPTEMBER 24.—Starring Jack Gardner. Jack, a nomadic cowboy, wanders into a feud between the cattlemen and the sheepmen on the desert, and is so outspoken on the outlawry that the sheriff hands him his badge and tells him to go and do better if he can. He arrests the most recent slayer and the latter's companions immediately storm the jail and rescue him, wounding Jack in the fight. May, a girl of the ranch, finds him and takes care of him. The feudists discover Jack's hiding place, but both he and the girl escape to a canyon, where Jack holds them off until the girl goes for help. The opposite feudists come to save him, and Jack and the girl wed on the battle ground, which reconciles the feudists and restores order on the desert.

**The Fibbers**—ESSANAY—(65 MINS.)—OCTOBER 15.—Starring Bryant Washburn. John Cort and his wife have managed to save $300 out of his earnings as an architect. A hobo, injured in a wreck, is taken to their home and their kindness to him makes large inroads on their little bank account. In an attempt to save money Barbara tries to sell a play she wrote at school, and just at this time John gets a commission from a wealthy woman. In attempting to conceal good fortune from each other for the surprise of their glorious fulfillments, many misunderstandings arise between Bab and John. Of course, the hobo turns out to be the fairy godfather who has brought all this good fortune about and he shares in the joy of them both.

### Triangle

**Idolators**—(FIVE REELS)—TRIANGLE.—Featuring Louise Glaum. This story has to do with the careers of two girls, one who holds that the woman of today has to scheme her way through life to meet with any degree of success, while the other upholds the old hard work and honesty formula. The former becomes a dye-in-the-wool vampire, defying all the conventions of society, while the latter first rises to stardom on the stage and then retires to become the wife of a playwright. The author, however, is finally ensnared by Viola, the vampire, who puts him before her other admirers. He is caught in Viola's "den" by his wife, and in a stirring scene he repulses her for good. Although the wife's heart is broken, she returns to the stage and makes good. Viola and her deserter are found together by Oscar Brent, a rich old gentleman who has backed Viola in stage productions and who thinks her affections belong to him. Viola's love for Curtis turns to a flaming hate, since he has been the cause of her downfall, and she finally murders him. To escape the police she flees with her Egyptian servant, who has always loved her. After a long period of hiding, and when the police are at her very tenement door, the Egyptian kills her because of his love, and thus deprives the law of its prey.

**Mountain Dew**—TRIANGLE—(FIVE REELS)—SEPTEMBER 16.—Starring Margery Wilson. The heroine is a wild sprite of the mountains who knows nothing of "larnin'," is not worried about it. Her father is a grim pioneer who, people say, is a moonshiner. When a good-looking youth, in the person of Charlie Gunn, comes to the region in search of material for a novel, he meets the miss with the flashing black eyes, and he decides to become the school teacher for the coming year. On one occasion he is compelled to hold her father at the point of a gun while he puts her through a reading lesson.

### Vitagraph-V. L. S. E.

**For France**—(FIVE REELS)—SEPTEMBER 17.—Starring Edward Earle and Betty Howe. Gerald Askland, at a garden party is captivated by a pretty French girl, who wins the plaudits of the guests by singing the Marseillaise. He learns that her father keeps an art school and that she aids in its conduct. He joins the school. Here he learns to love Marthe, but he has a rival in the person of Von Glehm, but the rival is arrested and deported at the outbreaw of the war. Ackland joins the aviation corps of France, and Marthe and her father go to a little farm near Mons. Chance disables his machine near the little farm in time for him to rescue his sweetheart from the German soldiers and a battle takes place near the farm. Ackland is badly wounded, and while in a Red Cross hospital he is nursed by the faithful Marthe, who consents to become Mrs. Ackland.

### Mutual Star Productions

**Sands of Sacrifice**—(FIVE REELS)—AMERICAN—SEPTEMBER 24.—Starring William Russell. "Big Bill" Darcey (William Russell) has no ambition on earth except his own pleasure until he meets Nora Farnes (Francelia Billington). Nora's mother's fortune has been taken by Enoch Fovle, an unscrupulous promoter, and Nora, going to his country place to force him to make an accounting, runs into a group of his friends, of which Darcey is one. Darcey protects the girl from the crowd and is alone in the lodge with her when Foyle arrives. In a struggle in which Foyle is attempting to get into the room where Nora is hiding, he is shot, and Darcey and Nora flee. Darcey keeps Nora at his own lodge all night, and to protect her name asks her to marry him. They are about to start on their wedding trip when Darcey learns that Foyle has fleeced him of his fortune. He goes to Foyle's office and finds Nora there. His faith in her is wrecked, and after turning over what money he has left to her account, he leaves for the desert with Sammy Goode, a consumptive. Sammy dies in a battle for health after making Darcey promise to return to Nora and listen to an explanation. Nora determines to wreck Foyle. She uses a woman's weapon, and on the night she has set for the trap she secrets detectives in her apartment and wins a confession from the broker. In the midst of the scene Darcey enters the apartment, and, staggered at what he sees, starts away. He recalls his promise and enters. The presence of detectives explains, and Foyle is led away to prison, while Darcey and Nora finish the dinner which had been prepared.

**The Runaway**—(FIVE REELS)—EMPIRE ALL-STAR—SEPTEMBER 24.—Starring Julia Sanderson. Alice Avery (Julia Sanderson) was an orphan who lived with her pious aunt and uncle. Her mother had been a stage singer and her aunt's great dread was that she would follow in her footsteps. Richard Danforth, an artist, in search of mental

and physical health, comes to board at her house. When he returns to his studio in New York he promises that if she comes to the city he will care for her. She runs away from the country village and arrives at his studio. He is at a loss to know what to do with the innocent little girl. He introduces her as a distant relative and sends for Sarah, the child's maid and only friend. Nancy Arnold, a model, is in love with Danforth, and quarrels over the presence of Alice in the studio. In anger she turns on the girl, and Alice, stunned, takes the faithful Sarah and disappears. She gets a place in a chorus and works and works until she is finally chosen for the lead. Her success is instant, and she is recognized by the friends who have spent endless hours in search for her. Danforth claims her for his wife, and she gives up her stage career for life in his studio.

**The Bride's Silence**—American—(Five Reels)—September 10.—Starring Gail Kane. Sylvia Standish, daughter of a distinguished family, believes that a member of the family is responsible for the murder of Nathan Standish, her brother. "Bull" Ziegler, a detective, pursues his investigations privately, to her horror. Her father urges her to marry Paul Wagner, the district attorney, and her fear of exposure for the family is magnified still more. Her husband takes her to the mountains for her health and they are followed by Ziegler, who arrives in time to hear the dying confession of a girl suicide that she killed Standish, her betrayer, after secreting herself in his home.

**The Girl Who Couldn't Grow Up**—(Five Reels)—Pollard—September 17.—Starring Margarita Fischer. Peggy Brockman and her father live happily until the father marries again, and brings home a stepmother with two daughters. Mischievous Peggy has a hard time of it. Lord Raleigh, traveling in his yacht incognito, has stopped near the Brockman home for a few days fishing, and Mrs. Brockman begins her social campaign. Peggy doesn't assist her one bit, but after several pranks and a runaway marriage she finally has the pleasure of announcing her marriage to Lord Raleigh, to the discomfiture of the family, who find they have been entertaining the valet.

## Mutual Pictures

**The Destroyed Documents**—(Two Reels)—Signal—September 24.—Starring Helen Holmes in "The Lost Express," a serial. The mysterious disappearance of the express train in broad daylight throws the railway organization into a turmoil. Light engine searching crews start from both ends of the shortline to locate "The Lost Express." They report no trace of it. The mystery grows. Meantime Valquez and his gang—the only persons who know what has become of the missing train, are in possession of General Thurston's documents and models. They discover that the principal blue print is missing. Detective Murphy, chief of the railway secret service, holds a consultation with Helen. Murphy is elated when Helen tells him that one of the robbers has a harelip. Valquez refuses to pay for the Thurston formula until it is complete. The thieves undertake to return to where they have hidden the train and find it. Detective Murphy pursues and is shot. Helen follows Murphy, rescues him in an unconscious state and takes him to a hospital. Leaving the hospital Helen sees "The Hare." She pursues him. He boards a moving train. Helen races her car to a bridge over the track. When the train passes she drops on the roof. Crawling along the car top Helen sees "The Baron" and "The Hare" sitting near a window in the smoker. Between them lies the all-important paper—the missing blueprint.

**Jerry's Big Deal**—(One Reel)—Horsley Comedy—September 27.—Starring George Ovey. A minister who is about to leave the city for a small country town, asking Jerry to watch his grip while he buys a ticket, coincidentally sees a squad of police seize the minister and drag him off to jail. Jerry appropriates the grip, examines its contents, and finds therein a minister's outfit. Jerry conceals himself in a box car which soon starts on its journey. When Jerry arrives in the little town, he finds a welcoming delegation. He is conducted to his abode, a rooming house. Jerry flirts wtih the inevitable lovely young girl, is discovered by Sara, and policy demands that he pay her a certain degree of attention. Surprises come to a head when Jerry, dressed as the minister, breaks in upon the deacon playing a friendly game of poker with a gathering of old cronies. Their fear is dissipated when Jerry agrees to take a hand with them. Jerry proves to be a wizard with the cards and soon has relieved them of their money and most of their personal belongings. Meanwhile the imprisoned minister has proven his innocence and makes his way to his congregation. He arrives upon the scene just as Jerry makes his getaway. The vision of a holy card hanging behind the table at which he has made his winning streak, "The Lord loves a cheerful giver," causes Jerry to make a substantial donation to a winsome Red Cross nurse.

**The Lost Express**—Chapter 1—(Two Reels)—Signal—September 17.—Starring Helen Holmes. Helen Thurston is the daughter of General Thurston, inventor, financier, man of wealth. Thurston owns a new invention for granulating gasoline, a mechanical invention affecting combustion, without which granulated gas is useless. Thurston's mansion is outside Capital City, near Landport. With him live his pretty daughter, Helen, and Gaston Pitts, private secretary. Thurston regards Pitts as a future husband for Helen, who distrusts the man. The representative of a foreign government, Valquez, negotiates for rights to Thurston's process. Thurston is obdurate. Valquez hires international crooks to obtain the device. In this gang are "The Leech," "The Baron" and "The Hare." "The Hare" has a harelip. He resembles Pitts but for that deformity. This gang burglarizes the Thurston place. Helen gives the alarm. General Thurston is paralyzed by a bullet wound. Helen hires an express train to transfer the invention and models to a city bank vault. The express train completely disappears between stations from a single line of rail with no switches. Helen rescues the crew of the missing train in a desperate leap from a speeding engine to a wagon pulled by runaway horses. Reviewed in last issue.

**Officer Jerry**—(One Reel)—Horsley Comedy—September 20.—Starring George Ovey. Jerry becomes enamoured of a pretty maid servant in the home of a newly married couple. His flirtation with her in the grounds is interrupted by the arrival of Jack and his bride. Jerry sticks around while Jack enters the house and opens a letter from Bill, a wild-eyed man who is enraged at Jack's marriage to Bess. Bill threatens Jack's life. He proceeds to write a note to the police demanding protection. He gives the letter to Tilly, who has been granted an afternoon off. Jerry meets Tilly when she leaves the house and he promises to mail the note for her. Jerry and Tilly select a seat in a park, where they expect seclusion, but the inevitable cop appears and drives Jerry from his new-found love. While searching through his pockets he comes upon the letter he promised to mail, and opening it, he reads that Jack wants police protection. At that moment a sergeant appears. Jerry peaches on the amourous cop, who is promptly fired. Jerry runs to the dressmaker's, where he steals a dummy. Returning to the park, he throws the dummy in the lake, rushes up to the now humiliated cop and points to the dummy, telling him it is Tilly. The cop discards his uniform, leaps in the lake and drags the dummy ashore while Jerry dons his uniform and applies to Jack as preserver of the peace. Bill and his chum, Pete, arrive and make matters uncomfortable for Jack. His bride covers Pete, while Jerry, roused to action, covers Bill.

## Universal Program

**The Pullman Mystery**—(Three Reels)—Gold Seal—September 18.—Paul Dustin, the secretary to Robert Cheney, owner of a large factory, through a chain of circumstances, is accused of the murder of Cheney. He finds the body of Kenneth Post, who carries a letter to Thomas Crallen, the head of a big Los Angeles factory, in the drawing room of a Pullman and changes clothes with the dead man. With the aid of the letter he joins the Crallen organization. Drake Dunn, from the home of Paul Dustin, has been made superintendent. With him he brings his bride Kathleen, of whom he soon tires. Now Drake Dunn and Paul Dustin are both in love with Luciele, the daughter of Crallen. Jean Hardy, an old suitor of Kathleen's, follows her to the city, and when Paul and Jean meet Drake knows that his suspicions are correct. He lays the matter before Crallen, who refuses to believe the accusations until they are proven. Hardy seeks to kill Drake for his neglect of Kathleen, and when caught by the police shoots himself, but does not die until he confesses to the murder of Cheney. Paul Dustin's name is then cleared and he lays aside that of Kenneth Post. Drake's love for his wife is revived by her gentle care for his wounds.

**Welcome Home**—(One Reel)—Nestor Comedy—September 18.—Eddie writes to his wife to meet him the next morning at 10:30 at the station. Then he forgets to mail the letter. Arrived home he finds no wife on the platform, but he does encounter a bum who wants to carry his bag for him. At home there is only the vacant and lonesome house, for wifie is out shopping. Eddie decides on a bath and while he is about it the bum enters the house, finds his clothes and puts them on. In the finale Eddie and the bum both land in the police station, where Eddie is found by his wife and whom he is mighty glad to see.

**The Last of the Night Riders**—Bison—(Two Reels)—September 22.—Jim Hoyle, an independent tobacco grower, and Bob Pritchard, the sheriff, are great friends, while Ted, the son of the sheriff, and Sue Hoyle are in love with each other. The night riders burn the warehouses of the company and Jim tells the sheriff he will one day join them. Hot words are exchanged and they tear the children apart. Finally the sheriff and his deputies trap the night riders into a canyon, and wait the morning. Mrs. Hoyle is very ill and Ted and Sue stay with her. Ted goes for a doctor, who sends him for Jim. When Ted arrives he finds Jim covering his father with a gun. When they hear the news Bob and Jim exchange clothes and Bob takes his mask. Ted is overpowered by the riders and locked in a shack near the tobacco warehouse they intend to blow up. Orrin Black, one of the riders, places the bomb near the shack and it goes up in splinters. They rush to the scene and find a body which they think is Ted's. Bob goes to the home of the Hoyles with the news, to find Ted and Sue at the side of Mrs. Hoyle. Ted tells him the body must have been that of Black, whom he fought with and overpowered, escaping before the explosion.

**Circus Sarah**—Joker Comedy—(One Reel)—September 22.—Sarah sees the pee-rade go by and thinks she might be a circus queen. She crams into her pocket all her savings, and Rudolph Ringtail, owner of the big show, sees it go into her stocking and plans accordingly. She faints into his arms, and a convenient minister performs the ceremony. When Rudolph opens her bag, there is nothing therein but a powder puff, buttons, samples, a piece of gum, etc. However, the show must go on, so Sarah must take the place of the Bareback Queen, who is sick. She is a riot in powder puff skits and tights. A disgruntled employe hitches the elephant to the big top and the animal pulls away the show by main force. Sarah comforts her husband with "We've got each other, dearie."

**A Prairie Chicken**—L. Ko Comedy—(Two Reels—September 19.—Mrs. De Coin and her languid daughter and more languid son receive a visit from Merta, the Prairie Chicken, who wears chaps and can shoot the fly from your forehead. They made her put on civilized clothes, but she insisted upon wearing her guns over them. She slept on the floor and insisted upon Al's giving her a ride on a tea-wagon. Count Notta Cent plans to kidnap Kathleen, the languid daughter, and just about does it, but is foiled by Mert, who beats him up and brings daughter safely home. Mother De Coin is so grateful that she consents to the engagement of Al and Mert. They celebrate at a big ball, where Mert gives everyone a good time with her antics, and further endears herself to the De Coins by rescuing their jewels from a robber.

**Hawiian Nuts**—Joker Comedy—(One Reel)—September 20.—Bill is rejected by the recruiting office and goes on his way feeling mighty blue, when he sees a man extract a large roll of bills from another one, after going through some strange motions. Bill tries the scheme and lands in a den of black handers. He is asked to join the gang and is given a ukelele filled with dynamite to the chief's inamorata. She is a lovely lady with a passion for Professor Jasbo, who teaches the ukelele, and the chief fears he has stolen her heart. They are in the midst of a soulful party when Bill arrives and by mistake he gives the loaded ukelele to the chief, who twangs the strings and they all go up in smoke.

**The Right Man**—J. Warren Kerrigan—(Two Reels)—September 20.—Frank Case, cashier, and Morgan Green, teller, are both in love with Lillian, the daughter of the bank president, Edward Manley. Case tampers with a roll of bank notes brought in for a factory pay roll and leaves Morgan's knife near. Though he is innocent, things look bad for Morgan, and through the pleading of Lillian, he is only dismissed, and leaves for a town nearby. Manley tries to persuade Lillian to marry Case, and the marriage is finally arranged for. In the meantime Fred Rose, bank messenger, forces Case to give him a vacation, because he knows of Case's work in the theft. He goes to the same town in which Morgan is staying, and while they are there Morgan rescues his little invalid sister from a runaway. Fred, in his gratitude, tells Morgan of the act of Case, and they ride wildly to Lililan's home in time to stop the wedding. A few hours later Lillian is married to Morgan.

**Marathon Maniacs**—Victor—(One Reel)—September 21.—Max and Whiskers both love Pearl, an athletically inclined young woman, who takes a keen interest in sports. There is to be a Marathon race in which Max and Whiskers are the favored ones in the betting. They revert to tricks to win, Max planting an automobile out on the course and Whiskers a fleet horse. On the day of the race Max puts a sharp burr under the saddle, and Whiskers puts nitroglycerine in the radiator of the car. They both ride for it and have harrowing experiences with the horse and the machine. Pearl is following in her automobile. The race finishes with Max and Whiskers arriving at the tape at the same time, but in the confusion the judges' stand is knocked down and Whiskers gets under the tape by one whisker.

**Universal Screen Magazine**—ISSUE No. 37—SEPTEMBER 21.—Fashions in aviation suits is the first subject, showing suits of linen, bearskin, and leather-lined muskrat skins. The making of armadillo baskets from the shell of the quaint little animal found in Texas is followed by a demonstration of a proper way to can corn. Better babies is taken up, with views of the milk stations maintained by the New York Department of Health. Women wireless operators, working in the classes at Hunter College, New York, are shown, and the magazine closes with a "Miracle in Mud," by Will Hopkins.

## General Program

**Selig World Library**—No. 18—SEPTEMBER 12.—Harvesting beans in California. Famous Zoo at Sydney, Australia—the crane, the cassowary wild kiwies, the kangaroo, and the Australian emu. The oyster harvest in Chesapeake Bay. Fishing from an oyster schooner, schucking and canning them. Mausoleums of the Ming Emperors of China—the immense stone figures of camels and elephants are tombs of the Ming Emperors. Coal production of the U. S. A.—first mine worked in the United States was opened at Richmond, Va., in 1750.

**The Voice That Led Him**—(ONE REEL)—SELIG—SEPTEMBER 15.—In the jungles of Africa a naturalist photographs a wild beast in its native state. When the plate is developed his wife breaks it, accidentally, and he is so enraged that in spite of her pleadings he leaves the house. While he is away she is attacked and killed by a wild beast. The naturalist returns to his homeland, always burdened by his conscience. Later he falls in love with the counterpart of his dead wife, but after a struggle with his conscience resolves to live only for his mother, so the marriage ceremony is not performed. The balm of his sacrifice alleviates his grief, and peace comes to him.

**The Victor of the Plot**—SELIG—(TWO REELS)—SEPTEMBER 10.—Major Goe loves Nourmalie, only daughter of Colonel Warren. She is also beloved by Morris, and she loses her heart to him. The regiment is quartered in a distant land, and in a fight with the savages Morris saves the live of Goe, which only increases the bitterness. Goe plots with the savages for Morris' torture and death, but makes the mistake of bragging to Nourmalie, whose resourcefulness brings about the liberation of Morris and the punishment of the major.

**Blind Man's Holiday**—(FOUR REELS)—O. HENRY SERIES.—In the old French quarter of New Orleans Lorison falls in with a pretty girl, and they dine together in the cheap, quaint little restaurant night after night, each knowing no more of the other and going their separate ways at 8 o'clock. Lorison falls in love with pretty Norah, and during his impulsive proposal tells her that he has once been accused of theft. He is innocent, of course, but the shadow of the little affair remains. Then he is comforted by her confession, that she, too, had stolen some diamonds. Father Ryan marries them, and once again they part at the corner at 8 o'clock to meet the next evening and to part no more. As Lorison looks about him he begins to regret his rash marriage, and rushes to the priest to ask him to undo his work. Instead the priest takes him about the city, showing him the folly of what he has done, revealing to him finally his little Norah as a woman far above him, who has lied in self-sacrifice to restore his peace of mind.

**Mixed Nuts**—(ONE REEL)—SPARKLE COMEDY.—A. Wall Nut and his wife Hazel are a happy young couple until the shadow of gray hair threatens to mar their bliss. A. Wall Nut is sent to Europe by his firm, and before he goes makes his wife promise not to dye her hair in his absence. The wife bravely keeps the promise until the gray hair appears faster and faster, when she goes to a hairdresser to have it touched up. When she gets through her hair is dyed black, and she immediately leaves for California to spend the time with her sister until it wears off. Hubby is called back home suddenly, and the complications that follow include a telegram from his servant saying his wife had "died," one to her saying he is dead, and considerable explanation when they meet.

**The Secret of Black Mountain**—(FOUR REELS)—FALCON FEATURES.—In search of information about her grandfather, a gold prospector, Miriam Vale comes to California and teaches school to defray her expenses. She learns that years ago Jim Vale came to Boulder with a chest of gold bar and dust, but was beset by road agents and robbed. Suspicion was directed against Henry Stanley, a renegade, but nothing could be proven. Miriam has about decided to return to Vermont, when out of Black Mountain rides a horseman who commands her to go with him. When she refuses he uses force. Arrived at a cabin she finds a woman dying and a dead man. While her hands dispense sweet mercy her ears hear the tale of the death of old Henry Stanley, his treasure chest, the elopment of the woman, now dying, with the dead man, and she finds the clue to her own treasure. She finds friendship, too, and something dearer than friendship.

---

I. Van Ronkel, manager of the Bluebird's that are being shown at the Playhouse Theater, offered the *Chicago Daily News* 15 per cent of the gross receipts during the week of the Bluebird feature, "A Stormy Knight," with Franklyn Farnum, and Brownie Vernon. At the end of the week he sent the *Chicago Daily News* a check for $112.50 to buy tobacco for the soldiers in France.




FOR SALE

Mailing Lists

MOVING PICTURE THEATERS

Every State—Total 25,000
Price, $3.50 per M.

1400 Film Exchanges ..... $4.00
206 Manufacturers and Studios ... 1.50
235 Picture Machine and Supply Dealers..... 1.50

Particulars.

A. F. WILLIAMS, 168 W. Adams St., Chicago

## Classified Ads

**WANTED** to rent or buy theater in city of 20,000 population or larger with large seating capacity. Send full particulars in first letter. F. W. Fischer, 314 S. Carroll St., Madison, Wis.

### FOR SALE

Fully equipped theater for vaudeville and pictures doing good business. Will stand investigation—the more you investigate the better you will find it. Only a real buyer with real money need answer this ad. Look this up—it will pay you if you are in the market for an up-to-date picture house that is a money maker.—R. T. c/o MOTOGRAPHY.

## Chicago Notes

THE romance of the flickering shadows and the lure of the lights of the screen led Miss Mildred Talbott, a sweet-sixteen-year-old Chicago girl, to leave home last week to become a "movie queen." She was found later at the house of a friend. She is the daughter of Attorney Thomas J. Talbott of 4844 West Jackson boulevard.

---

W. C. Lamoreaux manager of Ascher's Lakeside Theater, designed the interior decorations of the new theater opened in Burlington, Iowa, recently by Martin Bruhl.

---

The re-organization committee of the Reel Fellows Club is making progress and before long Chicago will undoubtedly see the birth and growth of a new picture club, on a solid and permanent basis.

---

George L. Roberts, cartoonist and purchasing agent at American, has passed the strenous tests of the aviation corps and expects to be called into the air soon.

---

The case which the Vitagraph Company has instituted against the city in connection with the picture "Within the Law" comes up for trial before Circuit Judge Robert E. Crowe on September 15.

---

Robert X. McKnight, known by his friends and fellow film men as "Bob," formerly photoplay critic on the *Examiner*, has left his position as publicity man with the American Film Company and has enlisted and reported to Uncle Sam as a prospective aviator.

---

Another drive is being made against Major Funkhouser. Vitagraph, under the direction of Sid Abel of the Chicago office, has mobilized its forces to fight the film kaiser's ban on "Within the Law" and in connection a healthy sized petition to remove him from office has been circulated.

---

And here's another punch at the Major. Last week 250 Chicago people were given a special showing of Fox's "The Spy" at the Studebaker Theater for the purpose of obtaining their opinions as to whether or not the picture should be shown in the city in spite of the Major's contrary ruling. All approved the film and 20 signed affidavits stating it contained nothing immoral or disturbing to patriotism or peace.

---

Among recent visitors at the Rothacker Studios were Aaron Jones of Jones, Linick & Shaefer; Oscar Eagle, the director; Harry Sherman; W. M. Selig; Miss Peggy O'Neil; Mr. Guy McConnell; Mr. Otis Thayer; Mr. Ralph Morgan, star of "Turn to the Right;" Charlotte, the skater of Hippodrome fame; H. A. Spanuth, president of the Commonwealth Pictures Corporation; Isadore Bernstein; Mrs. Bryant Washburn, and a host of other well known personages.

---

W. A. Bach, who has started on a tour through the country to organize and install Service Departments, arrived in Chicago on his first lap of his trip. Mr. Bach came from Canada,

where his brillant and effective publicity work won him much recognition. He has had thorough training in the exploitation field, and his efforts for Universal are expected to prove of value to the entire industry. Mr. Bach expects to remain in Chicago for three weeks.

Jack Falleis, for the past eight years manager of the Poster Department of the Laemmle Film Service of Chicago, has been transferred to the head office in New York, where he will assume charge of a new department.

Leon J. Bamberger, general manager of the Jewel Productions, Inc., who has been traveling the country organizing new offices for Jewel, arrived in Chicago Saturday, and on Sunday, September 9, was married to Miss Geraldine Brinn of Chicago.

The Commonwealth Pictures Corporation has engaged Jack Rose, who has been for the past six years with the Essanay Company. Mr. Rose is conceded to be a past master in the art of motion picture photography and has done some of the most wonderful trick work that has ever been performed with the moving picture camera. The first pictures that Mr. Rose will take for the Commonwealth Pictures Corporation will be of Charlotte, the famous and world-renowned skater.

C. W. Bunn now has the entire Chicago Pathe exchange gathered under his wing at their headquarters on the 4th floor of the Consumers Building. Practically all of the effects of the recent film fire have been eliminated and in the remodeling, a number of improvements have been made.

Jack O'Toole, the genial Fox manager, states to Motography that "Jack in the Beanstalk," the big Fox production, will be put out on the road in this territory as a special attraction with a symphony orchestra. The price will be $1.00. The following cities have already been booked: South Bend, Champaign, Streaterville, Ottawa, Kankakee, Galesburg, Joliet, Peoria, Burlington, Rock Island, Davenport, Elgin, Racine and Fort Wayne. The picture has won unusual praise in New York, where it has recently been shifted from the Globe to the Lyric theater.

### PICTURE CITY AT CHICAGO

A complete little city has been erected on the property west of the Rothacker Studios for the purpose of securing some special scenes in connection with the production of the Wholesome Film Corporation's "Penny Philanthropist" which is being filmed at the Rothacker studios under the direction of Guy McConnell.

Mr. McConnell is assisted in the production work by Otis Thayer. Miss Peggy O'Neil of "Peg O' My Heart" fame and Ralph Morgan, who is playing lead in "Turn to the Right," are the featured players.

Six big interior sets are in use all the time inside the Rothacker Studios in connection with this production in addition to the big exterior set which has been built and which is a reproduction of an historical section of Halsted Street, at which point a large part of the "Penny Philanthropist" is portrayed. The out-door stage is approximately 150 feet in length which conveys some idea of the magnitude of the production. In addition to the interior sets and the exterior picture city, the "Penny Philanthropist" also requires special exterior sets which have been erected on the roof of the Rothacker Studios where ample provision had been made for such contingencies.

### NEW VITAGRAPH MANAGER

H. J. Bayley, former Vitagraph manager at Minneapolis and Omaha, now sits in the executive chair in the local Vitagraph branch at Wabash and Adams. He has already begun the re-organization of the entire sales force, and



*H. J. Bayley, new manager of the Chicago Vitagraph office.*

has placed the city in charge of Harry Rosenberg, crack salesman who came with Mr. Bayley from Minneapolis.

Mr. Bayley first became associated with the predecessor of the present Vitagraph company in New York 15 years ago. He later managed houses for both the Keith and Loew circuits and was in charge of vaudeville and road shows. For Keith he opened the Auditorium at Lynn, Massachusetts, and managed it for three years. He opened Loew's Fifth Avenue Theater in Brooklyn, and later became third owner of the Alhambra in Cleveland.

### SYDNEY ABEL WITH SELECT

Sydney E. Abel has been appointed special representative of Select Pictures Corporation and begins work in the interest of Select exchanges September 10. Mr. Abel has resigned his position as manager of the Chicago branch exchange of Vitagraph V. L. S. E.

Mr. Abel has made an enviable record in conducting branch exchanges in the middle west. He started with the Cleveland Exchange two years ago after the Vitagraph V. L. S. E. organization was effected. The splendid showing which he made in selling V. L. S. E. product in the Cleveland district in six month's time brought him promotion to the managership of the Chicago exchange, which position he has held ever since. In Chicago Abel established a record for big sales. He is credited with having put over the V. L. S. E. in that territory.

With Select Pictures Abel will act as a first aid to sales—much of his time being spent on the road visiting exchanges in the various cities.

### NEW KING BEE P. A.

Nat H. Spitzer, general manager of the King-Bee Film Corp., presenting Billy West in two reel comedies, announces the engagement of Ed. Rosenbaum, Jr., as head of their publicity department. Mr. Rosenbaum has resigned from the executive staff of Eliott, Comstock and Gest to take charge of this department.

For four seasons he handled the publicity of the Ziegfeld Follies, then "The Winsome Widow," Donald Brian, "Madame Sherry," Anna Held, "Very Good Eddie" and many others. Some of the stars who have received publicity through his efforts are Eva Tanguay, Mlle. Dazie, Nora Bayes, Bickel & Watson, Frank Tinney, Bert Williams, Leo Detrichstein, Dorothy Jardon, Ina Claire, Richard Carle, Victor Moore, Jeff de Angeles, Mae Murray, Percival King, Cross and Josephine, Thos. Jefferson, Gertrude Vanderbilt, etc.

### SEEKING THE MOON

By Dick Willis

He is a famed comedian, a genius in his line;
He draws his thousands weekly and yet this man doth pine
For other paths to fame; says he, "I *Know* I'd make a name
By playing big dramatic roles; I loathe this slap-stick game"!

A well known vampire's sorrowful sick of bad girl parts.
Quoth she, "I want to act in roles that reach the children's hearts."
And tho' as vamps a tidy fortune this young thing has made,
"With half a chance," says she, "I'd put Miss Pickford in the shade"!

The Movie World adores her for her wistfulness and grace;
They love her for her girlishness, her sweet pathetic face,
Her salary is "out of sight"; is she content nay, nay;
She'd try her hand at tragedy if she but had *her* way.

A well known handsome leading man with bonds and coin galore
Remarks that, "all this hero stuff is getting quite a bore,"
Heroic parts have palled on him and so it seems to me,
He *thinks* he'd shine in "heavy" roles, a villain he would be!

And so it goes, your artist always yearns for other things;
The angel would a devil be, the devil wants gold wings;
The Ingenue would be the Lead, the Lead an Ingenue;
There's few content with what they have; 'tis pity 'tis 'tis true.

W. H. Cox has closed a deal for the sale of the Alamo Theater at Stillwater to J. E. Taylor of Oklahoma City.

# MOTOGRAPHY

## The MOTION PICTURE TRADE JOURNAL

Vol. XVIII CHICAGO, SEPTEMBER 29, 1917 No. 13




MADAME PETROVA IN PETROVA PICTURES


Read By More Than 9,000 Exhibitors

Goldwyn Pictures

# Maxine Elliott Releases Are Shifted

GOLDWYN will present Maxine Elliott for her screen debut in "Fighting Odds," by Roi Cooper Megrue and Irvin S. Cobb, instead of in "The Eternal Magdalene," as previously announced. "Fighting Odds" will be released everywhere October 7.

Despite enthusiastic indorsement of "The Eternal Magdalene" by the National Board of Review, censor boards in Pennsylvania and the city of Chicago raise certain objections to the production—objections which, quite naturally, Goldwyn disagrees in entirety.

But, rather than cause our exhibitor customers inconvenience through late delivery of the scheduled picture, Goldwyn brings forward "Fighting Odds" and will thresh out the points at issue in the two localities.

"Fighting Odds" is a powerful emotional drama of Big Business and a wife's loyalty and devotion to her husband, who is made the catspaw of unscrupulous financiers. This big play gives Miss Elliott the finest dramatic opportunity she has ever had, and millions of people will welcome her to the screen in this big role.

**The same big campaign of exploitation being conducted throughout America for "The Eternal Magdalene" is now being duplicated for "Fighting Odds."**


*Advisory Board:*

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY CRAIGE
PORTER EMERSON BROWNE



Goldwyn Pictures Corporation

16 East 42d St. - - - - - New York City

Telephone: Vanderbilt 11

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVIII CHICAGO, SEPTEMBER 29, 1917 No. 13

# War Tax Exempts Small Houses

## 10 PER CENT TAX ON 25 CENT ADMISSIONS—CABARETS AND STAGE HIT

FATE and the United States Government, the members of the big concern which controls, more or less, all the picture theaters of the country, has done the houses a good turn. While anticipated in MOTOGRAPHY some weeks ago, this good turn is none the less appreciated by every factor in the industry because it was expected.

The huge war tax bill has passed the United States Senate and no picture house is to be taxed unless its price of admission is a maximum of 25 cents or over. Thus the senate has exempted from taxation the bulk of the film houses of the country and it is altogether probable that the judgment of the senior house of congress will be allowed to stand.

### *Takes Effect November 1*

The special war tax on cabarets, theaters, picture theaters, ball games and other places of amusement to which charge for admission is made will go into effect November 1. This allows the amusement enterprises and the public about seven weeks in which to steady themselves for the payment and collection of the tax.

The bill levies a 10 per cent tax on every theater ticket sold, a tax of 10 per cent on patrons of cabarets based on the size of their bills, a tax of 5 per cent on ticket scalpers charging 50 cents in excess of box office prices, a tax of 30 per cent on scalpers charging more than 50 cents in excess of box office rates, a tax of 50 per cent on theaters charging more than standard prices, but exempts picture shows from the tax when their maximum charge is 25 cents.

### *Amendments Added to Tax*

Embracing amendments added at the last minute the amusement tax section now reads

Section 700—That from and after the first day of November, 1917, there shall be levied, assessed, collected and paid (a) a tax of 1 cent for each 10 cents or fraction thereof of the amount paid for admission to any place, including admission by season ticket or subscription, to be paid by the person making such payment; provided, that the tax on admission of children where an admission charge for such children is made shall in ever case be one cent.

And (b) a tax of 1 cent for each 10 cents or fraction thereof paid for admission to any public performance for profit at any cabaret or other similar entertainment to which the charge for admission is wholly or in part included in the price paid for refreshment, service or merchandise; such tax to be paid by the person paying for such refreshment, service or merchandise.

### *Scalpers Hard Hit*

And, in addition to the above, (c) upon tickets of admission to theaters, operas and other places of amusement, sold at newsstands, hotels and places other than the ticket offices of such theaters, operas or other places of amusement, at not to exceed 50 cents in excess of the sum of the established price therefor at such ticket offices plus the amount of any tax imposed under clause (a) of this section, a tax equivalent to 5 per centum of the amount of such excess, and if sold for more than 50 cents in excess of the sum of such established price plus the amount of any tax imposed under clause (a) of this section, a tax equivalent to 30 per centum of the whole amount of such excess, such taxes to be paid by the person, corporation or association selling such ticket.

And, in addition to the above (d) a tax equivalent to 50 per centum of the amount for which the proprietors, managers or employes or any opera house, theater or other place of amusement sell or dispose of tickets or cards of admission in excess of the regular or established price or charge therefor, such tax to be paid by the person, corporation, partnership or association selling such tickets.

### *Season Tickets Taxed*

In the case of persons having the permanent use of boxes or seats in an opera house or any place of amusement or a lease for the use of such box or seat in such opera house or place of amusement there shall be levied, assessed, collected and paid a tax equivalent to 10 per centum of the amount for which a similar box or seat is sold for performance or exhibition at which the box or seat is used or reserved by or for the lessee or holder. These taxes shall not be imposed in the case of a place the maximum charge for admission to which is 5 cents and outdoor general amusement parks, or in the case of moving picture shows main gates, shows and rides therein the maximum charge for admission to which is 25 cents.

No tax shall be levied under this title in respect to any admissions all the proceeds of which inure exclusively to the benefit of religious, educational or charitable institutions, societies or organizations or admission to agricultural fairs, not in respect to admissions to bona fide Chautauquas and lyceum courses which are contracted for and guaranteed by local companies, associations or individuals.

### *Defines "Admission"*

The term "admission" as used in this title includes seats and tables, reserved or otherwise, and other similar accommodations, and the charges made therefor.

Section 701—That every person, corporation, partnership or association, receiving any payments for such admission, shall collect the amount of the tax imposed by Section 700 from the person making such payments, shall make returns and payments of the amounts so collected, at the same time and in the same manner as provided in Section 503 of this act.

### *Tax Paid Monthly*

Every person, corporation, partnership or association liable to the tax imposed by subdivision (c) and (d) of Section 700 shall make monthly return under oath in duplicate and pay the tax imposed by such subdivisions to the Collector of Internal Revenue for the district in which is located the principal place of business. Such returns shall contain such information and be made at such times and in such manner as the Commissioner of Internal Revenue, with the approval of the secretary of the Treasury, may by regulation prescribe.

# "STATES" MEN ORGANIZED

### Producers' Protective Association Now Complete—To Analyze Field—Central Sales Exchange to Be Established

The independent state rights producers now have a complete organization of their own. It has been incorporated in the State of New York under the title of the Producers' Protective Association. At the last meeting, William L. Sherrill, president of the Frohman Amusement Corporation, was elected president, and complete by-laws were adopted.

The following directors and officers were elected:

Directors: William L. Sherrill, Leopold Wharton, Harry Rapf, Jesse J. Goldburg and I. N. Chadwick. (It is expected, however, that M. A. Schlessinger, of the Mayfair Film Corporation, will be substituted in place of the present directors at the next meeting of the board.) Officers: William L. Sherrill, president; Leopold Wharton, vice-president, and Jesse J. Goldburg, secretary and treasurer. (It is also expected that Mr. Goldburg's duties as secretary will become so numerous as to require a treasurer to occupy that individual office.)

The association is to make a complete analysis and systematization of the state rights production and distribution field. The idea originated with Mr. Sherrill, growing out of the unsettled conditions in this branch of the film industry.

The business affairs of the organization will be in the hands of a board of directors of five, headed by the president of the association. The by-laws contain, among others, the following provisions, as objects of the association:

To regulate the medium of advertising, the members agreeing not to patronize any publication, lithographer, printer, slide manufacturer, engraver or any other concern unless such publication or concern has been listed with the association as one worthy of the patronage of the members of the association.

To pass upon all grievances of members against any person, concern or corporation, and in the event of the complaint being sustained, the members of the association agree not to employ or do business with such person, firm or corporation. This applies to commercial institutions, trade publications, actors, directors, as well as state right buyers. The by-laws do not provide for any hearing to the person or firm against whom the complaint is lodged.

The employment of outside brokers, for the sale or leasing of the productions of members, is prohibited.

A complete record of all transactions with state right buyers on the part of the members of the association is to be kept to the end that a commercial rating may be had, and the failure of any exchange to live up to its obligations will prevent it from doing business with any other member in the future.

#### *Sales Exchange to Be Established*

A central sales exchange is to be established. All productions of the members must be listed on the floor of the association, with territory open and price asked. All productions will be sold by the association for the benefit of its members. A print of each production with a complete line of advertising matter must be deposited with the manager of the association, who will have charge of the sales. A percentage of the gross receipts on all productions of a member is payable to the association.

Mr. Sherrill, when interviewed at his office, made the following statement as to the future intended operations of the association:

At present the disposition of state rights production is without a head or tail. We intend encouraging the state rights buyer to assist him in the operation of a legitimate business, but where any given territory is without any buyer with whom we can deal, we intend to ultimately open our own producers exchange in that territory.

#### *Handle Big Sums*

You can compute the amount in the back of this association when I tell you that the average number of productions of the present membership of eleven is a minimum of five a year, and the minimum average receipts on each production is $50,000. This makes a gross return on the productions of the members of $2,750,000 annually and the percentage due the association will amount to a minimum of $1,375,000, a sum sufficient not alone to establish exchanges, but to meet every contingency.

The membership of the association is at present composed of the following firms:

The Frohman Amusement Corporation, Ogden Pictures Corporation, Mayfair Films, Ivan Film Corporation, A. H. Jacobs Photo-Plays, Duplex Films, Cosmofotofilm, Edward Warren Productions, Arrow Film Corporation, Wharton Brothers, Harry Rapf. Application for membership has been received from two other producers.

## Edna Goodrich to Head Society

Edna Goodrich, star of "Reputation," is being pushed by her professional friends for the chairmanship of the American Theatrical Auxiliary Association, the purpose of which is to promote amusement of American troops in France and elsewhere.

Miss Goodrich is already heavily interested in war work. Her splendid country place at Teddington-on-the-Thames in England has been in use by the British war department as a hospital for British wounded from the French front since the outbreak of the war.

The American Theatrical Auxiliary proposes to furnish entertainment in the form of short bits from Shakespeare, selections from some of the best known plays by other great writers, vaudeville sketches of recognized merit and song and dance sketches.

"None of us really knows precisely when our American boys will go into action on the other side, but what we would like to make sure of is that when they come off the front line trenches for a few hours at the rest stations they may find there something of the home life that they are used to. It means a lot to a man who is facing horrible conditions like those in the front line trenches, to have a little entertainment during his hours off. We hope to promote an organization that will commend itself to the war department as a useful auxiliary.

## Exhibitor Gets Reward

(*Editors' Note—Not only has* MOTOGRAPHY'S *"What the Picture Did for Me" section proved to be of inestimable value to exhibitors in making their bookings, but it has brought a number of interesting things to the theater men who send in reports on features. Witness the receipt of an autographed photograph from a star by Manager Weil of Chicago for sending in a KNOCK.*)

Mary Miles Minter
Publicity Office
American Film Studio
Santa Barbara, California

Mr. M. J. Weil, Castle Theater, Chicago.

My Dear Mr. Weil:

Miss Minter noticed your criticism of "Somewhere in America," which appeared in a recent issue of MOTOGRAPHY, and she wishes me to thank you for the little knock you gave this "has been" and to say that she sincerely hopes you won't judge her by her performance in this play.

The little lady is very much interested in the exhibitors' remarks in MOTOGRAPHY and hopes you will have an opportunity to see her two latest releases, "Charity Castle" and "Jess" which are by far the best she has yet done.

**At Miss Minter's request I am sending you under separate cover one of her recent photographs which she has personally autographed and she begs you to accept it with her best wishes.**

Wishing you every success, I am, yours very truly—
*Charlotte Whitney, representative.*

# "What the Picture Did for Me"

## ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

*(Editorial Note:—"The trade paper than can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews* Motography *publishes in each week's issue the actual, unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, Chicago.*)*

**POLLY ANN,** with Bessie Love (Triangle)—"A very good picture. Good business."—E. C. Miller, Boston Theater, Chicago.—*Downtown house.*

**Polly Ann,** with Bessie Love (Triangle)—"A pretty good picture. Fair drawing power."—M. J. Weil, Lake shore Theater, Chicago.—*In high class neighborhood.*

**The Haunted House,** with Winifred Allen (Triangle)—"Not much of a picture. Fair business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Haunted House,** with Winifred Allen (Triangle)—"I can't say much for this."—E. C. Miller, Boston Theater, Chicago.—*Downtown house.*

**The Desert Man,** with W. S. Hart (Triangle)—"This is one of the best Hart pictures ever shown here. Drew big, and everyone was well pleased."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**The Desert Man,** with W. S. Hart (Triangle)—"A very pleasing western picture."—P. F. Manley, Comet Theater, Frederic, Wisconsin.

**Golden Rule Kate,** with Louise Glaum (Triangle)—"A new style of role for this star, sort of a W. S. Hart part, where the six-shooter preserves order. We did well with this picture and the audience liked it. It is 'pink permit' (no children allowed) for Chicago theaters."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Golden Rule Kate,** with Louise Glaum (Triangle)—"Great business. Everyone praised this picture."—J. H. McDonald, Strand Theater, Walla Walla, Wash.

**Cheerful Givers,** with Bessie Love (Triangle)—"Exceptionally good. Took well with my patrons."—P. F. Manley, Comet Theater, Frederic, Wisconsin.

**Polly of the Circus,** with Mae Marsh (Goldwyn)—"Opened with this feature on Sunday and ran continuously from eleven a. m. to eleven p. m. to capacity, notwithstanding Billy Sunday and Ringling's circus as opposition. Patrons unanimous in their enthusiastic praise for this opening Goldwyn production."—J. A. Quinn, Rialto Theater, Los Angeles, Cal.

**Polly of the Circus,** with Mae Marsh (Goldwyn)—"Played this to capacity business. Patrons more than delighted."—J. R. Muir, Dominion Theaters, Vancouver, B. C.

**Polly of the Circus,** with Mae Marsh (Goldwyn)—"All previous attendance and money records broken on opening day. The picture received a tremendous ovation."—N. L. Nathanson, St. Denis Theater, Montreal, Ont.

**Polly of the Circus,** with Mae Marsh (Goldwyn)—"Opened to capacity business. It's a wonderful production and a great box office attraction."—L. V. Calvert, New Garrick Theater, Minneapolis, Minn.

**Master of His Home,** with William Desmond (Triangle)—"A good title and a good picture. The star is well liked and is of the type that should be worked steadily in program features. Business O. K."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Flying Torpedo** (Triangle)—"A good picture that played S. R. O. two days."—J. W. Allender, Lyric Theater, Spokane, Wash.

**The Wharf Rat,** with Mae Marsh (Triangle)—"A fine production. Mae Marsh is a good drawing card."—William Maguire, Gem Theater, Silverton, Colo.

**Fifty-Fifty,** with Norma Talmadge (Triangle)—"An excellent production. Good drawing power at any time."—William Maguire, Gem Theater, Silverton, Colo.

**The Sin Ye Do,** with Frank Keenan (Triangle)—"A good picture, an extra good subject, which played to capacity houses. Star not well known here."—L. Stevens, Bijou Theater, Alpena, Michigan.

**Her Fame and Shame,** with Charles Murray (Keystone)—"Just an average Keystone that got by."—W. C. Allen, Casino Theater, Antwerp, N. Y.

**Her Torpedoed Love,** with Louise Fazenda (Keystone)—"Fine."—J. W. Allender, Lyric Theater, Spokane, Wash.

**Broadway Jones,** with George M. Cohan (Artcraft)—"A fine picture, to excellent business."—J. W. Allender, Lyric Theater, Spokane, Wash.

**The Little American,** with Mary Pickford (Artcraft)—"This is the best money-getter of the five pictures Mary has made for Artcraft. It is a good produc-

tion, due to Cecil De Mille's direction. All compliments on this offering."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Rebecca of Sunnybrook Farm,** with Mary Pickford (Artcraft)—"The most pleasing picture Miss Pickford has ever played in. Played to a packed house at a Sunday morning showing especially for the children. This picture should satisfy any audience and I would recommend it to any exhibitor as a money-getter."—M. J. Weil, Castle Theater, Chicago.—*Downtown house.*

**The Spy,** with Dustin Farnum (Fox)—"It looks as though this will break the house record at the Rose. It is longer than the pictures which set the records, being in eight reels, and so we cannot run as many shows. Otherwise it would have gone far over the record. It has had wonderful success. We have held it over for another week. It is a fine picture.—E. C. Miller, Rose Theater, Chicago.—*Downtown house.*

**The Mediator,** with George Walsh (Fox)—"A crack rough and ready play. Good business."—William Maguire, Gem Theater, Silverton, Colo.

**The Ragged Princess,** with June Caprice (Fox)—"A clever picture, well liked by all."—William Maguire, Gem Theater, Silverton, Colo.

**To Honor and Obey,** with Gladys Brockwell—(Fox)—"Crude bits which could have been eliminated and a few obnoxious scenes of the husband's abuse spoiled this feature."—D. M. Bain, Grand Theater, Wilmington, N. C.

**Love and Hate,** with Bertha Kalich (Fox)—"An A No. 1 picture. Baby Lee's work is remarkable. She sure is fine."—William Maguire, Gem Theater, Silverton, Colo.

**Her Greatest Love,** with Theda Bara (Fox)—"A great picture. The star has an unusual role, really out of her class."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

**The Royal Romance,** with Virginia Pearson (Fox)—"The beautiful star is all that got this over at all."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

**Wife Number Two,** with Valeska Suratt (Fox)—"Ordinary business. The majority of the patrons were disappointed."—J. H. McDonald, Strand Theater, Walla Walla, Wash.

**The Innocent Sinner,** with Miriam Cooper (Fox)—"R. A. Walsh deserves credit for this noteworthy production, which pleased immensely."—D. M. Bain, Grand Theater, Wilmington, N. C.

**The Slacker,** with Emily Stevens (Metro)—"Brought good business and is a good picture."—E. C. Miller, Boston Theater, Chicago.—*Downtown house.*

**The Slacker,** with Emily Stevens (Metro)—"A

## What Does the Box Office Show?

IS THE picture you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They may want to book the same pictures. Tell them in MOTOGRAPHY's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Which picture on your program do you consider superior box office attraction? (Write in pencil.)

Title ..... Title .....

Star ..... Producer ..... Star ..... Producer .....

Remarks ..... Remarks .....

..... .....

..... .....

Title ..... Title .....

Star ..... Producer ..... Star ..... Producer .....

Remarks ..... Remarks .....

..... .....

..... .....

Address ..... City and State .....

Name of Theater ..... Sent in by .....

Help the industry produce better films. Fill out the blank every week. Mail it to MOTOGRAPHY, Monadnock Bldg., Chicago.

splendid product. Went big in a high class house. Business very good."—Jo E. Rickards, Hip Theater, Phoenix, Ariz.—*High class neighborhood.*

**Two Little Imps,** with Jane and Katherine Lee (Fox)—"This is some picture. Jane and Katherine took this town by storm. Did capacity business to an audience 100 per cent pleased."—P. N. Planchet, Trio Theater, Bay St. Louis, Miss.

**Peggy, Will o' the Wisp,** with Mabel Taliaferro (Metro)—"Fair value. Star popular here, which helped. A rather obvious plot. Scenic bits are an aid to the whole."—Jo E. Rickards, Hip Theater, Phoenix, Ariz.—*In high class neighborhood.*

**The Trail of the Shadow,** with Emmy Wehlen (Metro)—"Star has no following here. Picture just of fair value."—Jo E. Rickards, Hip Theater, Phoenix, Ariz.—*In high class neighborhood.*

**The Hidden Spring,** with Harold Lockwood (Metro)—"Not up to star's standard. Drew capacity because it was made in this state. The story looked as if it had been warmed over to suit critics."—Jo E. Rickards, Hip Theater, Phoenix, Ariz.—*In high class neighborhood.*

**Aladdin's Other Lamp,** with Viola Dana (Metro) "The star is fine and pleases everybody. Our patrons thought this picture great. If we could get pictures as good as this all the time we would always have a packed house."—P. N. Planchet, Trio Theater, Bay St. Louis, Miss.

**Lady Barnacle,** with Viola Dana (Metro)—"Both star and picture good. Viola Dana has made a hit here. Did capacity business."—P. N. Planchet, Trio Theater, Bay St. Louis, Miss.

**Sowers and Reapers,** with Emmy Wehlen (Metro) —"Remarkable production. Star is great and drew immensely. Metro surely deserves credit for producing stuff like this. Here's hoping we get more like it."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**Their Compact,** with Bushman and Bayne (Metro) "Best feature of the week."—E. C. Miller, Boston Theater, Chicago.—*Downtown house.*

**The Jury of Fate,** with Mabel Taliaferro (Metro) —"Ran it with **The Neglected Wife** serial, and I do not know which of the two drew the crowd, but business was good. The picture is fairly good. The star plays a dual role."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**To the Death,** with Mme. Petrova (Metro)— "Pretty good picture. Drew a fair crowd."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**A Self-Made Widow,** with Alice Brady (World) —"Pleased a high class clientele. Star is well liked here. Turn-away business."—Jo E. Rickards, Hip Theater, Phoenix, Ariz.

**Without a Soul,** with Clara Kimball Young (World)—"Returned for the fourth time and played a turn-away business all day."—Jo E. Rickards, Hip Theater, Phoenix, Ariz.—*In high class neighborhood.*

**The Price of Pride,** with Carlyle Blackwell (World)—"Star draws well always. Has a feminine following. Picture is not wonderful."—Jo E. Rickards, Hip Theater, Phoenix, Ariz.—*In high class neighborhood.*

**The Beloved Adventuress,** with Kittie Gordon (World)—"A fair production. Fair business."—Julius Frankel, Temple Theater, Newport, Ky.

**The Marriage Market,** with Caryle Blackwell and June Elvidge (World)—"Best of the program pictures of the week. The story deals with marrying for money. It has a good title for neighborhoods where the patrons like society pictures."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Maternity,** with Alice Brady (World)—"A good picture to extra good business. The star always fills the house."—L. Stevens, Bijou Theater, Alpena, Michigan.

**The Golden Lotus,** with Regina Badet (World) —"An extra good picture. Attendance fair on account of bad weather."—L. Stevens, Bijou Theater, Alpena, Michigan.

**A Naked Soul,** with Susan Grandaise (World)— "One of the most beautiful productions we ever played, a production that is a 'special'."—D. M. Bain, Grand Theater, Wilmington, N. C.

**Tides of Fate,** with Alexandra Carlisle (World)— "This did not draw. The star is not well known."— M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Faith,** with Mary Miles Minter (American-Mutual)—"This is a picture every exhibitor should book. Star is very good and is well liked, and the picture is excellent. Pleased everybody. Did capacity business."—P. N. Planchet, Trio Theater, Bay St. Louis, Miss.

**The Bride's Silence,** with Gail Kane (American-Mutual)—"Picture is good and business was good."— E. C. Miller, Boston Theater, Chicago.—*Downtown house.*

**Pride and the Man,** with William Russell (American-Mutual)—The entire picture shows Russell at his best. The photography is excellent and the story intensely interesting. The scenes, especially the fights, are realistic and exciting and never failed to draw an outburst of real enthusiastic applause. Our patrons like Russell."—Manager Rutherford, Miles Theater, Detroit, Mich.

**Reputation,** with Edna Goodrich (Mutual)—"A pretty fair picture, well directed. Star not well supported."—H. A. Gundling, Bryn Mawr Theater, Chicago.—*In high class neighborhood.*

**Rags,** with Mary Pickford (Paramount)—"Great! Outside standing room only."—F. A. Muller, Patterson Theater, Patterson, Calif.

**Straight Shooting,** with Harry Carey (Butterfly) —"A dandy feature, good enough for any theater.

Pleased all."—William Thacher, Royal Theater, Salina, Kansas.

---

**The Upper Crust,** with Gail Kane (American-Mutual)—"One of the best pictures I ever saw. Capacity houses, and the story satisfied everyone. Book it by all means."—M. H. Whitham, Allendale, Theater, Buffalo, N. Y.

---

**The Frame-Up,** with William Russell (American-Mutual)—"The audience did not care for this. Print in poor condition."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

---

**A Reckless Romeo,** with Roscoe Arbuckle (Paramount)—"The star draws well and the picture went fair, but it is too much money to pay for the old, time-worn Keystone stunts. Give us some new tricks."—W. C. Allen, Casino Theater, Antwerp, N. Y.

---

**The Squaw-Man's Son,** with Wallace Reid (Paramount)—"As a sequel to **The Squaw-Man,** this fell far short both in story and acting."—D. M. Bain, Grand Theater, Wilmington, N. C.

---

**The Crystal Gazer,** with Fannie Ward (Paramount)—"Good as recent Paramounts go, but nothing exceptionally brilliant about either story or work of star."—D. M. Bain, Grand Theater, Wilmington, N. C.

---

**Davy Crockett,** with Dustin Farnum (Paramount)—"Easily a super-production and is deserving of all praise. The star is well liked here and pulled good box office receipts."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

---

**The Law of the Land,** with Mme. Petrova (Paramount)—"The best Petrova picture we have had, but this star does not draw at all."—H. A. Gundling, Bryn Mawr Theater, Chicago.—*In high-class neighborhood.*

---

**The Love That Lives,** with Pauline Frederick (Paramount)—"Contains a good fire scene. The star plays the part of a scrubwoman, which is not a pleasing one. The star draws well and business was good."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle-class neighborhood.*

---

**Forbidden Paths,** with Sessue Hayakawa and Vivian Martin (Paramount)—"A fine pair of stars in one feature. No fault to find with this picture. If one star does not attract your patrons, the other will. Business good."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle-class neighborhood.*

---

**The Flashlight,** with Dorothy Phillips (Bluebird)—"A very ordinary production. Pleased about forty per cent of those who saw it."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

---

**The Little Terror,** with Violet Mersereau (Bluebird)—"An excellent comedy-drama which was well received by our patrons."—Mrs. M. W. McFadden, Lincoln Theater, Chicago.—*In middle class neighborhood.*

---

**Right-of-Way Casey,** with Neal Hart (Gold Seal-Universal)—"A fine three-reeler, with drawing power. Neal Hart and Harry Carey are always good."—William Thacher, Royal Theater, Salina, Kansas.

---

**Fighting for Love,** with Ruth Stonehouse (Red Feather)—"Star very popular and the subject pleased all. Exceptionally good for a Red Feather."—W. C. Allen, Casino Theater, Antwerp, N. Y.

---

**Who's Your Neighbor?** (Mammoth Film Corporation)—"This packed them in all day. The most satisfactory picture Denver has had in many months. Everyone was pleased."—Paris Theater, Denver, Colo.

---

**One Law for Both,** with Rita Jolivet (Ivan)—"Great drama. Big business for a full week's run."—Lee L. Goldberg, Mary Anderson Theater, Louisville, Ky.

---

**On Trial** (Essanay-First National Exhibitor's Circuit)—"Better than the stage play. Capacity business almost every day of the week's run.—Lee L. Goldberg, Mary Anderson Theater, Louisville, Ky.

---

**My Official Wife,** with Clara Kimball Young (Vitagraph re-issue)—"Good business in spite of bad weather conditions."—Julius Frankel, Temple Theater, Newport, Ky.

---

**The Question,** with Harry Morey and Alice Joyce (Vitagraph)—"A fair melodrama. Value big with the cheap seat patrons."—Jo E. Rickards, Hip Theater, Phoenix, Ariz.—*In high class neighborhood.*

---

**The Question,** with Harry Morey and Alice Joyce (Vitagraph)—"A mighty good picture, enjoyed by the audience. A good box-office attraction."—H. A. Gundling, Bryn Mawr Theater, Chicago.—*In high class neighborhood.*

---

**The Message of the Mouse,** with Anita Stewart (Vitagraph)—"A very good drawing card and it pleased the audience very much."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

---

**The Stolen Treaty,** with Earle Williams (Vitagraph)—"Men liked it but the women are not strong for this sort of picture. Williams is a big favorite here. Has done better pictures."—Jo E. Rickards, Hip Theater, Phoenix, Ariz.

---

**The Heart of Texas Ryan,** with Bessie Eyton (Selig-K. E. S. E.)—"A fine picture which took well but print was in poor running condition."—W. C. Allen, Casino Theater, Antwerp, N. Y.

---

**Skinner's Bubble,** with Bryant Washburn (Essanay-K. E. S. E.)—"Repeated this picture by request. Good results."—Julius Frankel, Temple Theater, Newport, Ky.

---

**Light in Darkness,** with Shirley Mason (Edison-K. E. S. E.)—"A weak story with many slips in direction. Business good. The higher class failed to like it."—Jo E. Rickards, Hip Theater, Phoenix, Ariz.—*In high class neighborhood.*

---

**The Tell-Tale Step,** with Shirley Mason (Edison-K. E. S. E.)—"This star is a great favorite with our patrons and this subject is exceptionally good."—Mrs. M. M. McFadden, Lincoln Theater, Chicago.—*In middle class neighborhood.*

**The Silent Master**, with Robert Warwick (Selznick)—"Brought very good results. Patrons pleased. Advanced prices."—Julius Frankel, Temple Theater, Newport, Ky.

**Poppy**, with Norma Talmadge (Selznick)—"The book gave this big box-office value. The story is a bit wobbly, but the star is very popular. Capacity business."—Jo E. Rickards, Hip Theater, Phoenix, Ariz.

**Panthea**, with Norma Talmadge (Selznick)—"A powerful production; business satisfactory."—D. M. Bain, Grand Theater, Wilmington, N. C.

**The Last of the Carnabys**, with Gladys Hulette (Pathe)—"A good, clean picture, well acted and very pleasing to our patrons."—Mrs. M. M. McFadden, Lincoln Theater, Chicago.—*In middle class neighborhood.*

**Her New York**, with Gladys Hulette (Pathe)—"A very pleasing story and fascinating work by Miss Hulette in one of her most charming moods."—D. M. Bain, Grand Theater, Wilmington, N. C.

**An Amateur Orphan**, with Gladys Leslie (Pathe)—"A good all around picture. Audience well pleased."—William Maguire, Gem Theater, Silverton, Colo.

**The Empress**, with Holbrook Blinn (Pathe)—"A strong plot, fine acting and good scenery make this a fine drawing card."—William Maguire, Gem Theater, Silverton, Colo.

**Blind Man's Luck**, with Mollie King (Pathe)—"A fair picture, with fair drawing power."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

### *Serials and Series*

**The Fighting Trail**, with William Duncan (Vitagraph serial)—"The best serial we ever saw."—H. A. Gundling, Bryn Mawr Theater, Chicago.—*In high class neighborhood.*

**Is Marriage Sacred?** (Essanay Series)—"These are the most consistent, clean and wholesome stories I have ever seen. There is more real work crowded into these two-reel stories than in lots of five and six-reel subjects I have run, and the cast is as good as any."—Joseph A. Muller, Palace Hip, Seattle, Wash.

**The Neglected Wife** and **The Fatal Ring** (Pathe serials)—"These two are still packing my house. Pep, punch and action in every foot. Money can't buy better serials."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

**The Neglected Wife**, with Ruth Roland (Pathe)—"I am now running the fourteenth episode, and it is going over bigger with each episode, and I am sure the last instalment will break all records. The serial is by far the best serial I have ever run, and it has played to capacity business from the start in spite of the terrific heat which we have had to contend with this summer. If there are any exhibitors that have not booked this serial, I shall be glad to recommend it."—Jesse C. Jacobs, Key and Liberty Theaters, Houston, Texas.

**The Fatal Ring**, with Pearl White (Pathe Serial)—"We go the limit on Pathe serials and have never yet been called. This is probably Pathe's best yet—and that's saying something."—D. M. Bain, Bijou Theater, Wilmington, N. C.

**The Gray Ghost**, with Eddie Polo (Universal)—"Started a little weak, as the audience expected lively action immediately from Polo. I understand, though, that the action picks up later."—D. M. Bain, Bijou Theater, Wilmington, N. C.

**Stingaree**, with True Boardman (Kalem)—"Any manager wanting good two-reelers, try these. All are good."—William Thacher, Royal Theater, Salina, Kansas.

**O. Henry Stories** (Vitagraph-General)—"We have run about all of them. Very good dramas. Anyone wanting short dramas should book them."—William Thacher, Royal Theater, Salina, Kansas.

## Hart Has Narrow Escape

William S. Hart narrowly escaped serious injury last week while making the last scenes for "The Narrow Trail," the first Thomas H. Ince production to be released by Artcraft. The scenario called for Mr. Hart, mounted on his famous Pinto pony, Fritz, to ride across a narrow chasm during a chase in the mountains. The means selected for passage was an old tree, half rotted with age, that was thought sufficiently strong to carry the weight of Hart and the pony; but it proved otherwise, for as the screen star was half-way across the tree gave way and horse and rider were precipitated to the bottom of the chasm. Although they rolled over Hart stuck to his mount. Both were severely bruised but no serious injuries were sustained.



*Carl Anderson, president of Paralta Plays, Inc.—on right—on his visit to the Los Angeles studios, conferring with Auditor E. J. Naylor—left—and Production Manager Robert Brunton.*

# VITAGRAPH WINS CASE

**"Within the Law" to Be Shown in Chicago Following Successful Legal Tilt With Major Funkhouser**

"Within the Law," Greater Vitagraph's special Blue Ribbon feature, will be shown without a change to Chicago people who were unable to see it as a stage production owing to the high admission price.

Greater Vitagraph has completely and thoroughly defeated Major Funkhouser, the Chicago censor. Judge Crowe, at Chicago, on September 13, issued a writ of mandamus compelling Chief of Police Schuettler to grant a permit.

For nearly four months Major Funkhouser has held up "Within the Law" by refusing to issue a permit unless Greater Vitagraph would agree to make fifteen deletions from the picture. This, Greater Vitagraph refused to do, taking the position that the deletion of the third degree scenes, as demanded by Major Funkhouser, would ruin the picture not only from an artistic standpoint, but that the deletions would lessen its tremendous intensity and consequently affect its great message.

After giving Major Funkhouser every opportunity to change his mind General Manager Walter W. Irwin went to Chicago and engaged Lewis F. Jacobson, who has successfully attacked the rulings of Major Funkhouser on previous occasions. Attorney Jacobson immediately prepared a petition seeking a writ of mandamus to force the issuance of a permit and it was upon this petition that Judge Crowe ordered Chief of Police Scheuttler to grant the permit.

When the case was called for trial Major Funkhouser was surrounded by the best legal talent in the employ of the city of Chicago. George Kandelik, an assistant corporation counsel, had direct charge of the case for the Major. He immediately attacked the petition prepared by Attorney Jacobson by filing a demurrer alleging that the petition did not set forth enough facts. The demurrer also alleged that the validity of the ordinance creating Major Funkhouser's position could not be attacked in mandamus proceedings.

Not only did Greater Vitagraph seek to force the complete showing of "Within the Law," but Attorney Jacobson also attacked the status of Major Funkhouser's position alleging that he had no authority to censor pictures owing to conflicting clauses in the charter of the city of Chicago and of subsequent city ordinances.

In overruling the demurrer while not passing directly on the contention as to the illegality of Major Funkhouser's position, Judge Crowe intimated that the Major was authorized to censor pictures and that the contention of Attorney Jacobson, that his appointment was illegal, was not based upon fact.

## Michigan Joins A. E. A.

Michigan exhibitors have joined the American Exhibitors' Association in a body.

At the meeting of the Michigan Motion Picture Exhibitors' League held in Detroit recently the organization decided to dissolve the old body and form a state branch of the A. E. A.

S. A. Moran of Ann Arbor is president and Claude Cade of Lansing, secretary. The organization is, of course, temporary, as the by-laws and constitution have not as yet been drawn up. They are now in the course of construction.

# Screenshine

By Mel

DEFEATING A DEADLY RIVAL

A DEADLY feud has existed between two theater owners of a thriving Michigan city for several years.

This spring the man with the most money went over to the corner right next to his smaller competitor, purchased the lot and built a big house upon it, advertising it for months in advance.

The little fellow was knocked in the wind. But he had a live little generator system up in his attic and when the new theater was finished he remodeled the front of his house to conform exactly with the style and color of that of his rival. Then he built a whale of an entrance and lobby and made it a blaze of glory with lights.

When the big new theater came out with its advertising campaign of its opening, announced its attractions in front, and put up its sign, "Strand Theater," the little fellow startled his rival and drew the crowds into his bigger and brighter lobby by means of a mammoth sign. Upon it were the simple words, "MAIN ENTRANCE."

Anyhow, it's a fair story.

---

Food Administrator Hoover has ordered the real food cut out of stage productions using meals as a part of the show.

That would never do in pictures. When a boiled dinner is shown on the screen fans nowadays want to smell the corn beef and cabbage.

---

LOVE STORY

There is a mystery overshadowing the headquarters of the Chicago Motion Picture Exhibitors' League—a dark and romantic mystery.

It is said upon good authority that one of the factors prominent in league affairs is in love.

Little fat Cupids tag him around, it is said, and bother the life out of him.

It must be awful.

WHAT DID SHE MEAN?

The poet who wrote "Music hath charms to soothe the savage beast" might have added that it would soothe any one, savage, temperamental or otherwise—at least such is the opinion of Director Victor Schertzinger, who is staging Charles Ray's first Paramount picture, "The Son of His Father," in which Vola Vale plays the woman.

The time had arrived for the final love scenes between Mr. Ray and Miss Vale. After repeated attempts to achieve the proper emphasis in her work, Miss Vale was about to give up in despair.

"I just can't feel the emotion today," she almost sobbed.

"Never mind," soothed Schertzinger, "I'll soon fix that."

He called to the property man for a violin and proceeded to play feelingly "Hearts and Flowers," putting all the sobs in it of which he was capable. The instrument wailed beneath his chin and Miss Vale listened entranced.

"Oh, I could do anything, now," she exclaimed and went through the scenes with Ray in a smashing manner. "Hearts and Flowers" sure stirs up the emotions.

---

LEAVE IT TO DOC

That "old reliable" theater doctor, W. K. Hill, service man of the Chicago Paramount office, has added another little diversion to his manifold activities.

He is testing out vest pocket projection machines and is going to add the best one to his collection of instruments of flivver torture.

Then when an exhibitor wants to take a peek at a picture, or he wants to himself, he'll just swivel around in his chair, turn the buttons and there it'll be, on his wall.

That's efficiency. But leave it to Doc Hill for that.

---

A former employee of Motography has lost his mind. Announcement has been made of the wedding of Mr. L. J. Neiss, originator of Motography's noted "What the Picture Did for Me" section, to Miss Susanne Thein, at St. Michaels church in Chicago on September 26.

# Screen Aids U. S. Shipping Board

## NATIONAL ASSOCIATION FORMULATES PLAN—CABINET RECEIVES FILM MEN

**PRESIDENT WILSON and the cabinet have expressed themselves as highly appreciative of the telling work done by exhibitors and the picture industry for the Liberty Loan, the Red Cross and the food commission. In speaking of the value of the service of the screen to the United States shipping board President Wilson has made the following statement:**

**"The motion pictures are the best means for this kind of publicity because they speak to people of all nationalities through a universal language."**

THROUGH the laudable activities of the National Association of the Motion Picture Industry, arrangements have been made which will enable the picture industry to render valuable service to the vast shipbuilding plans of the United States.

Every exhibitor of the country will be given an opportunity to help, thus making him an important factor in the attempt to bring the war to a speedy close and to provide for commercial prosperity in the country after the war is over. Theater men throughout the United States have already expressed themselves as willing to co-operate in the work in every possible manner.

### *Film Men at Washington*

The war shipping committee of the National Association of Motion Picture Industry recently visited Washington to consult with the departmental heads as to the part that the film men can play in hastening the war plans of the United States, and has had the effect of putting a new and high value upon the patriotic services that have been and will be done by the motion picture men of the nation.

The motion picture war shipping committee, co-operating with Edward N. Hurley, head of the new National Shipping Board, has for its particular line of activity the promotion and exploitation of the vast shipbuilding plans of the Government, which are already much further advanced than the general public dreams of. The location, number, material and present status of the new ships in course of construction have been kept a secret from the public and even from the newspapers.

### *18,000 Exhibitors Help*

As a result of the Washington visit of the war shipping committee of the motion picture industry, a plan is now approaching completion by which within a few weeks every one of the 18,617 exhibitors in the United States will be showing on their screens films illustrative of the titanic work being done by the Federal Shipping Board in the swift construction of ships of steel and wood. For prudential reasons these pictures will not disclose the location of the shipyards where hundreds of stanch vessels are rapidly nearing their launching day, and where thousands of eager ship carpenters, machinists, boiler makers, electricians and laborers are working day and night to give to the United States the fleets that must be had to carry not only our fighting men to Europe, but the weapons, ammunition and, above all, the food that is the vital need of our own men and our allies.

As yet the public at large has no conception of the miracles that have been performed in the carefully guarded shipyards where whole squadrons of seagoing vessels are springing into reality almost overnight.

### *"Industry Should Be Proud"*

William L. Sherrill, vice chairman of the war shipping committee of the National Association of Motion Picture Industry (of which William A. Brady is chairman) and president of the Frohman Amusement Company, has returned from Washington, where, with his associates, he learned the high estimate which the President, the Cabinet and all of the war experts now assembled for important service place upon the support and co-operation of the motion picture men. Mr. Sherrill said:

I was never so proud of the motion picture business and never before quite realized what a mighty patriotic work it is capable of performing. The entire Cabinet greeted us with the most cordial interest, gave us a full half hour of close attention and impressed us all with the big and glorious field of duty that lies before us. Secretary Lane and Secretary McAdoo dwelt with special emphasis upon the helpfulness of the films in promoting subscription to the Liberty Loan. You know, besides distributing and causing to be shown over 35,000 Liberty Loan slides the motion picture industry subscribed for $5,500,000 worth of the bonds.

The particular object of the coming motion picture campaign in the cause of shipbuilding will be to inspire all sorts of men with the desire and the determination to do what they can to co-operate with the big work undertaken by Shipping Commissioner Hurley and his board, just as men in all walks of life are lending their best thoughts, their unremitting attention and their genius to the building of swarms of aeroplanes, to the perfection of training camps, to the conservation of food, to the Red Cross organizations and equipment, and to every other field of vital and patriotic service in this war. Let it be remembered that in these plans for serving the nation through the medium of the films the big producers and large city factors of the industry have the unanimous backing and co-operation of the 18,617 exhibitors scattered all over the country. For the shipbuilding crusade they have expressed themselves as enthusiastic to do their part—100 per cent of them.

The series of pictures to be shown in this campaign cannot fail to win pride and faith in our Government, its President and the Shipping Board. Mechanics, laborers, machinists, electricians, steel workers and construction engineers should after seeing the pictured prodigies which our Government is striving to accomplish in the shortest possible space of time, be keen to have a hand in the work, to get into the game. The Government should not have to seek such men. They should rush to the service, which is well paid for, as so many patriotic men in the high places of finance, manufacture and the professions have done.

For instance, there is Arthur S. Friend of Famous Players, who set his big business affairs aside to devote his whole time and energy to assisting Commissioner Hoover's food conservation campaign.

### *Government Has Big Task*

The nation needs and expects inexhaustible enthusiasm, ceaseless effort, lofty patriotism and unselfish co-operation from all classes of citizens in this great enterprise. That will be the purpose of our motion picture service to the National Shipping Board. We will let every American citizen know and feel proud of what his Government has already done, is doing and proposes to do in this Herculean job of crowding the marine and naval achievements of fifty years into a few months of heroic and indomitable effort. It will be done, all right, but it will be done quicker and better if every man who can lend a hand or a word, joins in the work with brain and heart.

The enthusiastic reception given to the motion picture

men at Washington was enough to fill them with pride and determination for the opportunity to help win this war, continued Mr. Sherrill. But we learned so many new proofs of the rapid and untiring energy of patriotic men in other lines of endeavor that we were spurred to further enthusiasm for war service. I did not know, for instance, that in every town near which there is an army cantonment, sub-committees of from one to twelve influential citizens have been at work guarding the morals of the young soldiers by providing them with sane and inspiring recreation, entertainment and sport, red-blooded fun and decent amusement.

### *Films for Soldiers*

In addition to their classified work through committees in aid of the United States Shipping Board, the Food Commission, the War and Navy Departments (enlistment), the training camp activities and the Red Cross, the National Association of Motion Picture Industry has now completed plans to circulate the reels of all suitable moving pictures through the cantonments of the new army in this country, and on all ships of the navy in home or foreign waters; and, in addition, to supply all of the American camps on the European battle fronts with the new pictures so that the army may keep abreast of events in their own country while they are fighting the armies of the kaiser.

## FILM EMPLOYMENT BUREAU

### National Association of the Motion Picture Industry Incorporates Company to Serve as a General Employment Agency

At a meeting of the producers' branch committee of the National Association of the Motion Picture Industry, held on September 8, the report of a special committee, which was appointed at a previous meeting to investigate the possibility of establishing a service bureau, was received and adopted.

Gabriel L. Hess, secretary of the Goldwyn Pictures Corporation, as chairman, submitted the report on behalf of the committee, the other members of which are R. H. Cochrane of the Universal Film Manufacturing Company and Joseph W. Engel of Metro Pictures Corporation.

After a very thorough survey of the situation, covering a period of three months, the committee recommended the incorporation of a small company to be known as the Service Bureau of the National Association of the Motion Picture Industry, Inc., which will serve as an employment agency for the engaging of artists and players whenever the service of an agency is required, and all members of the producers' branch committee have agreed to use this bureau in engaging their artists and studio employes. Application has been made for a license as an employment agency, and this department will be under the supervision of the license bureau of the City of New York, as well as of the state department of labor.

Negotiations have been practically concluded for the services of an expert in this line to manage the bureau, and leases have been prepared for spacious quarters in a centrally located building which will be convenient for everyone desirous of enlisting the bureau's aid.

The service bureau will be amply financed by the producer members and the net profits over and above the expense of operation are to be paid into the treasury of the National Association of the Motion Picture Industry. The committee reported that after a very careful investigation of the situation it is confident that the bureau will not only be a paying institution, but a great source of revenue to the association for the purpose of carrying on its general activities.

There are many benefits to be derived through the establishing of an efficiently conducted service bureau, and it is contended that this new department of the national association will greatly strengthen the industry and make co-operation much more easy. As evidence of the desire of many actors and actresses to negotiate for employment directly through the producers' committee of the national association, it was stated that many applications have been received at the general offices during the past month which will be turned over to the manager of the service bureau.

## Canada Joins A. E. A.

Canadian exhibitors have joined in goodly numbers the American Exhibitors' Association. General Manager Charles C. Pettijohn made a very encouraging report upon his return to New York from the Maritime Province picture convention, held at St. Johns, New Brunswick. Mr. Pettijohn is co-operating with the Canadian theater men in fighting adverse legislation.

The following exhibitors have joined the American Exhibitors' Association at the St. Johns convention, according to Mr. Pettijohn.

Walter H. Golding, Imperial Theater, St. Johns, N. B.; T. G. Spencer, Unique Theater, St. Johns, N. B.; F. W. Winter, Empress Theater, Moncton, N. B.; A. R. Tonie, Grand Theater, Moncton, N. B.; R. W. Doo, Gem Theater, Amherst, N. B.; C. E. Allan, Empress Theater, Amherst, N. B.; C. J. Gallagher, Peoples Theater, Charlottestown, P. E. I.; C. J. Gallagher, Prince Edward Theater, Charlottestown, P. E. I.; S. C. Hurley, Lyric Theater, St. Johns, N. B.; C. T. Stowe, Gem Theater, Fredericton, N. B.; R. T. Lee, Gem Theater, Fredericton, N. B.; Arch Mason, Wolfville Theater, Wolfville, N. B.; Arch Mason, Housport Theater, Housport, N. B.

The election resulted in the naming of the following executives:

N. V. Gostonguay, Halifax, president; F. G. Spencer, St. Johns, vice-president; J. M. Franklin, Halifax, secretary; J. B. G. Metzler, Halifax, treasurer; N. W. Mason, New Glasgow, vice-president for Nova Scotia; W. H. Golding, St. Johns, vice-president for New Brunswick; J. J. Gaudet, Summerside, vice-president for P. E. I.

## Foreign Buyers Meet

The Foreign Buyers Association has empowered Joseph Kopfstein to transact all business for that body in connection with the screening and purchasing of productions for European markets. "Managing director" is to be Mr. Kopfstein's official title.

At the last meeting of the association, the question of the embargo on foreign shipments of American films was discussed and a committee was appointed to deal with the problem. L. R. Thomas was delegated to take up the matter with the officials at Washington and he is there on the job at present.

## "Black Monk" Moves

"Rasputin, the Black Monk," can remain at the Park Theater, New York, only until September 23, owing to the fact that the house had already been leased following this date. The World-Picture Brady-Made may then be transferred to another Broadway playhouse.

Ethel Clayton plays a frontier girl for the first time in a long while as the heroine of World's "The Dormant Power."

PAUL H. WOODRUFF, Editor
ARTHUR E. CURTIS, Associate Editor

NEW YORK OFFICE: 1022 LONGACRE BUILDING, Forty-second Street and Broadway Telephone Bryant 7030
CHARLES R. CONDON, Eastern Representative

LOS ANGELES OFFICE: 6035 HOLLYWOOD BLVD.
MABEL CONDON, Western Representative

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy.

Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY
THE MOTION PICTURE TRADE JOURNAL
PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
E. R. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue but proof of such advertisements can not be shown in advance of publication.

SUBSCRIPTION PRICE
Per Year $3.00

| | |
|---|---|
| Canada - - | Per year $4.00 |
| Foreign - - | Per year 5.00 |
| Single copy - - - - | .15 |

NOTICE TO SUBSCRIBERS

REMITTANCES—Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVIII CHICAGO, SEPTEMBER 29, 1917 Number 13

# Better Treatment for the Story Writer

THERE are only two classes of motion picture scenario writers—a few whose work is in real demand, who collaborate with the producers and get good prices; and a great many whose work is of little or no value and most of whom never will succeed. That is not true of the magazine short story writers, of whom there are all grades from those who sell all their stuff at high rates to those who sell nothing at all.

There is a reason for this difference. The short story writer gains recognition by merit alone. In spite of the opinions of those who have tried "literature" and received only rejection slips, the magazine editors are always looking for new writers, and are eager to give them all the recognition they deserve. But the scenario writer gets little satisfaction and little courtesy until he is big enough to command it.

Because even the cleverest of scenario writers cannot always put their scripts in shape for the studio floor, the producers prefer to get ideas only, without any semblance of play form. The most illiterate of manual laborers may have ideas, and can readily arrange to have them put on paper. Since there are millions of illiterate in our hundred million population, to say nothing of those with some slight education, the prospect of actually selling ideas which cost nothing has a wide appeal. So the scenario writing game becomes a great lottery, in which the gambler invests two cents (for postage) with the chance of gaining a prize of ten or fifty or a hundred dollars. That is why the mails are flooded with worthless manuscripts addressed to producing companies.

It takes some kind of talent to write short stories, and the average workingman is afraid to tackle it—if it ever ocurs to him at all, which it seldom does. But the scenario appears to demand no talent and no training—nothing but an idea, which is the common property of all human beings.

Because it is logically possible for an ignorant and illiterate person, possessed of the usual amount of perception and imagination, to conceive a worth-while picture plot, the habit of scenario writing has been fostered and encouraged for the sake of the occasional morsel in a flood of indigestible stuff. The result has been to increase the cost of handling and editing scripts, to decrease the percentage of usable matter almost to the vanishing point, and to drive the legitimate writers out of the field altogether.

Most of the sucessful short story writers, if asked for advice on scenario writing, will answer: "Don't do it!" Most of them have tried it themselves, at least once, and rightly or wrongly consider that they have been stung. This probably means merely that they did not get the considerate treatment to which they were entitled; but on that account they condemn unreservedly the whole picture business.

It is probably a good thing for the writing business that the story scribblers can be so independent; but it is not a good thing for the picture makers. So long as good writers, men trained in plot construction and the proper sequence of pictorial events, avoid the scenario, the producers will have to depend largely on printed books and the speaking stage for their "hits."

The motion picture industry should not deal in second-hand stories. To dramatize an exceptional piece of fiction is always legitimate; but to depend upon published fiction for the regular supply of studio material is a confession of inability to get good stuff first hand. And if the writers of good stuff go to the publishers first for a market, it is because they are treated with consideration and respect there, and are not so treated in the picture market.

That is why we see repeatedly the spectacle of a film producer paying thousands of dollars for picture rights to a second-hand story he could have had first hand for a hundred dollars or less—plus a little decent treatment of the author.

When it is recognized in film-producing circles that the originator of worth-while fiction is entited to the best treatment, instead of the worst, the average of picture quality will be higher and the source of future material will not be so big a problem.

---

## The Funny Side of Censorship

EVERY motion picture censor board does things that appear ludicrous—or would so appear if their results were not so serious. We have repeatedly called attention to utterances and actions of the Chicago board, the Ohio board and the Pennsylvania board that were distinctly funny, though we did not approach the subject from the humorous side.

Now comes the Kansas State Board of Review with a printed list of films passed, rejected and altered by its orders, and constituting its Report No. 1. To our perverted sense of humor, some of those orders are really amusing.

Just picking a few alterations at random from the catalog of approvals, we find, for example, instructions to

Eliminate scene where father and John joke about sister's baby.
Eliminate actual poison in reels 4 and 5.
Eliminate subtitle "Puncture me."
Eliminate expectorating scene.
Eliminate man jumping on fat man's stomach.
Eliminate scene of Fatty on bed as teacher spanks him.
Eliminate the leer of the housekeeper.
Eliminate close-up of leering countenance.
Eliminate flash of thumbing nose.
Eliminate thumbing nose.
Eliminate scene of man spiking punch.
Eliminate act of throwing statue.
Eliminate subtitle, "May All Your Troubles Be Little Ones."
Eliminate scene where girl slips tray under baby as she holds it in her lap.
Eliminate scene of girl pulling calf's tail.

And so on. There is one from "The Birth of a Nation" which instructs the film men to "eliminate close-ups of Gus's face." This is not funny—it is merely mysterious. As we remember the great spectacle, we do not recall any particular reason why Gus's face should be picked for elimination. Anyway, it is a compliment to the ability of "Gus"—Walter Long.

On the other hand there are a few jokes on the producers. Judging from the elimination orders, a favorite form of comedy is "Man losing his trousers." If this particular censorial command is funny, the humor of it certainly rests more on the film than on the censors.

We do not like censor boards, but we do not want to be unfair to anybody. Of course there may have been, and doubtless were, stronger reasons for the eliminations we have quoted than is revealed by the bare orders. To give even censorship its dues, there are many eliminations listed in the Kansas board's report that are not funny at all, but quite serious. Some of them the producers themselves, perhaps, would have made if they had taken time to look at their pictures once more before release day.

Censorship is wholly unnecessary, because long standing laws take care of all departures from decency; it is ridiculous, because authority without definite limitations and without responsibility always manages to make itself ridiculous. But the producers who study the censor boards' reports, with a due regard for their humor but also with an open mind toward their more serious corrections, will in the end make more acceptable and less offensive pictures. And that, after all, is the quickest way to eliminate censorship itself.

# Story of the Music Tax

## ALL PICTURE HOUSES AFFECTED—CONFERENCE WITH COMPOSERS

THE American Exhibitors' Association has made the following statement regarding the much-discussed music tax question:

The organization of music composers and publishers known as the American Society of Composers, Authors and Publishers, comprising most of the well known composers and publishers of America, England, Italy and Austria, was established for the purpose of issuing licenses to public resorts to play the copyrighted music of its membership. This society is operating under Section 1, Subdivision E of the Copyright Act, which secures to a musical author the exclusive right to perform the copyrighted musical composition publicly for profit.

### *Supreme Court Decision*

The Supreme Court of the United States, in the case of Victor Herbert, the composer, against the Shanley Company, the cabaret restaurant on Broadway and 43rd street, decided that the playing of copyrighted music in the dining room of a restaurant for the entertainment of guests during meal time by an orchestra was an infringement of the composer's copyright, the court holding that whether or not an admission fee is charged for entering the place of entertainment makes no difference.

The court said in January, 1917:

If the rights under the copyright are infringed only by a performance where money is taken at the door, they are imperfectly protected. Performances not different in kind from those of the defendant's could be given that might compete with and even destroy the success of the monopoly that the law intends the plaintiffs to have. It is enough to say that there is no need to construe the statute so narrowly. The defendant's performances are not elemosynary. They are part of a total for which the public pays and the fact that the price of the whole is attributed to a particular item which those present are expected to order is not important. It is true that the music is not the sole object, but neither is the food which probably could be got cheaper elsewhere. The object is a repact in surroundings that to people having limited powers of conversation or disliking the rival noise give a luxurious pleasure not to be had from eating a silent meal. If the music did not pay it would be given up. If it pays, it pays out of the public's pocket. Whether it pays or not, the purpose of employing it is profit, and that is enough.

### *Decision Includes Picture Houses*

The question as to whether this decision applies to picture theaters was submitted by the First National Exhibitors' Circuit, Inc., to A. L. Jacobs, a well known theatrical lawyer, for his opinion. After a very careful consideration, Mr. Jacobs reached the conclusion that the decision in the Shanley case applies with equal force to picture theaters.

The Brooklyn League of Motion Picture Exhibitors, we are reliably informed, submitted the same question to Mr. Edmund Wise, another well known copyright specialist practicing in New York City, and he expresses it as his opinion that it is a violation of the copyright laws to play in any motion picture theater copyrighted music without the consent of the copyright owners.

### *Must Pay Tax on "Poor Butterfly"*

The question was then tested in the case of Raymond Hubbell against the Royal Pastime Amusement Company before Judge Julius M. Mayer of the United States District Court, southern district of New York, involving the playing of "Poor Butterfly" in the Regent Theater, a picture house in New York City. Judge Mayer in that case sustained the complaint of the composer against the picture house.

The decision of the Supreme Court of the United States in Herbert vs. Shanley proceeds upon the theory that the owner of a musical copyright enjoys two distinct rights:

First—The right to publish and sell the composition and various arrangements thereof for different instruments.

Second—To publicly perform it for profit.

It is believed Congress intended to accord to the creator of the composition a monopoly for twenty-eight years.

The musical entertainment is an integral part of some motion picture attractions, and in a great many cases the musical program is a distinctive feature of the house.

### *Conference Proposed*

In the American society we find such names as Victor Herbert, John Philip Sousa, Raymond Hubbell, Irving Berlin, Jerome D. Kern, Ray Goetz, Ernest Ball, Gus Edwards, Rudolf Frimi, Sylvio Hein, Edgar Leslie, Theodore Morse, Jack Norworth, A. Baldwin Sloane, Puccini, Mascagni, Leoncavallo, and hundreds of others.

These men, being artists, are not difficult to approach or to negotiate with. If we do not blink at the facts and fairly recognize that these composers are daily conceiving and creating melodies which appeal to our public and which we need in our theaters for its entertainment, then why should we not meet these men in a spirit of fairness and concede to them that they have created something we want in our business. Considering the matter in that light and relying upon the expression of their representatives as to their willingness to meet us half way, would it not be best to meet in conference and adjust our differences?

The American Society has been very active in enforcing the rights of its members and has proceeded under both the civil and criminal provisions of the law.

### *Fines $100 to $1,000*

Under Section 28 of the Copyright Act it is a misdemeanor punishable by imprisonment for not exceeding one year, or for a fine of not less than $100 nor more than $1,000, to willfully and for profit infringe any copyright or to aid or abet such infringement.

More than one hundred civil actions have been brought for the recovery of penalties provided for by Section 25 of the Copyright Act against exhibitors. The law provides that the damages recoverable for the infringment of a copyright shall not be less than $250 nor more than $5,000, upon the basis of $10 for every infringing performance in the case of a popular number, and in the case of an operatic composition $100 for the first and $50 for every subsequent infringing performance. Costs will be allowed in all cases against the infringer and a counsel fee may be awarded, in the discretion of the court.

It has been the policy of the Government to give monopolies to authors and inventors upon the theory that by giving to them a monopoly of their works the progress of science and the useful arts will be promoted.



*Mabel Normand, Goldwyn star, entertained by Major Raymond Hitchcock of the Great Neck Home Guard at his Long Island country home during an interval in the filming of her first Goldwyn picture, "Joan of Flatbush." Major Hitchcock and Miss Normand are at the left. Flora Zabelle (Mrs. Hitchcock) is on the steps in the center.*

## Goldwyn Wins Favor in Canada

Like its American parent organization, Goldwyn Pictures, Ltd., of Canada is in high favor with the exhibitors of the Dominion and contracts have been signed with leading exhibitors from the maritime provinces all the way out to Vancouver on the West Coast.

N. L. Nathanson, managing director, and his associates, have devoted months of their time and energy to introducing Goldwyn Pictures to the Dominion on the same dignified and forceful scale employed by the American company.

Among the important contracts carried by Goldwyn Pictures, Ltd., from the date of the first release, "Polly of the Circus" on September 9, are: Pembroke, Ont., Grand; Edmonton, Alberta, Empress; Calgary, Alberta, Regent; Regina, Sask., Rose; Winnipeg, Man., Lyceum; N. Battleford, Sask,, Empress; Swift Current, Sask., Lyric; Yorkton, Sask., Empire; Toronto, Ont., Park; Prince Albert, Sask., Strand; Midland, Ont., Opera House; Ottawa, Ont., Regent; Kitchener, Ont., Roma; Peterborough, Ont., Empire; Sault Ste. Marie, Ont., Orpheum; Toronto, Ont., U-Kum; Galt, Ont., Temple; London, Ont., Patricia; Toronto, Ont., Brighton; Kingston, Ont., Strand; Brockville, Ont., New; Simcoe, Ont., Lyric; Toronto, Ont., Dundas; Toronto, Ont., Regent; Pt. Arthur, Ont., Colonial; Ft. Williams, Ont., Royal; Toronto, Ont., College Playhouse; Guelph, Ont., Regent.

## First Blackton Paramount

J. Stuart Blackton has determined to postpone his advent upon the screen as a producer of Paramount. Accordingly, there will be no Blackton production among the Paramount October releases contrary to a former announcement, and the first Blackton photoplay will not appear until November. Mr. Blackton thereby gains a margin of a full month which will enable him to conserve to the utmost degree every detail of artistic production in preparing his adaptations of the famous Sir Gilbert Parker novels for the screen.

Violet Heming and Wilfred Lucas and Conway Tearle appear in the first Blackton production, "The Judgment House."

# FORM BOOKING CORPORATION

### Card Company Buys First National Exhibitors Circuit New Jersey Franchise for $32,000—To Distribute Chaplin Pictures

With the forming of the L. S. Card Booking Corporation to distribute the Chaplin pictures in New Jersey comes to light the interesting fact that Frank Hall, prominent New Jersey exhibitor, sold his franchise in the First National Exhibitors' Circuit, Inc., for $32,000. Less than two months before Mr. Hall disposed of the New Jersey franchise, he paid exactly $1,750 for it.

The New Jersey franchise for the First National Exhibitors' Circuit, Inc., was purchased by the L. S. Card Booking Corporation formed for the express purpose of distributing the Chaplin comedies and other productions purchased by the First National Exhibitor's Circuit. L. S. Card, whose name the company bears, has been associated with Frank Hall for the past year as manager of his Civilization Film Corporation booking "Joan the Woman," "Civilization," "The Whip," and other special features in New Jersey from its headquarters in Newark. Mr. Card is well known in motion picture circles in New Jersey, where he served the Mutual Film Corporation as manager of their Newark exchange for several years, having been the Mutual's Newark manager for two terms of service.

Closely associated with Mr. Card in the new company will be Ed Church, also of the Civilization Film Corporation, and associated with Mr. Hall in an executive capacity for the past year. Mr. Church, who was prominent in the New York office of the General Film Company from the early days of the motion picture industry until he resigned from that organization two years ago, is one of the most widely experienced exchange men in the business and is co-operating with Mr. Card in working out a plan for Chaplin distribution in New Jersey which he believes will make the L. S. Card Corporation one of the most popular exchanges in the state.

## Putting Ogden on the Map

Much speculation has been engaged in by the motion picture trade generally as to the reasons which prompted the Ogden Pictures Corporation to locate its main plant, studios and laboratories at Ogden, Utah, particularly in view of the fact that so few persons are acquainted with that city, its typography or surroundings.

Mr. Lester Park, vice-president of the company and a citizen of Ogden, made an interesting statement in connection with the formation of this company. At the New York offices of the Ogden Pictures Corporation, Mr. Park stated: When the idea of forming a producing concern with the main plant at Ogden, first occurred to me, I was prompted largely by a sense of civic pride. In placing the matter before some of the biggest capitalists of the middle west, who reside at Ogden, they readily saw the opportunity of boosting their home town and while, of course, the financial backers of our institution have every natural desire to conduct our business along profitable lines, nevertheless the underlying motive that prompted their support was that Ogden would be 'placed on the map.'

Manager Weis of the Queen Theater, Dallas, Texas, has been appointed lieutenant in the United States Army.

# Brenon Film on Broadway

## "FALL OF ROMANOFFS" EXPECTED TO SCORE HIT THROUGHOUT COUNTRY

NOW that Herbert Brenon's latest production, "The Fall of the Romanoffs," has been shown to the trade in a private showing exhibition at the Ritz Carlton, announcement is made of the Broadway run for this photodrama depicting the events which caused the recent revolution in Russia and the consequent rise of democracy in that country.

It is to be shown at the Broadway Theater, where it will have a two weeks' run beginning September 23.

The engagement will be a limited one owing to the fact that it is impossible at this time of the season to get a theater and because the bookings for the Broadway have all been made in advance.

### *Notables at Ritz Showing*

Brenon first nights have become an occasion to look forward to, and leading members of the literary, musical, theatrical and moving picture professions invariably are found in the audiences. Among those at the Ritz were:

Adolph Zukor, Florence Reed, Madame Petrova, Margaret Mayo, Edgar Selwyn, Al. Woods, Malcolm Williams, Norma Talmadge, Mr. and Mrs. Rupert Hughes, R. E. Johnston, Constance Talmadge, Mrs. M. Talmadge, Hugh Ward, James Kirkwood, Archie Selwyn, Tyrone Power, Sam Weller, Sidney R. Riley, Herbert Bayard Swope, M. Lowenthal, Capt. Geo. V. Pictrowsky, J. Mandelkern, Sol. Rogers, E. V. Richards, A. L. Nathanson, Morris Asher, Frederick L. Niblo, Aaron Jones, Alfred Hickman, Alexander Stathopoulo, Bert Lytell.

Dr. Fred Harvey Allen, Hale Hamilton, Emmett Corrigan, Simi Silverman, Frederick Perry, Sam Harburger, Arthur F. Beck, E. Schay, Allison Smith, Daniel Frohman, Ivan Abramson, Lynde Denig, Charles Craig, Mr. Sherwin, James L. Hoff, Nance O'Neill, Charles P. Sawyer, Robert Payton Gibbs, Wm. A. Johnson, John M. Zwicki, Walter Irwin, C. F. Zittel, Barbara Castleton, Henry J. Brock, George F. Nash, Bernard M. Wood, Francis Arthur Jones, Charles J. Giegerich.

Morris Rose, Robert Welch, Wm. E. Shay, Charles Condon, J. A. Berst, Andrew J. Cabe, Peggy Betts, Allan Hawley, Whitman Bennett, Eugene V. Brewster, D. Z. Doty, Frank J. McIntyre, Randolph Bartlett, A. N. DuMaHaut, J. Roy Hunt, W. P.

*Herbert Brenon, the dynamic producer of "The Fall of the Romanoffs" is glimpsed in the circle with scenes from this remarkable production below. The play stirred all New York at its premiere at the Ritz-Carlton.*

*Owing to the fact that the eyes of the world are now upon Russia and the newspapers full of stories of her internal struggle, this story of the fall of Russia's king is wonderfully timely.*



Dewees, Nicholas Pirogoff, Bernard H. Sandler, Gerald C. Duffy, T. L. Falls, Arthur S. Kane, Albert A. Kaufman, Lesley Mason, John Logan, Hazel Dawn, Jake Wells, Mr. Kempner, Sol. Berman, Mr. and Mrs. Gabriel L. Hess, Don Levine, Hon. Marcus M. Marks.

### *Attempt to Screen History in the Making*

"'The Fall of the Romanoffs' is nothing less than an attempt to screen swiftly moving history," said Mr. Brenon recently in discussing his play. "I realize that it is one thing to visualize past history and quite another to attempt contemporary events. The perspective is baffling.

"Yet this most epoch-making event in the development of democracy—the tumbling of Nicholas II from the hereditary throne of the Romanoffs as the Slav race throws off the manacles of despotism—fascinated me. What a tremendously human drama is beneath the bare cable that the Czar and Czarina, with their children, are en route to Siberia!

"I built my story around the Siberian moujik, Rasputin, the evil genius of the royal family. I started my photographic panorama by disclosing Rasputin as an illiterate, drunken peasant sled driver in a tiny village on the edge of the Siberian marshes. Swiftly—by trickery, luck and unscrupulous craftiness—Rasputin rises to court adviser and actual power behind the throne. Undermining the court with his philosophy of sin, Rasputin finally proved the spark to set the revolutionary masses aflame.

"Through the panorama moves Iliodor, the Siberian monk who brought about Rasputin's downfall; the emperor, a superstitious weakling; his wife, the Czarina, with German leanings; indeed, the whole court. The Kaiser himself appears briefly. I bring the story up to the murder of Rasputin and the revolutionists' arrest of the Czar in a railway carriage on March 15, 1917.

"I tried to humanize this historic panorama. For instance, I show the boyish Czarevitch bursting in upon a little conference between the Czar and his generals. Again I present the royal princesses in their playroom of marble and gold.

"I hope 'The Fall of the Romanoffs' has, at least in a measure, proven my theory of the value of the screen as a historian. The future literary historian will tell, concisely and probably accurately, the sequence of events leading up to the last of the Romanoffs. But these will be dry-as-dust facts. The motion picture can go beneath all this. History actually lives before our eyes. We stand beside the Czar as he wavers over a separate peace with Germany. A second later we get the stretch of a Petrograd street as a mob sweeps through. The screen is at once so big, so intimate, so sweeping, so personal that it reconstructs history."

## In Again, Out Again

When the production following "The Man from Painted Post" was commenced the producers found it necessary to make a flying trip to New York from Los Angeles and back in order to get the actual New York scenes in accordance with the rule of Douglas Fairbanks to film a picture in the actual locale of the story.

The entire producing organization arrived in New York last week and immediately commenced work on the scenes of the new play. After a day and a half of activities in and around Broadway the company again packed up and started back to Los Angeles, where the rest of the picture will be filmed.



*Gertrude Selby and Neal Burns, appearing in Horsley Comedies.*

## Unusual Comedy Team

Neal Burns, of the Gertrude Selby-Neal Burns Comedy Company at the David Horsley studios, has made a name for himself. He made his first hit as a musical comedy star in the East in such pieces as "Just Out of College," "A Stubborn Cinderella," "The Girl of His Dreams," and "The Winsome Widow." He then played in musical comedy stock, Burbank Stock and leads in "Forty-five Minutes from Broadway," and "The Yankee Prince."

Miss Selby is a very attractive and fascinating young lady and is a capital comedienne. She has played before the camera with Universal and other companies.

## Sales Manager for Select

Arthur S. Kane, general manager of Select Pictures Corporation, is rapidly strengthening the sales staff of that organization. He has just brought into the Select camp C. E. Shurtleff, who assumes position as sales manager of Select Pictures.

Mr. Shurtleff is well known in the trade because of the special work which he has done for the Pathe organization. As special representative for Pathe during the past year Mr. Shurtleff organized a sales system which proved remarkably effective.

Three years ago Mr. Shurtleff joined the World Film Corporation, afterwards leaving it to go with the V. L. S. E. as branch manager, being in turn in charge of exchanges at Detroit, Cincinnati and Cleveland, at which points he made a high record for sales and business transactions.

With Select, Mr. Shurtleff will devote his energies especially to producing a highly efficient sales corps, and to this end intends to make a comprehensive study of fields covered by Select Exchanges.

Harry Hilliard, leading man with the Fox Film Company, has severed his connection with that company.

# A. M. P. A. Holds First Annual Banquet

## HAS BECOME CLEARING HOUSE OF PUBLICITY AND ADVERTISING IDEAS

TAKING the success of the Associated Motion Picture Advertisers, Inc., as his text, Walter W. Irwin, general manager of the distributing section of Greater Vitagraph, made a strong appeal September 12 for closer co-operation in all branches of the motion picture industry.

Mr. Irwin, Joseph Engel, vice-president of Metro, and J. Robert Ruben, attorney for Metro, were guests of honor at the annual banquet of the A. M. P. A., which is made up of advertising and publicity experts representing virtually every large producing and distributing company. The association was formed one year ago, with Arthur James, advertising and publicity director of Metro, as president, and in the twelvemonth just concluded has succeeded in bringing together the leaders of publicity in the industry for an exchange of ideas and the general uplift and advancement of the publicity branch of the business. In addition, the organization has been an important factor in assisting the Government in recruiting, in checking legislation adverse to the industry, and in other ways has shown that it is a power for good in its relation to motion picture advancement.

The annual banquet was given at Delmonico's, President James acting as toastmaster, and invitations were extended to Albert E. Smith, William Fox, William A. Brady, Carl Laemmle, Adolph Zukor, L. J. Selznick, Richard Rowland, Edgar Selwyn, J. A. Berst, Samuel Goldfish and others important in the producing and distributing ends of the business.

Mr. Irwin, who was the organizer of V. L. S. E. and of the National Association of the Motion Picture Industry, made the principal address of the evening, taking as his theme the friendly association of the publicity and advertising men, who seem to have found a way to get along together, although they are in continual competition and rivalry. He said:

It has been an inspiration to see the fellowship and harmony that prevails in this organization of men who are in such keen rivalry and yet can meet as brothers for the uplift and betterment of their particular branch of this great business. I heartily agree with the statement that the publicity end of the business, which includes both the publicity writers and the conceivers of advertising, is the gasoline which runs the motor of the industry. I wish to congratulate the association and its membership on the great work that they have accomplished in the last year.

Until a few years ago there were very few men in the business who knew each other. This was due to a feeling of mistrust. Not that the men who have made the motion picture industry are any less honest than others, but simply because there was an atmosphere of suspicion that the other fellow might try to take an advantage of one somewhere or somehow.

Fortunately, that condition has been altered to a large extent and we are now coming to know each other better. So greatly has the condition been changed that I can vision a day, near at hand, when producer, distributor, exhibitor, actor, publicity man and every other factor that goes to make the motion picture the greatest medium known to man for education and entertainment will be in harmony and understanding. The National Association of the Motion Picture Industry has been one link in bringing about the necessary business brotherhood, the Associated Motion Picture Advertisers another.

Of publicity, I should like to say this. It is the mainspring of our age and the keystone of the film industry. Unless pictures are exploited properly they will not accomplish the purposes for which they are made—revenue and entertainment. Publicity and advertising, to my mind, are synonymous. In one case a skillful writer tells a story in detail and in such a manner that the reader is brought to a realization that there is something worth while offered to him. In the other case—advertising—a skilled diagnostician grasps the kernel of a proposition and hands that kernel, sharp, strong, attractive to the reader, in such a way that he cannot fail to see the point. The beginning and end of publicity and advertising are the same, the only difference being in method of treatment of a subject.

In conclusion, I should like to say that I am glad to know that it is the consensus of the publicity and advertising experts of the industry that high class publicity, truthful publicity, the avoidance of superlative and fake stories must be the creed of the film industry. Keeping faith with the public and aiding the exhibitor are twin purposes and I feel sure that the publicity men and the producers of pictures are seeking to accomplish.

Arthur James, in his annual address, said in part:

Our organization was formed a year ago to make possible a united co-operation for our protection and advancement, and for the development of an esprit de corps, a sense of the professional element of our business, and to pull up some of the weeds that were rapidly growing high enough to cast a shadow on our business standing in the world at large.

We wanted and we have secured a real circulation test of every important trade publication in the field.

We wanted and we have secured a better grade of trade medium than we were getting. In this connection I call your attention to the splendid improvement in the makeup, the news contents, the editorial strength and artistic betterment in a majority of the journals with which we come in contact. I would not venture to suggest that the mountain has been more than half climbed, but the trend is now definitely in the right direction, and every element of the motion picture industry has been benefited.

We have co-operated with the National Board of Review in the suppression of the sex advertising in territories where perfectly decent screen plays were advertised and exploited as highly spiced and in many instances absolutely indecent. First in the state of Texas and then in the state of Washington, and later in other sections, we waged successful warfare on theater efforts of this sort, until now the instances are few and gratifyingly far between.

We have created a better spirit of generous rivalry among the men of our profession, and have been encouraged in our own efforts to better advertising performance than this industry or the show business in general ever knew before.

All these things have been quiet, well ordered family affairs, carried on in fairness and with no suppression of individuality or of effort. I have enumerated only a few of our business activities, as it is my desire to sketch rather than to draw.

When the war came, our organization mobilized in twenty-four hours and placed before the Federal authorities a detailed recruiting plan, with poster ideas, with slides, with patriotic propaganda, that was accepted by such men as General Leonard Wood, Brigadier General Walsh, Captain John F. Lucey, Alexander J. Hemphill, Rear Admiral Usher and others as the best recruiting plans and the best recruiting ideas supplied by any civilian organization in the United States. We had the patriotic satisfaction of seeing our efforts bring the results, and until this day and hour we have said mighty little about it.

Among the speakers were Harry Reichenbach, Randolph Bartlett, editor of the *Photoplay;* Fred Schaefer, Mr. Ruben, Maxwell Karger, Nat Rothstein, Mr. Engel, and P. A. Parsons, chairman of the banquet committee.

---

## "The Spy" Attracts Soldiers

Particularly notable at every theater where William Fox's "The Spy" is shown is the large percentage of soldiers in the audience. The motion picture revelation of German secret service methods appeals especially to men in uniform. The present difficulty with Sweden makes the film even more timely than before and proves more conclusively than ever that the warning in the photoplay is not far-fetched.

## Unusual Blue Ribbon Feature

Albert E. Smith, president, presents as the Greater Vitagraph Blue Ribbon feature for September 24, "Sunlight's Last Raid," a picturesque romance, brimful of action and daring horsemanship, set amidst the arid wastes of the cactus land.

Mistaken identity is the core around which a novel plot is developed, the unraveling of which involved many amusing and tense dramatic situations, such as the hold-up of a train by a band of outlaws, the abduction of an Eastern society girl by the bandits, the girl's thrilling escape from their mountain lair, an attack on an undefended ranch by the plunderers, in which many old men and women are murdered, and a desperate battle between the outlaws and a detachment of Government troops.

Mary Anderson is seen in the leading role, that of the pretty society girl, whose love for a dashing Westerner is not tempered by the erroneous impression that he is the notorious outlaw, Sunlight.

The story is as follows:

Janet Warned, an Eastern society girl, who is kidnaped by outlaws from the train in which she is riding to her brother's ranch in the far West, is carried into the hills and held prisoner until rescued by her father and a rancher, Jack Conway. The resemblance between Captain Sunlight, the outlaw leader, and the rancher is strong and the girl confuses the two, so that later on meeting Conway she turns him over to a posse at the point of her pistol. While still believing him a bandit she falls in love with the rancher and when his real identity is known, she promises to marry him.

Janet's father, Bill Warned, incurs the hatred of Captain Sunlight by organizing a Vigilance committee to round him up. The bandit, however, seeks to strike at the father through the daughter, making repeated attempts to capture her.

Warned's posse finally gets Sunlight's raiders cornered in the mountains and a battle appears inevitable when the bandit chief blows up the trail, making further pursuit by the vigilantes impossible. He then leads his band against Warned's ranch, hoping again to capture Janet. Only a few of the older men and women are there but they put up a desperate resistence. Many of them are killed or wounded and the outlaws are preparing to rush the house, when Janet slips away unnoticed and rides breakneck to Fort Maxey, to summon a troop of U. S. Cavalry.

She returns riding at the head of the troopers just as the occupants of the ranch house are fleeing flames to quicker death by the rifles of the bandits. There is a sharp fight and the outlaws take to the hills and are caught between the soldiers and the vigilantes.

Janet finds Conway unconscious from wounds at the foot of a cliff and is ministering to him when Sunlight creeps up and seizes her. Conway is too weak to do much but engages the bandit until Janet stuns him with a blow on the head and he rolls to death down the mountain.

## Change in Fox Releases

Through a change of releases just decided upon by William Fox, Gladys Brockwell's new production, "Conscience," which Bertram Bracken made in the Hollywood, California, studios, has been advanced in the schedule to September 30.

Bertram Grassby plays opposite Miss Brockwell in this picture.

William Stowell has the leading role in a new production entitled "Man of God," a five reel western drama.



*"Sunlight's Last Raid," Greater Vitagraph's Blue Ribbon for September 24, with Mary Anderson.*

*"Aladdin and the Wonderful Lamp" is another of those remarkable Fox Kiddie productions. The same young stars are featured.*

*As in "Jack and the Beanstalk," this play appeals strongly to grown-ups as well as to youngsters.*



## "Aladdin and the Lamp"

A beautiful film production of "Aladdin and the Wonderful Lamp," the most fascinating, perhaps, of all the world-classic Arabian Nights' Tales, is announced in a detailed statement from William Fox. The picture is another of the Kiddies' Feature series which Mr. Fox has sponsored, and will begin a run on Broadway soon.

Francis Carpenter and Virginia Lee Corbin, of "Jack and the Beanstalk" fame, appear in the leading roles of the new cinema—Francis as the son of Mustapha, the tailor, and Virginia as the captivating princess. The production is spectacular in the extreme and required the services of hundreds of kiddies and the making of countless costumes.

C. M. and S. A. Franklin, who filmed "Jack and the Beanstalk," staged "Aladdin and the Wonderful Lamp." Besides receiving a share of the credit for the children's brilliant dramatic achievements in the new masterpiece, the Franklins have devised a score of ingenious effects in the picture.

The memorable part of the story in which Aladdin rubs the magic lamp and commands the genie who appears to build him a magnificent palace, is faithfully reproduced in the photoplay version. A miracle of the screen results in the gradual appearance of a gorgeous structure on the burning sands.

All of the desert scenes are notable because of the splendid photographic record which has been made of them.

From beginning to end, the filmed "Aladdin" has a distinct charm. At the very outset the picturegoers are introduced into the wonderful city of old Bagdad. The evening is falling on the Oriental splendor of the ancient mart of the East, and Mohammedans kneel everywhere in prayer.

The Arabs on the heated desert without the gates, the devout in the mosques, the powerful in the palaces and the workers in the bazaars all turn towards Mecca with reverence. Then attention is concentrated on Aladdin.

The genie in "Aladdin" has something of the element of the giant in "Jack and the Beanstalk" and carries out perfectly the impression of being able to do whatever he cares to do.

---

A recently completed Alice Brady photoplay for World Pictures is now called "A Maid of Belgium" instead of "The Refugee," as at first.



*H. E. Herbert and Florence La Badie in the Jewel production of the remarkable patriot story, "The Man Without a Country."*

# ABRAMS MAKES BIG TOUR

**President of Paramount to Visit and Confer with Exhibitors in All Towns Over Twenty Thousand in Population**

What is probably the most extended tour of the country and the widest survey of distributing and exhibiting conditions ever undertaken by a motion picture executive was inaugurated last week, when Hiram Abrams, president of the Paramount Pictures Corporation, began a four months' trip to exhibitors all over the country on behalf of Paramount and Artcraft pictures. Mr. Abrams' tour has been so arranged as to permit him to visit exhibitors in all towns of over twenty thousand population.

The prime purpose of the trip is to establish a point of personal contact between Mr. Abrams and exhibitors in all parts of the country, looking toward a better mutual understanding, a more sympathetic and logical appreciation on the parts of the distributing and exhibiting elements of the trade for the problems of each other, and a greater degree of service and a higher standard of co-operation by Paramount and Artcraft toward their clients. It is understood officially that Mr. Abrams will devote the greater part of his conferences with exhibitors to the solution of their local problems and the seeking of business fundamentals upon which can be based an advanced and more advantageous code of relationship that will in the future be applied to the industry in a national way, with the betterment of the exhibitors' collective interests and the strengthening of their investments always as the desired consummation.

## Comedy Beauty Squad

In "Plans and Pajamas," Greater Vitagraph's fifteen minute laugh for the week of September 24, the newly organized Big V beauty squad makes its debut.

The Big V beauty squad, which hereafter will be an institution in the Vitagraph comedies, is composed of ten of the prettiest girls obtainable. At Albert E. Smith's personal instruction, Larry Semon, the director of the Big V comedies, invaded the musical comedy and vaudeville stage for a combination of beauty and talent, and the Big V beauty squad is the result.

# BRADY STANDS BY VIEW

**Will Not Back Down on Contention That Best Screen Plays Are Adaptations of Legitimate Stage Dramas**

"Without the faintest intention of precipitating a controversy," said William A. Brady, director general of World-Pictures Brady-Made, "I remain unshaken in my belief that the most successful and enduring motion pictures are those which reach the screen by way of the speaking theater. I observe that a previous declaration along these lines has brought out an expression of opinion very much to the contrary, supported by the names of a number of motion pictures which owe nothing to the oral stage.

"To begin with, some of the plays quoted in the list to which I refer were never conspicuously successful, and not one of them ever had the vogue of, let us say, 'The Birth of a Nation,' which came to the screen from the theater, and to the theater from a printed novel.

"Then let us glance for a moment at the record of World Pictures derived from the stage and very successful, and not one of them ever had the vogue of, let 'Alias Jimmy Valentine,' 'As In a Looking Glass,' 'As Ye Sow,' 'The Ballet Girl,' 'The Boss,' 'The Builder of Bridges,' 'A Butterfly on the Wheel,' 'The City,' 'Col. Carter of Cartersville,' 'The Cotton King,' 'The Cub,' 'The Dollar Mark,' 'The Face in the Moonlight,' 'The Family Cupboard,' 'A Gentleman From Mississippi,' 'The Man of the Hour,' 'The Man Who Found Himself,' 'Mother,' 'Mrs. Wiggs of the Cabbage Patch,' 'Old Dutch,' 'Over Night,' 'The Pit,' 'The Rack,' 'The Social Highwayman,' 'Blue Grass,' 'The Master of the House,' 'La Vie De Boheme,' 'Husband and Wife,' 'Forget-Me-Not,' 'Bought and Paid For' and a few others.

"Without singling out any one or more of these plays, but bunching the whole lot, I can securely defy anyone to name a similar number of dramas written exclusively for the screen and produced by any one management, registering anything like the drawing power of this collection.

"It seems to me to be a perfectly plain, obvious proposition that if you go before the public with a picture version of a play that has already been seen and liked by a great number of people, you have got your patronage started before the doors are opened. If this is not the fact, then there is absolutely nothing in publicity and advertising, no use in building up the confidence of the people in the article you are about to offer."

## Circuit Books Fables

One of many extensive bookings of the New George Ade "Fables in Slang" has been made by the Boston office of General Film. These clever comedies in twenty-five minute lengths have been signed for the Gordon circuit of houses for the series. The Gordon Bros. Amusement Company controls a score of theaters in New England.

"Muaual Weekly," the weekly news reel carries, in addition to pictures of the history events which are taking place in America, glimpses of the American soldiers in their camp in France.

# "Polly of the Circus" Scores Big Hit

## GOLDWYN BEGINS DISTRIBUTION—1,000 EXHIBITORS UNDER CONTRACT

WHILE Harold Edel, managing director, and Mitchell H. Mark, principal owner of the Strand Theater, New York, looked for big business at the opening of Goldwyn's first release, "Polly of the Circus," they were not quite prepared for what happened when "Polly" did arrive at their playhouse.

"Polly of the Circus" broke all recent Strand attendance records and kept the theater packed inside and with a lobby filled to overflowing throughout its first day at the greatest of metropolitan picture theaters.

The New York newspapers, carrying a liberal advertising appropriation for the production, placed through the Strand, had not stopped with the formal amusement reading notices, but hailed the advent of Goldwyn into actual releasing as a significant event in motion picture history.

Manager Edel had made elaborate preparations for the presentation of "Polly." For weeks the lobby of his theater had been dressed with attractive paintings to announce the production to the audiences. On the stage for the presentation he had ordered a distinctive drop which showed a circus lot and the big tent with the main entrance. Out of this entrance stepped the ring-master of "Polly of the Circus," George S. Trimble, who was soon identified by the audience as one of the actors in the picture. He wore his ringmaster costume and high hat, and, removing his hat, he announced the beginning of the production in the florid language of the circus ring, ending by expressing the Strand management's appreciation of the Goldwyn Pictures which henceforth will be shown first in New York at this great theater.

As at previous advance invitation showings, the big scenes of the picture evoked cheers from the audience and the exciting horse race in which Polly on her white horse defeats the Deacon's entry, brought the audience out of its chairs.

In the presence of a group of motion picture specialists who were watching the running of the picture, Mr. Edel said:

"This production has today made a record for The Strand, and I consider it to be the ultimate in motion picture production."

### *"Polly of the Circus" in Eighty Cities*

"Polly of the Circus" has, in fact, scored a tremendous success in every section of the United States, having been shown in upwards of eighty important cities of the country, beginning either on Sunday, September 9, or Monday, September 10.

All existing house records, in money and attendance, were broken at The Standard Theater, Cleveland.

At the St. Denis Theater, Montreal, just taken over by M. L. Nathanson and his associates, all previous money records for a day were eclipsed.

In Columbus, Ohio, the Messrs. Dusenbury, owners of the Grand Theater, who are to play "Polly of the Circus" at a later date because of previously booked pictures, could not wait for a public verdict, but held a special showing of the production for the newspaper publishers, the Ohio Board of Censors and members of the Governor's staff, and the newspapers without waiting for the public showing of the production gave it laudatory notices.

Both in exhibitor telegrams and in newspaper reviews of the first Goldwyn production a note that is emphasized is that Goldwyn productions are even better than its press agent promises.

It is interesting to note that Goldwyn began business with a larger number of first run customers, calling for a larger number of prints of a single produc-





*Mabel Normand in "Joan of Flatbush" is at your left, while encircled above is Elizabeth Risdon, star of Goldwyn's "The Manx-Man."*

*The chic and untruthful bride of "Baby Mine" is seen below in the person of the sparkling Madge Kennedy, a stage commedienne of many successes.*





*Maxine Elliott in Goldwyn's "The Eternal Magdalene."*

tion for simultaneous showing than any other company operating on a fixed schedule of releases has ever had at the opening of business.

It is a remarkable statement to make, but one that is true to the letter, that the Goldwyn policy and method of film salesmanship, first devised and outlined at the formation of the new company in December, 1916, has worked out without a change or alteration from the day of its conception and that the Goldwyn method of establishing a company in the confidence of exhibitors themselves has won the approval of the theater owners everywhere.

A significant feature of the Goldwyn endeavor is that every possible attention is being paid to building up the company's business with the small exhibitors of the nation—at the very start instead of developing their business as an after-thought. The result of this campaign is that Goldwyn, besides having its big customers all over America, has more than 1,000 of the smaller exhibitors under contract from the begining. In the Goldwyn home offices the small exhibitor has his own organization at his disposal and does not find his inquires and requests side-tracked until big exhibitors have been looked after.

The mechanism of Goldwyn operated perfectly throughout the country and there were no deferred showings or hitches because of non-arrival of films or other supplies. Twenty-five Goldwyn offices reported by wire that they maintained their schedule of showmanship in their entire territory and that exhibitors have begun by playing "Polly of the Circus" to overwhelming business.

## Paralta Progress Phenomenal

Carl Anderson expressed himself as very much pleased over the organization of the Paralta studios, as they have been developed since May last by Robert T. Kane, vice-president of Paralta Plays, Inc., and Robert Brunton, studio manager.

In that brief time one of the ablest technical staffs in the country has been brought together, accommodations for five producing units have been provided and four big star feature productions have been completed.

In addition to this, two big stages have been built, 50 by 200 feet, one open-air and the other enclosed; a great property building has been constructed, which has been filled with an immense quantity of properties of every description; portable electric lighting apparatus has been provided for the taking of night pictures in any locality, and woodcarving, plaster working and other departments for the making of special properties have been added to the original Clune studio plant, which Paralta leased.

There are now four companies established at the Paralta studios which are headed by J. Warren Kerrigan, who has nearly recovered from his broken leg, Bessie Barriscale, Henry B. Walthall and Rhea Mitchell. Mr. Anderson also took up negotiations with a fifth star, which will be concluded in a few days. This will add one more producing unit to the Paralta studios, giving it a capacity of forty feature productions each year.

R. H. Cochrane, Universal's vice-president and prize film-christener, has returned from his month's vacation very much tanned but otherwise quite fit. He claims the only way to take a vacation is as he does the trick—without leaving your address behind you.

## RHEA MITCHELL WITH PARALTA

**To Appear in Eight Feature Productions to Be Released by Triangle Distributing Corporation —Will Have Own Company**

The recent visit of Carl Anderson, president of Paralta Plays, Inc., to the Paralta studios, at Hollywood, California, resulted in the conclusion of negotiations which had been going on for some time between Rhea Mitchell and this company in reference to her starring under the Paralta banner.



*Rhea Mitchell, who is to head her own company for Triangle-released Paralta features.*

Contracts were duly signed and Miss Mitchell will shortly make her debut as an independent star at the head of her own company in a modern morality play by Hayden Talbot. Miss Mitchell's productions will be released by Paralta through the Triangle Distributing Corporation.

Miss Mitchell and her company will be accorded the same accommodations at the Paralta studios in Hollywood that are enjoyed by Bessie Barriscale, J. Warren Kerrigan and the Henry B. Walthall organizations. Miss Mitchell and company will have the benefit of the same general staff headed by Robert Brunton, production manager, R. Holmes Paul, art director, and Robert T. Kane, vice-president of Paralta, as general supervising manager.

Miss Mitchell is 21 years of age and has been connected with the stage and screen since her fifteenth year.

In the fall of 1913 Miss Mitchell made her first appearance on the screen. She joined the New York Motion Picture Corporation as a leading woman. Her first part was in a two-reel production called "A New England Idyll," which was directed by Reginald Barker. She continued with the New York Motion Picture Corporation until 1915, when she joined the American Film Company at Santa Barbara. Miss Mitchell's last appearance was in a special production called "Whither Thou Goest," in which she made a striking personal hit as co-star with Orrin Johnson.

Miss Mitchell's greatest successes were scored in "On the Night Stage," "The Beckoning Flame," "D'Artagnan," "The Brink," and "The Devil," for the New York Motion Picture Corporation, and in "The Gilded Youth," "His Brother's Keeper," "The Overcoat," and "The Sable Blessing," for the American Film Company.

Miss Mitchell will be seen in eight Paralta star feature films each year.

While continuing the special advance slides for each O. Henry release, General Film is also providing another stock slide.

## Making a Loser Pay

IF YOU are one of the thousands of exhibitors who have at one time or another had losing theaters on their hands, then you will appreciate the article which is to appear in the next issue of MOTOGRAPHY.

"Making a Loser Pay" is the title of the "story," and it is written by G. H. Ostrander, successful manager of five houses in Denver. Ostrander gets right down to brass tacks and *tells something.* And his experiences will be a mighty good thing to know if you have a house that shows any tendencies toward being a "lemon."

Read Ostrander's story next week and learn how to squeeze real profits from a lemon house.

## Kaplan Amazed at Film Ethics

BY N. S. KAPLAN.

"I am amazed at America. That is, I am amazed at the film industry and some of the methods which appear to be sanctioned in it apparently without comment, let alone the condemnation they observe.

"Let me be specific. Several weeks ago I arrived in New York after a perilous departure from Moscow and an arduous trip across Siberia, the Pacific Ocean and the American continent. I brought with me more than fifty negatives of motion picture dramas produced by the Moscow Art Theater Company. There was no secret about my coming. My arrival in New York was generally reported and in subsequent weeks my purpose in coming, my hopes and my ambitions were duly recorded. It was announced that I came with a message from the new Russia; that I hoped to deliver this message through the medium of a repertory of photoplays 'Made in Russia.'

"It was further announced that these plays were 'actually produced in Russia by celebrated stars from stories of world renowned authors.' Also it was stated that 'in Russia the stars are personalities jealously guarded. They are known and loved for the parts they play, and their artistic sphere is circumscribed within the borders of their native land.' With my approval, my representative announced that their appearance in America was to be an event.

"I ask you to mark the quoted portions well and compare them with the following: 'Made in Russia. The first great Russian features presenting world-famous Russian artists in motion pictures. Although Russia—under the old regime—jealously guarded her many celebrated stars, refusing to allow them to leave the country, their fame has spread to all lands, and their initial appearance in America marks a new era in the history of motion pictures.'

"The name of the company which uses the phrases given in the previous paragraph resembles closely the name I have given to my company. Its address is the same. There is only one thing the other fellow has overlooked. He has not appropriated my stars. And he cannot appropriate them, because I control the motion picture production of Russia. Mozukin, Lesienko, Fetner, Colodna, Caralli, Nelska, Zovska and the others will be seen in America only in the productions of the Russian Art Film Corporation.

"Imitation may be the 'sincerest form of flattery,' but I repeat: I am amazed at America."

A FEW OF TRIANGLE'S ATTRACTIVE YOUNG STARS.

*Standing, at the left, Olive Thomas. Below, Alma Ruebens and Ann Kroman.*

*Margery Wilson and Belle Bennett.*

*Standing, Josephine Sedgwick. Below, Winnifred Allen and Mabel Ballin.*



## Triangle Siren in New York

LOUISE GLAUM, Triangle's siren star, has arrived in New York from Los Angeles for a vacation of ten days before commencing work on a series of spectacular productions at the Triangle Culver City studio.



*Louise Glaum to appear in a series of lady gun fighter parts for Triangle.*

This is Miss Glaum's first trip to New York since she commenced her picture work four years ago in Los Angeles. She has been with Triangle since its inception, appearing in no less than twenty features. Her latest role was that of the vanity woman in "Idolaters," released the first of this month. With the exception of short rest periods between productions, the star has had no time for anything but her work during the past two years.

"I am a stranger to the gay white way," remarked Miss Glaum, "although I am supposed to know all about it after frequenting innumerable of its cafes—in my pictures. I came to rest, which shows just how little I know of New York. I am making a tour of the shops to secure gowns for my coming plays, which will be quite different than any of the recent ones. I had not seen my last play, 'Idolaters,' until it was shown for me in the Triangle projection room the other morning. I was terribly shocked by myself!"

Miss Glaum's intention to visit the city was kept secret at her request as she did not wish to make personal appearances, but rather to enjoy a genuine outing.

## "Intolerance" in Regular Houses

By cable arrangements completed within the past two days D. W. Griffith will present his great spectacle "Intolerance" this season in the representative picture theaters of America.

This means that the same care and elaborateness which were shown in the handling of the Griffith spectacles on their special tours of the country will be carried out when "Intolerance" is transferred to the regular picture field.

Great plans are being made by Mr. Griffith's forces to present "Intolerance" in a way that will further add to the popularity of the picture theaters. Limited engagements will be booked in the representative theaters of the principal cities of the country. Experts who have grown up in the Griffith organization will lay out a complete campaign and every detail looking to the success of the presentation will be attended to. This will cover the advance promotion, the advertising, the atmospheric projection and the musical accompaniment of the great four-fold story which is unquestionably the most remarkable motion picture spectacle the world has ever seen. Distributing offices for the bookings of "Intolerance" have been opened at 508 Longacre Building, New York.

## Metro-Yorke Engages New Quarters

Future Metro-Yorke wonderplays starring Harold Lockwood will be made at the Metro-Super-Feature studio at 645 West 43rd street, New York. This was decided by Fred J. Balshofer, president of the Yorke Film Corporation, soon after his arrival from California a week ago. Mr. Balshofer has abandoned his California headquarters and hereafter will direct all his activities from New York.

In addition to making the foregoing arrangements for a studio, Mr. Balshofer has established business headquarters in the Metro offices. These are in charge of Wiley Gibson as business manager, who came from California with Mr. Balshofer and Mr. Lockwood, along with Richard V. Spencer, scenario writer; Lester Cuneo, the Yorke "heavy"; William Clifford, character actor; John Schronberg, violinist; and Antonio Gaudio, cameraman. He also made an addition to his staff in the person of Harry H. Poppe, whose duties will be to look after the publicity for the Yorke company's activities.

Between getting settled the matter of future homes for his acting and business organizations, Mr. Balshofer has found time to superintend some changes he desires made at the studio; to make some additional scenes requiring a New York background for "Paradise Garden," the last picture he made on the coast; to cut the negative of that subject, and to confer with his associates in the preparation of his next production.

The exchanges throughout the world handling the Billy West comedies have placed orders for all Billy West releases for the next twelve months. The West comedies are released twice monthly. "The Star Boarder," their latest release, has sold sixty more prints than any of the previous nine placed on the market.



# Perfection Pictures, New De Luxe Brand

## FOR EXHIBITORS OF HIGH STANDING—DEPOSITS NOT REQUIRED

PERFECTION PICTURES—representing the master efforts of three of America's pioneer producers, George K. Spoor, president of the Essanay Film Manufacturing Co., Thomas A. Edison, Inc., and George Kleine—is the newest brand of film to reach the market. These attractions, it is announced, are to be de luxe motion picture productions in five and six reel lengths which are to be released one each week, beginning in September, and will be backed by one of the largest national advertising campaigns ever devoted to any motion picture project.

The resources, studio and distribution facilities, plants and properties of these three pioneer film manufacturers are united closer than ever before in this new merger of distributing interests to present Perfection Pictures—"The Highest Standard in Motion Pictures."

The literary works of the world's foremost authors and playwrights will be presented in film form through the medium of Perfection Pictures. Appropriations calling for the expenditure of several millions of dollars in productions alone during the coming year, have already been voted, so exhibitors may confidently expect the utmost in the way of stories, stage settings, costumes and properties. The new de luxe brand of films will be released one each week, for the first year, through the George Kleine system of exchanges on either the open booking plan—any picture, any time—or on a contract for the entire fifty-two pictures.

For the advertising of Perfection Pictures on a national scale during the coming year, a fund of $300,000 has been set aside.

### *Stories and Photography to Have Quality*

Quality of stories and quality of photography will be two attributes of Perfection Pictures which the exhibitors and the public will quickly note. The stories will be furnished by many of America's greatest literary celebrities, while all Perfection Pictures will be made by the Perfection Process—a new invention for the manufacture of films which promises an evolution in the process of film making. By reason of this process, which has taken four years to perfect, clearness, brilliancy and ease of viewing will be very noticeable.

The exact details of the Perfection Process are, of course, a trade secret. An indication of the care which has been taken in developing it, however, is seen in Perfection Pictures. The results obtained by its use will be instantly perceptible on the screen. An invention of still greater magnitude that will revolutionize motion photography is also to be announced soon in connection with Perfection Pictures.

### *New Type of Entertainment*

Exhibitors may expect to find an entirely new type of entertainment under the brand of Perfection Pictures. In the main, the productions will consist of light, pleasing comedy dramas and dramas written by the foremost authors and playwrights—the works of such leading literary celebrities as Peter B. Kyne, Clarence Budington Kelland, Kennett Harris, George Ade, Henry Irving Dodge, Arthur Stringer, Robert Rudd Whiting, George Barr McCutcheon, Samuel Merwin, James W. Adams, Lucien Hubbard and others. Every Perfection Picture will present a story of genuine literary merit—the best works of contemporary literature.

George Kleine, one of the best known film manufacturers and distributors, and head of the George Kleine system of film exchanges, in announcing Perfection Pictures, said:

Many months have been spent in planning Perfection Pictures. Already, more than eight big feature subjects are completed and ready for release. Ten more are in course of production.

### *Large Appropriation for Advertising*

Our faith in the value of Perfection Pictures is indicated by the fact that we are backing it up with the greatest campaign of national advertising ever launched in behalf of a motion picture project. Starting September 22, full page advertisements in such leading magazines as *The Saturday Evening Post* will be used every month. Theater patrons will be told of Perfection Pictures through big advertisements which will appear in newspapers throughout the country. Perfection Pictures will be sold for the exhibitor to his patrons. This campaign of national advertising will, of course, mean added value for the box-office. It will mean that when an exhibitor announces that Perfection Pictures are being presented at his theater, he immediately "cashes in" on the confidence established in Perfection Pictures through his national advertising campaign.

I want to emphasize the fact that contracts for Perfection Pictures will be issued with the greatest care. Only exhibitors of the highest standing—those who can qualify for the ability to present Perfection Pictures properly—will be granted contracts. To such exhibitors ample protection will be given for exclusive territory free from competition. Perfection Pictures will be booked on open booking—any picture, any time—or on a contract for fifty-two a year, without deposit. Our sales policy is one that we believe to be liberal, broad and open. Dealing with the high grade exhibitors only, no deposits will be necessary. They will be the class of exhibitors who are real business men—men of substantiality and reliability. Perfection Pictures are the kind of attractions any theater can play for runs of from three days to a solid week.

Territory will be allotted quickly. Exhibitors seeking protection on the showing of these pictures in their vicinity will find it advisable to visit the nearest exchange of the George Kleine System without delay and make their reservations.

---

## Guests of "Warrior"

The following guests present at a luncheon tendered to the reviewing officers of the trade press by Maciste, "The Warrior," under the auspices of A. H. Sawyer and Herbert Lubin at Rector's, Broadway and 48th street, New York, September 12:

Lawrence Reid, *New York Review;* Charles Condon, Motography; Mr. Eltonhead, *Exhibitor's Trade Review;* Charles Geigerich, *New York Clipper;* Samuel Spedon, *Motion Picture World;* Fritz Tidden, *Dramatic Mirror;* Miss Laura Hostetter, *The Billboard;* Milton Lowenthal, *Theatre Magazine;* Mr. Gold, *New York Star;* James Beecroft, *Exhibitor's Herald;* George Woertz, *Motion Picture News;* Jake Gerhardt, *Dramatic Mirror;* Miss St. John Brenon, *Morning Telegraph;* Harold Rendall, *New York Review;* Joshua Lowe, *Variety;* Bert Ennis, Press Agent for "The Warrior."

Arthur H. Sawyer and Herbert Lubin of General Enterprises, Inc., owners of "The Warrior," and Harry Ennis, representative of Harry Raver, who brought out "Cabiria" and "The Warrior" in this country, and Harry G. Kosch completes the list. "The Warrior" was presented for review in the morning, having been re-cut and revised with new subtitles and greatly quickened action.

---

Lawrence Stuart, house manager of the Old Mill Theater, at Dallas, has been accepted by the draft and ordered into the service.

## Barker to Remain with Paralta

Reginald Barker has become permanently connected with the Paralta Plays organization and will be sole director of Bessie Barriscale's photo dramas. During the past two months he has been directing her production of Harold MacGrath's secret service war romance, "Madam Who," on which he is now putting the finishing touches.



*Reginald Barker, Paralta director.*

Since last November, up to within a few days, Mr. Barker's permanent plans for the future were very much in doubt. The early expiration of his contract with another company became known and from that moment he was made a target for record-breaking offers from almost every organization in the picture industry.

Seven weeks ago, on the expiration of his contract, Mr. Barker became director of Miss Barriscale in the production of Harold MacGrath's "Madam Who," not because it was the most lucrative of the many opportunities offered him, but because it gave him a chance to carry out some of the more pretentious ideas he had long entertained.

During the recent visit of Carl Anderson, president of Paralta Plays, to the Pacific Coast, a consultation was held which resulted in agreements under which Mr. Barker will continue permanently as Miss Barriscale's director. After the signing of the contracts under which this arrangement was completed, Mr. Barker said:

"In my arrangements with the Barriscale organization I have been entrusted with the great responsibility of making photoplays with one of the most gifted actresses of the screen at the head of the cast, and to send them away for presentation over my name without the supervision of any other authority. This means that should there be lapses anywhere, I alone shall be accountable for it. I believe this absolute authority vested in me will prove creative of greater results."

Mr. Barker is but 31 years of age and has been engaged in moving picture production but four years, yet in that time he has made a big reputation. The first, second and fourth original Triangle releases were directed by him—"The Iron Strain," starring Dustin Farnum; "The Coward," starring Frank Keenan, and "The Golden Claw," starring Bessie Barriscale. To Mr. Barker has been attributed the development of many of the present very popular stars of the screen, who would have remained in obscurity if they had not been made prominent by his superb direction.

In 1913 he determined to try his hand at directing moving pictures and was engaged by the New York Motion Picture Corporation at Santa Monica. He produced a series of Irish pictures and then was entrusted with the responsibility of filming the spectacle, "The Wrath of the Gods." This was followed by "The Typhoon," "The Bargain," "On the Night Stage," and "The Sign of the Rose," with George Beban. Among his notable Triangle productions were, "The Bugle Call," "Shell 43," "Sweetheart of the Doomed," and "Happiness."

Mr. Barker has been very much in his element in the production of "Madam Who." He has often been characterized as "the war director," because of his great success in handling intense military situations.

## Fall Art Dramas

Art Dramas offers exhibitors a fall program of exceptional strength with a wide range of stars and subjects.

Crane Wilbur, Jean Sothern, Catherine Calvert and Marian Swayne, Art Dramas stars of proven ability and certain drawing power, are represented in a list of features, whose stories are original and technically perfect.

Crane Wilbur will be seen in a Horsley feature, "Blood of His Fathers"; Jean Sothern in a Van Dyke production, "Peg o' the Sea"; Catherine Calvert in "Behind the Mask," produced by the U. S. Amusement Corporation, and Marian Swayne in "The Little Samaritan," an Erbograph picture.

"Blood of His Fathers" tells an unusual story, treating of the subject of heredity. In construction, too, it is out of the beaten track of motion pictures, necessitating the portrayal of three distinct characters by Mr. Wilbur. In the prologue, laid in Civil War days, the Horsley star portrays the role of a questionable captain of predatory guerillas. In its later development, the story is entirely modern and of compelling interest.

"The Little Samaritan" is an elaborate production, in which Marian Swayne is fitted with a role similar to that which she so successfully interpreted in her former Art Dramas vehicles, "Little Miss Fortune" and "The Road Between."

"Behind the Mask," starring Catherine Calvert, is said to be the best production yet made by the U. S. Amusement Corporation. This picture, written by Charles T. Dazey, author of many film classics, is, like most of Mr. Dazey's screen stories, a marvel of workmanship.

Next in order is "Peg o' the Sea," by Winifred Dunn. Jean Sothern, star of this picture, is seen as the daughter of an old fisherman, living in a New England fishing village. In her slickers and rain hat she makes an appealing picture. Comedy is mingled with pathos and the splendid coast scenes give the picture a background of rare beauty.

## Lou Marks in "Three C Comedies"

Lou Marks, a former Keystone comedian, has been placed under contract by a recently organized company and begins releases of weekly one-reel eccentric comedy subjects September 28 through General Film Company. The brand will be known as "Three C Comedies" from the name of the producing organization, the Commonwealth Comedy Co., Inc., of 1545 Broadway, New York City.

Production of "Three C Comedies" has begun at the Thanhouser studio in New Rochelle where accommodations have been secured under a long lease. Frank P. Donovan is directing Lou Marks, Pearl Shepard, Oom Paul and a large stock company in a series of one-reel pictures which will feature the laugh-inspiring personality of Marks, the piquant beauty of Miss Shepard and the exclusive facial contortions of Paul.

## Julia Sanderson in "The Runaway"

Miss Julia Sanderson, one of the best known stars of the American stage, who was a big hit in "The Siren" as Lolette at the Knickerbocker Theater, New York, and as Dora Dale in "The Sunshine Girl" at the same theater, makes her screen bow as Alice Avery in "The Runaway," Empire All Star productions, scheduled for release September 24 by the Mutual Film Corporation.

"The Runaway" is a comedy adapted for the American stage by Michael Morton. It had a successful run at the Lyceum Theater, New York, and is considered one of the best of the Charles Frohman offerings under a Mutual-Frohman contract, which provides for the presentation of Charles Frohman plays in photodrama with a majority of the original casts.

Miss Sanderson is the daughter of Albert Sackett, a well known American actor. She made her debut on the Philadelphia stage and later scored successes as Mrs. Pineapple in "A Chinese Honeymoon" and as Matay with DeWolf Hopper in "Wang." Her most recent speaking stage successes were as Kitty Grey in "The Arcadians" and the siren in "The Sunshine Girl."

Miss Sanderson as Alice is given a part that suits her admirably and one that permits her to display her widely recognized versatility.

There is a splendid cast, including performers as well known as Ada St. Claire, Dore Plowden, Jennie Ellison, Norman Trevor, Re McDougall and Edward Fielding.

It is a pretty story, well told and wonderfully well staged. The director is Dell Henderson, one of the foremost of motion picture wizards. The photography is in every respect excellent.

## New Mutual-Chaplin Ready

Charlie Chaplin's new picture, "The Adventurer," soon to be released by Mutual, is, according to the comedian himself, the picture he has long been trying to achieve. It is an indoor and outdoor story, displaying Mr. Chaplin in the role of a mountain climber, as well as in numerous other novel activities.

The motif of "The Adventurer" has to do with the efforts of an unfortunate youth with a sense of humor to escape a horde of pursuers who seem to think it is part of their business to chase a funny man off the earth.

Edna Purviance, who supports Mr. Chaplin in most of his comedies, has plenty to do in luring the inimitable Charles into tight places, and in rescuing him after he has become so involved that escape seems impossible.

Talk about fun! Chaplin and his tender feet perambulating the sands of the seashore, with innumerable police and coast guard men on the trail, furnish all the fun that can be fixed on a film. The inimitable Charles escapes capture by the narrowest margin dozens of times and eventually emerges from his difficulties, as he always succeeds in doing, right side up with care. "The Adventurer" is now practically complete.

F. E. Garner, General Film Company, of Dallas, has returned from a trip to New Orleans, where he had conference with General Sales Manager S. R. Kent.





*Julia Sanderson in "The Runaway," Mutual-Empire Star Production for September 24.*





## Meeting Emergencies

By Carl Laemmle,
*President Universal Film Manufacturing Company.*

We now are engaged in developing young men under the draft age to take the places of our young leading men who have been called to the colors.

For a time there was every indication that the necessity of filling Uncle Sam's wants would cripple us as far as the young leading men were concerned, but we hit upon the idea of replacing them with still younger men and we are meeting with gratifying success.

We have in our organization excellent material among the ambitious nineteen and twenty-year-old actors, quite a number of whom have been with us for several years and are familiar with the exacting requirements of cinema production. Consequently they are fitting into the leading roles in a most satisfactory manner.

Youth is a wonderful thing and we all admire it both in real life and when it is presented to our view on the screen. Young men and women blessed with good looks certainly add to the attractiveness of the picture and that is why in all of the Universal productions we make every effort to obtain a cast containing young people who we believe form the most alluring combination for our patrons—youth, naturalness and acting ability.

We are going full tilt, day and night, at Universal City now, and one of the objects of my visit to the coast at this time is to arrange for doubling the capacity of the laboratories at Universal City so that we will have no difficulty in filling the contracts that are coming in. We are doing an unusually large business with China, Japan, India and Australia just now and Universal films are being transported to twenty-one different foreign lands, our agents having met with wonderful success in the countries across the seas where American films have become so popular. It is our intention to send several companies to the Orient in the near future to film on an elaborate scale a number of pictures in the atmosphere of the Far East.

Comedy will prevail to a large extent in our forthcoming photoplays. These are serious times, and in their diversion the people must find much of the lighter side of life. That's the reason we are going to inject all the comedy we can into our future productions.

## Fox Sues Mayor of Chicago

William Hale Thompson, mayor of Chicago, and M. L. C. Funkhouser, second deputy superintendent of police, who has charge of film censorship in the city, are virtually charged with treason in a bill of complaint just filed by the Fox Film Corporation in the United States District Court for Northern Illinois.

The bill asks the court for an injunction to restrain Mayor Thompson, Mr. Funkhouser and Herman J. Schuettler, general superintendent of police, from preventing the production in Chicago of William Fox's film drama, "The Spy."

Funkhouser, having viewed the picture, refused to give it a permit.

It has been planned to present this photoplay at the Studebaker Theater, but Major Funkhouser, whose scissors have been unusually active of late, has declined to issue a permit unless certain scenes are deleted.

Mr. Fox, however, would not consent to the elimination of the scenes desired because they were vitally necessary to the patriotic mission of the piece.

The bill for the injunction establishes the point that since the outbreak of hostilities between the United States and Germany, President Wilson has specifically requested that film producers and distributors organize and mobilize to co-operate with the government in waging war and in bringing it to a successful conclusion.

In producing "The Spy," Mr. Fox has taken definite steps in this direction. He is warning America to the perils within her own gates. He is trying to assist the Government by having people ferret out the thousands of spies in this country who are obtaining information about the movements and plans in the army and navy, for use by the Imperial German Government.

## Film "First Aid" Squad

No army unit for service "somewhere in France" is equipped better against danger than the big William Fox Company which is making "Queen of the Sea," Annette Kellermann's new sub-sea spectacle, at Bar Harbor, Me.

Two pulmotors are kept within reach, two local physicians are constantly within call, and there is always a diminutive Red Cross organization on the "location." Miss Eleanor Shields, a trained nurse, is in charge and has a complete supply of requisites for minor injuries and a late model stretcher for use in emergencies.

## Rita Jolivet in "Lest We Forget"

"Lest We Forget!" is the title which has been selected for the great screen drama of international events in which Rita Jolivet is starred.

This picture deals with occurrences involving the beginning of the war and especially the early German invasion of Belgium and northern France and the sinking of the Lusitania.



*The smile, curls and pigeon toes all belong to Mary Pickford, as she appears in her newest Artcraft picture, "Rebecca of Sunnybrook Farm."*



*Kitty Gordon, one of World's celebrated stars.*

## Beauties Box-Office Asset

That Keystone beauties have taken a place in filmdom relative to that of the Ziegfeld "Follies" beauties on the stage is indicated by the demand for pictures in which they appear. Their fame has penetrated to the fastnesses of the smallest of small towns and even to places abroad.

C. A. Lick of the New Theater, Fort Smith, Arkansas, recently secured one hundred photographs of the Keystone bathing girls for lobby display and for distribution as prizes. He states his intention in a letter to the New York office of the Triangle Distributing Corporation:

"We want to make a big flash with these photographs, but do not want to advertise the bathing girls for some Keystone comedy that does not include them. If you can give us this information, we believe it will help us to get some real money."

For the information of Mr. Lick and other exhibitors who wish to feature the girls, the following list of recent Keystone and Triangle comedies in which they appear has been prepared:

"His Precious Life," a Keystone comedy released September 9.

"His Baby Doll," a Triangle comedy released September 16.

"Dark Room Secret," a Triangle comedy released September 9.

"His Widow's Might," a Triangle comedy released July 29.

"His Bitter Fate," a Triangle comedy released June 24.

## Gets Color Pictures of Orient

Edward A. Salisbury, according to advices just received by MOTOGRAPHY, is returning to America on the steamer Siberia Marue after his extended trip through Japan and China for Prizma. From present indications, Dr. Salisbury has obtained valuable records in these countries, and has preserved for the first time in color the customs, habits and costumes of these interesting peoples of the Orient.

Dr. Salisbury had the good fortune to be in Pekin at the time of the recent uprising. Concerning this, he cabled Carl H. Pierce recently: "I have the only camera here. Have fine close-ups of the fighting, bursting shells, etc. Large footage," following this up with another message: "My camera is the only one in Pekin during all the trouble and I have taken several thousand feet and am still taking. It is all in color. Taken for The Prizma, Inc."

Doubtless this is the first time in the history of the world that a revolution in China or in any other country on the globe has been taken in color, and the Prizma people are enthusiastically awaiting Dr. Salisbury's arrival, because it is expected that these views of bursting shells and other battle scenes will give Americans and the public at large a better idea of actual fighting conditions as they exist than anything yet offered for the screen.

## Capellani Directing Edna Goodrich

With the completion of "Reputation," "Queen X" and "A Daughter of Maryland," her first releases of the series of star productions which she is to make for the Mutual Film Corporation, Edna Goodrich is at work at her studio on Long Island under Albert Capellani's direction in "American Maid," a five reel patriotic picture.

"Reputation" was released on September 3 and met with an enthusiastic reception from exhibitors and their patrons.

"Reputation," "Queen X" and "A Daughter of Maryland" were directed by John B. O'Brien, former stage manager for Augustus Thomas, and "American Maid" by Albert Capellani, the famous Parisian director who staged "The Flash of the Emerald," "Camille," "The Imposter" and other famous productions, including Clara Kimball Young in "The Common Law."

The new Goodrich plays are certain of popular success, being the last word in artistry, stage setting and direction.

## "When a Man Sees Red"

Here are the opinions on the title of William Farnum's big production, "When a Man Sees Red," which William Fox will show soon:

"When a man sees red," says William Farnum himself, "he usually gets pretty hot under the collar and wants to fight."

"When a man sees red," Jewel Carmen asserts, "he usually follows it. Red's an attractive color, especially when worn by a pretty woman."

"When a man sees red," declared Lulu Mae Bower, of the company, "he knows that there's danger, and he generally walks right into it."

"When a man see red," avows Marc Robbins, bachelor, also in the cast, "there's an end to it. When a woman sees red, she says it's green."

## G. F. Moves Cleveland Office

A change in location that will be beneficial has been made by the Cleveland branch of General Film. This office, formerly located at 1022 Superior avenue, has removed to 809-811 Prospect avenue, in the Standard Theater building, where Branch Manager J. E. Flynn will be in closer touch with his trade.

## Easy Parts for Geraldine? Oh, No!

Expressing her delight that "The Woman God Forgot," the Artcraft superphotoplay, should have been written especially for her by Jeanie Macpherson and produced by Cecil B. DeMille, Geraldine Farrar, prima donna and Metropolitan star, added ruefully that "she didn't understand why she was not privileged to play easy parts for cinema productions."

"I always seem to get things like this," said the diva to a press representative. She pointed ruefully to a pair of nearly nude warriors, who, with arrows and spears were attacking a mob of fiery looking Spaniards on the lot nearby. Just five minutes previously Miss Farrar herself was in the melee, leading the attacking Aztecs, the air filled with flying arrows and death dealing missiles.

"You know," resumed Miss Farrar cheerfully, "that we had many strenuous scenes in 'Joan the Woman,' and that I took part in most of them. Really, I think Mr. DeMille lies awake at night scheming out blood-curdling combats for me. He has burned me at the stake, and nearly killed me in several different ways. Heaven alone knows what he has in store for me, but whatever it may be I am determined to face the music unflinchingly."

Miss Farrar added that she really enjoyed doing her bit to make "The Woman God Forgot" one of the most notable productions of the season. She said the work absolutely fascinated her. She always had had an idea that Indians lived in caves like the lower order of animals, but in this great picture of Aztec life in the days of Montezuma her conception of the Mexican Indians of that period had undergone a radical change.

"The Aztecs were in reality highly civilized," she went on with enthusiasm. "They had schools for children, seminaries for young women, public markets managed by public officials, policemen to maintain the peace, and books, not rolls of manuscripts, but real books made of bark and bound with heavy covers. Of course, they had no alphabet, but employed certain symbolic marks which were explained to the youth of each successive generation.

"The Aztecs had their own courts of law; and when I began to study their period, I was amazed to discover how far they had advanced along the road to civilization. They were pagans, of course, and worshipped idols, and they offered human sacrifices. Life was cheap in those days, but it was a public custom handed down through the ages, so that one can scarcely find fault with them. The Aztecs paid the penalty of their ignorance in blood and suffering, and God alone is privileged to judge them."

## Learning to Fly

Since Congress has voted nearly a billion dollars for the establishment of our aviation service, the building of flying machines and the instruction of men to run them has progressed rapidly. The problem of teaching aviators how to fly without danger to themselves, or injury to the costly craft, has probably been solved by the ingenuity of Aviator A. C. Beech. His many years of exhibition flying and aviation instruction has enabled him to invent a stationary "airplane" which is operated by the same levers and controls as a regular flying machine. Air is forced through the wings of this machine-tutor, and when he has learned to control its wobbles, the student aviator has acquired an instinctive familiarity with the actual working of a real flier. Ever keeping in touch with the most important inventions, the Gaumont Company is featuring descriptive pictures of this machine in "Reel Life" No. 73.

## Many Exhibitors Join A. E. A.

More than one hundred exhibitors who attended the state convention at Detroit took membership in the American Exhibitors' Association. Many of the men had never attended an exhibitors' convention before, but when the principles of the A. E. A. were explained to them joined at once. The platform of the new exhibitors' association was unanimously approved by the convention.

Frank J. Rembusch, president of the Indiana local of the A. E. A., addressed the convention. His remarks were well received and he was accorded an ovation at the conclusion of his speech.

## Seeking Stories for Lillian Walker

The Ogden Pictures Corporation have circulated throughout the motion picture industry a request for the submission of manuscripts in synopsis form of comedy dramas that may be suitable vehicles for Miss Lillian Walker.

What is particularly desired are stories dealing with a redblooded, true American girl, but nevertheless possessing the spirit of frolicsomeness and a deep sense of humor. In short, it is stated, Miss Walker's work on the screen must contain a dramatic element, with a strong vein of refined comedy proper for a six or seven reel production that might be classed as a special. Up to this point it has been the company's greatest difficulty to secure just such a vehicle.

The Ogden Pictures Corporation control the rights of three novels, but require twelve more to cover the entire series of eight a year for the next two years.

Edward Alexander is playing "Langdon," juvenile lead, opposite Mary MacLaren in "Forbidden," a seven-reel dramatic feature.



*Lillian Walker in a scene from "Lust of the Ages."*

# About State Rights Plays

## NEWS OF THE HANDLING OF SPECIAL PRODUCTIONS

### "Fall of the Romanoffs"

FOLLOWING close on the heels of its initial presentation to a big invitation audience at the Ritz-Carlton Hotel, New York, Herbert Brenon's gigantic historical panorama, depicting the collapse of the Russian autocracy and all of the developments since the abdication of the Czar, is now offered for sale on a territorial rights basis.

The trade press reviews of the production, as well as the reviews of the New York daily newspapers, are unanimous in their approval of the picture which deals with a vaster and more dramatic historical perspective than has ever been dealt with before in motion pictures.

Realizing that the new counter revolution in Russia and the likelihood of still further dramatic changes in the stage setting of a nation's governing forces would make "The Fall of the Romanoffs" of even greater value to territorial rights purchasers, Herbert Brenon on the day following his first public presentation of the picture rushed the negative to the laboratories with a heavy order for prints.

In building this great picture around the figure of Iliodor, the former spiritual adviser of the Czar, and having Iliodor in the flesh before his camera, Herbert Brenon exercised uncanny judgment in the selection of his splendid cast, utilizing such popular stars as Nance O'Neil, Alfred Hickman, Ekaterina Galanta, William E. Shay, Mlle. Marcelle and a dozen others of almost as great popularity on the screens of the world. The address of the Iliodor Picture Corporation is now 16 East Forty-second street, New York City.

### U. S. Rights to Wharton Film

M. H. Hoffman, Inc., now becomes the owner of the United States rights of another Super-feature. This time it is "The Great White Trail," the Wharton picture of the North, which was purchased by Mr. Hoffman following several conferences with Theodore Wharton.

Mr. Wharton stated that he felt after a careful survey of the field that Mr. Hoffman was best qualified to handle the picture. "After our trade showing in June," said Mr. Wharton, "I found that the state right market was a very uncertain quantity, more agents than buyers. I determined then and there to investigate the field carefully before attempting anything that I might afterward regret. The result of my investigations has convinced me that in placing the picture in Mr. Hoffman's hands it has been placed to a far greater advantage than in the hands of individual operators."

The story of "The Great White Trail" is one of Alaska in the gold rush days. The direction and the picturization were both made by Leopold D. Wharton. Doris Kenyon, Paul Gordon, Hans Roberts, Thomas Holding and many other well known artists appear in the picture.

### Canadian Executive Moves Over

Prominent in picture and theatrical circles for several years in Canada, Herbert Lubin, of General Enterprises, Inc., has decided to make New York his headquarters. With his partner, Arthur H. Sawyer, the original "Zone" man of the film business, he has established offices at 1600 Broadway, New York City. Prior to coming to New York, Mr. Lubin was the holder of the Metro franchise for Canada.

With Mr. Sawyer, the young Canadian film executive and promoter recently purchased the rights to "The Warrior," starring Maciste, the foreign rights to the famous "Seven Deadly Sins," made by McClure, and other big productions the names of which will be made public in the near future.

Mr. Lubin is an excellent type of the present day picture executive, well versed in every branch of the business and a firm believer in the state right plan of distribution. It was rumored this week that he was concerned with the formation of the Exhibitors' Co-operative Circuit, now in the process of organization.

### Strand Books Walt Mason Story

The Short Features Exchange of New York announces that it has arranged with Manager Harold Edel of the Strand Theater whereby "Bunked and Paid For," the first of the series of Walt Mason stories which are now being made by the Filmcraft Corporation, is to be shown at that theater during the week commencing September 9th. Mr. Edel who witnessed a private showing of "Bunked and Paid For" before he booked it for the Strand Theater, expressed himself as highly delighted with the picture, and his placing it on the Strand program for the week of September 9th confirms the fact that he was well pleased with it.

The A. Kay Company, who are the universal distributors of the Walt Mason stories, recently closed a deal with the Short Features Exchange which gave the latter the exclusive rights to the Walt Mason stories in New York state.

### Brings Suffrage Play

Willis Robards, actor-director and manager of the Robards Players, has recently come East with one of the most remarkable pictures yet produced. The story and scenario, which is entitled "Mothers of Men," has been written by Hal Reid, one of the ablest of the present day photoplay writers. It is on the order of a suffrage propaganda, based on the election of a woman to the governorship of a western state, and the finding herself in the position of having to pass judgment upon her husband, accused of murder.

Mr. Robards has come East with this new picture with the idea of selling it outright, as he has several large propositions on his hands, and feels that he would prefer to dispose of it entirely rather than to state-right it himself. Shepard and Van Loan of 729 Seventh avenue, are acting as his agents.

### Turner & Dahnken Buy Feature

Turner & Dahnken of San Francisco, through Bruce Johnson, secretary and general manager of that firm, has purchased the rights for the territory of California, Arizona and Nevada and the Hawaiian Islands to the Ogden Film Company's release, "The Lust of the Ages."

The deal was consummated immediately after the

screening of the production. Mr. Johnson is one of the originators of the First National Exhibitors' Circuit and his firm is shortly to branch out in eastern territory with an exchange located at New York.

## Warren Production Sold

Edward Warren reports the sale of the following territories for "Souls Redeemed" ("The Warfare of the Flesh"): Lousiana to Pearce and Son of New Orleans; Eastern Pennsylvania and Southern New Jersey to the Ideal Film Exchange of Philadelphia; Texas, Oklahoma and Arkansas to Southwestern Art Dramas, Inc., of Dallas; Michigan and Ohio to Tri-State Film Exchange of Detroit; Greater New York to Elk Photoplays; New York, and Up-State New York to Veribest Pictures, Inc., of 47 West Swan street, Buffalo.

The foreign rights have been taken over by the Piedmont Pictures Corporation so that practically the entire world rights have been disposed of.

## Powerful State Rights Feature

That portion of the film-fan world who constantly decry the lack of originality on the part of their favorite screen producers is due for a pleasant shock when they view the seven-part version of "The Warrior," with Maciste, the gigantic star, in the leading role. Throughout the entire length of the great film spectacle, the United States rights of which are controlled by General Enterprises, Inc., the usual standard of picture conventionalities are set at naught by the extraordinary action of the story and the unique physical capabilities of the star, Maciste. He is not the drawing room type of film hero usually looked for and found by American screen patrons, and the felling of a horse single-handed or the uprooting of a huge tree with one pull are matters of little moment to this giant of superhuman strength. Surprise follows wonderment, only to be replaced by awe in watching the virile movements of Maciste in "The Warrior," and all traditions of the proper conduct on the part of screen actors is upset by the always interesting and many times humorous antics of the Italian matinee idol.

But it is the closing scene of the play itself which will recommend "The Warrior" to all as an unusual offering. Maciste carries the wounded Italian officer to the room where his sweetheart mourns him as lost. Seizing the girl with his free hand, Maciste places her lightly upon his right shoulder and as he stands—a heroic stature of graceful strength—the two lovers embrace across the expanse of his mighty chest.

## Co-operative Advertising Plan

In the exploitation of the Aubrey series of two-reel Super-Comedies, Arthur N. Smallwood announces that his company will inaugurate a new plan of merchandising and advertising for the purpose of assisting the state rights exchanges in securing bookings. An extensive advertising campaign will be run in a large list of newspapers on each individual two-reel production, and the publishers of the newspapers will co-operate with the exchanges and the exhibitors in exploiting the product.

## Trade Showings Soon

Trade showings are to be held soon, in the large cities of the country, of the single-reel subjects to be released on the state rights basis by James R. Quirk of *Photoplay Magazine*. The pictures are a departure as they deal with the personal side of the prominent personages of the screen, the same sort of material as is published in *Photoplay Magazine* itself. The pictures will appear under the title of "Photoplay Magazine Screen Supplement."

## Pathe Features Sold

The Civilization-Pioneer Film Corporation has bought the New York state rights on Pathe's "Today" with Florence Reed, and "The Mad Lover," with Robert Warwick, and All Star Features Distributors, Inc., of which Sol. Lesser is the head, has obtained the rights to these pictures in the states of California, Nevada and Arizona.

## Deals Pending on Bernstein Films

Isadore Bernstein of the Bernstein Film Productions has arrived in New York for the purpose of disposing of the two big features, "Humility" and "Loyalty," which he has but recently completed.

His agents, Shepard and Van Loan, are now negotiating with several people for the sale of these features.

Harry Berg, the sales manager for the Overland Pictures Company of 729 Seventh avenue, New York City, has started on a trip across the continent, covering the various film centers, in the interest of the new pictures of the Russian revolution and war. The Overland Organization is distributing these pictures for the New Russian Pictures Corporation. Mr. Berg's idea is to visit all the important film markets and screen the pictures for the various state rights buyers.

The New Russian Pictures Corporation have bought the films of the Great Russian Revolution and war pictures, imported last month by the Skobeloff committee, and the sale of which has been for the relief of the Russian soldiers and prisoners of war.

Messrs. Sawyer and Lubin of General Enterprises, Inc., announced this week the sale of the Canadian rights to their film spectacle, "The Warrior." The purchaser is the Globe Films, Ltd., with headquarters in Toronto and branch offices in all the important Canadian cities.

## Starts Work on "Shirley Kaye"

Clara Kimball Young, who has just completed her production of "Magda," the first release by her own organization under the management of Harry I. Garson, has started filming "Shirley Kaye" at the Thanhouser studio in New Rochelle.

Joseph Kaufman, who directed "Broadway Jones," "The Traveling Salesman," and many other notable successes, will direct Miss Young in this, her second production, which will be released some time in October.

"Shirley Kaye" will be followed by "The Marionettes."

"Magda," "Shirley Kaye," and "The Marionettes" will be the only pictures Miss Young will do in the East. She contemplates a de luxe production of "The Savage Woman" as her fourth release, which she will make in the West Indies.

# What Theater Men Are Doing

## NEWS FROM LIVE EXHIBITORS ALL OVER THE COUNTRY

**This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, MOTOGRAPHY, Chicago.**

### *Exhibitor's Formula for Success*

DURING the eight years Charles H. Ryan has been forging to the front as a leading picture theater manager his name has been repeatedly associated with success.



*Charles H. Ryan, Manager Garfield Theater, Chicago.*

Gaining his initial experience from the bottom, he has, by his wide-awake ideas, by the character of his house, and by the ever-widening circle of his patrons, consistently maintained a steady patronage at the Garfield Theater, 2844 Madison street, Chicago.

He has adopted certain rules of his own making for the operation of his theater. First of all, he is particularly insistent upon scrupulous cleanliness in every nook and corner of the house. The first object of every manager should be to keep his house as attractive as possible physically to his patrons.

He always learns considerable about a picture before he runs it. Another point Mr. Ryan stresses in particular is that films should not be raced. Attempting to run off a picture because there is a crowd waiting at the door is a great mistake, he says.

Here are some more of his sound tips:

"Have your doorman greet your patrons with a smiling 'Good evening,' and check their packages till after the show.

"Drill your ushers to be *courteous* and use the word 'Please' in all addresses to the patrons.

"Don't use bunk in your advertising, because it acts like a boomerang and you suffer in the end."

Mr. Ryan is 24 years old, born in Chicago and a technical high school graduate. He has managed the Garfield Theater for Charles J. Schaefer for the past five years, succeeding Sidney Smith when the latter resigned to manage the Kedzie Annex.

### *Changes in Washington Houses*

Important changes in Washington (D. C.) picture theater circles have gone into effect. They affect two of the biggest picture enterprises of the city—Tom Moore's and Harry Crandall's.

Arthur Robb, for the last five years identified with Tom Moore's amusement enterprises, has severed his relations with that organization and is connected in an official capacity with the Crandall circuit of theaters in Washington. Robb will be succeeded by George Schneider, who becomes manager of Moore's Garden and Strand Theaters.

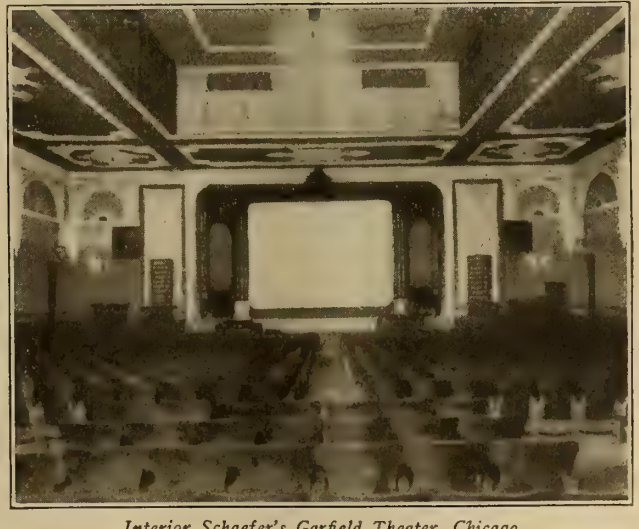
Schneider comes to Washington from Baltimore, where he has been identified with the theatrical profession for a number of years. For the last three years he has been manager of the Garden Theater there. Prior to that he was manager of the New Theater. Both are vaudeville houses.

To Robb belongs the credit of being the pioneer publicity agent in this territory for photoplays. He instituted a regular press department in connection with the Garden and Strand Theaters. Before coming to Washington, Robb had been connected with various theatrical enterprises. Prior to that he was in the newspaper business.

Robb will become manager of the newest Crandall theater, the Knickerbocker, in the fashionable Northwest section, which will be opened the last week in September. When Crandall's new F street theater, the Metropolitan, is completed, he will manage it.

### *New Ohio Amusement Company*

Through the efforts of Charles R. Chisholm, another theatrical deal was pulled off in Elyria, Ohio, recently. Mr. Chisholm has been working on the new proposition for some time, with the result that the Broadway Amuse-



*Interior Schaefer's Garfield Theater, Chicago.*

## "Hot from the Firing Line"

**MOTOGRAPHY, Chicago:**

**I am writing to felicitate you upon the interesting department, "What the Picture Did for Me," that you have instituted in MOTOGRAPHY. This is extremely interesting to every man who desires to get the stuff hot from the firing line, and certainly it must be that your readers appreciate it.**—*S. E. Snyder, Director of Publicity, Balboa Amusement Producing Company, Long Beach, California.*

ment Company has been formed. It has taken over the American Theater, Dreamland Theater and Bannon's Theater.

They will remain under their present managers, with John Pekros of the American as general manager of the new concern. Mr. Georpogle retains the management of Dreamland, Owen Bannon will still manage Bannon's Theater, and the statement is made that every stockholder who invested in the Bannon Theater will be taken care of financially. Bannon's Theater will hereafter be called the Broadway.

The promoters of the new deal have taken this action on the ground of economy. They expect to furnish better films, and also be able to cut down much overhead expense, thereby realizing greater profits for their stockholders. Among the stockholders of the new organization is Henry Wurst, who has been more or less identified with the moving picture business for some time, and Charles R. Chisholm, who promoted the enterprise. With the present deal, Elyrians are assured of first-class pictures, as every man interested is experienced in the business and will try their best to please the public. All of these playhouses are to be improved and the Broadway will have a new balcony so that the capacity of the house will be greatly increased.

### *House of Splendid Design*

There is scarcely a theater man in the United States who can not learn something from the Best Theater of Parsons, Kansas. This house is extremely remarkable for its unique and handsome design. The accompanying illustration gives a suggestion of the arrangement of the front. Note particularly the beauty of the arched windows about the entrance.



*The splendidly designed Best Theater of Parsons, Kansas.*

The main front wall of the building is of gray pressed brick in white mortar. The arch above the windows, just mentioned, is of light green terra cotta, trimmed with dark green enameled brick. The latter material is also used as the trimming at the side of the structure and about the second story windows. The arches surrounding the third story windows are of terra cotta in the same shade of green as the other trimmings. Carthage marble lends an unusual beauty to the lobby. The roofing is of green tile and the cornices are of metal, painted green to correspond with the tile.

The lobby, while beautiful, is conveniently arranged. There are four double doors, affording easy and quick progress for patrons in and out of the house. Four mirrors are set in the lobby walls where they form unobtrusive but effective decorations. All of the glass in the windows and canopy is opal, set in lead. This also is responsible for the interesting effect in the big arch window.

It is both pleasant and encouraging to see a picture house such as the Best. Such theaters contribute decisively to the progress of the screen.

### *Successful Woman Exhibitor*

While women exhibitors are very much the exception to showmanship rule there are few better known exhibitors in American than Mrs. L. H. Webb, owner of the Goodwin Theater, Newark, N. J. Four years ago she built a picture theater on Broad street, Newark, and named it after the Rev. Hannibal Goodwin of Newark, who is given credit for the invention of the film that is used in modern day picture taking. Rev. Goodwin is at present rector of the House of Prayer in Newark.

Mrs. Webb began her motion picture exhibitions with the desire to feature the educational side of film progress supplemented by pictures of the cleaner and more inspiring type. She was the first exhibitor in Newark to stress the musical program as a means of conveying the mood of the pictures shown in her house. Her son, William Webb, organist, has gained more than a local reputation by his interpretive scores.

Mrs. Webb has signed contracts for the entire first year's output of Goldwyn Pictures. Beginning with "Polly of the Circus," starring Mae Marsh, during the week of September 9, Mrs. Webb will exhibit twenty-six Goldwyn productions.

### *Resort Pictures a Success*

*By J. L. Ray.*

The success attained through the exhibition of pictures for the season at Monteagle, Tennessee, a summer resort, has surpassed that of any former season since the custom has been established. A feature of this year's exhibition has been the presentation of high class subjects, in keeping with the highly educational atmosphere surrounding the Chatauqua, which includes such pictures as Dickens' "Great Expectations" and other famous works. The pictures have been furnished for several years by a Nashville amusement company, and have always been one of the most pleasant and popular attractions at Monteagle.

Baby Marie Osborne, winsome little Pathe star, is hard at work at the David Horsley Studios, where Harrish Ingraham is directing "The Child of M'Sieu" for the Lasalida Film Company.

# "Split Reel" Notes for Theater Men

## HOW OTHERS ARE STEERING THE SHIP

THE Brooklyn exhibitors have decided upon a fight against the tax imposed by the music publishers' society, especial wrath being invoked by the news that the publishers have already taken action against twenty Brooklyn theater men. The National Committee of the Exhibitors' League was present at the meeting, at which time they were thanked for their offer of conducting the defense of the members prosecuted by the music dealers.

* * *

Picture theaters in St. Paul, Duluth and Minneapolis all have complied with the Minnesota law which requires the possession of a state license. Many of the showhouses in the smaller towns, however, have failed to make application and according to the state fire marshal are facing closing orders.

* * *

M. M. Marcus, manager of the Colonial Theater, at Cleveland, Ohio, was fined $25 and costs in municipal court for violating the state motion picture censorship law. In a recent picture, girls were pictured smoking cigarettes. Marcus was ordered to eliminate the scene, but failed to do so.

* * *

One of the classiest booklets seen in a long time as far as all 'round artistic excellence is concerned has been put out by the Circle Theater, Indianapolis. This twenty-page souvenir book published for the anniversary week of "The Shrine of the Silent Art" is to be distributed free to all patrons of the Circle during the celebration period. It is the very acme of taste and beauty.

* * *

By a vote of 6 to 2 the Hastings, Nebraska, city council denied a petition signed by ninety business men to amend the ordinance so that picture theaters might run on Sunday. The ministerial association opposed and presented a counter petition signed by 700 residents. Friends of the Sunday theater now say that they will ask the council to order a referendum vote at a special election.

* * *

The second week of the Afternoon Symphony Concerts at the Strand Theater, New York, is now under way. These musical feasts are proving again the ability of the heads of this theater to gauge the public taste and appeal to it. Capacity audiences have so far enjoyed the tasteful program, prepared by Adriano Ariani, who ably leads the large orchestra through the best works of the old masters.

* * *

The premiere of the Thanhouser version of Edward Everett Hale's patriotic masterpiece, "The Man Without a Country," was made the occasion of a gala evening at the Broadway Theater, New York, September 9.

The flag-draped boxes were filled with government and city officials, together with men of the army and navy, including Brigadier-General Eli D. Hoyle and his staff, Captain Charles A. Adams, U. S. N., and men of the U. S. S. Recruit and a large detachment of boy scouts. The patriotic fervor of the occasion was heightened by the patriotic verse of James L. Heron, secretary of the Canadian Club, one of a series of the chairs around the feasting board, which on this two weeks New York run of the timely feature.

* * *

The theatrical strike, in effect for the last fifteen months in Oklahoma City, has been settled and the stage hands, operators and musicians have returned to work. A "Klu-Klux-Klan" agreement between the theater owners and the strikers has been made to hold the terms of settlement secret. The theaters will hire both union and non-union men at will, and the union men who struck will return to work.

* * *

John R. Rippey, who has charge of the Y. M. C. A. work at Fort Riley, Kansas, sends in a letter to MOTOGRAPHY which is illustrative of the gigantic work being done by that institution in camp and cantonment throughout the country: "Work," he says, "is now going on at a great pace. I have twelve picture shows going every week and by October 15 expect to have thirty. This service is furnished through the Community Motion Picture Bureau of Boston. Our average attendance is about 2,500."

* * *

Chicago police were ordered by City Collector Forsberg to close twenty-four theaters for failure to take out licenses, September 5. The houses affected by this sweeping order, which at the last moment was deferred by Chief of Police Schuettler, for further investigation, follow:

Advance, 3948 North Robey street.
Albany, 4826 North Kedzie avenue.
Beach, 1504 Hyde Park boulevard.
Bijou, 300 South Halsted street.
Bonita, 6435 South Halsted street.
Easterly, 2766 Lincoln avenue.
Ellis, 6249 Ellis avenue.
Empress, 4109 Armitage avenue.
Ewing 10106 Ewing avenue.
Ideal, 3421 West North avenue.
Jefferson, 4768 Milwaukee avenue.
Kimball, 3318 Fullerton avenue.
Jewel, 522 West Division street.
Monroe, 1316 East Fifty-fifth street.
Montrose, 4408 Milwaukee avenue.
Palm, 4247 Irving Park boulevard.
Palmer, 3224 Armitage avenue.
Pastime, 1949 West Division street.
Pavilion, 716 West Twelfth street.
Pilsen, 3204 West Twenty-sixth street.
Ridge, 1974 West One Hundred and Eleventh street.
Royal, 1820 West Twenty-second street.
Steinley, 3010 East Seventy-ninth street.
Wentworth, 4464 Wentworth avenue.

ford.

Some of the theater men protested they had taken out licenses and said there must be some mistake.

* * *

A fight followed the efforts of the manager of the St. Denis theater to show "The Garden of Knowledge" recently in Sapulpa, Oklahoma, after being warned by a minister and deputy sheriff not to allow the picture to go on the screen. The sheriff later found the film was being run and started to tear down the lithographs that adorned the lobby. A newspaper man, employed by the owner of the theater, demanded to see

the sheriff's papers giving him right to tear down the paper, and a healthy fight ensued. The officer of justice then applied for an injunction to prevent the picture from being shown and to close up the theater. Dennis Flynn, the owner, however, thought things had gone far enough and promised not to exhibit the picture in his house.

* * *

The Rialto Theater at Elyria, Ohio, was gutted September 4, by a fire that caused damage estimated at more than $25,000. Manager Phelos thinks the blaze must have been of incendiary origin as it broke out about 2 o'clock in the morning. A caretaker was the only one in the building at the time. The building will be repaired at once and extensive alterations made.

* * *

Another case where the people were left to decide the fate of the picture show in their town recently occurred in Oregon when Corvallis clamped the lid on Sunday pictures. A thousand votes were cast and the measure to close picture theaters won by the scant majority of 54. This ordinance precipitated a bitter fight between the opposing factions, the "blue" law being championed by the churches.

* * *

Patrons of the Adelphi Theater, at 89th street and Broadway, New York, were recently entertained just prior to the showing of "The Silent Witness" by a brief talk from Gertrude McCoy, star of the Hoffman-Foursquare feature. Miss McCoy will also appear at the Park Theater, 44th street and Fifth avenue, Brooklyn, on the evenings of September 23 and 24, when "The Silent Witness" is shown there.

* * *

Bingham, Crose and Cohen, managers of the Colonial Theater, Indianapolis, will present a new policy at that showhouse during the fall and winter season. In addition to the feature photoplays which they have been offering heretofore a vaudeville bill of four variety acts will be given. During the week, however, the vaudeville will be less in evidence, as the screen will be the chief source of entertainment.

* * *

Margaret Mayo, author of "Polly of the Circus," was the guest of honor at a very elaborate and sumptuous banquet given September 10 by Stanley V. Mastbaum of Philadelphia, on the occasion of the first Goldwyn picture appearing at the Stanley Theater. A host of newspaper and magazine writers filled most of the chairs around the feasting board, which on this occasion was loaded down with the gold service of the Bellevue Stratford Hotel.

* * *

Manager Jules H. Michael of the Academy and Regent theaters, Buffalo, is getting a good deal of publicity by co-operating with the Buffalo *Evening News*. Troops, stationed in the vicinity, are invited as guests of the management and the paper to attend any performance they may care to at either of the theaters, when in uniform. The advertising Manager Jules is getting in this way is invaluable. It is a scheme that has worked out in various parts of the country and succeeded well.

* * *

A tent theater, which will seat 1,000, will be erected in the vicinity of Camp Bowie, near Fort Worth, Texas, according to announcement made by army officers. The proposed show will open October 1 and the program will consist of concerts, lectures, motion pictures and first class vaudeville. Popular prices will be charged. It is understood that a theater will be erected at every place in the United States where an army cantonment is located, and that all will be conducted along practically the same lines.

* * *

The Irving Theater, a new 1800 seat house, opened at Crawford avenue and Irving Park boulevard, Chicago, September 1, is one of the largest and most modern theaters outside of the Chicago loop and one of the most completely equipped in the United States. Careful attention has been paid to every detail of construction and equipment. The decorations are dainty tints of blue and pink on a cream background. The theater cost $200,000 and will be devoted exclusively to motion pictures.

* * *

The Swan Theater, at Clarinda, Iowa, opened September 5 not only with a new name but with a new management as well. The Swan was formerly the Little Theater, but during the summer a new front and foyer were built onto it by its new owners. William Swan of Columbus, Nebraska, is the proprietor. He is assisted by J. P. Lannan. Both men are old hands at the picture business and much is to be expected from their new venture.

* * *

The following is a list of theaters and the plays they used last week in the loop district of Chicago:

Alcazar, "The Champion," with Charles Chaplin.
Bandbox, "The Fires of Conscience," with William Farnum.
Bijou Dream, "Souls Redeemed," with Sheldon Lewis.
Boston, George Ade Fable.
Casino, "The Little Pirate," with Zoe Rae.
Castle, "Exile," with Olga Petrova.
Chicago, "Open Places," with Jack Gardner.
Colonial, "The Mormon Maid," with Mae Murray.
Kozy, "The Lure of the Circus," with Eileen Sedgwick.
Lyric, "The Slave," with Valeska Suratt.
Orpheum, "Polly Ann," with Bessie Love.
Pastime, "Wild and Woolly," with Douglas Fairbanks.
Playhouse, "Sirens of the Sea," with Louise Lovely.
Rose, "The Spy," with Dustin Farnum.
Royal, "The Princess of the Dark," with Enid Bennett.
Star, "Her Double Life," with Theda Bara.
World, "Her Veiled Past," with Miriam Cooper.
Ziegfeld, "Rebecca of Sunnybrook Farm," with Mary Pickford.

* * *

Arthur Leslie, well known in the motion picture trade for his many publicity ideas, has just written and published a book, "Who's Who and Why: The One Hundred Leading Lights of the Screen," which reveals many little known facts of widespread interest in the lives of famous screen stars and raps some of them sharply over the knuckles for their screen mannerisms.

Unusual in character, it is the first biographical work dealing with film favorites, which indulges in criticism.

* * *

The management of the Garfield Theater, 2844 Madison street, Chicago, makes it a business to chat with its patrons a little on the front page of each week's program. For the week of September 10 it has the following to say:

The management of the Garfield is sparing neither time nor expense in getting attractions that will meet with the approval of the good people of this locality. We also take a great pride in keeping our house in a clean and sanitary condition. When visiting the Garfield please make yourself at home. The attendants are at your service and are instructed to see that your every want is carefully looked after. Should they not do so please notify the manager.

# Patron Pulling Ad-Talk

BY THE "COUNSELLOR"

**Editor's Note: This is the second of a series of articles written by an experienced advertising man who has conducted campaigns for a circuit of picture theaters. They are facts gathered from first hand experiences. You will find something in each article that will help you to make your own advertising stronger.**

ABOUT every so often the boss and I would hold a little confab on advertising. These as a usual thing brought good results. I remember one day he breezed into my office with, "Jim, I've been thinking." I knew that was the opening wedge for another bit of advertising discussion. We both enjoyed these talks. This particular chat is firmly impressed on my mind because of the important facts we brought out. He opened up with this flying argument.

### *Selling Advertising*

"Selling amusement is selling advertising. Every time we offer a change of program we are selling an unknown quantity. Our people have absolutely no means of telling whether they are going to like our show or not until they have sat through it. They have looked to our advertising beforehand to tell in part whether our offering was going to be to their liking or not. This makes it necessary to sell them our advertising and through it our product. Advertising must at all times be made salable.

"Practically the entire picture business is a game of buying and selling of advertising. Only a few exhibitors enjoy the opportunity of seeing the pictures before they book them. They have based their judgment on the matter they have read about it in the trade journals and the advertising of the manufacturer. The public in turn is buying it through the exhibitors' advertising."

### *Sitting on the Safety Valve*

While I had always realized this fact, it brought it home to me more forcefully, so I did a little pondering myself. My angle was advertising. I was sitting on the safety valve of the only sales medium we had. The more I thought about it the more determined I became that advertising was more important than our pictures.

A commodity without a sales force is of absolutely no value. The best picture in the world would not draw a dozen people if we didn't tell them we had it. And I realized that we would have to tell it to them in an attractive and forceful manner that it was the best. That we would have to devote as much thought and time to selling our pictures as we did to securing them, not to call each picture the best.

It was up to the booking department to eliminate the chance of a gamble on the part of our audiences as to whether they were going to see a good picture or not. While I believed that our advertising was already appealing I looked around for means of making it more so as it was a big part of what we were selling.

There was no doubt in my mind that we were selling advertising. I imagined opening our theater that night without having done any newspaper advertising, no lobby display and our electric sign not lighted. I'd venture to say our business would have dropped eighty per cent or more.

### *Story of a Manufacturer*

This brought to my mind a story I had heard some time back which stuck in my mind. It concerned a manufacturer of one of our popular chewing gums who had made the statement that in his opinion he was selling advertising. His advertising appropriation each year ran into millions of dollars. In fact he spent much more money in advertising than he did in manufacturing his product. He was considered the most successful manufacturer of that line of goods. He was successful because he sold more than any other manufacturer. And he never claimed to have the best. He merely suggested that you buy it and told what its qualities were.

I looked around for ways of improving our ad copy, lobby display and house program. These, of course, were our standardized mediums. I was surprised at the added and appealing touches I could give them. A little more white space in my copy here and there, shorter but more pithy descriptions.

Increase as occasion demanded of newspaper space with an attractive lay-out, but at no time forgetting that white space is just as valuable as black type. We started to develop an individual line of advertising, something that was distinctive from what the other theaters were doing. Of course in a short time we were being imitated, so we made another switch.

We established ourselves as the leaders in advertising as well as in photoplay presentation. What we really did with each branch of our advertising is really a story in itself. How we developed and brought it to a certain standard. However, we sold a good deal of advertising and with it much more pictures.

---

## Walthall Announces Initial Play

Henry B. Walthall in the future will appear at the head of his own independent producing company in screen dramas of a far greater magnitude than the program system would permit. In the future each of his productions will be of such caliber as to constitute an entire evening's entertainment and will be presented under the executive direction of Paralta Plays, Inc.

Mr. Walthall is now in Los Angeles, California, arranging for the filming of his first production under the new arrangement, which will be a visualization of E. S. and J. F. Dorrance's romantic story, "His Robe of Honor," a strong, virile portraiture of love and politics in a great city, featuring a leopard judge who changes his spots under the influence of a girl of high society.

The decision to present this story as the initial production of Mr. Walthall's new organization comes after much deliberation. "His Robe of Honor" is a bold, clever denunciation of graft-permeated, back-room politics, setting forth in telling manner the inner workings of a powerful political ring seldom exposed to the view of the average voter, which promises to give to Mr. Walthall exceptional opportunity to run the entire gamut of emotion and to present a photo-dramatic offering of exceptional appeal.

# NEW MUTUAL SCHEDULE

**Julia Sanderson, Sparkling Stage Star, Makes Debut in "The Runaway," September 24—William Russell in Powerful Play**

Julia Sanderson, the Broadway star, makes her screen debut September 24 when Mutual releases "The Runaway," a five-reel drama produced by the Empire All Star Corporation. On the same date Mutual will release, "Sands of Sacrifice," a five real drama starring William Russell.

"The Runaway" follows from the Empire studios, "Outcast," the six-reel picturization of the stage production, and is itself based on a successful Broadway play in which Miss Sanderson appeared in the leading role.

"The Runaway" is part of the series of Charles Frohman's stage successes in motion pictures in which Miss Sanderson, Ann Murdock and Olive Tell will appear. "The Beautiful Adventure" with Miss Murdock as the lead will be the next from the Empire studios released on the Mutual schedule.

### *New Russell Series Opens*

"Sands of Sacrifice" gives William Russell a new and interesting hero role. He has plenty of opportunities to fight and there are several fistic encounters in the course of the five reels which show the athletic picture star to the best of advantage. The scenes are laid in the mountains of the East and in the great American desert.

"Sands of Sacrifice" is the first of a new series of Russell productions under Mutual's schedule of two a week. It was directed, as were the pictures in the recent series of Russell successes, by Edward S. Sloman. Sloman and Russell have proved to be a most efficient picture producing team and the Russell productions have proved to be box office offerings of first magnitude.

### *Chapter 2 of "The Lost Express"*

The second chapter of "The Lost Express" Mutual Signal's sensational mystery serial, will be released Monday, September 24. The second chapter bears the title, "The Destroyed Documents." It takes the story into new mysteries following the disappearance of the express train in Chapter I.

### *Comedy and Two Topicals*

The Cub comedy released September 27 is "Jerry's Big Deal," one reel in which George Ovey impersonates the new minister in a small village. Jerry makes love to the spinster sisters of the congregation and plays poker with the deacons, much to their financial and moral embarassment. He is finally routed by the real parson, whose outfit Jerry has had thrust upon him.

Mutual Weekly No. 143, released September 26, will carry scenes from the Camp of the American expeditionary force in France, together with new pictures of the preparations for war in this country. "Reel Life" No. 74, the one-reel weekly magazine, shows the interesting method by which clocks are corrected in all parts of the country from the naval observatory. It pictures the portable bakeries which have been designed for the American army, shows the progress which has been made in the processes for manufacturing eye glasses and contains an animated drawing from "Life."



*"Sands of sacrifice," the newest William Russell play. The sacrifice seems to be mostly in the upper view.*

## "The Warrior" Aids Red Cross

Though the courtesy of A. H. Sawyer and Herbert Lubin, of General Enterprises, Inc., the worthy cause of the Red Cross was materially aided on Wednesday, September 4, by a showing of "The Warrior," the wonderful film spectacle starring Maciste, giant hero of Gabriele D'Annucio's "Cabiria." The occasion was a special entertainment of The Nassau County Red Cross Society, an important branch of the official parent body, held at Oyster Bay Reform Church, Oyster Bay, Long Island.

The Reverend William H. Jackson, a prominent clergyman of the city, was in charge of the affair and selected "The Warrior" as a particularly fitting film for exhibition at the Red Cross gathering.

## "The Man Without a Country"

Two thousand soldiers who were being transferred from Fort Slocum to Fort Hamilton took part in "The Man Without a Country," the Thanhouser film which Jewel Productions, Inc., brought into the Broadway Theater, September 9, for a two week's run. The "Sammies" are shown at their quarters, lining up for roll call and marching to the train waiting to take them to their new station.

# The Man Inside the Booth

## PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

### *Storage Batteries for Projection*

**REPLYING to your article on page 577 of Motography, issued on September 15, in answer to my letter in regards to the use of storage batteries for projection work, I wish to state that you have missed the point we were seeking to be answered. Put in concrete form it is this:**

**Working from a 220 D. C. current can we run this current through sufficient resistance in the shape of storage batteries to leave a current in the line at the contact point of the carbon to be of say, 55 volts or whatever voltage that we may require? The saved current we could of course use for other purposes. But what I was after was to save the current now wasted in the rheostat.**

**A transformer is O. K., but we have seen the voltage demand increased in our theater and how can we then make use of our transformer if same is designed to deliver the 55 volts. It seems ridiculous to me to run a transformer to create a D. C. current with a D. C. current. .To overcome our difficulty we could have a transformer built to create a 60-volt current and then tone down from this to 55-volt. Is this feasible?—*O. D., Ohio.***

In your first letter I did not get the point that you were trying to bring out in regards to the storage battery, I understood by the letter that you wanted a storage battery to run the lamp from and not to use it as you state in the above letter. You can run 220 volt through a storage battery, used as resistance and cut the voltage down to any required voltage that you may want, but I would not recommend that kind of an outfit as being what you would want for projection purposes or one that would compare with the motor generator set that I recommended to you in the other article.

The original cost of the storage battery would be as much or more than the cost of a motor generator set and the upkeep of the storage battery would be considerable where the upkeep on a motor generator set would be practically nothing. Either outfit can be used, but I would recommend the D. C. to D. C. generator set by all means. The motor generator set that I speak of is not a transformer, but would consist of a 220-volt D. C. motor direct connected to a 60-volt generator. The generator has a field control and can be regulated to give you the required voltage at the lamp.

---

### *Size of Sceeen and Lens*

**Would you kindly advise us the correct size of a screen and lens we should have for a theater 22x90 feet with a 17-foot ceiling. We have a 90-foot throw.—*C. E. O., Ohio.***

The best size screen for a 22x90 ft. room with a 17-foot ceiling, according to my idea, would be 14 ft. 8 by 11 ft. high. In a general way we figure that a theater 25 feet wide and 70 feet long requires a screen 9x12. Taking this as a basis we increase the size in proportion to the width and length of an auditorium larger or smaller, we decrease the size of the screen if room is smaller.

A theater 90 feet long generally would require a screen 12 ft. high, as a theater of that length is usually about 40 feet wide, but inasmuch as your theater is only 22 feet wide it is better to have a screen about 14 ft. 6 in., because it is necessary to have some little space around the screen in order to set it off and give it the proper appearance.

For example, if you had a theater 16 feet wide and you would put in a 16-ft. screen the effect would be that your theater would look like a tunnel and the screen would look crowded, but with a screen 14 ft. 6 inches you will have about 4 feet on each side of the screen, which will be sufficient to make a nice exit on each side or else a shadow box which ever way you prefer to arrange it. There is a general disposition on the part of the exhibitors to reduce the size of the screen.

A year or two ago some very extreme sizes were used and as consequence the pictures showed a great deal of distortion. In large theaters where they were using 15x20 they are now using 13 ft. 6 by 18 inches. Where they were using 13 ft 6 by 18 inches they are now using 12x16. In fact a 12x16 seems to be the favorite size, as more of this size are used at the present time. Some lens experts, especially the manufacturers claim, that "no picture should be larger than 12x16."

In regards to the lenses, for a picture 14 ft. 8 in. by 11 ft., with a 90-ft. throw, will require a 5¾ M. P. lens and a 27-in. stereo lens. This combination of lenses will give you a 10-ft. 7 inch. by 14 ft. 2 in. at 90 feet. on the M. P. and 10-foot picture on the stereo.

This combination of lenses will make the picture slightly smaller than the size of the screen, but after the screen is set in place and the lenses adjusted in the machine throw the white light through the lens onto the screen and with a chalk line outline the size of the light on the screen. In outlining the size of the light, set the chalk line one and a half inches inside the edge of the light.

In other words, make the chalk line one and a half inches smaller than the light shown on the screen. Next have the space outside the chalk line painted a flat black clear to the edge of the screen.

Personally I am a strong believer in the shadow box attached to the screen and I think that you would be wise in using one. A shadow box will add from 35 to 50 per cent to the effectiveness of the picture.

You do not say in your letter whether you are using one or two machines. If you are using two machines be very sure when ordering the lens to have them matched, and when you do order your lens order the best. A first class lens and screen is just as important to good projection as a first class operator and machine.

A forty dollar suit of clothes looks out of place with a dollar hat and a two dollar pair of shoes.

---

### *Motography Saves Him Pain*

**I received my copy of Motography on the eleventh, on which morning I was operated on, and I will say reading this helped me to forget some of the pain. I am going through**

**another operation on my nose tomorrow at nine o'clock and another on my throat next week.**

**I noticed in the magazine that you had my name spelled wrong and also our Buffalo Local number wrong. The Local number is 233.**

**I will send you a good shutter pattern of a five-winged shutter as soon as I get so that I can handle myself again. This shutter will run twenty minutes to the reel and no flicker. This is a very good shutter for some of the boys that have to run slow on account of junk film.**—*Phillip J. Gnann, Local No. 233, Buffalo, N. Y.*

Brother Gnann sent in a pattern and a model for a device to be attached to the upper valve of a Power's machine. The device keeps the film from jumping out of the magazine valve when the magazine door is open. A full sized drawing of the device was given on page 577 of Motography, issued September 15.

I am very sorry, Brother Gnann, that I got your name and number of your Local wrong, but if you will excuse me this time I will see that it does not happen again.

Come on in with the five-wing shutter, and I will be very glad to try it out and pass it on to the readers of the department.

I am very glad to know that some of the operators are broad-minded enough to submit drawings and suggestions to the department so that the brothers who possibly have not had as much experience as themselves may profit by their experiences and suggestions.

### *To Clean a Screen*

**I would like to have you give me a little advice on the following subject:**

**I am the owner of a picture theater and have what is called a "Mirror" Screen in the house. The theater has been in operation for about two years and a half and the screen has become dingy looking and streaked. I have tried to brush it off but it does not help it very much. I then tried to wash it with warm water and soap, but that has made it worse than ever. Can you tell me what is the best way to clean the screen?** *S. R. T.—Penn.*

The Mirror screen is manufactured by Mirror Screen Company of Shelbyville, Indiana, and I would advise you to communicate with Frank Rembusch, general manager of the firm, who can advise you on the matter. The screen is cleaned by a special process. He can advise you as to what it is.

## Elliott Pictures Switched

After all, Maxine Elliott's debut on the screen as a Goldwyn star will be in the emotional drama, "Fighting Odds," instead of "The Eternal Magdalene."

The latter, previously announced as the first of Goldwyn's Elliott productions, has been challenged by the Pennsylvania Board of Censors and by the Chicago censor board. Both bodies find points in the picture which they question and which Goldwyn denies constitute any violation of good taste. Nevertheless, as "The Eternal Magdalene" had been announced for release on October 7 and that date is close at hand, Goldwyn has determined to fully protect all of its contract customers among the exhibitors of the United States by substituting Miss Elliott's other picture in its stead.

This means that "The Eternal Magdalene" and the points at issue with the two censor organizations can be threshed out and adjusted without holding up any Goldwyn customers or disarranging their playing dates. Goldwyn insists that "The Eternal Magdalene" made, as it has been, into a big morality play by Arthur Hopkins, in no way tends to endanger public morals. In this contention it finds itself sustained by an enthusiastic indorsement of the picture in its entirety by the National Board of Review, which exercises the censorial function for America as a whole.



*Peggy O'Neil in Wholesome Film Corporation's production, "The Penny Philanthropist."*

## Powerful Scene in Wholesome Play

In "The Penny Philanthropist," Wholesome Films production, there is an intensely dramatic incident founded on an actual experience of William H. Burns, the internationally famous detective.

An Italian laborer has been bribed to light a fuse-bomb in the basement of a rich man's home.

The Italian had no grievance against the rich man, but he needs money with which to bring his wife and family from Italy.

And in the picture the Italian lights the fuse, but as he is stealing away he discovers Peggy, "The Penny Philanthropist," who has been so kind to him, entering the doomed house. Knowing it means certain death, the Italian pleads with her not to enter.

Miss Peggy O'Neill in the title role of Clara E. Laughlin's master story, offers a remarkable portrayal bringing to her interpretation a wealth of talent and charm. Frank Weed, as the Italian, is most realistic and the role as presented by him will long be remembered.

The scenes between Miss O'Neill and Mr. Weed, including the planting of the bomb, were taken in the heart of Chicago's "Little Italy," with a guard of police.

## First Paramount-Sennett Comedy

The first Paramount-Mack Sennett Comedy, "A Bedroom Blunder" is finished and the assembling of the picture completed. "I am very happy to state," says Mack Sennett, "that it is a real knockout—a screaming comedy from start to finish. and you can quote me as saying this."

# BATTLE SCENES IN "WARRIOR"

**Present Victories on Italian Front Paralleled by Fight Scenes in "The Warrior"—Writers Comment on Similarity**

Almost uncanny in its similarity is the present drive which the heroic Italian forces are successfully making against the Austrian heights, and the remarkable battle scenes in "The Warrior," state right feature starring Maciste, hero of "Cabiria." Produced months before the cencentrated fury of the Italian attack was directed against the firmly entrenched enemy in their mountain stronghold, the war scenes set forth in "The Warrior" portray with startling fidelity what is now taking place on the Italian battle front. They parallel almost exactly the scaling of the well nigh impregnable mountain walls, the hand to hand fighting on the heights, and the final triumphant capture of the Austrian strongholds.

Speaking of this remarkable coincidence, A. H. Sawyer, of General Enterprises, Inc., which control the United States and Canadian rights to "The Warrior," said:

"I have been in receipt of numerous communications from prominent Italians of this city during the past week, remarking upon the lifelike manner in which events transpiring on the Italian front at present have been foreshadowed in "The Warrior." All the letter writers saw the picture starring Maciste during its run at the Criterion Theater recently and every communication contains some reference to the striking similarity of the pseudo and the actual struggle. One gentleman, whom I quote by permission, writes:

"'I have seen the majority of the war films now being presented to the public, and also follow closely the views of the present world's conflict shown in the various film weeklies. It is my opinion that the magnificent war scenes contained in your remarkable film "The Warrior" surpass greatly any of the pictures exclusively devoted to scenes of battle. The scaling of the sheer mountain walls by Maciste and his brave band of Italian soldiers, with its hairbreadth escapes and physical effort, is far more real than anything I have yet witnessed on the screen. The person fortunate enough to have seen "The Warrior" at the Criterion can visualize clearly for himself the events which are now transpiring in the terrific struggle between our countrymen and the Austrians.'"



*A few scenes from the powerful General Enterprises, Inc., feature, "The Warrior," starring the great Maciste, who is well remembered as the giant of that unusually successful spectacle, "Cabiria."*







# NEW FARRAR PRODUCTION

**Geraldine Farrar, Cecil B. De Mille and Jeanie Macpherson Are Star, Director and Author of "The Woman God Forgot"**

The combined talents of Geraldine Farrar, Cecil B. De Mille and Jeanie Macpherson as displayed in "Joan the Woman," last season's sensational cinema triumph, has again been assembled in "The Woman God Forgot," the forthcoming motion picture spectacle to be released by Artcraft Pictures. The success of "Joan" proved a distinct individual achievement for the star, director and author, and that the combined effort of this trio offers the result of one of the very foremost producing units in the cinema world is readily apparent to followers of the picture both in and outside of the trade. President Greene of Artcraft says:

Never in her career has Geraldine Farrar been afforded a vehicle that discloses to better advantage her wonderful histrionic talents. That this is her greatest cinema characteriation, not excepting "Joan the Woman" is generally conceded. Based on a page of the history of America when Montezuma and his Aztecs were conquered by the Spaniards headed by Cortez, this film discloses many interesting educational features. The first use of gun powder in this country is shown and greater battle scenes than disclosed in "Joan" are presented with thrilling realism. The photoplay also shows that the Aztecs were not savages, as many believe, but highly educated and civilized people with schools, seminaries, courts, laws and even barber shops.

## Helen Holmes in Daring Leap

Helen Holmes does the first daredevil feat of the many which she stages during the production of "The Lost Express," new Mutual-Signal photonovel in "The Destroyed Documents," Chapter II of the serial, released September 24 by Mutual.

Helen, in an automobile, races an express train and beats it to a viaduct. Helen jumps from the machine, climbs over the rail of the bridge, and when the train rushes past drops to the roof of the moving cars. She lands feet first and unhurt.

The feat is staged as part of Helen's pursuit of "Harelip," the mysterious character in the serial.

# "BARBARY SHEEP" A WINNER

### Press and Public Praise New Elsie Ferguson Artcraft Offering as Notable—The Rialto Does Record Business

The first cinema presentation of Robert Hitchens' Algerian story, "Barbary Sheep," in which Elsie Ferguson made her screen debut for Artcraft under the



*Nightly scene at the Rialto Theater, New York, during the run of the first Elsie Ferguson Artcraft picture, "Barbary Sheep."*

auspices of Adolph Zukor, attracted audiences as large as they were enthusiastic at the Rialto Theater, New York.

Manager S. L. Rothapfel provided all the essentials in the way of scenic investiture, and appropriate Algerian night music, so that the atmosphere of the Saharan desert indubitably was present, lending additional charm to the great production. The critics as well as the public were unanimous in their approval of the photoplay. Some of the leading critics had the following to say:

*AMERICAN*—Miss Ferguson gave a charming performance, and in this representation of "Barbary Sheep" the highest Broadway standards were upheld. Congratulations must be extended to the star, the author, the adapter, Charles Maigne; the producers, the Artcraft Pictures Corporation; to Maurice Tourneur, for perfect direction, and to Manager S. L. Rothapfel for the high standard he has set for his "Temple of Motion Pictures."

*MORNING TELEGRAPH*.—Not only does Miss Ferguson bring to the screen her elusive beauty, but she sets new standards of character creation. Both because it introduces Miss Ferguson and because it is in itself a finely conceived production, does "Barbary Sheep" deserve to rank as one of the notable pictures of the year.

*TIMES*.—On the screen Miss Ferguson's sensitive beauty becomes almost Gibsonesque. The Hichens' novel is presented with a wealth of atmosphere, and the many fine pictures go far to justify the production.

*TRIBUNE*.—"Barbary Sheep" was presented at the Rialto yesterday and has for its central figure, Elsie Ferguson. Maurice Tourneur directed the production, which is equivalent to saying that it was beautifully done. The scenes are magnificent and the cast was excellent.

*HERALD*.—Miss Elsie Ferguson in "Barbary Sheep" establishes herself as one of the most captivating figures in photographic drama. Her grace and beauty were recorded perfectly by the camera, and she built up a dramatic effect far beyond what is usual in pictures. Her new Artcraft picture presented by Adolph Zukor, is what is called "gripping."

*COMMERCIAL*.—Elsie Ferguson's debut in motion pictures was the inspiration for the program at the Rialto. "Barbary Sheep" is capital material for the screen and in the film all of the opulence of Hichens' description of the Algerian desert has been preserved.

It is noteworthy that the advance notices in the New York press of "Barbary Sheep" exceeded in quantity and quality those given to any other photo production in many months. The popularity of Elsie Ferguson as a dramatic star, her beauty and talents were made much of and the opinion was generally expressed that she would be as successful on the screen as she has been in the speaking drama.

The management of the Rialto Theater was emphatic in its praise of the production, and the prediction was ventured that the success of "Barbary Sheep" would be brilliant.

## To Handle Commonwealth Comedies

The Commonwealth Comedy Co., Inc., a comparatively new concern which turns out slapstick comedies, has won a place on the General Film Company's program. This arrangement goes into effect on September 28 and calls for a succession of fifty-two weekly releases.

Joseph S. Klein is president of the company, and is an active member of the New York bar. He has been a motion picture factor of long and favorable standing. Mr. Klein has fortified himself with a strong cast "back and front" of the camera, and an outstanding feature of the output is the introduction of a strong company of pretty maidens that are a treat to the eye.

Under the direction of Frank P. Donovan, the comedies are of the slam-bang, up-and-at-'em nature that is dear to the risibilities of movie fans.

"His Watery Waterloo," "Willie in the Harem," "His Winning Way," and "Fat and Foolish" represent the first four pieces upon the strength of which the contract was made with General Film.

Arrangements have just been completed to establish the company at its winter studio in Jacksonville, Florida.

## Next Ogden Picture

A contract was signed by the Ogden Pictures Corporation with the estate of David Graham Phillips, James K. Hackett and the American Play Company, through their representative, Edgar Selden, whereby the Ogden Pictures Corporation will receive the world's motion picture rights to David Graham Phillips' most popular novel, "The Grain of Dust." Lillian Walker will portray the title role.

The screen rights to this production were purchased in competition with almost every other large producing concern and the price, it was ascertained, was $12,000.

"The Grain of Dust" is considered the high water mark of the late David Graham Phillips' novelistic achievement. The story ran serially in the Saturday Evening Post.

"In purchasing the screen rights to 'The Grain of Dust,' said Albert Scowcroft, president of the company, we are striving to visualize those works of literature which have met the popular approval of men and women the world over. In these days of extraordinary photoplay attractions where the release of one seems to top the unusual production of the day before, producers are hard put to it to keep pace with the rapid strides of other ambitious producers, to say nothing of excelling them, but we pride ourselves in being able to announce to the photoplay world the coming screening of such a wonderful novel as David Graham Phillips' masterpiece."

# SEPARATE BOOKING FOR OGDEN

**Lillian Walker Productions to Be Booked Independently Rather Than by Contract Covering Series—To Stand on Merit**

Since the announcement was published that the Ogden Picture Corporation will make a series of eight Lillian Walker productions, to be released within a year, exhibitors throughout the country have requested the opportunity to book the entire series of eight productions.

While the state right purchasers of "The Lust of the Ages," the initial Lillian Walker release, are receiving an option on the remaining seven productions, nevertheless Ogden Pictures Corporation has decided that each production be booked independently, rather than by a single contract covering the entire series. This has been determined upon because of the fact that the subsequent Walker productions will, all of them, be adaptations of popular novels, screen rights to which are purchasable, and the plans of the company have been definitely determined upon so that each production will be of an extraordinary character.

The second Ogden release will be a subject in eight reels, an adaptation of a novel. The rights to this book are controlled in an option, which only awaits confirmation by cable from the estate of the author.

While the company is desirous of assisting the exhibitor in the exploitation of the Lillian Walker productions, it has been deemed a better policy to permit each production to stand upon its merits and not to require, or even allow, the theaters to commit themselves to the entire series until they shall have had an opportunity to view each individual release.

## Wins Right to Show "Spy"

Fox Film Corporation has won the fight which it began in the Federal courts for the right to exhibit in the City of Chicago William Fox's stirring screen drama, "The Spy," which portrays graphically the menace to America in the sinister workings of the German secret agents.

A short time since, Mr. L. C. Funkhouser, in his capacity as official film censor for Chicago, refused to issue the permit necessary to "The Spy's" exhibition.

Fox Film Corporation immediately sought an injunction to restrain the municipal authorities from preventing the showings. In the bill of complaint, Mr. Fox established the point that Mr. Funkhouser's power to condemn a photoplay was limited to pictures which were in some way obscene or immoral, and that "The Spy" was obviously not within that classification.

Judge Samuel Alschuler of the United States District Court has just upheld this contention and has issued an order forbidding interference with the exhibition of "The Spy."

The opinion states that since Mr. Funkhouser himself concedes that his ruling in declining a permit was based largely, if not entirely, upon the impressively dramatic features of the photoplay, there was unquestionably an abuse of discretion in barring the film.

Objections to pictures are allowed and are supposed to be made only when they are of an immoral or suggestive nature.

# NEXT PICKFORD PLAY

**"The Little Princess," Popular Play, Dramatized From Frances Hodgson Burnett's Book, "Sara Crewe," to Follow "Rebecca"**

"The Little Princess" is the next vehicle for "Our Mary." This subject has appeared with wide success both in book form and on the stage. The original book, which became popular throughout the country, is "Sara Crewe," from the pen of Frances Hodgson Burnett. In 1903 Miss Burnett dramatized the book and at the Criterion Theater the story was staged under the management of Charles B. Dillingham.

The story presents a typical Mary Pickford subject on the order of "A Poor Little Rich Girl" and "Rebecca of Sunnybrook Farm," and discloses "Little Mary" in a type of characterization in which she is most popular, namely, the little girl in short dresses.

## Essanay Shedule for October

Taylor Holmes and Bryant Washburn are the two stars featured in Essanay's program of releases for October. "Fools for Luck" is the title of Mr. Holmes' offering. It is a comedy-drama scheduled for October 8. Mr. Washburn will follow in another comedy-drama entitled "The Fibbers" on October 15. Both these five-part productions will be distributed through the George Kleine System. In addition to these subjects, Essanay will continue its weekly release of George Ade's "Fables in Slang," which are reported to be meeting with success as two-part comedy fillers. The General Film Company, Inc., is handling these films.

"Fools for Luck" is a screen version of a story entitled "Talismans," which was written by Kennett Harris and published in the *Saturday Evening Post.* It is based on the inordinate superstition of a young man who looks upon his rabbit's foot as his best friend. How he meets the girl and eventually is routed of his failing forms a picture which, in story form, proved a very laughable adventure.

Helen Ferguson is Mr. Holmes' leading woman in this production. Miss Ferguson is scarcely seventeen years old. However, she has appeared in numerous Essanay productions, including the Max Linder comedies, "Filling His Own Shoes," and others.

The picture has a screen time, approximately, of sixty-five minutes.

"The Fibbers" presents Bryant Washburn in another of his well known comedy characterizations. The story is based on the struggles of a young architect and his bride to defeat the high cost of living, and in their desperation each comes to suspect the other of perfidy. The picture is somewhat on the order of "Skinner's Dress Suit" and affords the star a role equally as full of subtle humor and homey incidents. Virginia Valli takes the leading feminine role. "The Fibbers" will have a screen time, approximately, of sixty-five minutes.

These two productions are the second and third releases by Essanay on the Perfection Pictures program.

Gail Kane, American Film star, is supported by George Periolat, Spottiswoode Aitken and Lewis J. Cody in her forthcoming production of "Wit," written by Dan F. Whitcomb.

# Current Releases Reviewed

## "The Mysterious Mr. Tiller"

**Rupert Julian and Ruth Clifford in Bluebird Play. Reviewed by Genevieve Harris**

MYSTERY is the keynote of this story, which keeps its secret well concealed until the end. It concerns two rival detectives, one of them a girl, Clara Hawthorne, played by Ruth Clifford, the other Prentice Tiller, played by Rupert Julian.



*The mystery is sustained until the very end.*

Until the end of the story the viewer does not know their identity and since they work against each other in a jewel robbery mystery, first one and then the other comes under suspicion. This situation gives the producers plenty of chance for complications, but the trouble is that, especially at the first, one is sometimes in doubt as to what it is all about. The latter part of the picture is best and the closing scenes are especially swift and interesting. The picture as a whole will have little difficulty entertaining an audience which likes mystery stories with brisk action.

Elliott J. Clawson wrote the story, which Julian Rupert directed. In the supporting cast are Frank Brownlee, Wedgewood Nowell, Harry Rattenberry and E. A. Warren. Acting, photography and settings are up to the Bluebird standard.

*The Story*: Prentice Tiller, a man of mystery, meets a beautiful girl who asks his aid and tells him a strange story of her search for her fiance, whom she had come to England to meet. She asks him to deliver a letter for her to a certain address. Tiller's curiosity is aroused by the girl. Later, at a fashionable reception, Tiller is introduced to the girl as a relative of his hostess.

Several baffling robberies have been committed and detectives are on guard at this reception. The jewels of the hostess are stolen. Detectives capture Prentice Tiller as the thief, but he proves his innocence. Then at headquarters Clara reports that she has failed in her assignment to capture the thief. Later, Mr. Tiller hands the robbers over to the police. He, too, is in the secret service. But he gives the credit to Clara, with whom he has fallen in love.

## "Baby Mine"

**Madge Kennedy in Margaret Mayo's Comedy, Second Goldwyn Feature. Reviewed by Genevieve Harris**

THIS well-known stage farce, which Goldwyn offers in picture form, is one of the funniest screen comedies ever made. There is a laugh in nearly every scene and subtitle. A group of Chicago reviewers at a private showing forgot their professional solemnity and laughed, giggled and chuckled throughout then declared they were going to see the picture again with the audience, just to hear the merriment.

Madge Kennedy proves that her comedy is screenable, and the droll humor with which she plays Zoie, the heroine, whose various brands of "real truth" cause all the trouble, will endear her to "fans" of every variety. She acts before the camera with all the ease of a veteran and will win a high place among screen players in this, her first venture. John Cumberland as Jimmie is also very amusing and will earn the sympathy of the audience as his efforts to unravel Zoie's web of deceit only enmeshes him further. Frank Morgan as the deceived husband and Kathryn Adams as Jimmie's wife have the only other important parts.

John S. Robertson's directing is very clever. Good workmanship on the part of all concerned in the production is evident. The humor never misses fire or becomes strained. Brisk action and spontaneity characterizes the farce. The photography and settings are pleasing. We don't believe there is an audience in the United States which won't respond to this picture. It's a comedy that will call for many repeat showings.

*The Story*: Zoie and Alfred had been married only a short time when Alfred learned that Zoie was incapable of telling the truth. Since he was very jealous and his wife was pleasure loving, Zoie's escapades worried him. Finally in anger he left her. Now Zoie really loved her husband and she wanted to win him back. Aggie, Zoie's friend, suggested a sure-fire plan. Why not adopt a baby and make Alfred believe it was their own? Zoie agrees. Jimmie, Aggie's husband, and the innocent cause of the quarrel between Zoie and her husband, is told to select a baby from an orphan asylum and to telegraph Alfred the news of the arrival of an heir.

From that time until the closing scene Jimmie and the conspirators are in trouble. Alfred arrives too soon and Jimmie is forced to kidnap a baby. At last Alfred believes he is the father of triplets, then he learns that he has no baby at all. And Jimmie is arrested as a kidnapper and his life is endangered by an irate mother. Then Zoie tells the "real truth" and her husband forgives her.

## "Flirting With Death"

**Bluebird Play with Thrills and Humor, Ready September 24. Reviewed by Genevieve Harris**

THIS is an unusually good picture, one that will entertain any audience. It contains those elements that all patrons enjoy, good humor, clever and not overdrawn, real thrills, not artificial, and a pleasing story. It begins slowly, rather too much footage being given to the circus scenes at the beginning, but after the story gets really started, it progresses swiftly and in a fashion to keep the attention of the entire audience. Its story is original and its characters are all likeable and amusing. The plot concerns two circus "barkers" and their adventures in a small town, where one of them falls in love with the daughter of a poor inventor. Herbert Rawlinson and Frank McQuarrie play the adventurers, and Brownie Vernon is the girl. Both circus and small town types are excellently portrayed.

The thrills—and they really thrill—come about in the latter part of the play when Billy (Rawlinson) tries out the inventor's "aerochute" by leaping from an aeroplane. The views from the aeroplane, and the "close-ups" which are cut in, are very



*There is plenty of circus atmosphere in the picture.*

cleverly presented, and will win applause. The presence of the village undertaker, waiting below for "business," will cause laughter.

The play can be advertised as especially good. Herbert Rawlinson and Brownie Vernon will bring their admirers. If "Come Through" has been shown, Rawlinson's work in that may be recalled. In this picture, there is also a "get-rich-quick" business atmosphere, which may recall the other play, although the plot is not similar.

Elmer Clifton's directing is clever.

*The Story*: "Sky High" Billy Wardell and his pal, "Domino" Dominick, get arrested for fraud while they are managing a side-show with a circus. They break jail and get to the next town, where they get positions with a newspaper. Billy falls in love with a girl he meets in this town, and when he learns that her father has perfected an "aerochute," but cannot finance its manufacture, he sets to work to get the money by forming a company, villagers and farmers buying many shares. Then a rival of his learns of Billy's identity and that he is wanted for jail-breaking and shakes the confidence of the stockholders. "Domino" has gone to New York to get more capital, but Billy is forced to do something to regain the faith of the townspeople. He learns that a circus, showing in another town, is showing an aeroplane flight, and he plans to have the aviator leap from the machine in the new aerochute. When the aviator refuses, Billy himself offers to take the chance. The invention proves successful. The inventor becomes rich and Billy wins the girl.

Waldemar Young and Frank Dazey are the authors of the story.



*"Goin' fishin'."*

## "The Spindle of Life"

### Neva Gerber in Butterfly Release of September 17. Reviewed by Genevieve Harris

THE best part of this picture is the outdoor atmosphere, the sea views and other well photographed exteriors. This doesn't mean that the plot is not good, for it is entertaining and cleverly presented. But the picture is especially pleasing in that it takes its viewers to places they would enjoy visiting in real life. There is some humor in the story, which is generally light and carefree. Neva Gerber, as the heroine, has a madcap role, not very original, but of the type the photoplay public always seems to like. Ben Wilson is the hero and fills his role satisfactorily. Hayward Mack has a heavy role. Jessie Pratt, Ed. Brady and Richard LaReno are in the cast.

Photography and lighting effects are up to the Bluebird standard. George Cochrane, who directed, has handled the story well. Sidney Robinson is the author, and Karl Coolidge arranged the scenario. The title of the story doesn't seem to have any special significance. A more fitting one might have been found.

*The Story*: Gladsome (Miss Gerber) and Mrs. Harrison spend their summers at Harborsport, and there Gladsome learns to know and love the fishermen of the district. The Bradshaws, father and son, Vincent, also live at Harborsport in the summer, Bradshaw being Mrs. Harrison's financial adviser. He wants to marry Vincent to Gladsome because some of his investments of her money are a bit shaky. "Alphabet" Carter, a financial power, is ordered to the seashore for his health, and there he meets Gladsome and the two fall in love. He goes to town long enough to help ruin the Bradshaws and then returns, carries Gladsome off to the minister and marries her. He climbs into her house by a rope ladder and the butler brings them up some supper. Mother gets suspicious and follows the butler. Then she learns that in spite of her social climbing her daughter has married an aristocrat and great wealth.

## "The Woman Between"

### Peerless-World Drama in Five Parts, Released September 24. Reviewed by George W. Graves

ETHEL CLAYTON, cast in the part of a woman of the "smart set" who marries conveniently and learns to love her husband only when he has lost all faith in her, again shows her ability to get feeling out of this type of role. Truthfully, Miss Clayton's work is the best thing about the picture. The story holds very well at first and is very entertaining, but becomes rather strained and extravagant towards the finish, although this latter part constitutes what goes with many as a fair sort of melodrama. Curtis Cooksey, as the blinded husband, and Crauford Kent, as the inevitable third party, do very well with their parts, while the rest of the players, including Isabelle Berwin, Frank de Vernon and Eugenie Woodward, give renditions that are up to the good standard of World productions. Travers Vale gave the picture very good production. He kept the action smooth and interesting, and gave the needed "punch" to some of the tense situations. Willard Mack wrote the story.

With its talented star and generally entertaining story, "The Woman Beneath" averages as a good offering. The action moves swiftly, and there is sufficient human interest, excitement and suspense to keep the minds in the average audience well occupied.

Betty Fairchild, a girl who has been brought upto revere the superficialities of "the smart set" more than the dictates of her own heart, marries Tom Connolly, a wealthy miner, without loving him. After a brief period of deceitful happiness, Tom learns his wife's real attitude and is heartbroken. From this time on, although he loves her, he has no faith in anything she says or does. At last the spark of love is kindled in Betty's breast, but Tom is bitter and implacable. Just as things take a turn for the better a complication sets in, involving Brantley, an unprincipled society idler, who has long been angling for Betty's affections. Betty's intuition and quick action in the crisis prevents Tom from becoming a murderer. At last Betty is cleared of the false charge of infidelity, and with the passing of this cloud, the lesser misunderstandings dissolve and husband and wife commence an era of real happiness.

## "Men of the Desert"

### Essanay-Perfection Western Features Jack Gardner. Reviewed by Genevieve Harris

THIS Essanay-Jack Gardner feature, released by George Kleine, Inc., under the Perfection brand, is well up to the standard set by the Essanay Western plays with this star which have already been presented. There are the same well chosen locations, beautifully photographed, and the action is similar to that in the other plays, some gun-play and much riding used.



*Between two fires.*

The story itself has an appeal, for the leading characters hold the sympathy. In Western pictures it is too often the case that the rapid action overshadows the human appeal. This is not true in this offering. It is primarily a story of a man who sets out to avenge a wrong in spite of danger (and in this role Jack Gardner will be well liked, both because of the part in the story and because the actor plays it so sincerely), and a girl who falls in love with him against her will. This sympathetic phase of the play is strengthened by the introduction of the helpless parents of the boy whose death the hero avenges.

Ruth King appears as the heroine and Carl Stockdale is the villain. The entire cast does satisfactory work. The picture is well produced and should please generally. September 24 is the release date.

*The Story*: The old fued between the sheep and cattle ranchers forms the background of the play. The cattle men have the upper hand when the story opens and have murdered the son of a sheep rancher. The local sheriff is powerless to punish the guilty ones, when Jack, a cowboy, declares that he would restore order if he were sheriff. The sheriff takes him up on the jest and gives him his badge and authority to arrest the murderer. Jack does so, but the rest of the powerful gang quickly get their leader out of jail and plot to take Jack's life. In a fight, Jack is wounded, but escapes and rides away into the hills. He is found by May, a girl who owns a cattle ranch, and who is in sympathy with the cattle men. But she cares for the wounded man and keeps his hiding place, in a deserted cabin, a secret. She tries to convince herself and the man that her motives are only from pity. Then Jack is discovered, and his enemies plan to kill him. May rides for help and saves Jack's life, incidentally ending the power of the outlaw gang. And at last she admits that she loves Jack.

## "The Romanoffs"

### Herbert Brenon Production with Iliodor Ready for Release. Reviewed by Charles R. Condon

WHEN Herbert Brenon decided to put into pictures the story of the first Russian revolution this year and its direct causes, he challenged a mighty host, but the completed "Fall of the Romanoffs" shows that victory is his. The subject was big and more or less elusive from a dramatic viewpoint, and his success is great in the same large proportions.

The presence of Iliodor at the head of the cast is an important asset. This former monk won renown as an orator which he will never gain as a picture actor. Iliodor is an actor by persuasion rather than by profession, but he must be accredited wtih a good performance in this production. He was called upon to turn back the pages of history, and relieve the scenes of his former relations with the czar and his court, and he did it well. With his placid way and calm decision he afforded a fine contrast to the victims of ambition and fate whirring about him.

The events surrounding this great crisis in Russia formed narrative rather than plot, and they were therefore difficult to mark with dramatic points and suspense. In telling this story on the screen Mr. Brenon had additional obstacles in its being so distinctly foreign in atmosphere and in its action being confined in the main to history. Then, too, the central figure in all of this had never before acted for the camera. These things, successfully overcome, add to the glory of Mr. Brenon's achievement.



*The czar and czarina in Herbert Brenon's remarkable production, "The Fall of the Romanoffs."*

Because of the enormous attendance, a second showing was necessary at the initial presentation of the "Fall of the Romanoffs" at the Ritz Carlton, New York. The musical accompaniment was an added touch of excellence. The music score is an important factor in the proper screening of this picture.

In the "Fall of the Romanoffs" Mr. Brenon has produced a dramatic spectacle of almost unlimited money-making possibilities. It is a show for the enterprising exhibitor to book for a run of from three days or a week up. It has no end of advertising angles and opportunities, the greatest of which no doubt is linking it with the present tumultuous condition of Russia.

Inside information regarding the once royal household of the Romanoffs is pictured in a way that makes one marvel at its former existence, rather than be affected by the facts themselves. The story reveals much which is not common knowledge, and contains several elements of the kind to inspire conversation about the picture. The czar, although of majestic bearing and impressive in manner, is spared no fault by his interpreter, Alfred Hickman.

The characters of the story are wonderfully cast, and they are equally efficient in doing their share of the work which has made this picture one of the sensations of the year. Edward Connelly, as Rasputin, is a tricky and dangerous fanatic to his last moment. Nance O'Neil portrays the scheming czarina, and George Dunueburg plays the part of the kaiser. Ketty Glanta vampires through the roll of Anna, and Mlle. Marcelle greets a sympathetic audience in the tragic part of Somia. Conway Tearle is seen as Prince Felix, Charles Craig as the Grand Duke Nicholas, Pauline Curley as Irena, Francis Chapin as Kerensky, and William E. Shay as Feofan.

The photoplay is by J. Roy Hunt and is to his credit. The settings used in the picture are remarkable. Although few of us are frequenters of castles, literature has done much to make us familiar with their architecture and sumptuous furnishings, and a court scene or view of a castle suite in this picture is correct according to the best information. Mr. Brenon has evidently spent much time and more money making this production right.

*Given a good scenario,*

a capable cast and a *clear picture*, the result is bound to be capacity houses.

Our part in your success is the manufacture of film that assures the clearest pictures.

The *right* film is easily identifiable by the stencil

"EASTMAN"

in the margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

## "War and the Woman"

**Florence LaBadie in Thanhouser-Pathe War Feature. Reviewed by Genevieve Harris**

THERE is little doubt about the patriotic appeal this picture will make to the average audience. A story showing the United States actually invaded, with a plucky heroine who outwits the German commander and a hero who brings about a last minute rescue in his airplane, will arouse great enthusiasm among all classes of patrons. The picture has a stirring story, very well presented. The action is swift and easily followed, and there are plenty of "thrills" which come about naturally in the plot and are not dragged in for their own sake.

There are no battle scenes. Several scenes of German brutality are shown but these are a necessary part of the story and are skillfully managed. Ernest Warde has directed Philip Lonigan's story, which is both thrilling and interesting. The photography is unusually clear and even throughout all the scenes. Florence LaBadie's acting is good, and so is that of the supporting cast, which includes Tom Brooke, Wayne Arey, Grace Henderson, Arthur Bower and Ernest Warde.

There are a number of advertising points in the offering. There are the "what might have been" episode of the German invasion, showing the terror and destruction which would follow, the many views of the airplane in action, the testing of the loyalty of the heroine, the working of the United States secret service, and the German spy plots. While many of the incidents have been used in other war pictures, they are brought in cleverly and in a logical fashion and cannot fail to reach the feelings of the average patron.

*The Story*: John Braun and his step-daughter, Ruth Norton (Miss LaBadie) are under suspicion as German spies. Ruth at first believes her step-father innocent but later learns that he is in Germany's employ. To avoid him and his aids she jumps from the train on which they are traveling and Braun loses track of her. Fate leads her to the place where the airplane of John Baker has been wrecked and her "first aid" methods save the aviator's life. Later Ruth marries Baker.

The German army invades the eastern coast and the Baker home becomes headquarters of the commanding officer. Ruth and the servants are trapped there. In the officer's staff Ruth finds her step-father. The Germans try to force Ruth to become a spy for them but she refuses. Instead, revolted by the treatment to which the women of the village have been subjected, Ruth carries out a plot to blow up the place by dynamite. Just before this, Baker is able to get a message through the lines to Ruth and he arrives with his airplane in time to rescue her before the dynamite blast destroys the house and the people in it. The closing scenes of the story show the downfall of the Germans and the triumph of democracy.

## "The Warrior"

**Improved Picture Distributed by General Enterprises, Inc. Reviewed by George W. Graves**

"THE WARRIOR," (reviewed, issue of August 4), has been generally retouched, making it even a finer film than it was before. Among the changes for increased value, the picture has been re-titled, but the most important thing undertaken was the re-cutting of the whole, which has greatly quickened the action.

"The Warrior," featuring the giant Maciste, is the finest picture on the State Rights market at the present time, not only because it is individual in its novelty, but because, beside this, it is a timely picture, and a good drama. "The Warrior" is a comedy, drama, scenic, educational and novelty picture, all combined. It is genuine entertainment.

## Goldwyn to Show "Manx-Man"

Prints for trade showings of George Loane Tucker's picturization of Hall Caine's most famous story "The Manx-Man," which has just completed a successful run of four weeks at the Criterion Theater, New York City, are ready for shipment throughout North America by the Goldwyn Distributing Corporation. Under an agreement made shortly before his death in an automobile accident, Goldwyn is to distribute "The Manx-Man" for Henry J. Brock, its owner.

Elizabeth Risdon, called "The English Mary Pickford," is featured in the production.

BLUEBIRD
PHOTOPLAYS Present

Franklyn Farnum

in

A Fascinating Drama in which he is Willing to Try

"Anything Once"

Directed by Joseph De Grasse

Book thru your local BLUEBIRD Exchange or

BLUEBIRD Photoplays
(INC.)
1600 Broadway NEW YORK

# Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

## General Program

### Adventures of Stingaree Series

| | | |
|---|---|---|
| D | The Fugitive Passenger | 2,000 |
| D | The Jackaroo | 2,000 |
| D | The Tracking of Stingaree | 2,000 |
| D | Arrayed with the Enemy | 2,000 |
| D | An Eye for an Eye | 2,000 |
| D | A Double Deception | 2,000 |
| D | The Poisoned Cup | 2,000 |
| D | A Model Marauder | 2,000 |
| D | The Mark of Stingaree | 2,000 |
| D | An Order of the Court | 2,000 |
| D | At the Sign of the Kangaroo | 2,000 |
| D | Through Fire and Water | 2,000 |
| D | A Bushranger's Stategy | 2,000 |
| D | The Stranger at Dumcrieff | 2,000 |
| D | A Champion of the Law | 2,000 |

### American Girl Series (Kalem)

| | | |
|---|---|---|
| D | The Door in the Mountain | 2,000 |
| D | The Sage Brush Law | 2,000 |
| D | The Pot of Gold | 2,000 |

### Black Cat Stories

| | | |
|---|---|---|
| C-D | Seventy and Seven (Ellis Paul) | 2,000 |
| C | Our Boys (Ellis Paul) | 2,000 |
| C | Pete's Pants (Ben Turpin) | 2,000 |
| C-D | Vernon the Bountiful (Virginia Valli) | 2,000 |
| D | The Long Green Trail (Virginia Valli) | 2,000 |
| C | Don't Lose Your Coat | 2,000 |
| C-D | Star Dust (Marguerite Clayton) | 2,000 |

### Broadway Star Features

| | | |
|---|---|---|
| D | The Furnished Room (O. Henry Series) | 2,000 |
| D | The Defeat of the City (O. Henry Series) | 4,000 |
| D | The Atavism of John Tom Little Bear (O. Henry Series) | 2,000 |

### Falcon Features

| | | |
|---|---|---|
| D | The Mainspring (Henry King) | 4,000 |
| D | The Martinache Marriage (Margaret Landis, Philo McCullough) | 4,000 |
| D | The Stolen Play (Ruth Roland, Wm. Conklin) | 4,000 |
| D | The Phantom Shotgun (R. Henry Grey, Kathleen Kirkham) | 4,000 |
| D | His Unpolished Self (Henry Ainley, Mary Dibley) | 4,000 |

### Ham Comedies

| | | |
|---|---|---|
| C | Politics in Pumpkin Center | 1,000 |
| C | The Boot and the Loot | 1,000 |

### George Ade Fables

| | | |
|---|---|---|
| C | Twelve Cylinder Speed of the Leisure Class | 2,000 |

### Jaxon Comedies

| | | |
|---|---|---|
| C | Counting 'Em Up | 1,000 |
| C | The Baggage Man | 1,000 |
| C | Getting the Coin | 1,000 |
| C | Tough Luck | 1,000 |
| C | Love Letters | 1,000 |
| C | Play Ball | 1,000 |

### Ray Comedies

| | | |
|---|---|---|
| C | Muggsy in Society | 1,000 |
| C | The Candy Jag | 1,000 |
| C | Muggsy in Bad | 1,000 |
| C | A Laundry Mix-Up | 1,000 |
| C | A Peaceful Flat | 1,000 |
| C | Cheating His Wife | 1,000 |
| C | "A Bathtub Marriage" | 1,000 |

### Selig

| | | |
|---|---|---|
| Edc. | Selig World Library (Every Wed.) | 1,000 |
| D | Her Perilous Ride | 1,000 |
| D | The Sole Survivor | 2,000 |
| D | Her Heart's Desire | 1,000 |
| D | Between Man and Beast | 2,000 |
| D | Her Salvation | 1,000 |
| D | Pioneer Days | 2,000 |
| D | In After Years | 1,000 |

### Sparkle Comedies

| | | |
|---|---|---|
| C | An Attorney's Affair | 1,000 |
| C | Her Peignoir | 1,000 |
| C | Those Terrible Telegrams | 1,000 |
| C | The Stag Party | 1,000 |
| C | Bragg's Little Poker Party | 1,000 |
| C | Mixed Nuts | 1,000 |

## Mutual Program

### Wednesday

| | | | |
|---|---|---|---|
| T | 8-29 | Mutual Weekly, No. 139 | Mutual 05727 |

### Thursday

| | | | |
|---|---|---|---|
| C | 8-30 | Jerry's Eugenic Marriage (Geo. Ovey) | Cub 05728 |
| T | | Reel Life | Gaumont 05729 |

### Wednesday

| | | | |
|---|---|---|---|
| T | 9-12 | Mutual Weekly, No. 141 | Mutual 05754 |
| T | 9-19 | Mutual Weekly, No. 142 | Mutual 05767 |

### Thursday

| | | | |
|---|---|---|---|
| C | 9-20 | Officer Jerry (Geo. Ovey) | Cub 05768 |
| T | 9-20 | Reel Life, No. 73 | Gaumont 05769 |

### Wednesday

| | | | |
|---|---|---|---|
| T | 9-26 | Mutual Weekly, No. 143 | Mutual 05781 |

### Thursday

| | | | |
|---|---|---|---|
| C | 9-27 | Jerry's Big Deal (George Ovey) | Cub 05782 |
| T | 9-27 | Reel Life, No. 74 | Gaumont 05783 |

## Universal Program

*Week of September 10*

| | | |
|---|---|---|
| D | The Perilous Leap (Helen Gibson) | 3, Gold Seal |
| C | The Boulevard Speed Hounds (Eddie Lyons, Lee Moran) | Nestor |
| C | From Cactus to Kale (Gladys Varden) | 2, L-Ko |
| T | Universal Animated Weekly, No. 89 | |
| D | To the Highest Bidder (Mary Fuller) | 2, Star |
| C | Short Skirts and Deep Water (Gale Henry) | Joker |
| C | In the Clutches of Milk (Max Asher) | Victor |
| T | Universal Screen Magazine, No. 36 | |
| T | Universal Current Events, No. 18 | |
| C | Nearly a Queen (Gale Henry) | Joker |
| D | The Texas Sphinx (Harry Carey) | 2, Bison |
| D | The Gray Ghost, No. 12 (Priscilla Dean) | Universal |

### Regular Releases

*Week of September 17*

| | | |
|---|---|---|
| D | The Pullman Mystery (Molly Malone) | Gold Seal |
| C | Welcome Home (Eddie Lyons, Lee Moran) | Nestor |
| C | A Prairie Chicken (Merta Sterling) | L-Ko |
| T | Universal Animated Weekly, No. 90 | |
| D | The Right Man (J .W. Kerrigan) | 2-Star |
| C | Hawaiian Nuts (Gale Henry) | Joker |
| C | Marathon Maniacs (Max Asher) | Victor |
| T | Universal Screen Magazine, No. 37 | |
| C | Circus Sarah (Gale Henry) | Joker |
| D | The Last of the Night Riders (Eileen Sedgwick, Fred Church) | Bison |
| D | The Gray Ghost, No. 13 (Priscilla Dean) | Universal |

## State Rights Productions

| | | |
|---|---|---|
| Alma, Where Do You Live? | Newfields Producing Co. | 6,000 |
| Christie Comedies | Christie Film Co. | |
| Christus | Historic Features | |
| Come Through | Universal Film Co. | 7,000 |
| Corruption | Popular Pictures Corp. | |
| Cross-Eyed Submarine | Universal Film Mfg. | |
| Doing Their Bit | The A. Kay Co. | 3,000 |
| Flora Finch Comedies | H. Crossman Distributing Co. | |
| Hand of Fate, The | Overland Film Co. | |
| Hand That Rocks the Cradle, The | Universal Film Co. | |
| Hate | Fairmont Film Co. | |
| Ivan the Terrible | Export and Import Film Co. | 6,000 |
| Madame Sherry | M. H. Hoffman | |
| Mother O' Mine | Bluebird Photoplays | 5,000 |
| Mutt and Jeff Cartoons | Bud Fisher Films | |
| Persuasive Peggy | Mayfair Film Corp. | 5,000 |
| Pokes and Jabbs | Jaxon Film Corp. | |
| Price of Her Soul | Variety Films Corp. | 5,000 |
| Public Be Damned | Public Rights Film Corp | 5,000 |
| Ramona | Clune Film Producing Co. | 8,000 |
| Real Life in China | F. H. McMillan | 8,000 |
| Redemption | Julius Steger | |
| Rex Beach on the Spanish Main | Grand Feature Film | 5,000 |
| Robespierre | Export & Import Film Co. | 7,000 |
| Rustler's Frameup at Big Horn | Ultra Film Co. | |
| Seven Cardinal Virtues | M. H. Hoffman | 5,000 |
| Sin Woman, The | M. H. Hoffman | 7,000 |
| Slackers Heart, A | Emerald Motion Pictures | |
| Some Barrier, The | A. Kay Co | |
| S. O. S. | American Standard Motion Picture Co. | |
| Span of Life | Joseph F. Lee | 5,000 |
| Spoilers, The | Sherman Elliott Corp | 12,000 |
| Strife | Jaxon Film Corp. | 5,000 |
| Tanks at the Battle of the Ancre | Pathe Exchange | |
| Terry Human Interest Reel | A. Kay Co. | |
| Thirteenth Labor of Hercules | Cinema Distributing Co. | 12,000 |
| Three Musketeers, The | Liberty Film Corp. | 7,000 |
| Trip Through China, A | Supreme Feature Films | 10,000 |
| Trooper 44 | E. I. S. Motion Picture Corp. | 5,000 |
| 20,000 Feats Under the Sea | A. Kay Co. | |
| Twenty Thousand Leagues Under the Sea | Universal Film Co. | |
| Uncle Sam Awake | Rubel Lawrence | 5,000 |
| War As It Really Is | Donald C. Thompson | 7,000 |
| Warning, The | Photo Drama Co. | |
| Warrior, The | Harry Raver | 7,000 |

Web of Life, The.....Gold Metal Photoplayers 5,000
West Is West.....Ultra Films
What of Your Boy?.....Cameragraph Film Co.
Whither Thou Goest.....Klotz & Streimer, Inc.
Who Knows?.....M. H. Hoffman 5,000
Who's Your Neighbor?.....Overland Film Corp.
Witching Hour, The.....Frohman Amusement Co. 7,000
Woman Who Dared, The.....Ultra Pictures Corp. 7,000
The Deemster (Derwent Hall Caine).....Arrow 7,000
The Barrier.....Rex Beach 9,000
Joan, the Woman (Geraldine Farrar).....Cardinal 11,000
The Lincoln Cycle (Benjamin Chapin).....Charter 2,000
The Curse of Eve (Enid Markey).....Corona Cinema 7,000
Enlighten Thy Daughter.....Enlightenment Corporation 7,000
Birth.....Eugenics Film 6,000
A Mormon Maid (Mae Murray).....Friedman 5,000
The Woman and the Beast...Graphic 5,000
Intolerance.....D. W. Griffith 9,000
The Bar Sinister.....Frank Hall 9,000
Her Fighting Chance (Jane Grey).....Frank Hall
Civilization.....Harper 9,000
The Honor System.....Honor System Booking 10,000
The Whip.....Paragon Films 8,000
Beware of Strangers.....Selig Special 7,000
The Ne'er-Do-Well.....Selig Special 8,000
The Garden of Allah....Selig Special 10,000
Who Shall Take My Life.Selig Special
The Black Stork...Sherriott Pictures 5,000
The Crisis.....Sherman Elliot 10,000
The Submarine Eye..Submarine Film
The Spirit of '76.....Goldstein 12,000
Should She Obey?.....Arizona
American War News (Serial Weekly).....Cinema
Are Passions Inherited?.Warner Bros. 7,000
Balloonatics.....Century Comedies
Below Zero.....Wharton 2,000
Birth Control.Moss B. S. M. P. Corp. 6,000
Bit o' Heaven..... 5,000
Defense or Tribute (Defense of Tribute Film Co.)..... 5,000
Eagle's Wing.....Bluebird 5,000
Even as You and I.....Universal Film Co.
Eyes of the World....Clune Film Co. 10,000
Fairy and the Waif.....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies.....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think.....Creative Film Corp. 6,000
Girl Who Doesn't Know.....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man.....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Condoned Sin.....Biograph Co. 6,000
The Honor Roll.....Joseph F. Lee
How Uncle Sam Prepares.....Hanover Film Co. 5,000
Humanity.....Select Photoplay Co. 6,000
Humanizing Mr. Winsby.....Unity Sales Corp. 5,000
Idle Wives.....Universal Film Co.
Ignorance.....Popular Pictures Corp.
In the Hands of the Law.....Moss B. S. M. P. Corp. 5,000
In Treason's Grasp.....Renowned Pictures Corp.
Is Any Girl Safe?.Anti-Vice Film Co. 5,000

## Feature Program

### Artcraft

8-19 Seven Keys to Baldpate (Geo. M. Cohan) ..... 5,000
8-26 Close to Nature (Douglas Fairbanks) ..... 5,000
9-3 Rebecca of Sunnybrook Farm (Mary Pickford) ..... 5,000
9-10 Barbary Sheep (Elsie Ferguson) 5,000

### Art Dramas

9-3 Behind the Mask (Catherine Calvert).....U. S. A. Co. 5,000
9-10 Blood of His Fathers (Crane Wilbur) .....Horsley 5,000
9-17 Peg o' the Sea (Jean Sothern) ..... Van Dyke 5,000
9-23 Title not given (Catherine Calvert).....U. S. Amus. Co. 5,000

### Bluebird Photoplays

7-30 The Little Terror (Violet Mersereau) ..... 5,000
8-6 The Clean Up (Franklyn Farnum) ..... 5,000
8-13 The Show Down (Myrtle Gonzalez) ..... 5,000
8-20 Mr. Opp (Neva Gerber, Arthur Hoyt) ..... 5,000
8-27 The Charmer (Ella Hall)..... 5,000
9-3 Triumph (Dorothy Phillips).... 5,000
9-3 Mother o' Mine (Ruth Clifford and Rupert Julian)..... 5,000
9-10 A Stormy Knight (Franklyn Farnum) ..... 5,000
9-17 The Mysterious Mr. Tiller (Rupert Julian) ..... 5,000
9-24 Flirting with Death (Brownie Vernon) ..... 5,000

### Butterfly Productions

*Released Week of*

9-10 The Little Pirate (Zoe Rae)... 5,000
9-17 The Spindle of Life (Neva Gerber) ..... 5,000

### Fox Film Corporation

*Released Week of*

9-2 Betrayed (Miriam Cooper).... 5,000
9-9 When False Tongues Speak (Virginia Pearson) ..... 5,000
9-16 The Yankee Way (George Walsh) ..... 5,000
9-23 North of Fifty Three (Dustin Farnum) ..... 5,000
9-30 Conscience (Gladys Brockwell) 5,000
10-7 Thou Shalt Not Steal (Virginia Pearson) ..... 5,000
10-14 Miss U. S. A. (June Caprice).. 5,000
10-21 This Is the Life) (George Walsh) ..... 5,000
10-28 The Scarlet Pimpernel (Dustin Farnum) ..... 5,000

### Kleine Edison-Selig-Essanay

*Released Week of*

9-3 Efficiency Edgar's Courtship (Taylor Holmes)..Selig-Hoyt 2,000
9-3 A Midnight Bell.....Selig-Hoyt 2,000
9-10 Lost Paradise (Marguerite Clayton) .....Essanay 5,000
9-17 A Contented Woman.Selig-Hoyt 2,000
9-17 The Awakening of Ruth (Shirley Mason) .....Edison 5,000
9-24 Vigilantes (Marguerite Clayton) .....Essanay 5,000

### Selznick

*Releases for July*

The Lone Wolf (Brenon)..... 7,000
The Lesson (Constance Talmadge)... 6,000
The Moth (Norma Talmadge)..... 6,500

### McClure Pictures

*Released Week of*

5-12 Seven Deadly Sins, "The Seventh Sin" (George Le Guere and Shirley Mason)..... 5,000

### Metro Pictures

*Released Week of*

9-3 Under Handicap (Harold Lockwood) .....Yorke 7,000
9-10 The Lifted Veil (Ethel Barrymore) .....Metro 5,000
9-10 Rubbing It In (Mr. and Mrs. Sidney Drew) .....Metro 1,000
9-17 Their Compact (Francis X. Bushman, Beverly Bayne)... 7,000
9-17 Henry's Ancestors (Mr. and Mrs. Sidney Drew)..... 1,000
9-24 The Silence Sellers (Mme. Petrova) .....Metro 5,000
9-24 His Curiosity (Mr. and Mrs. Sidney Drew)..... 1,000

### Mutual Star Productions

*Released Week of*

9-17 The Rainbow Girl (Juliette Day) ..... 5,000
9-17 The Girl Who Couldn't Grow Up (Margarita Fischer) .... 5,000
9-24 The Runaway (Julia Sanderson) .....Frohman 6,000
9-24 Sands of Sacrifice (Wm. Russell) .....American 5,000

### Mutual Serials

*Released Week of*

7-9 The Trap (The Railroad Raiders, No. 14) (Helen Holmes) .....Signal 2,000
7-16 The Mystery of the Counterfeit Tickets (The Railroad Raiders, No. 15) (Helen Holmes) ..... 2,000

### Goldwyn Pictures Corporation

9-9 Polly of the Circus (Mae Marsh) ..... 5,000
9-23 Baby Mine (Madge Kennedy).. 5,000

### Paramount Features

*Released Week of*

9-24 The Countess Charming (Julian Eltinge) ..... 5,000
9-24 Bab's Diary (Marquerite Clark) 5,000
9-24 Picturesque Pekin .....Burton Holmes 1,000

### Pathe

*Released Week of*

9-16 The Angel Factory (Antonio Moreno) .....Astra 5,000
9-16 The Fatal Ring, No. 11 (Pearl White) .....Astra 2,000
9-16 The Seven Pearls, No. 1 (Mollie King) .....Astra 3,000
9-16 Triple Divide Mountains..Earle 500
9-16 Japan, the Floral.....Pathe 500
9-16 Lonesome Luke Loses Patients (Harold Floyd) .....Rolin 2,000
9-19 Hearst-Pathe News, No. 76.... 1,000
9-22 Hearst-Pathe News, No. 77.... 1,000
9-23 Under False Colors (Robert Vaughn) .....Thanhouser 5,000
9-23 The Fatal Ring, No. 12 (Pearl White) .....Astra 2,000
9-23 The Seven Pearls, No. 2 (Mollie King) .....Astra 2,000
9-23 Pinched (Harold Lloyd)..Rolin 1,000
9-23 In the Wake of the Huns (Pathe War Film)..... 3,000
9-26 Hearst Pathe News, No. 78... 1,000
9-29 Hearst Pathe News, No. 79... 1,000

### Triangle Distributing Corporation

*Released Week of*

9-16 Mountain Dew (Margery Wilson) .....Triangle 5,000
9-16 His Baby Doll.Triangle Komedy 1,000
9-16 The Haunted House (Dick Rossen, Winifred Allen).Triangle 5,000
9-16 His Unconscious Conscience... .....Triangle Komedy 1,000
9-16 Hula Hula Land (Billy Armstrong) .....Keystone 1,000
9-23 Flying Colors (Wm. Desmond) .....Triangle 5,000
9-23 His Taking Ways..... .....Triangle Komedy 1,000
9-23 Devil Dodger (Roy Stewart) .....Triangle 5,000
9-23 Her Fickle Fortune..... .....Triangle Komedy 1,000
9-23 The Late Lamented (Geo. B'nns) .....Keystone 1,000

### Vitagraph-V. L. S. E.

*Released Week of*

9-17 For France (Edward Earle).... 5,000
9-17 Winning the Step-Children (Florence Turner) ..... 5,000
9-17 Goodness Gracious (Clara Kimball Young) ..... 5,000
9-17 The Fighting Trail, No. 2 (William Duncan) ..... 2,000
9-17 Bobby's Secret (Bobby Connelly) ..... 1,000
9-17 Risks and Roughnecks...Big U 1,000
9-24 Sunlight's Last Raid (Mary Anderson) ..... 5,000
9-24 The Reincarnation of Karma (Rosemary Theby)..... 2,000
9-24 A Lesson in Jealousy (Clara Kimball Young)..... 1,000
9-24 The Fighting Trail, No. 3 (Wm. Duncan) ..... 2,000
9-24 Plans and Pajamas.....Big V 1,000
9-24 When Bobby Broke His Arm (Bobby Connelly)..... 1,000

### World Features

*Released Week of*

9-10 The Marriage Market (Carlyle Blackwell) .....World 5,000
9-17 Betsy Ross (Alice Brady)..... .....World 5,000
9-24 The Woman Beneath (Ethel Clayton) .....World 5,000

### Hoffman Foursquare Pictures

The Bar Sinister (Hedda Nova..... 8,000
The Fringe of Society (Ruth Roland) 7,000
One Hour (Zeena Keefe)..... 6,000
The Silent Witness (Gertrude McCoy) ..... 6,000
The Sin Woman (Irene Fenwick).... 7,000
Madame Sherry (Gertrude McCoy).. 5,000
A Trip Thru China (Brodsky's Art Pictures) ..... 8,000
Her Fighting Chance (Jane Grey).. 6,000
Should She Obey (Alice Wilson).... 6,000
Whither Thou Goest (Rhea Mitchell). 5,000

# *Newslets for Your Program*

## INTERESTING NOTES ABOUT THE PLAYERS—READY TO CLIP OUT AND PRINT

**Billy Sunday,** the famous Evangelist, preaching in Los Angeles, recently visited Mary Pickford at the Lasky studio in Hollywood accompanied by his entire family. "Little Mary" and **Director General Cecil B. De Mille** showed the party of interested visitors through the entire studio including the laboratories and carpenter shops. The visit of the Sundays to the Lasky studios followed "Little Mary's" attendance at the tabernacle the day before, when accompanied by her mother and **Frances Marion,** she met Mr. Sunday.



*Olive Tell, star with the Empire All-Star organization.*

Besides **Tom Moore** and **George Fawcett, Mae Marsh's** support in her new Goldwyn production, "The Cinderella Man," includes so well known a screen figure as **Alec D. Francis,** long time a Vitagraph and Eclair player and recently featured in World productions.

**Ella Hart** and **Emory Johnson,** both Universal stars, were married recently.

That **William S. Hart** is a "bad man" in real life as well as on the screen in Artcraft pictures, is firmly established in the mind of Mary Pickford. While indulging in a nice sociable ice cream party with the fifty children which appear with her in "The Little Princess" recently, Mary suddenly faced two guns behind which crouched "Big Bill" Hart, the champion bad man of the photoplay. In short order one large plate of cream was confiscated and Mr. Bad Man departed amid howls of anguish.

**Anita King** has completed her first Mutual feature, in which she plays a western type of girl and in which there is much horseback riding and gun-play. **Joe Ryan** is her leading man.

**William Russell,** the athletic star of the American Film Company, Inc., is training a new valet. He does not often take the trouble to do this; but Jim, his Chinese cook, who is a character in himself and who furnishes plenty of amusement for Mr. Russell and his house guests, likes the Russell menage so well that he sent for a young son all the way to China, to train for a Russell position. He picked the valeting job himself and Mr. Russell meekly agreed, being considerably under the thumb of his Chinese cook. So young Jim is now being taught such rudiments of the English language as the elder Jim can manage and incidentally the details of valeting.

**Gail Kane** doesn't care especially who knows that she is fond of the noble sport of fishing. She knows all the secret trout pools in the California hills and once in a while when Miss Kane does not report at the studio of the American Film Company in Santa Barbarba, you may be reasonably certain that she is whipping a stream somewhere in a rocky spot around the Santa Ynez river. Then the American players plan for a trout dinner next day, for Miss Kane is generous in the distribution and always brings home enough for everybody who likes them.

Goldwyn Pictures Corporation depends a lot on the **Selwyn** family. It has not only contributed **Edgar** and **Archibald** to the directorate of the company, but Mrs. Edgar Selwyn, who is better known to the world of the theater as **Margaret Mayo,** is the author of the company's first two productions, "Polly of the Circus," starring **Mae Marsh,** and "Baby Mine," starring **Madge Kennedy,** while Edgar comes back again with "Nearly Married," his successful comedy which is being made into celluloid for Miss Kennedy's use.

In "The Adventurer," **Charlie Chaplin** will be seen as a convict who escapes. Imagine the fun. This photoplay is the last one to be made for the Mutual contract.

The American Film Company, Inc., at Santa Barbara, is greatly elated over the success of **Edward Wales,** formerly on the American staff, and who is now an aviator. Mr. Wales was formerly private secretary to **William Russell,** American star. Wales has made twenty-four flights and is already trying to count his money in French terms, preparatory to a speedy trip across.

They used up almost half of the wonderful scenery around Ben Lomond, fifteen miles from Santa Cruz, California, making scenes for the forthcoming **Mary Miles Minter** production entitled, "Peggy Leads the Way."

Sidney Algier, assistant director of the William Russell Company for the past two years, has been called by the selective draft and upon the completion of "Lucky Jim," a western comedy-drama featuring Mr. Russell, will leave for American Lake, Washington, to receive his army training.

**Charles Chaplin** was a true hero recently when he jumped from a rock in his big shoes, but minus his little cane to save a seven year old kiddie from the ocean near Topango Canyon, Santa Monica. Little **Mildred Morrison,** daughter of a New Rochelle stockbroker, was watching Charlie rehearse and got so excited she fell in the water. Charlie ought to be more careful.

**Grace De Gerro,** aerial star of the Sells-Floto circus, has been engaged for Keystone comedies, and is putting the girls through a number of flying ring stunts for a new comedy being filmed under the direction of **H. Raymaker.**

**Nell Shipman** is trying to overcome family objections in regard to her going to London to engage in active Rer Cross service in the hospitals there. At present she is at her mother's home in South Pasadena, vacationing and writing occasional scripts.



*These two youngsters are Mary Miles Minter, the American-Mutual star, and her mother, lunching on the lawn of their Santa Barbara property. This cut might look well in your program. You can borrow it without charge if you ask us within the next three weeks. Simply address "Motography, Chicago."*

# Stories of the New Film Releases

## READY TO CLIP AND USE IN YOUR PROGRAM OR ADVERTISING

## Feature Programs

**Barbary Sheep**—ARTCRAFT—(FIVE REELS)—SEPTEMBER 10.—Starring Elsie Ferguson. Katherine, the beuatiful wife of a typical English nobleman, joins her husband in Algeria, and there she meets Benchaalal, an officer in the native Algerian cavalry. Their acquaintance develops into a strange friendship while her husband hunts Barbary sheep. The dark-skinned native has a strange fascination for the English girl, and one night when he serenades her she goes to him. But his eyes gleam as they see her diamond necklace. Rifle in hand, her husband watches near by, but he does not need the gun, for the Mad Marabout, a maniac who learns that Benchaalal is the murderer of his daughter, obtains his vengeance. Kitty and Crumpet later view the funeral procession and come to a new understanding and greater love.

### Butterfly

**The Edge of the Law**—BUTTERFLY—(FIVE REELS)—SEPTEMBER 24.—Starring Ruth Stonehouse. The Spider wears boy's clothes and picks pockets at the master's bidding, but she is really Nancy Glenn, a sweet little girl. Drew, with the appearance of a man about town, is a society crook. He arrays the girl in pretty clothes and would establish her in his apartment, but she flees. As she runs she is knocked down by an automobile and awakens up later in a charming bedroom, with Ralph Harding and his mother anxious about her. She poses as one who has lost her memory and is asked to make their home hers. Drew gets Ralph mixed up in some mining deal and when Drew comes to the house he recognizes Nancy. Later a detective is sent to guard valuables in the Harding home and explanations develop all around. When the others have gone Ralph asks Nancy to go back West with him.

### Fox

**The Yankee Way**—(FIVE REELS)—SEPTEMBER 16.—Starring George Walsh. Dick Mason gets into a fight in a fair lady's behalf in a Chicago restaurant and for the adventure is exiled by daddy to Lithuania, where Mr. Mason has just purchased a share in a cattle concession. On board ship he sees the girl for whom he fought, but she shows no interest in him until the last day out, when she sends him a note of thanks. When he gets to Lithuania he finds that the Princess Alexis, ruler of the country, is none other than his girl of the cabaret and ship. She tells him to keep his cattle holdings, and Vortsky, to whom she is engaged, stirs up a revolution, but Dick and a few assistants commence a counter movement which wins the day—and the Princess —for himself.

### Mutual Star Productions

**Queen X**—(FIVE REELS)—MUTUAL—OCTOBER 1. Starring Edna Goodrich. In a raid on the notorious Pell street district the district attorney's men capture "Queen X," who is recognized as a woman of position formerly in New York society. In her seeks for the opium she has become so familiar with the secrets of the smugglers that they keep her prisoner. During her trial she is recognized by Mary Stone, the sister of the assistant district attorney, as an old schoolmate who had rescued her from fire. She takes her home and they begin the fight against the drug. John Stone helps her in her fight and makes love to her to learn the secrets of the smugglers, but falls in his own trap and learns to love her, with the result that he becomes her protector for life.

**Her Country's Call**—(FIVE REELS)—AMERICAN —OCTOBER 1.—Starring Mary Miles Minter. Jess Slocum, a mountain elf, lives with her dad, Jim Slocum, in a cabin high on the mountain side. She has been reared without companions. Old Jim holds a bitter hatred of the flag and the soldiers who drill in the valley town of Flagstone. Finally Jess makes him admit that he is embittered over the fact that fifteen years before he had been drummed out of camp on the charge of being a bootlegger. Jess meets handsome young Captain Earle Neville. She begins to show an immediate interest in pretty clothes and coaxes her dad to buy her a new dress. She is happily trying it on when a bullet enters the cabin and wounds her in the shoulder. It had been fired by a member of Captain Neville's squad of secret service men who were pursuing Jim Slocum for "moonshining." Jess is taken to Captain Neville's home and nursed by his sister. The captain teaches her to love the flag and to sound the bugle calls. She is shunned as the daughter of a jailbird by the girls of the town. Jess starts back to the cabin, and on the way meets John Reynolds, who has been fomenting border trouble. She sees him tear down the flag and shoots him. She mounts a horse and hurries back to town, sounding the call "To Arms." The home guards turn out to defend the town against the outlaws. Jim Slocum, in prison, confesses that he is not Jess' father. He had stolen the child as a baby from the home of Colonel Tremaine as revenge for being drummed out of camp. She finds a father and a sister and a handsome husband.

### World

**The Woman Between**—(FIVE REELS)—PEERLESS-WORLD—RELEASED SEPT. 24.—A story written by Willard Mack and directed by Travers Vale, telling about a woman whose marriage is a mere formality of her social set and wholly a thing apart from love—at least on her part. Her believing husband at last awakens to the true state of affairs and from then on he is cold and implacable. Having lost all faith in her, he is ready to believe that she is holding a secret affair with Brantley, a worthless society idler. Simultaneous with the arousing of her husband's jealous suspicions, Betty suffers a change of heart and does all in her power to make her husband see that she really loves him. A complication concerning Brantley is introduced here, ending in the near murder of the latter by Betty's infuriated husband. After the proving of the woman's innocence her spouse opens his eyes to her complete transformation and the story ends in happiness for both. Reviewed in this issue.

### Paramount

**Lost in Transit**—(FIVE REELS)—PALLAS-PARAMOUNT.—Featuring George Beban. Niccolo, a happy-go-lucky junk dealer, shows his fatherliness and humanness when, on finding a strange child in his cart, he takes him home and makes him happy with the meagre means at his disposal. The little boy seems to be so happy with his "new papa" that Niccolo is loath to take the youngster to the police station. This gets him into trouble, for the authorities "nab" him as the kidnapper of the child of the wealthy John Kendall. Things look black for the Italian, but the clouds are speedily cleared when it is discovered that Niccolo's protoge is not the Kendall baby at all. The story ends with the happy Niccolo being given the custody of the little youngster he had come to love so much.

## General Program

**The Fable of What the Best People Are Not Doing**—(ONE REEL)—ESSANAY—GEORGE ADE FABLES—SEPTEMBER 22.—In one of the countless honeycombs of an office building sat a general manager. He had come from a Tank Town, via the Shorthand College. Elmer had an aching desire to be a regular fellow. He wanted membership in a club. A boyhood friend, named Orlando, blew in. Mr. Floozey thought he was a bounder and did not like to pass up old friends. Orlando was the life of the card room, so the board of governors stretched a point and admitted the Unknown, his friend General Manager.

**The Collectors**—JAXON COMEDY—(ONE REEL).—Jabs runs a female gymnasium and his motto is "Get all the trust you can and pay no one." His landlord notifies him that if he does not pay the back rent it will be collected by force. Numerous collectors try and fail. Pokes finally gets the job and starts out to collect. Whether it is his winning ways, his dogged persistence or his bullet proof armor that caused his success is unknown, but the landlord is telephoned for and when he arrives at the gymnasium he finds Pokes calmly sitting on Jabs' chest, with Jabs' sweetheart on his lap counting the roll to see if it will cover the amount owed.

**Hearts and Harpoons**—SPARKLE COMEDY—(ONE REEL).—In a fishing hamlet Captain Peters and Captain Hankins, retired sea captains, are old cronies. Mrs. Scribbler, a widow and a writer of sea stories, comes to the town to get atmosphere. On her arrival both captains promptly fall in love with her. When one takes her sailing, the other fills the boat and rescues her. When the other takes her riding, the other plots to send a balky horse. A duel, with harpoons at twenty places, is arranged, but just before the signal is given Jack Martin, who has long courted her, rushes in and explains, and takes the widow away.

**Selig World Library**—NO. 10—SEPTEMBER 19.—European censorship of mails—the mail censors of England and France show the importance of their office. An odd boxing contest—blind boys attending the public school for the deaf, dumb and blind at Manila, P. I., engage in strange boxing match. The coffee industry of Java—picking, sorting, drying coffee. Famous Colosseum of the Romans—the Flavian amphitheater in Rome seated 87,000 spectators.

**The Law, North of 65**—SELIG—(TWO REELS)—SEPTEMBER 17.—Pierre, away in the Northland, loves Jeanne. She loves him and they become engaged. Pierre leaves for a trapping expedition and in the meantime the girl is enamored with the tales told by Niklo, an itinerant trapper. The girl's father becomes suspicious and drives the man from the cabin and orders the girl to go, too. Pierre never forgets Jeanne, and one night, while near Niklo's cabin, he hears a woman's screams, and discovers that Niklo mistreats his wife. He goes to her rescue, and is about to punish the man when Niklo accidentally meets his death. Pierre later continues his wooing of Jeanne as in the days of yore.

**Vengeance Versus Mercy**—SELIG—(ONE REEL) —SEPTEMBER 22.—Bob, a country lad, loves Annie, daughter of the village's richest man. Ralph Gunter, a gentleman crook, enters the village life and wins Annie. Ralph is threatened with exposure by his city pal if he does not "come through" with $500. He robs Annie's father and Bob detects him at it. In the confusion Bob is taken for the robbery and serves a term in prison. In later years he hunts out Ralph and is about to shoot him when Ralph's daughter, the image of her mother, Annie, comes to her father, and Bob cannot take his long cherished vengeance.

**The Climber**—(FOUR REELS)—FALCON FEATURES —William Beerdheim Van Broon, of a very old family, has come down until now he is a marker in Tom Tarne's bowling alleys. Tarney, seeing him deal a fellow a knock-out blow, puts him in training, seeing great pugilistic possibilities in the boy. Buck Stringer, the local champion, has a brother and sister in the employ of Bruce Crosby. When Bruce and his sister are motoring in the slum district they have a blow out, and Buck and his gang insult him. William appears and settles Buck for the day. Eva invites him home. Tarney signs William with Buck and Bruce is present at the fight. While Eva is not pleased at discovering that William is a prize fighter, Bruce is enraged. Eva's faith, however, remains unshaken, and she goes to William's home to tell him so. About this time William is discovered by family attorneys and comes into an inheritance.

## Universal Program

**A Romany Rose**—STAR FEATURETTE—(TWO REELS)—SEPTEMBER 27.—Rozeska is a little gypsy dancer and when an automobile party is halted beside the road her father sends her out with her tambourine to entertain them. In the party is Carter Hargrave, the head of a vaudeville circuit. Near the camp lives Richard Lorraine, who lives in the memory of his wife and child. He adopts the little Rozeska and gives her everything her heart could wish. When her father has spent the money given him by Richard Lorraine, he seeks out Hargrave and the latter offers him $75 a week for the child to dance. The father goes after the child, but is followed by the mother who gives the alarm to prevent him stealing her. In the effort to escape, the father falls from the winnow and is killed. Then Richard, seeing the affection between Rozeska and her mother, offers the gypsy a home with her child.

**Taking Their Medicine**—NESTOR—(ONE REEL) —SEPTEMBER 25.—All the boys of "Circle W" ranch fell head over heels in love with the little Helen when she came to visit her uncle, the owner. The round-up was going on, and the old man insisted on everybody going out to work, niece or no niece. One by one they come in on some excuse and stayed in, with sickness as an excuse. The little niece took care of them all, and held all the hands she could until uncle came in and saw the situation at a glance. Then he fixed up some "medicine" of harness oil, soft soap, etc., and the boys were cured as if by magic.

**Marble Heads**—(ONE REEL)—SEPTEMBER 29.—Jasbo, the sculptor, hasn't made a sale in months, so when Mrs. Claribell Lotsadough buys his work

of art and asks to have it sent home for her party he rushes out to find an expressman. Jake and Joe carry the box safely down six flights of stairs and then drop the whole thing down the last flight. Then Jasbo has an idea. He dresses Jake and Joe up in the garb of the ancient Roman warriors and gives them a coat of whitewash. Then he lures Mrs. Lotsadough away while they take their places on the pedestals. When the eats are passed Jake and Joe give the whole thing away. Jasbo, meantime, has repaired the damage to the statues, and sets them up in their places. She doesn't know what to think, while down in the garden Jake and Joe feast on cold chicken and champagne.

**Your Boy and Mine**—(One Reel)—Victor—September 28.—Tub's mother and Skinny's mother make them churn. Tub steals out behind the barn, where he meets Skinny. Tub's mother takes a plate of her doughnuts over to Skinny's house. Behind the barn Tub is eating doughnuts, but doesn't let Skinny in on the feed. Skinny calls him "pig" and a fight is staged right there. Soon the mothers take it up, and the village gossip, going by, runs to tell the fathers. Very soon there were three fights raging—the boys', the mothers' and the fathers'. "Let's quit," says Tub to Skinny, and they did. When the gossip returned with the sheriff the boys are eating off one doughnut, the fathers are smoking and the mothers are crying on each other's shoulders.

**Episode 13 of he Gray Ghost**—(Two Reels)—September 17.—Marco, rushing to save Morn Light from the poisoned ring which Hildreth was about to place on her finger, manages to elude Cecelia and enters the room just in time. The Ghost follows, and hears their plan for a speedy marriage. He goes out and when the taxi which Hildreth orders drives up it is the Ghost who occupies the driver's seat. Marco, leaving them, sees the chauffeur struggling out of the shrubbery and follows them in a taxi. The Ghost drives them to the water front, compels them to enter a boat and go to the island. Marco swims to the island after calling the Commissioner and the police. Cecelia lowers the secret room in which Hildreth and Morn Light have been imprisoned, to the basement and the house is blown up. Fire breaks out, and if Hildreth and Morn Light are still alive, their case is desperate.

**The Fountain of Trouble**—Joker—(One Reel) September 29.—Mr. and Mrs. Cramp are enjoying the beach, when Mrs. Cramp gets thirsty. Mr. Cramp goes to the fountain with the cup and at the foot of it he finds a little ivory elephant. He picks it up and with that he is handed a lady's purse. He is bringing the cup to the wife when he trips over a foot in the sand and the owner tells him the purse is hers. Back he goes to the fountain, for he has spilled the water. The purse is put into his hand again. Again he spills the water, and again he must go back. The next man approaches him with a warning to look out for the cops. Cramp follows him and gets into the pickpockets' den. When one of the crooks comes in Cramp dashes out. Cramp manages to get back to his wife, who asks about her drink of water. Back he goes to the fountain.

**Soapsuds and Sirens**—L. Ko Comedy—(Two Reels)—September 26.—Professor Thinem, one of the most successful failures in the dancing profession, sobs because he has no pupils. The janitor asks him why he doesn't take to advertising, but the poor professor has no money. Mrs. Printum was a devotee of dancing. She danced right over her husband's head, as they lived above the printshop. While she is practicing her steps she falls through the weakened floor right into the press where the announcement of the profesor-sor's studio is imprinted on the back of her dress. Hubby was furious and chased her down the street, but the ad did its work. Hundreds of ladies, tall and short, fat and thin, made a bee-line for the studio. The janitor and Mr. Printum and Mrs. Printum have all sorts of trouble and all of them finally land in the park lake.

**The Dynamite Special**—Bison—(Two Reels)—September 29.—Joe Brooks, the dispatcher; Jimmy, the fireman, and Ralph Carleton, the agent, and the son of the superintendent are all interested in Ruth, the pretty daughter of Bill Manville, the engineer. When Ralph's father comes to see him Joe tells him that Ruth interferes with his work, and accordingly Ralph is transferred to another station without time to tell Ruth goodbye. Carleton discharges Joe for drinking and Joe begins to think about revenge. A dynamite special is to go West the next day, and Bill and Jimmy are to pull her over. Ruth finds out from Jimmy where Ralph is and hides in an empty car on the dynamite special, clad in overalls. Here she hears Joe and Leeds plot to wreck the dynamite special and to blow up the superintendent's special at Crestmore. The men uncouple the special engine and then jump. Ruth jumps on a motorcycle, reaches the engine, shuts off the throttle and flags the supesintendent's special. Then she faints and the two fathers shake hands.

**The Master Spy**—(Perils of the Secret Service—(Three Reels)—September 25.—At the plea of John Gaunt, Yorke Noroy and Carson Huntley of the U. S. Secret Service undertake to get some plans into England for him. Norroy puts the plans into his driver's pockets, but when he tries to get them out is discovered. Then he strikes him quickly over the head, unhitches the horse and starts down the road at a swift pace. In an inn Norroy sees Georgio, a man whom he knows as a murderer, and threatens to expose him if he does not hide him. Georgio sends him behind a portrait, and into this room comes the Countess Irma Mailoff, who is running from her guardian and his son to join her sweetheart across the border. The son confronts her there and when she cries for help Norroy goes to her aid. He makes his way to the border in her car and finds one of his men waiting. He manages to pass the border patrol, but they see him and pursue him. He meets a band of Russian mountaineers. The peasants attacks the patrol and Norroy escapes and joins the Countess, who has met the Prince, her sweetheart.

**Universal Screen Magazine**—Issue 28—September 28.—Showing the spinning and weaving on the Biltmore estate of the Vanderbilts. What we eat, or the evolution of the squab, is followed by the demonstration of the bicycle speedometer. Physical exercises posed by Helen Tyler is a subject of wide interest and the apricot industry make a good subject, while a Miracle in Mud closes the reel.

## Mutual Pictures

**The Wreck at the Crossing**—The Lost Express—(Two Reels)—October 1.—Crouching on the sloping roof of a Pullman coach, Helen sees "The Baron," "The Hare" and "The Leech" sitting near the window below her. On the table before them are the missing parts of the Thurston plans. Helen determines to destroy them. She takes a burning glass from her bag and focuses the sun's rays through the window upon the papers which curl up and are destroyed. Helen is discovered and pursued over the car roof by "The Hare." She is in the grasp of this repulsive rascal, but eludes him by jumping to the rope support of an overhead bridge guard, allowing the train to disappear beneath her and then going hand over hand to safety.

**Some Nurse**—(One Reel)—Comedy—October 2.—Starring Billie Rhodes and Jay Belasco. Billie is the girl of Jay's dreams, but the fickle creature leaves him on the curb while she goes to ride with Jack, another suitor. Jay wanders down the street in dejection when he suddenly spies an item in a newspaper telling how a beautiful young heiress has just married a man whom she injured with her automobile. He spies Billie and Jack coming down the street with Billie at the wheel of Jack's car. He steps off the curb just in time to be struck by the machine. He is carcried into the doctor's house and put into bed. Jack, sighting a clipping which has fallen from Jay's pocket, and realizing what his rival has done, gets himself into a similar predicament and is carried into the room with Jay. Billie discovers the scheme and organizes a conspiracy with the doctor. The medic orders Jay steamed and Jack put into an ice pack. The hospital huskies have just got the treatment well started, the patients have just begun to suffer, when the doctor announces that a mistake has been made and orders the treatment reversed. The patients are finally released, and as they jump out of bed they see Billie speeding down the street in Jack's new car with the doctor at her side.

**Jerry in Yodel Land**—(One Reel)—Comedy—October 4.—Starring George Ovey. Jerry arrives in the Tyrol with a wallet stuffed with "moving picture money" and riding a trained and educated bicycle. He is held up by bandits and robbed of his wallet and bicycle. He succeeds in creeping away from his captors and whistling to his trusty wheel. It comes to him and he makes good his escape. He meets a gouty, retired army officer riding in a wheel chair pushed by a surly attendant. The officer is accompanied by his pretty daughter. The attendant, through carelessness, injures the old man's gouty foot and is discharged and Jerry is engaged to take his place. The bandits have, in the meantime, gone to the nearby inn to spend their ill-gotten gains and are having trouble over Jerry's bogus money. He arrives on the scene on an errand and routs the bandits. They fall in with the rascally attendant and, guided by him, make the old officer and his daughter prisoners. Jerry outwits and defeats the bandits and rescues them. He then takes the bandit chief prisoner and ties him in the wheel chair. The path is a steep one. The chair breaks away and runs off the edge of a high cliff. The chair is utterly demolished by the fall, but the chief rises unhurt from the wreckage.


**FOR SALE**

**Mailing Lists**

**MOVING PICTURE THEATERS**

Every State—Total 25,000
Price, $3.50 per M.

1400 Film Exchanges ..... $4.00
206 Manufacturers and Studios ... 1.50
235 Picture Machine and Supply Dealers..... 1.50

Particulars.

**A. F. WILLIAMS, 168 W. Adams St., Chicago**



**FOR SALE**

Fully equipped theater for vaudeville and pictures doing good business. Will stand investigation—the more you investigate the better you will find it. Only a real buyer with real money need answer this ad. Look this up—it will pay you if you are in the market for an up-to-date picture house that is a money maker.—R. T. c/o Motography.


## JEAN DUMAR IN "GRELL MYSTERY"

Miss Jean Dumar, who will be seen in the ingenue role of "The Grell Mystery," a Greater Vitagraph Blue Ribbon feature in which Earle Williams is to be starred, won the everlasting gratitude of her studio associates and a reputation as a pastry maker last week.

When the company stopped work for lunch one day, she went with the other members to a nearby restaurant, but cautioned against taking dessert, as she had a surprise for them. Returning to the studio, she dashed to her dressing room and soon came back with a huge box. Opening it, she displayed a big chocolate layer cake, home-made by her own fair hands. Earle Williams, Denton Vane, Miriam Miles, Mabel Trunnelle, Alice Joyce and others who had been in the luncheon crowd joined in the cake party while directors Scardon and Terriss gritted their teeth at the delay thus caused. Finally, seeing there was no hope, the two bosses joined in.

## KENNEDY PROMOTED

Aubrey M. Kennedy, since the middle of last winter manager of Goldwyn's studios in West Fort Lee, N. J., has been appointed to the newly created position of manager of productions, which gives him opportunity to accelerate Goldwyn's progress in the efficient production of the company's annual output of twenty-six big pictures.

As a result of Mr. Kennedy's elevation the position of business manager has been created at the studios and into this office steps H. J. Flint, a newcomer in the Goldwyn ranks, who takes over the executive and plant detail duties formerly performed by Mr. Kennedy.

Bernard Macfadden, a well-known Chicago physical culturist, is going to demonstrate his belief through the medium of the Universal Screen Magazine. In a coming issue he will show with his three-year old son the results of his theory that children trained from babyhood can be developed into health and strength prodigies.

## MYRTIS MORGAN IN O. HENRYS

When the Vitagraph-General Film picture, "The Duplicity of Hargreaves," is released the public will meet a new interpreter of O. Henry characters in the person of Myrtis Morgan, who, we might remark in passing, is a grand-niece of "Raider" Dan Morgan of Civil War fame.



*Myrtis Morgan, appearing in O. Henry plays.*

"The Duplicity of Hargreaves" is one of the four-reel O. Henry releases. Miss Morgan plays the part of the daughter of the haughty Southern colonel whose loyalty, as well as financial embarrassment, causes him and his family to wear the clothes in vogue before the war. The action is laid in Washington.

The story is typical of O. Henry's work in its humorous turns and surprising culmination. It has been produced by Thomas R. Mills with the finesse which has marked his previous O. Henry offerings. J. Frank Glendon as Hargreaves and Miss Morgan as the courted daughter are an excellent pair for the leading parts in this story.

## Chicago Notes

MANAGER WEIL of the Castle made last Sunday a "Kiddies' Day" from ten to two. Youngsters accompanied by a grownup were admitted free to view Mary Pickford in "Rebecca of Sunnybrook Farm."

Dick Travers is among the embryo officers at Ft. Sheridan.

Max Goldstine of Artcraft tripped up to Minneapolis on business last week.

The old Haymarket Theater was opened last week by Jos. Kessler and J. Paley with a Yiddish stock company.

The Ben Hur Theater, 306 South Cicero Avenue, has been opened by Manager Bolan.

Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, was in the city on business last week.

The Albany Theater on Montrose street, near California avenue, has been reopened by Mr. Steinberg of the National Sign Painting Company.

Aaron Jones has purchased Wm. A. Brady's big production, "The Whip," for Illinois. This will be the last picture to be shown at the Colonial.

The Ascher Brothers have booked "The Spy," "The Honor System" and "Jack and the Beanstalk," Fox Standard Pictures, for their entire circuit of theaters.

The Irving theater, Chicago's new 1800 seat house at Crawford Avenue and Irving Park Boulevard, is now running full blast. The cost of the house was about $200,000.

Exhibitors can see showings of Pathe features at 2 p. m. every Wednesday and Friday. At the same hour, every day, "Seven Pearls," the new serial, is shown.

Thomas Mieghan was in town last week to visit his better and more elusive half, Frances Ring, who is starring at the Cort Theater in "Upstairs and Down." Meighan has just signed with Lasky for another year.

In the case of the Vitagraph Company against the city in connection with "Within The Law" the film concern came out way ahead. MOTOGRAPHY has printed a complete story of the case.

Douglas Fairbanks again passed through the city last week on his way back to the film coast after having gone with a company to New York to make a few scenes for his newest play-"Reaching for the Moon."

Milton Bryer, formerly with Pathe in Detroit, has been transferred to the local office and travels northern Illinois. J. C. Reynolds now covers the Michigan and Indiana territory in the place of S. Christoph, who has joined the army.

C. B. Taylor of San Antonio, Texas, has been made assistant booker by Manager Bunn of Pathe. C. Huey now has charge of the shipping department. W. Anderson, a former salesman, is now chief booker.

The Auditorium theater, beginning September 21, is again to become a picture house. "The Eyes of the World" made by Clune, from the novel by Harold Bell Wright, begins its run there at that date with a big orchestra.

Chicago exhibitors will be interested to know that Hazel Daly, the local girl who appeared with Bryant Washburn in Essanay's "Skinner" series, has been engaged by Selig to play the leading role in "Brown of Harvard," which will be made soon at the local Selig studios.

L. C. Mann, well known by Chicago film men, has been appointed to the aviation corps at Fort Sill, Oklahoma. Mr. Mann has produced a two reel film of camp life, which will be handled by the Lea Bel Company in the Schiller Building.

Klaw and Erlanger and Shubert are to furnish the attractions for the Studebaker Theater beginning October 1. A great deal of money has been spent in enlarging the stage and making other alterations in the house. Jones, Linick & Schaefer completed their lease on the house September 3.

K. M. Scoville and S. S. Straus of the Sunshine Film Corporation are in New York negotiating with a releasing organization to handle twelve Sunshine features a year. Messrs. Scoville and Straus have returned from the south where they investigated locations for a southern producing company.

Chicago's Sunshine Film Corporation announces that after October 5 it will have four companies working—all under the direction of Wm. Buckley. Three of these will be making dramatic and the fourth, comedy productions. Sunshine is now casting a seven reel feature which will be sold on state rights, entitled "The Future Generation."

"Sirens of the Sea," the six-act Jewel production, enters into second week of packed houses at the Playhouse Theater. "Sirens of the Sea" played to capacity houses last week. The story is laid in the tropics and is a water spectacle in which mermaids and water nymphs participate alluringly in aquatic pastimes.

C. W. Eckhardt, New York home office representative of the Fox Film Corporation, is holding down Jack O'Toole's place as high mogul of the Chicago Fox exchange while the genial Irishman takes a vacation. Mr. Eckhardt will remain in Chicago until Christmas.

W. R. Sheahan, general manager of Fox Film Corporation, left the Windy City September 6 after several strenuous days at the local exchange. He was gladhanded by so many people that he nearly had to have his arm done up in a sling. And it was only the lucky ones who got close enough to shake hands with him at that.

Carl Laemmle arrived in town September 14 from a three weeks' visit to his coast establishment, Universal City, happy over affairs out there. Ella Hall, he explained, was still with the company. She had changed her mind about changing to another. Just now she is absent on a honeymoon vacation, having been married very recently to Emory Johnson, her leading man. Mr. Laemmle returned to New York Saturday on the Century.

Aaron Jones of Jones, Linick & Schaefer was in New York last week and arranged for the exclusive showing of "Intolerance" in Chicago. The big spectacle will first go to the Orpheum theater and will then be seen at the Ascher chain, playing three days at each house. The Orpheum, beginning October 1, will follow a split-week policy, showing big productions.

The *Chicago American* recently printed a picture showing the Wholesome Film Company's stars, Frank Weed and Reggie O'Neil, in connection with a story about how two detectives arrested Weed as a brother of the bandit who fought a hundred policemen after he

had committed the notorious payroll robbery. The by-standers thought the arrest was a part of the story.

Dolores Cassinelli, former Essanay and Emerald star, has abandoned the picture field and will soon be heard in musical comedy. Miss Cassinelli has been signed by Madison Corey to sing the prima donna role in his new musical comedy "The Grass Widow," which opens in New York early next month. Most Chicago film men have seen Miss Cassinelli at the Reel Fellows' balls.

Charles Ziebarth, superintendent of the American Film Company factory, is a whiz at inventions.

His latest achievement is a safety device to protect life and film from two enemies, fire and dust. Mr. Ziebarth's invention is practically a fool proof affair and is arranged to automatically drop an ingeniously contrived metal cover over the boxed films in case of fire. The films, with this new arrangement are kept in metal cases away from the dust, with the exception of the one on which the operator is working.

The reorganization committee of the Reel Fellows Club held a special dinner at the Planters Hotel last Monday evening. A good sized and representative body of film men were present and plans were made for the completion of a film club for Chicago which will excel in solidity and usefulness any of the city's former organizations. A complete report will be published as soon as the plans are finished.

Harry Tague and M. Berling, respective managers of the Ashland and Madlin Theaters, West Madison street, have returned from a two weeks trip together to New York City. This was a business and pleasure trip combined. They studied amusement conditions in the east and visited the big photoplay houses to pick up new ideas in picture presentation. Both stated that the best part of the trip was the getting home, and have come back to their own theaters with new enthusiasm. "New York is a great place," said Mr. Berling, "but Chicago suits me better."

Phenomenal bookings of "The Slacker" are announced by the local Metro exchange. The big patriotic picture is still going over so strong that not a day is lost between bookings and the trouble is to supply exhibitors with the film. Four prints are being worked continuously and the only fear of the local office is that one will explode or catch fire. The 100 per cent time the film is playing has necessitated the writing in on the booking sheet of renovating days during which the celluloid is given a forced rest and cleaning.

## KLEINE MAN TO WAR

J. L. Hunter, chief auditor of the George Kleine System of exchanges, is one of the latest to don a uniform. Last week he closed his desk in the George Kleine executive offices at 63 East Adams street, and left for Toronto, Canada, where he is already enrolled as a member of the Royal Flying Corps of the British army and will undergo a thorough course of training at a big aviation field before "going across."

A Canadian by birth, Mr. Hunter spent the early part of his life in the Dominion, acquired a thorough bank-



*J. L. Hunter, chief auditor George Kleine system, latest Chicago film man to go to war.*

ing experience and was engaged in business at Edmonton, Alberta, when some three years ago he was summoned to New York to accept a position as assistant to Auditor F. S. Phelps, in the George Kleine offices. A year later when Mr. Phelps was made general manager, Mr. Hunter was appointed general auditor, and up till last week supervised all the expenditures of the home office and the twenty-four branches scattered throughout the principal cities of the country.

## BRIEF THEATER NOTES

### Montana

G. W. Owen will open a new moving picture theater at Melstone early in September.

Mr. and Mrs. G. H. Howard have purchased the Arcade Theater building and fixtures at Big Timber of Dorman Kellogg and assumed possession.

Work has commenced on the erection of the new Marlow Theater at Helena to cost complete $140,000.

### Nebraska

The Empress Theater at Central City, which has been conducted by Kerr Brothers, has been disposed of to C. E. McDonald, who will conduct it in the future.

R. E. Wolverton bought the Joyo Theater at Havelock.

C. W. Bartlett & Son have leased the Steele's Opera House at Fairbury for another term of years.

The Strand Theater at North Loop was opened to the public last week.

The theater at Upland was closed for a short period during the summer.

Manager Peterson of the Gilbert Theater at Beatrice closed the Gilbert Theater for a short time. He has transferred same to the Lyric, using the same orchestra and all pictures that have been advertised to be shown at the Gilbert.

It is rumored that the theater at Chappell has been sold by F. Y. Hurst to Mr. Rozell of Julesburg.

The Electric Theater at Falls City is being remodeled.

Roland Meyers has sold out his Joy Theater at Germantown and will go into other business.

Earl Blacketer has leased the Crystal Theater at Ulysses and opened up this week.

The Jewel Theater at Valentine has been closed for a few weeks. It will open soon.

The Gem Theater at Minden has been remodeled and redecorated.

The basement for the new opera house at Upland has been completed.

R. & S. Theater at Hooper has been undergoing alterations the past week.

The Crystal Theater at Peru has been sold to D. Emerett Donovan by A. M. McCommons.

The Blank interests will erect a new and modern theater at Omaha, Manager Samuel Greenbaum of the Garden Theater has announced.

### New Jersey

Negotiations are under way for the purchase of property in the rear of the Hudson Theater, Union Hill, Hoboken, by the Keith people in order to enlarge the seating capacity.

Dr. Samuel E. Harris, of Third and Monroe streets, will erect a $49,000 theater building at First and Mercer streets, Passaic.

The Oro Circuit, Inc., proposing to construct and manage theaters, motion picture and vaudeville houses in Nevada, has filed articles of incorporation. H. T. Goethe, E. P. Goethe and Chas. Rasmussen are those interested.

### New York

Shampan & Shampan, architects, have filed plans for a moving picture theater to be erected on St. John's place and Schenectady avenue, Brooklyn, for the Victoria Theater Company.

A new theater with a seating capacity of 2,500 will shortly be erected at Flushing by Wilmer & Vincent.

### North Dakota

B. E. Lange has taken over the management of the Grand Theater at Minot and will show vaudeville, road attractions and moving pictures.

### Ohio

Oscar Schwarz, architect, is preparing to enlarge the National Theater on Freeman avenue, Cincinnati, for P. Frankel.

Architects Dittoe, Fahnestock & Ferber have placed a contract for enlarging the Strand Theater on Walnut street, Cincinnati, in the hands of the Ohio Building and Construction Co.

The Rex Theater at Wooster has been sold by E. W. Mann to M. W. Yeagle of Carrolton.

Frank P. Woda has purchased the Savoy Theater on St. Clair avenue, near One Hundred and Fifth street, Cleveland.

C. A. Bresler took out a permit for a $10,000 store and theater at 8804 Buckeye road, Cleveland.

### Oklahoma

Plans have been completed and work has been started on the new $75,000 Majestic Theater building at Fourth and Main streets, Tulsa. Seating capacity 1,300. Plans by Geo. W. Winkler.

The Rolph Theater building at Albany has been destroyed by fire.

## BILLY WEST COMEDIES

Phil Kaufman, general representative of the Globe Film, Ltd., of Toronto, Canada, has closed for a sixty days'



*Billy West, big gun of King-Bee-Billy West comedies.*

showing of the King-Bee-Billy West comedies in eastern Canada. Lowe's will have first run, the Madison second run and the Park third run. All these theaters are in Toronto. The first picture to be booked is "The Hero."

The Globe Film Co. is sending four men throughout eastern and western Canada to sell Billy West comedies.

### Oregon

Gunther-King Company will repair theater at 365 Washington street, Portland, at a cost of $650.

### Pennsylvania

The two-story brick theater at 2716-18 Girard avenue, Philadelphia, has been conveyed by Chas. H. Colburn to John E. Hardy.

The Iroquois Theater, owned and run by Wm. Turby for a number of years, has changed hands, the new owners being J. Slimer and Mr. Zucker.

H. J. Knapp, architect, 114 East Sixteenth Street, New York City, is preparing plans for a new theater to be erected at Broad and Locust Streets, Philadelphia.

A new theater is being erected at Ellwood City by Mr. Barnes; seating capacity for 800.

William H. Wentz, proprietor of the Majestic Theater, has leased the Palace Theater at Catasauqua and will conduct it in the future.

The Cozy Theater on Union Avenue, Altoona, was damaged by fire to the amount of $200 and $1,000 worth of films burned.

### South Carolina

Broadway Theater at Columbia let contract to Halbeck & Heslup to erect 40-ft. addition to building to increase seating capacity, which will cost $10,000.

### South Dakota

John Nauminger has succeeded Bulaw & Priebs in the management of the opera house at Beresford.

J. W. Tillman has sold the Princess Theater at Garretson to Mr. Peterson of Edgerton.

The new Florence Opera House at Florence has been opened to the public.

### Texas

A new theater is to be erected on Elm street, near St. Paul street, Dallas. S. Von Phul is resident manager. Plans are by Lang & Witchell.

The Dixie Theater at Oil City is being remodeled and the name will be changed to a title selected by contest. The successful contestant will receive a prize of $5.00.

Charles Barker, at Venus, formerly operator of the machine, has bought the picture show from J. M. Reynolds.

The Brady opera house at Brady has been reopened after having been closed for the past sixty days.

J. P. Paschall has purchased the Cozy Theater at Mesquite from J. R. Batts.

Harry Simons of Dallas has leased the Lyric Theater at Sherman and employed Mose Weinstein as manager.

The Old Healy Theater at Fort Worth has been remodeled and equipped with new and up-to-date fixtures, under management of J. J. Dillon. The theater will be renamed.

### Washington

Excavation work has started preparatory to the erection of the F. & S. Improvements Company's theater building at Tower avenue and Center street, Tacoma. It will seat 1,000.

Ground has been broken for a new theater building to be erected at Tower avenue and Center street, Centralia, by John A. Field and his business associates.

The Pacific Theater Company, of Seattle, has been incorporated with a capital of $100,000 by Newell Miller, Dean B. Worley and Thomas Wilkes.

B. J. Cutler has begun the construction of a theater on Central Avenue, Molson.

### Wisconsin

Lee Manley has become the sole proprietor of the Cosmo Theater at Poynette and has opened it with moving pictures.

Rudolph Temp has taken over the Dome Theater at La Crosse from Ed. Neumann and will open the house under his management.

A new theater will be built at Racine. Work on the theater will be commenced not later than October.

Julius Stern and Maurice Fleckles, of New York, and Louis Jacobs, of Hollywood, owners of the Rex and Strand Theaters at Beloit, have purchased an option on the Hamlin property at that place to build a new theater.

A permit has been issued for a new theater to be erected for the F. & H. Amusement Company by Dr. W. G. Beecroft on the site of the Strand, East Mifflin Street, Madison.

The Appleton Theater at Appleton was closed for a short time during the summer and many improvements were made.

T. J. McNally is the new manager of the New Richmond Opera House at Glenwood City.

F. W. Fischer has disposed of his Majestic Theater at Madison to T. H. Luneman of Cedar Rapids, Iowa.

A. N. Storey has acquired the ownership of the Grand Theater at Durand, purchasing the same from Geo. Harrington.

The Laubenheimer Theater will be opened at Delafield about the middle of September.

Alex Sherr has disposed of the Lyric Theater at Waupaca.

Carl Becker has taken charge of the Garick Theater at Hurley.

The Casino Theater at La Crosse has been reopened to the public after being closed for four weeks for the purpose of redecorating.

## TO RESCUE DUMMY

The daredevils who play the priestess' followers in the Pathe serial "The Fatal Ring," took a big chance the other day and barely escaped with their lives, Director Geo. B. Seitz of Astra had arranged for three of them to drive an automobile from the front of a Hudson River ferryboat into the river. As four persons were necessary to take the jump and only three were willing to take the chance a dummy was placed in the back seat of the car to fill out the crew. The cameramen were stationed on a tug boat, the captain of which was instructed to be on the watch ready to pick up the men after they had made their plunge into the water. The signal to start was to be given by the tugboat whistle.

In due time the whistle blew, the car shot from the ferryboat far out into the



*This cut would make an interesting little spot in your program. You can borrow it free of all charge by just asking "Motography, Chicago." You can tell your patrons it is Margarita Fischer, the American Mutual star, with a dainty little plaything she found is her back yard the other day.*

water, flinging the crew to right and left. The three men, caught by the strong current, contented themselves with floating on their backs expecting to be speedily picked up. The tugboat captain, however, put on full speed and dashed in a different direction. "What's the matter with you?" yelled Mr. Seitz. "Why don't you get those boys?" "Thunder!" said the captain, "I'm after the drowning one. See, he's sinking. All you can see are his feet!" Mr. Seitz looked where the captain pointed. The captain was about to rescue the dummy!

## H. C. ALLEN TELLS OF MOTOY PROGRESS

In a recent interview, H. C. Allen, president of the Peter Pan Film Corporation, gave a brief outline of his future policies for the organization.

"I have felt the necessity for some time," he said, "of having our main studio in New York where I can keep in closest touch with the production. While we were getting started and doing business on a comparatively small scale, this was not so necessary, but with the growth of our bookings and our increase of production, it seems best to centralize as far as is possible.

"Mr. Vandivert has just returned from a study of our exchange problems, and reports such progress in that field as to insure the future of our productions. At present we are releasing through the Educational Film Corporation of America, which controls the territory of Greater New York, New York, and Northern New Jersey; the Standard Film Service Company for Southern Ohio and Kentucky; the Standard Film Service Company for Cleveland and Northern Ohio; the Lea Bel Company for Illinois, Indiana and Southern Wisconsin; M. R. Dick for Minnesota, North and South Dakota, and Northern Wisconsin; Standard Film Service for Michigan; Metropolitan Film Company for New England; Metro Film Service Company for Virginia, Maryland, D. C., N. C. and Delaware; Mayer and Rosenthal for California, Arizona, and Nevada; William T. Binford for Wyoming, Utah, Colorado, and New Mexico. We have the country pretty well covered and are now completing arrangements for taking up South America, beginning probably at Buenos Ayres. Mr. Woolwidge left this week for London to attend to the details of our new English office, and will remain over there some time studying the conditions of the foreign markets.

"Our present plans are to release 1,000 feet each week, composed of two 500 foot novelties, the novelties to be released on alternate weeks. A one reel subject will be released in addition to this program, and after December 1 this plan will be augmented by a further release of one reel a week.

Mary Miles Minter loves to tell fairy stories to children when she can gather a group of them about her. That is why she enjoyed playing in "Charity Castle," because she could tell fairy tales to her brother in the play.

Juliette Day likes to take a day off and go right down into her white tiled and electrically fitted kitchen and cook. She buys every electrical kitchen device as soon as it is invented and her kitchen is as dainty as a boudoir.

# First Petrova Release October 22

### President Collins Pleased With Progress Being Made on Famous Artist's Initial Production

FREDERICK L. COLLINS, president of the Petrova Picture Company, the new company formed to produce Madame Petrova's personally supervised pictures, has expressed himself as being highly satisfied with the progress being made on the first Petrova film.

Assured of its success, both artistically and as a subject for the market, he has already begun to lay his plans for the succeeding Petrova picture.

It seems certain that the first picture will be ready for distribution by the date set, October 22. Five thousand feet have already been completed, and the company is hard at work on the remainder of the story. Reports from the studio indicate that neither time nor expense has been spared to bring the completed production up to the high standard set for Petrova pictures.




Perfection Pictures
"The Highest Standard In Motion Pictures"

Read What They Say of TAYLOR HOLMES in "EFFICIENCY EDGAR'S COURTSHIP"

From Clarence Budington Kelland's Story in the Saturday Evening Post.

"The best comedy of the year."—*S. A. Rothaphel, Rialto Theater, N. Y.*
"The big laughing hit of the season."—*E. C. Bostick, Merrill Theater, Milwaukee.*
"Mr. Holmes took the film world by storm."—*New York Tribune.*
"The super-efficient film comedian of the year."—*New York American.*
"Went over with a bang."—*Chicago Herald.*
"It was a scream."—*Chicago Evening Post.*
"A high class play, rich in humor."—*New York Herald.*

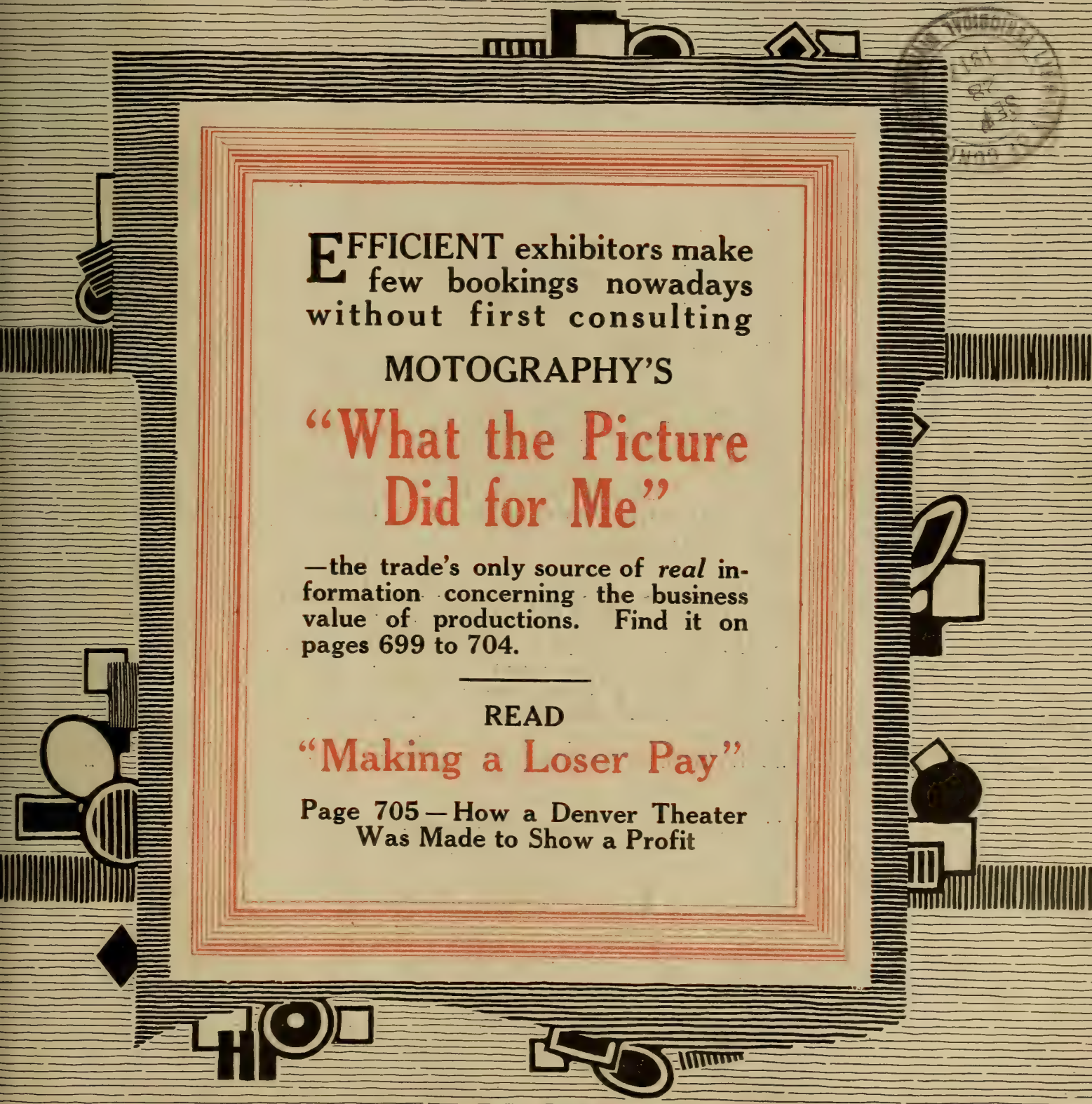
Distributed by George Kleine System

ESSANAY
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago

Perfection Pictures

# MOTOGRAPHY

## The MOTION PICTURE TRADE JOURNAL

EFFICIENT exhibitors make few bookings nowadays without first consulting

MOTOGRAPHY'S

## "What the Picture Did for Me"

—the trade's only source of *real* information concerning the business value of productions. Find it on pages 699 to 704.

---

READ

## "Making a Loser Pay"

Page 705—How a Denver Theater Was Made to Show a Profit


VOL. XVIII CHICAGO, OCTOBER 6, 1917 No. 14



First Screen Appearance of a Noted Beauty

# Goldwyn presents MAXINE ELLIOTT in FIGHTING ODDS

By Roi Cooper Megrue and Irvin S. Cobb

A Story of a Wife's Loyalty and "Big Business"

Exhibitors throughout the world will do a tremendous business with this celebrated star, who is beyond question the most widely exploited woman in America and England.

**Goldwyn Pictures Corporation**

**16 East 42d St.** **New York City**

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVIII CHICAGO, OCTOBER 6, 1917 No. 14

# "No More Big Pictures"

## BIG AMERICAN EXHIBITOR DECLARES MOST BIG PRODUCTIONS FAIL AT THEATER

BRANDING the present output of special productions as "miles of mediocrity," William Moore Patch, president and managing director of the Fort Pitt Theater Company of Pittsburgh, declares that the day of big pictures in the United States is done unless the present system of production and distribution of so-called special features is completely changed.

### *Theater Made Records*

During the past two years Mr. Patch has maintained, at the Pitt Theater in Pittsburgh, an unbroken policy of big pictures, with two exhibitions daily at a scale of admission price ranging from 25 cents to $2.00. Not only this, but it is safe to say that the Pitt Theater has broken many records for successful runs with big pictures in the United States. In addition to D. W. Griffith's spectacle, "The Birth of a Nation," which ran five months at the Pitt Theater, other films, such as "The Battle Cry of Peace," "A Daughter of the Gods," "Intolerance," "The Crisis," "Twenty Thousand Leagues Under the Sea," and "Civilization," have all enjoyed engagements of from four to eleven weeks.

Coincident with Mr. Patch's statement on the big picture situation in general comes his announcement of a complete change of policy for the Pitt Theater in Pittsburgh—a change that involves the elimination of all pictures, save two or three each year which can be presented in such a manner as to bring two dollars into the box office.

Mr. Patch's decision in this matter is all the more remarkable because it is well known that he has achieved unprecedented success with his big picture policy in Pittsburgh at two-dollar admission prices. He states that his present decision is based on a determination to maintain the high standard of his house, even at the cost of sacrificing the policy he has built up.

### *Stage Plays at Pitt Theater*

In place of photo-dramatic spectacles during the coming winter, the Pitt Theater in Pittsburgh will house a resident company of the best players obtainable for the purpose of trying out new plays, many of which will be produced later in New York, Chicago and Boston.

A month or two ago Mr. Patch opened his own offices in New York on the nineteenth floor of the Times building. He intends establishing the Pitt Theater in Pittsburgh as a base not only to try out new plays for himself, but for a number of other prominent New York producers who are seeking a place to test their plays before they are produced on Broadway. In other words, Mr. Patch intends doing in Pittsburgh what Mr. Morosco has succeeded in doing in Los Angeles.

Notwithstanding the fact that the Pitt Theater will house legitimate attractions in the future, however, Mr. Patch is not going to give up his interest in big pictures. Any feature films that he considers worth two dollars will be produced on an elaborate scale at the Pitt Theater from time to time throughout the winter.

### *Enters Producing Field*

It is also an open secret that Mr. Patch intends to take up the production of pictures himself in the very near future—and on a large scale. As far as his creative ability goes, no less person than Mr. Griffith said of him before leaving for Europe last January: "Mr. Patch is one of the coming motion picture men of America." This talent will be given full scope, inasmuch as Mr. Patch has associated with him some of the wealthiest men in Pittsburgh.

Confirming his decision in regard to the Pitt Theater, Mr. Patch has made the following statement from his offices in the Times building:

It is useless to deny the gravity of the big picture situation in America. Since Mr. Griffith produced "The Birth of a Nation," and followed it with his still more remarkable spectacle "Intolerance," every big picture producer in America has been vainly striving to imitate him—with most disastrous results.

Since last June, I have sat through sixty-two so-called big pictures, and I have only seen two that could be classed under that category. There is no use in mentioning these pictures—except to say that they will be shown at the Pitt Theater later on in the season.

I furthermore desire to call attention to the state of chaos now existing in the business end of the picture industry in America.

### *Exhibitors Misled*

Hundreds of inferior pictures have been placed in big theaters along Broadway, advanced prices charged for them (when they were not worth 25 cents), their runs forced, and then small exhibitors deceived throughout the United States as to the exact business done. These small exhibitors, in consequence, have paid fabulous prices for inferior pictures and have lost thousands of dollars thereby. They now form an indignant body of "wise old owls," who are thoroughly alive as to what does and what does not constitute a big picture.

The Fort Pitt Theater Company of Pittsburgh is now directing the American tour of the Official War Films of the Italian Government, called "The Italian Battlefront." These films, to get away from picture figures, have done a good business everywhere. But we are having some unique experience with them.

Our offices are crowded with small exhibitors who want to play the pictures, but who sincerely believe that we are liars,

and that we have done no business at all. Some of the less timid exhibitors book the picture, and they are stupefied to find that they make good. There is no use in showing the others box office statements, because they believe they are faked. The only thing we can do is to exercise the patience of Job and bide our time. Slowly but surely exhibitors throughout the country are beginning to hear about the Italian war films, and the business they are doing.

When Mr. Patch was asked whether, in his opinion, there would be any more big pictures in the future, he stated:

To say that there will be no more big pictures, is rank foolishness. As matters stand at present, however, the big picture, as an art, has been well nigh ruined in America by an army of inferior men who possess no brains at all; and the pity of it is that pictorial entertainment is one that demands more intelligence, more forethought and more artistry than any other form of amusement.

The real tragedy of the entire situation lies in the fact that the majority of stupid people in the American theater seem to have chosen the making of pictures as a profession.

My fondest hope is that all those who consider themselves big picture producers in the United States will form a combine and sue me for libel. Then I will have an opportunity to reveal to the public generally, the extraordinary conditions now existing in the picture industry in this country.

### *Fall Back on Legitimate*

In the meantime, there is nothing for me to do but to turn to the legitimate stage in order to be sure of obtaining productions of such standards as are worthy of the consideration and continued confidence of my clientele.

I haven't the time, nor has any producer, to make enough pictures of a quality warranting $2.00 admission prices to keep the Pitt Theater open all the year. If I succeed in making one such picture each year, I shall be content. Furthermore, I have neither the time nor the inclination to attempt a reformation of the screen.

Under these conditions, therefore, there is nothing left me but to fall back on the legitimate medium of dramatic entertainment, the quality of which, so far as my own theater is concerned, I personally can control.

I hope the pictures will "come back." I think it possible that they may in a few years, when the patience of the public finally becomes exhausted and it starts a wholesale housecleaning. But I cannot afford to wait until that time arrives.

## N. A. M. P. I. MEETING

### Committees of National Association for Ensuing Year Appointed—New Members Accepted—Report Film Thefts on the Increase

The administrative committees of the National Association of the Motion Picture Industry for the ensuing year were perfected on Thursday, September 20, at the quarterly meeting of the Board of Directors, when President William A. Brady presented his appointments for members of the executive committee which were approved by the board and comprise the following: Walter W. Irwin, chairman Vitagraph V. L. S. E.; J. A. Berst, Pathe Exchange, Inc.; J. E. Brulatour, Eastman Films; Arthur S. Friend, Famous Players-Lasky Corporation; Samuel Goldfish, Goldwyn Pictures Corporation; P. A. Powers, Universal Film Manufacturing Co., Richard A. Rowland, Metro Pictures Corporation, William L. Sherrill, Frohman Amusement Corporation; Lee A. Ochs, Louis F. Blumenthal and Louis L. Levine of the Exhibitors' League, and William A. Johnston, representing the General Division.

At a special meeting of the members of the Association, held prior to the directors' meeting, an amendment to the by-laws was voted increasing the memberships of the executive committee from nine to twelve.

President Brady announced the appointment of a permanent committee on expositions as follows: William A. Brady, president, ex-officio; J. A. Berst, J. E. Brulatour, Arthur S. Friend, J. H. Hallberg, Gabriel L. Hess, W. W. Irwin, P. A. Powers and William L. Sherrill. The directors contend that with the two expositions for next year the manufacturers, distributors and supply and equipment companies should not be called upon to participate in any additional expositions, balls or similar propositions where advertising space is solicited, and it was decided to refer all such matters to the joint exposition committee of which Executive Secretary Frederick H. Elliott will act as secretary. Announcement has previously been made that an exposition will be held in New York next February, followed by one in Boston in July, both of which will be under the joint auspices of the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League of America.

The directors received reports showing a great increase in film thefts throughout the country, and acting upon recommendations presented to them, a committee was appointed to formulate plans which are to be presented at a joint meeting of the producers and distributors to be held during the first week of October. The committee will meet at the Association's headquarters, on September 28, and is composed of the following: P. A. Powers, Universal Pictures Corp.; Ricord Gradwell, World Film Corporation; R. A. Rowland, Metro Pictures Corp.; J. A. Berst, Pathe Exchange, Inc.; Arthur S. Friend, Famous Players-Lasky Corp.; Walter W. Irwin, Vitagraph, V. L. S. E.; John R. Freuler, Mutual Film Corp and Stephen A. Lynch, Triangle Distributing Corp.

A communication presented from the Rev. Christian F. Reisner requesting co-operation on behalf of the National Association was granted and Executive Secretary Elliott was given power to arrange for the programs which Dr. Reisner and his associates may require representing the International Board of Sunday Schools, comprising five million children.

The Goldwyn Distributing Corporation was elected as a member of the association and will be represented in the distributors' branch by President Samuel Goldfish. The following individual members were elected; Ben H. Grimm, John F. Chalmers, James L. Hoff, George F. Blaisdell, Archibald MacArthur, Jr., Randall M. White, James A. Milligan and Anthony P. Kelly.

The National Association of the Motion Picture Industry has been elected to active membership in the Chamber of Commerce of the United States of America and will be represented in that great body comprising all of the important industries, railroads and commercial organizations by President Brady and Secretary Elliott.

The organization of the several branches has been perfected with the exception of the general division which is to be called together early in October. Adolph Zukor is chairman of the Producers' Committee, Walter W. Irwin, chairman of the Distributors' Branch, and J. E. Brulatour, chairman of the Supply and Equipment Division.

The resignation of Arthur James as a vice-president and director of the association was accepted. This vacancy will be filled at the forthcoming meeting of the General Division of which Mr. James was one of the representatives.

# "What the Picture Did for Me"

## ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

*(Editorial Note:—"The trade paper than can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews* Motography *publishes in each week's issue the actual, unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

**PARENTAGE** (Seng)—"I recently sent a report to this department in which I stated that the photography in this picture was poor, due to red tinting all the way through. I have since realized that my projection of 45 amperes on alternating current with a General Electric Company mercury rectifier is not strong enough to bring out well any film that is strongly tinted and, fearing my report may unfavorably influence other exhibitors, I am giving this explanation."—Charles H. Ryan, Garfield Theater, Chicago.

**The Hero,** with Billy West (King-Bee Comedy)—"Raised my price from five to ten cents on this production. In my opinion these are the best comedies made. This is great and Billy West is sure a winner. Very good comedy, with some clever twists."—A. E. Elliott, Sapphire Theater, Kansas City, Mo.

**The Hero,** with Billy West (King-Bee)—"Great! Went over like a whirlwind. We cleaned up. Made 'em roar, and that counts."—W. H. Nelson, American Theater, Kansas City, Mo.

**Cupid's Rival,** with Billy West (King-Bee)—"Very fine. S. R. O. Billy is backing Chaplin off the map."—W. H. Nelson, American Theater, Kansas City, Mo.

**Cupid's Rival,** with Billy West (King-Bee)—"Roars of laugh, big crowds, great business. A very lavish production. West is better than Chaplin, in my opinion. He is a bigger favorite every week."—A. E. Elliott, Sapphire Theater, Kansas City, Mo.

**Doughnuts,** with Billy West (King-Bee)—"The best of them yet. They started extra fine and are steadily getting funnier. Can't say too much for them. Big houses."—W. H. Nelson, American Theater, Kansas City, Mo.

**Doughnuts,** with Billy West (King-Bee)—"This is the funniest Billy West comedy yet. Many new stunts and a laugh or a yell every second."—A. E. Elliott, Sapphire Theater, Kansas City, Mo.

**A Bold, Bad Knight,** with Betty Compson (Christie)—"Went over well. The Christie comedies are very excellent one-reel fillers. Good looking casts and good stories. My patrons were well pleased."—A. E. Elliott, Sapphire Theater, Kansas City, Mo.

**The Second Mrs. Tanqueray** (Vitagraph)—"A cold-blooded story which got over with the readers. Drew well but the fans did not like it."—Jo E. Rickards, Hip Theater, Phoenix, Ariz.—*High class downtown house.*

**The Stolen Treaty,** with Earle Williams (Vitagraph)—"A pretty fair picture with pretty fair drawing power."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Clover's Rebellion,** with Anita Stewart (Vitafiraph)—"This picture did not draw well although the star is popular. A good story."—W. G. Shaefer, Vaudette Theater, West Point, Ga.

**Clover's Rebellion,** with Anita Stewart (Vitagraph)—"An entertaining comedy-drama, good for any house any day. The star is popular."—Empress Theater, Owensboro, Ky.

**The Hawk,** with Earle Williams (Vitagraph)—"The 'high-brows' will say it is great. 'Rough-heads' will go to sleep on it. At that, it is a finished production."—Empress Theater, Owensboro, Ky.

**Within the Law,** with Alice Joyce (Vitagraph)—"Capacity business at advanced prices. Audience greatly pleased. Many proclaimed it far better than the stage production."—Harry Miller, Idle Hour Theater, Festus, Mo.

**The Test,** with Clara Kimball Young (Vitagraph reissue)—"A fair picture, better than the average two-reeler of today."—J. W. Allender, Lyric Theater, Spokane, Wash.

**The Late Mr. Jones,** with Sidney Drew (Vitagraph reissue)—"A fine comedy, with a story."—J. W. Allender, Lyric Theater, Spokane, Washington.

**The Chattel,** with E. H. Sothern (Vitagraph)—"One of the best. Wonderful settings. Audience well pleased."—Mrs. R. G. Jordan, Hinsdale Theater, Hinsdale, Ill.—*Very high class suburban patronage.*

**The Message of the Mouse,** with Anita Stewart (Vitagraph)—"A wonderful production; star at her best; comments great. Business good."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

**The Message of the Mouse,** with Anita Stewart (Vitagraph)—"Very pleasing. Drew well. Capacity business for two days."—Jo E. Rickards, Hip Theater, Phoenix, Ariz.

**The Lone Wolf,** with Hazel Dawn and Bert Lytell (Selznick)—"A real box-office winner. The kind of a melodrama that pulls them in. Plenty of sustained interest."—Sylvia Grogg, Hippodrome and Grogg's Theater, Bakersfield, Cal.

---

**Poppy,** with Norma Talmadge (Selznick)—"A production par excellence. Splendid detail. Star is immense. Good business."—Sylvia Grogg, Hippodrome and Grogg's Theater, Bakersfield, Cal.

---

**The Common Law,** with Clara Kimball Young (Selznick)—"The best picture we have ever run. Excellent box-office attraction."—Hopkins and Larson, Majestic Theater, Oakland, Nebraska.

---

**Panthea,** with Norma Talmadge (Selznick)—"A very good production. Capacity business."—Hopkins and Larson, Majestic Theater, Oakland, Nebraska.

---

**The Argyle Case,** with Robert Warwick (Selznick)—"A very good detective picture. Good business in spite of competition."—Hopkins and Larson, Majestic Theater, Oakland, Nebr.

---

**The Foolish Virgin,** with Clara Kimball Young (Selznick)—"A good picture but not up to this star's standard. Fair business."—Hopkins and Larson, Majestic Theater, Oakland, Nebraska.

---

**The Price She Paid,** with Clara Kimball Young (Selznick)—"Our patrons were well pleased with this. Good business."—Hopkins and Larson, Majestic Theater, Oakland, Nebraska.

---

**The Law of Compensation,** with Norma Talmadge (Selznick)—"You cannot go too strong on this picture. Business just fair."—Hopkins and Larson, Majestic Theater, Oakland, Nebraska.

---

**The Silent Master,** with Robert Warwick (Selznick)—"Robert Warwick is at his best in this picture. It pleased everyone."—Hopkins and Larson, Majestic Theater, Oakland, Nebraska.

---

**The Siren,** with Valeska Suratt (Fox)—"A sordid and jumbled plot that leads nowhere."—Sylvia Grogg, Hippodrome and Grogg's Theater, Bakersfield, Cal.

---

**Patsy,** with June Caprice (Fox)—"An improvement over other Caprice subjects."—Sylvia Grogg, Hippodrome and Grogg's Theater, Bakersfield, Cal.

---

**The Tiger Woman,** with Theda Bara (Fox)—"Excellent vampire picture but such stories are losing favor. Good business."—H. S. Kinsey, Academy of Music, Selma, Ala.

---

**Every Girl's Dream,** with June Caprice (Fox)—"The novel method of production made a hit."—Gus Myers, Metropolitan Theater, Grand Forks, N. D.

---

**Her Greatest Love,** with Theda Bara (Fox)—"Our patrons were a little disappointed as they want

## What Does the Box Office Show?

IS THE picture you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They may want to book the same pictures. Tell them in MOTOGRAPHY's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Which picture on your program do you consider superior box office attraction? (Write in pencil.)

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks..... Remarks.....

..... .....

..... .....

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks ..... Remarks .....

..... .....

..... .....

Address ..... City and State .....

Name of Theater ..... Sent in by .....

Help the industry produce better films. Fill out the blank every week. Mail it to MOTOGRAPHY, Monadnock Bldg., Chicago.

Theda Bara as a vampire."—Gus Myers, Metropolitan Theater, Grand Forks, N. D.

**Love and Logs** (Fox Comedy)—"This is one Fox comedy that missed fire in our house."—Gus Myers, Metropolitan Theater, Grand Forks, N. D.

**The Soul of Satan,** with Gladys Brockwell (Fox)—"Well pleased audience."—Gus Myers, Metropolitan Theater, Grand Forks, N. D.

**The Book Agent,** with George Walsh (Fox)—"Believe me, this is some picture. It will knock a home run to any box-office."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

**Jim Bludso,** with Wilfred Lucas (Triangle)—"A fine picture which played to an enthusiastic audience."—Mrs. R. G. Jordan, Hinsdale Theater, Hinsdale, Ill.—*High class suburban patronage.*

**Sudden Jim,** with Charles Ray (Triangle)—"Excellent picture business. Fight scenes remarkably staged. Fine business."—H. L. Kinsey, Academy of Music, Selma, Ala.

**The Mother Instinct,** with Enid Bennett (Triangle)—"Good business. Star well liked."—H. S. Kinsey, Academy of Music, Selma, Ala.

**Wooden Shoes,** with Bessie Barriscale (Triangle)—"A picture with Holland as a location for settings. The star draws well. Play contains bits of comedy. An average program picture that pleases."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**They're Off,** with Enid Bennett (Triangle)—"Contains a steeple-chase race that will thrill your audience. A southern story. Star draws well. Picture is O. K."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**They're Off,** with Enid Bennett (Triangle)—"This is surely a fine picture. Business good."—William Roper, Roper Theater, Council Bluffs, Iowa.

**The Grafters,** with Jack Devereaux (Triangle)—"A very poor picture with poor drawing power, as the star is not worth starring."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Flying Colors,** with William Desmond (Triangle)—"A good picture with fair drawing power."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Princess of the Dark,** with Enid Bennett (Triangle)—"A poor picture for a Triangle."—H. M. Turner, Family Theater, Pine City, Minn.

**The Crab,** with Frank Keenan (Triangle)—"Keenan is liked here. Played to good business. Everyone was pleased."—H. M. Turner, Family Theater, Pine City, Minn.

**The Little Schoolma'am,** with Dorothy Gish (Triangle)—"Fairly good offering, to good business. Film in poor condition."—H. M. Turner, Family Theater, Pine City, Minn.

## Put Your Theater on Picture Map

MANY exhibitors the country over are now making a large share of their bookings from information found in MOTOGRAPHY'S remarkable section, "WHAT THE PICTURE DID FOR ME."

An idea of the representative character of this unparalleled service may be had from the following list of cities and towns from which reports on pictures were printed in the last issue of MOTOGRAPHY.

New York, Chicago, Buffalo, Minneapolis, Montreal, Ontario, Canada; Spokane, Wash.; Pittsburgh, Pa.; Denver, Colo.; Los Angeles, Cal.; Vancouver, B. C., Canada; Detroit, Mich.; Phoenix, Ariz.; Frederic, Wis.; Walla Walla, Wash.; Kansas City, Kan.; Silverton, Colo.; Alpena, Mich.; Antwerp, N. Y.; Wilmington, N. S.; Chester, S. C.; Bay St. Louis, Miss.; Newport, Ky.; Patterson, Calif.; Salina, Kan.; Louisville, Ky.; Seattle, Wash.; Houston, Tex.

Is *your* town in the list? If not, send in your reports and put your city and your theater on the map.

**The Flame of the Yukon,** with Dorothy Dalton (Triangle)—"Get this, play it up big, raise prices and please every person in the audience. It is a real picture."—Empress Theater, Owensboro, Ky.

**The Pinch Hitter,** with Charles Ray (Triangle)—"A winner every minute. Boost it and play it double the usual run."—Empress Theater, Owensboro, Ky.

**Her Official Fathers,** with Dorothy Gish (Triangle)—"A splendid little picture, not great but delightful and it will please."—Empress Theater, Owensboro, Ky.

**An Old-Fashioned Young Man,** with Robert Harron (Triangle)—"Picture and acting good but the star does not draw well. Business fair."—W. G. Shaefer, Vaudette Theater, West Point, Ga.

**In Slumberland,** with Thelma Salter (Triangle)—"Appeals to children but the dialect titles are poor. Story somewhat draggy. Just fair business."—B. F. Rothstein, Majestic Theater, Tulsa, Okla.

**Mountain Dew,** with Marjorie Wilson (Triangle)—"A very good picture. No drawing power for the star is unknown."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Golden Rule Kate,** with Louise Glaum (Triangle) "This star is gaining in popularity. Production very good. Played to capacity two days."—B. F. Rothstein, Majestic Theater, Tulsa, Okla.

**The Food Gamblers,** with Wilfred Lucas (Triangle)—"Fine picture but the title suggests propaganda, which is unpopular. Business light for two days."—B. F. Rothstein, Majestic Theater, Tulsa, Okla.

**An Even Break,** with Olive Thomas (Triangle)—

"Splendidly staged and acted. Miss Thomas is real star material. Business great for two days."—B. F. Rothstein, Majestic Theater, Tulsa, Okla.

**A Successful Failure,** with Jack Devereaux (Triangle)—"Pleasing light comedy. Several good laughs. Good business."—B. F. Rothstein, Majestic Theater, Tulsa, Okla.

**Borrowed Plumage,** with Bessie Barriscale (Triangle)—"Better than the usual costume play. Well received; business good."—B. F. Rothstein, Majestic Theater, Tulsa, Okla.

**Madame Bo-Peep,** with Seena Owen (Triangle)—"First class story with weak title. Business picked up on the second day."—B. F. Rothstein, Majestic Theater, Tulsa, Okla.

**Bullets and Brown Eyes,** with Bessie Barriscale (Triangle)—"A fine picture, to good business. One of the best with this star."—J. W. Allender, Lyric Theater, Spokane, Wash.

**Peggy,** with Billie Burke (Triangle)—"A fine picture, to only fair business."—J. W. Allender, Lyric Theater, Spokane, Wash.

**Madcap Ambrose,** with Mack Swain (Keystone)—"This is a fine comedy. Kept them laughing to the end."—H. N. Turner, Family Theater, Pine City, Minn.

**A Royal Rogue,** with Billy Armstrong (Keystone)—"An average Keystone,—fine."—J. W. Allender, Lyric Theater, Spokane, Wash.

**His Wedding Night,** with Roscoe Arbuckle (Paramount)—"Not so many laughs in this one. Too much sameness. Business good, notwithstanding."—Sylvia Grogg, Hippodrome and Grogg's Theater, Bakersfield, Cal.

**The Stronger Love,** with Vivian Martin (Paramount)—"A fair picture, helped out by the star. Just fair business."—Charles G. Neiswanger, Crystal Theater, Osborne, Kansas.

**The Love Mask,** with Wallace Reid (Paramount)—"A good western with plenty of action, which pleased a big crowd."—Charles G. Neiswanger, Crystal Theater, Osborne, Kansas.

**What Money Can't Buy,** with Jack Pickford (Paramount)—"The star is gaining in popularity and while this is a routine play, it pleased well."—Empress Theater, Owensboro, Ky.

**The Long Trail,** with Lou-Tellegen and Mary Fuller (Paramount)—"A melodrama that will get by. Mary Fuller is the card in advertising. Lou-Tellegen doesn't draw."—Empress Theater, Owensboro, Ky.

**Camping,** with Victor Moore (Klever Komedies-Paramount)—"A good, clean comedy. Brought forth many hearty laughs."—Harry Miller, Idle Hour Theater, Festus, Mo.

**The Soul of Kuri-San,** with Sessue Hawakawa (Paramount)—"The star's work is splendid and so is that of his wife, but the story itself is rather depressing."—A. N. Miles, Eminence Theater, Eminence, Ky.

**The Heir to the Hoorah,** with Thomas Meighan (Paramount)—"Simply great. The kind of picture most people want to see. Give it extra advertising, for everyone will enjoy it."—A. N. Miles, Eminence Theater, Eminence, Ky.

**What Money Can't Buy,** with Jack Pickford and Louise Huff (Paramount)—"Not as good as this pair's previous offerings. Story about a mythical country. Personally I do not like such pictures and our audience felt the same way about it. They like modern stories of the times."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Cook of Canyon Camp,** with George Beban (Paramount)—"A good character picture of the lumber camps. Nice outdoor scenery. It gets many a good laugh. Everyone seemed to be pleased with it. Title scared some of our patrons away."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Efficiency Edgar's Courtship,** with Taylor Holmes (Essanay-Perfection)—"This is a bully feature and filled us up to the top. It's clean and a sure money and friend maker for any exhibitor. We're anxious to see Holmes' next pictures."—Charles E. Hagen, Kenmore Theater, Chicago.—*In discriminating neighborhood.*

**The Man Who Was Afraid,** with Bryant Washburn (Essanay-K. E. S. E.)—"This picture was a great drawing card and well liked by everyone."—E. Saunders, Palace Theater, Harvard, Ill.

**The Man Who Was Afraid,** with Bryant Washburn (Essanay-K. E. S. E.)—"This is a dandy picture, which went over big. Everyone in the audience was satisfied."—Mrs. R. G. Jordan, Hinsdale Theater, Hinsdale, Ill.—*Very high class suburban patronage.*

**Conquest Programs** (Edison-Conquest)—"We played the one- and two-reel subjects in programs one and two and our patrons all said they were the best of their kind ever seen. The grown people were enthusiastic over them and they were very interesting to the children, and so form ideal offerings for the family group. My people liked them so well that hereafter I shall only need to announce 'Conquest' pictures to draw a crowd."—Mrs. R. G. Jordan, Hinsdale Theater, Hinsdale, Ill.—*Very high class suburban patronage.*

**Light in Darkness,** with Shirley Mason (Edison-K. E. S. E.)—"Gave very fair satisfaction but our people thought the action too slow."—Gus Myers, Metropolitan Theater, Grand Forks, N. D.

**Light in Darkness,** with Shirley Mason (Edison-K. E. S. E.)—"A nice little picture. Star unknown here. A big crowd at that."—Jo E. Rickards, Hip Theater, Phoenix, Ariz.—*High class downtown house.*

**One Touch of Nature** (Edison-K. E. S. E.)—"Drew exceptionally well for two days against Ringling's

circus."—Jo E. Rickards, Hip Theater, Phoenix, Ariz.—*High class downtown house.*

**The Stolen Paradise,** with Ethel Clayton (World)—"A great picture. Pleased a big crowd. Star a great favorite."—Charles G. Neiswanger, Crystal Theater, Osborne, Kansas.

**The False Friend,** with Robert Warwick (World)—"A good picture with Warwick at his best. Good business."—Charles G. Neiswanger, Crystal Theater, Osborne, Kansas.

**The Beloved Adventuress,** with Kittie Gordon (World)—"A very weak plot. Many left the theater before it was over."—Harry Miller, Idle Hour Theater, Festus, Mo.

**Without a Soul,** with Clara Kimball Young (World)—"A good box-office attraction but I can't say much for the story. The star is popular here."—W. G. Shaefer, Vaudette Theater, West Point, Ga.

**Mothers of France,** with Sarah Bernhardt (World) "Very artistic. Good business."—H. L. Kinsey, Academy of Music, Selma, Ala.

**Betsy Ross,** with Alice Brady (World)—"A costume play that did not take as well as we thought it would. It is good for its historical value. We would rather see the star in modern roles and not wearing a white wig. Average business. This is a good picture for school schildren."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Youth,** with Carlyle Blackwell (World)—"Star is well liked. Business very big."—Jo E. Rickards, Hip Theater, Phoenix, Ariz.—*High class downtown house.*

**The Marriage Market,** with Carlyle Blackwell (World)—"A pretty fair picture but with little drawing power."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Eternal Question,** with Mme. Petrova (Metro)—"Not a Petrova picture. She doesn't have a chance to act, but most of my patrons liked it."—A. N. Miles, Eminence Theater, Eminence, Ky.

**Diplomacy,** with Bushman and Bayne (Metro)—"We took this on open booking and it went over big The print was in good condition."—Mrs. R. G. Jordan, Hinsdale Theater, Hinsdale, Ill.—*Very high class suburban patronage.*

**The Girl Without a Soul,** with Viola Dana (Metro)—"A good title for our box-office. They cannot help liking the star in this picture. It is all right; don't be afraid of it."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Slacker,** with Emily Stevens (Metro)—"This went better for us than did **The Little American.** Boost it big, as everyone who sees it will have a compliment for it. Has a good allegorical finish and contains no battle scenes. A picture that will go big with a little advertising."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Brand of Cowardice,** with Lionel Barrymore (Fox)—"Drew well and pleased on account of the border stuff in the story."—Jo E. Rickards, Hip Theater, Phoenix, Ariz.

**Miss Robinson Crusoe,** with Emmy Wehlen (Metro)—"Of good value. Played to excellent business."—Jo E. Rickards, Hip Theater, Phoenix, Ariz.

**The Frame-Up,** with William Russell (American-Mutual)—"The popularity of Russell features keeps growing here. One of his best."—Sylvia Grogg, Hippodrome and Grogg's Theater, Bakersfield, Cal.

**Periwinkle,** with Mary Miles Minter (American-Mutual)—"A good picture. Large business."—E. Saunders, Palace Theater, Harvard, Ill.

**Joan, the Woman,** with Geraldine Farrar (Artcraft)—"A splendid production but the people do not respond to a play of this kind as they do to a modern drama. It is a shame! Although we did not make anything on this picture, I'm glad I showed it and I think that any exhibitor who figures he can come out even on it ought to show it."—A. N. Miles, Eminence Theater, Eminence, Ky.

**The Little American,** with Mary Pickford (Artcraft)—"This broke all house records."—Mrs. R. G. Jordan, Hinsdale Theater, Hinsdale, Ill.—*Very high class suburban patronage.*

**Rebecca of Sunnybrook Farm,** with Mary Pickford (Artcraft)—"The engagement of this picture has been extended five days. It is playing to capacity business and has pleased thousands of people. Mary Pickford's greatest picture."—M. J. Weil, Castle Theater, Chicago.—*Downtown house.*

**Down to Earth,** with Douglas Fairbanks (Artcraft)—"A good picture. Did not draw because of previous runs in the neighborhood."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Conquest of Canaan,** with Edith Taliaferro (Frohman)—"Not the best, by any means, but it pleased most people."—Gus Myers, Metropolitan Theater, Grand Forks, N. D.

**The Girl Who Did Not Care,** with James Morrison (Ivan)—"My public liked this picture very much. Held them out two nights."—William Roper, Roper Theater, Council Bluffs, Iowa.

**Pride and the Devil,** with Alma Hanlon (Art Dramas)—"A good picture and good business. The star is fine."—William Roper, Roper Theater, Council Bluffs, Iowa.

**The Silent Witness** (Hoffman Foursquare)—"Ran at this theater two days. It is the best feature I ever played in my house."—Samuel Rutinsky, Chatham Theater, New York.

**War and the Woman,** with Florence LaBadie (Thanhouser-Pathe)—"A weak 'invasion' picture. This type of play is not popular with our patrons. Fair business."—B. F. Rothstein, Majestic Theater, Tulsa, Okla.

**Les Miserables,** with Henri Kraus (Pathe special)—"Played two days at advanced prices to capacity. This classic will never die."—B. F. Rothstein, Majestic Theater, Tulsa, Okla.

---

**When Love Was Blind,** with Florence LaBadie (Thanhouser-Pathe)—"Just an ordinary picture, very melo in spots. Business same way."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

---

**The Last of the Carnabys,** with Gladys Hulette (Pathe)—"Just a fair picture with fair drawing power."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

---

**Susan's Gentleman,** with Violet Mersereau (Bluebird)—"Up to the usual Bluebird standard. This star is becoming popular here."—Harry Miller, Idle Hour Theater, Festus, Mo.

---

**Southern Justice,** with Myrtle Gonzales (Bluebird)—"Very ordinary. Story worked a thousand times. The war should bring something new."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

---

**The Light at Dusk,** with Orrin Johnson (Lubin)—"A great picture, faultlessly directed, but a disappointment at the box office."—J. W. Allender, Lyric Theater, Spokane, Wash.

---

**Enlighten Thy Daughter** (Enlightenment)—"A wonderful production."—E. Saunders, Palace Theater, Harvard, Ill.

---

**Enlighten Thy Daughter** (Enlightenment)—"Big business. Very good come-back on the second day."—Gus Myers, Metropolitan Theater, Grand Forks, N. D.

---

**On Trial** (Essanay-National Exhibitors' Circuit)—"This feature has been tremendously successful. It played a full week to exceptionally good business at the Tivoli Opera House, followed by a four-day engagement at the Big T & D Theater. The feature fascinates the spectator by the interest it arouses in the working out of its story. We have enjoyed phenomenal business without additional advertising."—William H. Jobelmann, Turner and Dahnken Circuit, San Francisco, Calif.

---

***Serials and Series***

**The Shielding Shadow,** with Grace Darmond (Pathe)—"First three episodes pleased my people and brought good business."—H. N. Turner, Family Theater, Pine City, Minn.

---

**Patria,** with Mrs. Vernon Castle (Pathe)—"This serial is holding its own for us, and we're half through it, but the story is exciting enough to keep everybody interested."—A. N. Miles, Eminence Theater, Eminence, Ky.

---

**The Railroad Raiders,** with Helen Holmes (Signal-Mutual)—"This is the best railroad serial ever produced. Draws well and holds interest."—W. G. Shaefer, Vaudette Theater, West Point, Ga.

---

**The Wonderful Event,** with Little Mary McAlister (Essanay "Do Children Count?" series)—"Amusing. A nice child story. Drawing power questionable."—J. W. Allender, Lyric Theater, Spokane, Wash.

---

**The Fatal Ring** (Pathe), **The Neglected Wife** (Pathe) and **The Railroad Raiders** (Signal-Mutual)—"These, according to my way of thinking, are three of the best serials on the market today. Book them by all means. They mean capacity business."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

---

**The Neglected Wife,** with Ruth Roland (Pathe)—"This is a good serial. Plays to 'standing room only' two nights of the week."—William Roper, Roper Theater, Council Bluffs, Ia.

---

## Starts Work on "Robe of Honor"

Carpenters, scenic artists and art directors have been busy for some time erecting the settings which will be used in "His Robe of Honor" in which Henry B. Walthall will make his debut as an independent star-manager.

Mr. Walthall has been in Los Angeles for some time, personally supervising the necessary arrangements before starting the filming of the production which will be made under the personal direction of Oscar C. Apfel.

"His Robe of Honor" which will be a visualization of the book written by E. S. and J. F. Dorrance is a romantic story concerning the intrigues of politics and the wiles of political bosses, in which Mr. Walthall will appear as the young district attorney who has been appointed judge of the supreme court through the influence of a graft-permeated political machine which anticipates using him for a tool to serve their ends. The story is an expose of the methods used in many of the larger cities where the bench is controlled by politics and offers a remarkable opportunity for Mr. Walthall in the role of the trickster lawyer who becomes an upright judge by the cultivation of those forces of his character which are trained and nurtured by a woman of society. This production will be the first of a series of seven-reel productions in which Mr. Walthall will appear at the head of his own independent producing company under the executive direction of Paralta Plays, Inc.

---

## "The Warrior," a Clean Picture

Messrs. Sawyer and Lubin, of General Enterprises, Inc., 1600 Broadway, New York, owners of the United States territorial privileges of "The Warrior," feel highly elated at the fact that the feature offering has passed the careful scrutiny of the National Board of Review without the necessity of a single elimination. This circumstance is most rare in the censoring of feature productions, as there is generally some scene to incur the displeasure of the reviewing committee.

"The Warrior" was passed in its entirety, a commentary on the wholesomeness of the screen play of love, comedy and war. In the wide appeal which "The Warrior" will make to all classes, General Enterprises, Inc., wishes to emphasize above all things the cleanliness of the production and it is the general impression that film offerings of "The Warrior" type are rapidly "making picture-theaters safe for the women and children." The strong strain of delightful comedy which the film contains is particularly attractive to the female sex, while the virile manhood of Maciste in his daring adventures in the Alps will reach the hearts of the opposite sex.

# Making a Loser Pay

BY G. H. OSTRANDER

Manager of Five Theaters in Denver, Colorado.

I HAVE just disposed of the Liberty Theater, a small house which was one of five I have owned or operated, and it is so small, yet so successful, that its story is rather interesting.

### "A Poor Excuse for a House"

When this place was practically wished on me last November, it was without doubt the poorest excuse for a picture theater in the city of Denver. It was showing only three nights a week at five cents. I at once opened it a fourth night and used features two nights at ten cents, leaving the other two nights for five cents.

In a very short time I learned what the people in the neighborhood wanted. The five-cent nights dwindled to practically nothing, whereas the ten-cent nights were fairly well patronized. This convinced me that what was necessary to good business was a clean, comfortable theater with good pictures and music, backed by business principles, which, summed up, means an established policy, which is necessary to the success of any theater.

### Followed Suggestions in Motography

The landlord was induced to make alterations and repairs, and decorate the building to conform with the suggestions outlined in Motography in the articles by Mr. Rothapfel.

In making the improvements in this minature show house it was intended that everything be arranged as much like a large theater as possible.

Three small boxes or loges were placed at the entrance end of the theater directly in front of a paneled arrangement intended to serve as a protection to the patrons from drafts coming in through the entrance doors.

### Color Scheme of Tan and Old Rose

The decorations were in tan and old rose in a neat panel design. Around the operating booth was arranged a lattice work covered with green vines and flowers. Palms were used in the orchestra pit, which was surrounded by a fence with large square posts, on each of which sat an enormous jardiniere filled with artificial flowers. The flowers for these decorations were purchased from a large department store at a very low figure. They were in good condition, but the store did not want to use them again.

A new Powers 6-A machine, a grand piano and a Grafanola were installed.

### Reputation to Be Lived Down

After all was done, I had a very pretty, comfortable and well appointed theater. The total capacity, including the twelve box seats, was 210 and there arose the problem of how to make a paying proposition out of so small a show in this day of advanced ideas and methods in the exhibiting business. There also arose the difficult task of convincing the residents of the neighborhood that we were giving them a real show. The reputation of the house had to be lived down. They had to be shown that we were giving them something besides poor pictures poorly projected.

### Vigorous Advertising Campaign

A vigorous advertising campaign was started, in which a suburban newspaper, weekly programs, window cards, specially prepared dodgers, etc., were used. However, none of the disastrous methods such as the giving of souvenirs, drawings for prizes, country store, amateur nights, etc., were resorted to, as the writer has invariably found these unprofitable and expensive, and sometimes unpopular with the better class among the patrons. My patronage consisted almost entirely of the middle class.

The theater was reopened on March 4 to run every night in the week at five and ten cents; fifteen cents for loge seats. Some patrons did not take kindly to the advance in the price of admission and it was like educating them. However, after once getting them inside it seemed they became regular patrons, as they almost invariably found a pleasing entertainment.

### Pictures Viewed Beforehand

Programs were selected with the greatest care, and whenever possible I made it a point to see the pictures at some other house previous to showing, and when no music scores were available I could give the musicians some idea of the nature of the picture, and it also gave me an advantage in advertising the subject.

Paramount, Pathe, Metro and General Film subjects were used. A piano and violin furnished most of the music, while the Grafonola, with a well selected list of records, some to suit almost any kind of picture, was used to fill in while the musicians were resting, thus giving variety as well as music all the time. Then, too, there was always an usher on hand—sometimes two—who were posted on courtesy to patrons and who showed each person to a seat. Some might not think an usher necessary in so small a theater, but they were found to be an asset here.

### Study Human Nature

To go into every little detail as to how 210 seats were made to pay would require too much valuable space and there may not be many exhibitors up against such a task. However, the fact remains that it can be done if an established policy based on common sense business principles is inaugurated. An exhaustive study of human nature is essential in solving a good many of the exhibitor's problems.

## Ince Takes Biograph Studio

The old Biograph studio in Los Angeles, a cinema pioneer of Southern California, after a long period of disuse, has been taken over temporarily by Thomas H. Ince, and is now being used for the filming of photodramas which he will release through Artcraft and Paramount.

### "Alone Worth Price of Admission"

**MOTOGRAPHY, Chicago:**

**I want to say that your department, "What the Picture Did for Me," is alone almost worth the price of magazine—and especially to us country exhibitors. Don't ever discard the "What the Picture Did for Me" pages. They are invaluable. Wishing you continued success.**—*A. N. Miles, Eminence, Kentucky.*

# TO HANDLE PETROVA PICTURES

**First National Exhibitors' Circuit to Distribute Pictures of Popular Star—Contract Drawn Up Between Rothapfel, Schwalbe and F. L. Collins**

An arrangement has just been concluded between Superpictures Distributing Corporation and the First National Exhibitors' Circuit, Inc., whereby the latter organization will distribute the forthcoming Petrova pictures.

Madame Petrova is the first woman star whose productions have been accepted for release by the Exhibitors' Circuit and the Petrova pictures will be the first series of features distributed by their exchanges. Like the Chaplin pictures, which have recently been acquired by the Exhibitors, the productions in which Madame Petrova appears are to be sold independently of all other productions under an exclusive Petrova contract. This arrangement means that the Petrova pictures will appear in more first-run theaters in the United States and Canada than have previously been available for any other feature productions. This fact, together with the country-wide advertising publicity campaign to be conducted by Superpictures Distributing Corporation, guarantees to both large and small exhibitors everywhere attractions of unusual box office value.

This contract, which marks a distinctly new step in the relations between exhibitor and producer, was negotiated on behalf of the exhibitors by S. L. Rothapfel of New York and H. O. Schwalbe of Philadelphia, and on behalf of Superpictures Distributing Corporation by its president, Frederick L. Collins.

When interviewed at the office of Superpictures Distributing Corporation, 25 West Forty-fourth street, Mr. Collins said:

"The relation between Madame Petrova and the exhibitors which has been established by the contract which has just been executed is extremely gratifying to me, not only because I believe that the arrangement will be extremely profitable, both to the exhibitors and to the producer, but because it is a direct result of our previously announced policy of 'big pictures for big exhibitors.'

"On August 12, 1917, we announced that the first of the big pictures for big exhibitors would be Madame Petrova in a series of special productions produced by the Petrova Picture Company, the distribution of which would be in the hands of Superpictures Distributing Corporation. Since that announcement we have been approached by the heads of substantially all the leading distributing organizations in this country, and have received offers for these pictures on financial terms that were as flattering to Madame Petrova as they would have been tempting to us had it not been for our announced policy of dealing, whereever possible, with the exhibitors direct.

"Therefore, the arrangement by which the Petrova pictures will be shown first in the leading houses throughout the country and later handled in each section by a man known throughout that section as its leading exhibitor is not only a gratifying, but an entirely natural outgrowth of the policy announced by us."

At the Biograph studio, where Madame Petrova and her company were working in a big set covering half the studio floor and reproducing in detail the magnificent home of a well known American ambassador, the famous Polish actress made the following statement:

"I am indeed happy to wear the colors of the exhibitors, and proud, too, that they should have shown such interest in my aims and ambitions. I hope with all my heart that they will never have cause to regret it. For my part, I shall give the very best that is in me in my endeavors to merit their confidence and approval.

"Already the new relationship has given me a close touch with the need of the exhibitors that I have not had before. It has been a pleasure to have the frequent advice of such men as Mr. Rothapfel, the president of the circuit, who has followed my production plans from the first, and who is so enthusiastic over the first picture that he is already arranging a musical setting that will add greatly to its presentation. I feel that we cannot go very far astray, so far as the exhibitors are concerned, when the exhibitors themselves are consulted in regard to every particular: the story, the scenario, the title and the director."

## Operators Get Raise

At a joint conference between representatives of the Chicago Exhibitors' League and the motion picture operators' union, held September 21 at the League headquarters in the Masonic Temple, the committee representing the theater owners gave in to the union men, and, with a few slight revisions and modifications, agreed to pay the new scale demanded by the union. This increase, which was at first stubbornly opposed by the exhibitors, raises the pay of Chicago operators to 75 cents per hour. L. Zoller, Charles Stuart and Paul Sittner, together with the members of the excutive committee of the local League, headed by President Joseph Hopp, constituted the committee which met the operators' representatives.

Harris Ingraham of Horsley-LaSalida has nearly completed "The Child of M'sieu," a five reel featuring Baby Marie Osborne for the Pathe program.

## U. S. Asks Producers to Save Food

THE government has asked the producers of motion pictures to aid in the saving of food. The following letter has been issued to manufacturers:

Confronted with the stern necessity of stopping every possible waste of food and foodstuffs during the continuance of the war, we are compelled to earnestly request that during the war the use of real food in scenes on the stage in theaters and the use of real food in the course of the production of motion pictures be entirely eliminated.

Undoubtedly a satisfactory substitute or imitation can be found where the play or motion picture requires the appearance of the use of food, and probably scenes showing the use of food, in cases where substitutes or imitations cannot be used, can be omitted.

Although the amount of food so used by any one theatrical or motion picture producer through a given year is small, the combined amount used by all of the theatrical and motion picture producers is very large. Its elimination will be a material aid in the conservation of food and foodstuffs which we are compelled in the performance of our duty to enforce.

Will you be good enough to acknowledge receipt of this letter, with your personal assurance that you will comply with this request immediately and vigorously? *Faithfully yours, U. S. Food Administration, by Herbert Hoover.*

PAUL H. WOODRUFF, Editor
ARTHUR E. CURTIS, Associate Editor

NEW YORK OFFICE: 1022 LONGACRE BUILDING, Forty-second Street and Broadway Telephone Bryant 7030
CHARLES R. CONDON, Eastern Representative

LOS ANGELES OFFICE: 6035 HOLLYWOOD BLVD.
MABEL CONDON, Western Representative

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy.

Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY
THE MOTION PICTURE TRADE JOURNAL
PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
E. R. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS
Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue but proof of such advertisements can not be shown in advance of publication

SUBSCRIPTION PRICE
Per Year $3.00

| | |
|---|---|
| Canada | Per year $4.00 |
| Foreign | Per year 5.00 |
| Single copy | .15 |

NOTICE TO SUBSCRIBERS
REMITTANCES—Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.
CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change
If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVIII CHICAGO, OCTOBER 6, 1917 Number 14

# Seven Cents an Hour—Make It Ten

SEVEN cents an hour, or a trifle under that, is what the average picture show charges for entertainment. The typical ten-cent show gives eight reels of film, which should take nearly two hours to run and are usually pushed through in an hour and a half.

When five cents, instead of ten, was the customary admission price, few shows ran over one hour. There was a time, of course, when a thousand feet of film and an illustrated song constituted the program—about a twenty-minute show. And a good many old-timers will contend that they made more real money then than they do now. If that is true, why not return to the five-cent, half-hour show, and bring back the good old days?

Because it takes three times as many fans to keep a half-hour show filled as it does a show three times as long. And the fans are not there any more.

Somebody—speaking of the war, not of the picture business—said the other day that only weaklings and women should be optimists; that strong men should look always at the darkest side of the situation, so as to be prepared always for the worst. We do not agree with him entirely, because we believe it is possible to prepare for anything that might happen and still remain optimistic. But it is idle to talk of good business and improving conditions when the truth reverses the claim.

The five-cent theater men who crowded as many reels as they could onto their program were directly responsible for the slump in fans. In other words, they "killed the job." Make anything as common as dirt, no matter how good it is, and people tire of it. Send a girl two pounds of candy every day, and she will soon quit eating it altogether.

So today we find that the ten-cent, ninety-minute show generally is not overcrowded. "Holding 'em out" has become almost an obsolete term in picture show vernacular. And yet seven cents an hour is less than the old Nickelodeon got for the entertainment it purveyed in small but frequent doses.

Producers have been much concerned for some time about the question of "How many reels?" There is a general agreement to the theory that the ideal show, for practical, every-night use, should consist of a five-reel, a two-reel and a one-reel. That makes an average eight reels of the present ten-cent show.

There is nothing the matter with this program, except that it is sold at seven cents an hour. At least five of the eight reels probably cost more than they did five years ago. The receipts per hour, as we have shown, are less than they were five years ago. That is why exhibitors make less money today than they used to make with five-cent store fronts.

With everything going up, the motion picture exhibitor is entitled to his increase. Lots of theaters are charging fifteen cents now; but the prevailing price is still ten cents for the show. It should be ten cents an hour.

That gives the exhibitor a choice of at least two ways to get his ten cents an hour. He can continue his present show and charge fifteen cents for it, or he can continue his ten-cent charge and cut his show to an hour—five reels. We cannot offer any advice on this point, because conditions vary. Some neighborhoods will not stand for more than ten cents. They

should have a shorter show. Some neighborhoods will not stand for a shorter show. They should pay a higher price. There is no compromise between the two conditions.

But we are strongly in favor of the fifteen-cent price. That is within the reach of practically everybody, and everybody knows that prices are going up. If they want the show, they will pay the price; if they do not want the show, the exhibitor might as well quit, for they will not come at any price.

With a house properly proportioned to the neighborhood, good music, good advertising and some showman ingenuity, the exhibitor can make money on ten cents an hour. He cannot make money on seven cents an hour. With ten cents an hour, he would have enough to improve his music and his advertising, and so increase his attendance in spite of higher prices. With seven cents he must economize on both music and advertising, and so is in constant danger of losing some of the attendance he has.

The war tax problem is not yet settled, and there is some possibility that the conference committee will change the senate's twenty-five per cent limit to ten cents. That, of course, would mean that a house charging fifteen cents would be taxed. Congress always assumes that men engaged in business make money, and representatives of both exhibitors' associations are working hard to convince the committeemen that motion picture exhibitors generally lose money nowadays.

We trust that the government will not impose this demand on an already overburdened industry. But even if it should, it is obvious that the exhibitor with a fifteen-cent admission price would still be better off. No man refuses a bigger income because of the income tax.

It is fundamental business reasoning that whatever the exhibitor spends, in his house or for it, must be paid by his customers. Therefore, as a business proposition, we predict that the exhibitor who raises his rates from ten to fifteen cents for an hour-and-a-half show and devotes some of the increase to better music and better advertising, will actually increase his attendance and make some real money for his pocket.

---

## Censorship Only on Complaint

AN attorney who has had "many battles with Major Funkhouser and his so-called board of censors, in and out of court," calls attention to the serious discrimination which is practiced between the speaking stage and the picture screen. There is, of course, nothing new in this observation, nor in his examples of uncensored plays which were censored as soon as they were screened, and serial stories and even biblical texts which met the same fate. All that is an old story to film men.

Chicago's censor board has committed too many sins against motion pictures to list here, and the proposed amendment pending in the judiciary committee of the city council does not better conditions. Neither does Major Funkhouser's protest that he is only carrying out the ordinances afford any relief in a truly onerous situation.

There is no question that the "New York plan" of picture censorship is the only reasonable system—if censorship in any guise can be called reasonable. Examination of pictures after complaint has been made against them, and correction of any offensive portions revealed by such examination, really deserves a better name than censorship. It puts the censorial burden upon the people, where it belongs, and so saves a great deal of trouble and nonsense. Incidentally, it is a far more economical plan than that of seeing every picture and putting a futile O. K. on the majority of them.

Of course, the scheme of censoring only on complaint still is open to abuse, because the necessary complaint may — and generally does — come from some irresponsible busybody or professional reformer. But the system offers much greater resistance to the arbitrary and senseless tendencies of censorship, and encourages a more healthy and less morbid interpretation of harmfulness.

Film men know that existing laws, irrespective of censorship, are adequate to dispose of any possible picture irregularities. Nevertheless, it is unlikely that any opposition would develop in the trade to the appointment of special officers (call them censors if you like) whose function would be to police the exhibition of pictures and take care of such complaints as the offended public might enter.

This is a logical variation of the censorship idea, and probably the only one that bids fair to be acceptable to the trade and the reformers alike.

# Community Service Through Pictures

## CONQUEST PROGRAMS TO MEET ENTERTAINMENT AND EDUCATIONAL NEEDS

By Genevieve Harris

THE exhibitor in whose community the schools, churches and clubs are interested in motion pictures, and the exhibitor who would like to interest these groups in pictures will be equally glad to learn of a new program which at once answers his question, "Where can I get the films for a family group entertainment?" and "How can I work up an interest in these special features?"

The idea back of the Conquest Pictures, which are made by Thomas A. Edison, Inc., is to provide an entire program, especially planned to meet the need of an exhibitor who wishes to have a "family group" offering on a certain day of the week. Frequently an exhibitor has provided an excellent feature picture for boys and girls, only to meet criticism because of some comedy or other filler run with it. Or he may have some excellent short subjects, but be unable to run them in a well balanced program. In the Conquest plan, seven reels are furnished, usually consisting of a four-reel feature, one reel of comedy, one reel of travel, and another of the "magazine" type, showing something of timely interest, or perhaps an unusual one-reel play. There is a great deal of variety in the composition of the programs( but the selected subjects must be interesting, clean and worth-while.

### *Entire Program Planned*

These pictures, of varying length, offer an opportunity to the exhibitor wishing to plan his own program, for they may be booked separately. But the complete programs have been so arranged as to give the most entertainment value and to avoid monotony and sameness that the average exhibitor who wishes them for special performances will doubtless use each one as planned by the distributors.

The George Kleine Company is distributing these Conquest Programs and is giving an unusual service with them. This part of the plan will aid the exhibitor who wishes to interest the better class patrons in his theater. For when an exhibitor has booked the pictures, the Community Service Department of the George Kleine Company gets to work to interest the people in that community in the coming pictures. This is done in a direct manner which should bring results. The department is under the management of Mrs. Elizabeth Richey Dessez, a woman who for several years has been interested in the "Better Pictures" movement from another angle. She knows well the exhibitor's phase because she has successfully managed young people's matinees in theaters under varying conditions in New York City. Mrs. Dessez's experience thus enables her to understand the peculiar problems which confront the exhibitor who is seeking to win and to satisfy the interest of the schools in his town. From her experience she is able frequently to give "first aid" treatment to theaters which do not seem to thrive.

### *Club Women Are Interested*

In addition to this, Mrs. Dessez, because of her work in women's clubs and parent-teachers' associations for pictures suitable for the family group, knows just how to reach the interest of these influential people in cities large or small. Also, her personal acquaintance with social workers throughout the country is large. Mrs. Dessez's campaign is conducted in this manner: When a theater manager in any town books the Conquest Programs, Mrs. Dessez asks him to send her a list of the teachers, ministers and social workers in that town. To each she writes a special letter. To the president of the women's club, for instance, she writes:

> The Women's clubs all over the country are meeting to consider how they may be of greatest service in this time of national crisis. Whatever activities they may decide upon, this line of endeavor seems to be generally recognized, that it is the first duty of the women of the country to keep the community life as normal as possible and to save the children of our country from the demoralization that came to the young of Europe through the letting down of barriers, the suspension of rules they had always recognized and the great changes in their ways of living.
>
> In this great work of noblesse oblige, undertaken by the club-women of the country in their capacity of "universal mothers," nothing can be of greater service than clever, lively, constructive amusement in the motion pictures.
>
> The necessity of some power of selection in this great democratic entertainment has become generally recognized and those who have given the problem serious thought feel that the solution of the problem will be found in the program suitable for the family as a whole.
>
> The Conquest Pictures, manufactured by Thomas A. Edison, Inc., and distributed by George Kleine, are designed to meet this great need. They are a series of well-balanced programs of clean and lively entertainment, composed of short features, wholesome comedy, travel, science, natural history and patriotic subjects. Mr. Edison has said that these programs are to be his contribution to his generation in the motion pictures. The object of his endeavor is to turn into constructive channels this great social force for which he, as inventor of the embryo of the motion picture machine, is responsible.
>
> In putting these programs on the market, it is our plan to have an exhibitor in each community show Conquest Pictures on one day in the week. We wish to secure for this exhibitor the active support and co-operation of those interested in the welfare of that community.
>
> The Blank Theater will show these programs every ..... Will you and the members of your organization give the exhibitor your active co-operation in his effort to render a service to the patrons of his theater?
>
> Will you interest teachers, parents and others responsible for the welfare of young people in this effort of Mr. Edison and his associates to meet the nation-wide demand for better films that through public appreciation this effort may be sustained?

### *Personal Letters to Educators*

Such a letter cannot help but increase the interest of the women in pictures, and its effect in increasing the patronage at the theater whenever the Conquest Program is shown seems unquestionable.

To ministers and teachers similar letters are sent. The attention is first drawn to the general effect of the photoplay upon the minds of the children; the aim of the Conquest Program is set forth; the theater and day of their appearance is given and there is a plea for co-operation. In the letter to teachers the following facts are brought to their attention:

> Statistics show that two million children in the United States spend from two to three hours a day in the motion picture theaters. Educators know that the things acquired visually make deep and lasting impressions upon plastic young minds. What are these two million children getting each day from the screens? Much that is worth while perhaps, but with it they get a great deal that is harmful because they acquire before

their minds are ready for it, a familiarity with every human experience. The inevitable result is, as every teacher knows, that minds that should be on studies are busy trying to steer a course through a sea of knowledge far beyond their depth.

We are trying to accomplish in the motion pictures what has already been done in the libraries, where children have been withdrawn from the cheap and spectacular books by having the best presented to them. This effort will be successful only if the public assists by its approval and support.

The school year, just opening, will undoubtedly see an increased interest in the subject of photoplays for young people and the family group. Exhibitors in many localities will find that children are allowed to attend the theater only on Friday or Saturday nights and he will wish to cater to them and their parents with clean, entertaining features. For these "family group" nights, and for his Saturday matinees, he will find the Conquest features well worth investigating.

## New Strand Mutual Comedies

Billie Rhodes, the dainty little comedienne, comes back in one-reelers on the Mutual release schedule of October 1.

The Mutual Film Corporation has just concluded negotiations for a series of forty-four one-reel comedies starring Billie Rhodes, supported by Jay Belasco. They will be released weekly. The first release is issued October 2.

The schedule for October includes:

Tuesday, October 2—"Some Nurse."
Tuesday, October 9—"Firing Father."
Tuesday, October 16—"For Sweet Charity."
Tuesday, October 23—"And Along Came Mary."

Miss Rhodes scored a distinct success in a series of eight Mutual-Strand comedies released early in the year and they were so successful from the box office point of view that John R. Freuler, president of the Mutual, began negotiating to secure another and a longer series of productions of the same type and quality.

Billie Rhodes has a faculty of putting over her stuff, of getting the laughs without resort to the ludicrous. A well balanced cast was selected to appear with her. The productions are, in every sense, what are known in the language of the trade "Society comedies." There wasn't a slapstick in the studio. They quite disprove the old theory of motion picture comedy that pie throwing was essential to put comedy across.

Miss Rhodes was a soubrette in "Babes in Toyland" and broke into pictures in dramas for Kalem.



*The effervescent Billie Rhodes, who is to appear in a series of Mutual one-reel comedies beginning October 1. "Some Nurse" is the first one and a view from it appears below.*

## Urges Co-operation with Exhibitor

Miss Mary Gray Peck, who last year made many addresses in different parts of the country on motion pictures, under the auspices of the National Committee for Better Films, a department of the National Board of Review of Motion Pictures, is making plans for addresses of a similar character this year. Miss Peck is a member of the General Federation of Women's Clubs, and was a member of its motion picture committee. Being formerly a member of the faculty of the University of Minnesota, and a speaker of marked ability, her addresses have proved very valuable indeed.

She has given the subject of motion pictures and their value to the people an intensive study. She believes that the motion picture has a great future for it is the one form of art recreation which is available for rich and poor alike. She thinks that legalized censorship is an impossible means of bettering pictures and has frequently opposed in her addresses this proposition. The more satisfactory plan she believes is that of co-operating with the exhibitor in securing exhibition of the finer types of pictures.

## No Date for Next Chaplin

The date of the release of the forthcoming Mutual-Chaplin special, "The Adventurer," has not yet been set despite the fact that the production was expected to be ready for exhibitors by September 1. The final scenes have been delayed, first by the illness of Mr. Chaplin and then by an attack of sickness which kept his leading woman, Miss Edna Purviance, from the studio for more than two weeks.

The release date will be announced by the Mutual Film Corporation as soon as it is certain, but no announcement will be made until that time to prevent the possibility of postponement.

## Mayfair Purchases Stories

During the last few weeks the reader of the Mayfair Film Corporation has been very busy reading a number of the novels now enjoying marked popularity in the book stores.

When this notice was received from the Mayfair offices a number, best suited to Miss Hyland's type had already been purchased and others were under the final consideration.

In every instance the story is a wholesome, refreshing one and not based in any way on the terrible world conflict now raging.

## Fifteen Chapters in "Fighting Trail"

The reports that have appeared in some of the trade publications to the effect that the new serial, "The Fighting Trail," produced by Greater Vitagraph, is to run indefinitely is in the wrong, according to advice direct from that company.

"The Fighting Trail" is to consist of 15 chapters only. The first episode was released to exhibitors on September 10 and one is appearing now each week.

# ALICE BRADY WITH SELECT

**Select Pictures Corporation Captures Popular Star, Who Is to Appear in Eight Select Star Pictures During Coming Year**

Alice Brady is now a Select star.

Many exhibitors will come back with the remark that she has always been a select star.

But the news in this story is the fact that the Select Pictures Corporation, recently added to the production map of New York, has signed the former World star and Miss Brady will be presented during the coming year in eight pictures. These will be released under the Select Star Series system.



*Alice Brady, popular star now with Select Pictures Corporation.*

On the first of these eight pictures Miss Brady will begin work at once at the Paragon studio in Fort Lee. She will be directed by Edward Jose, whose work is best known to picture fans through his direction of Norma Talmadge in "Poppy" and "The Moth," the latter being a current Select release. Miss Brady's first picture will be an adaptation of Henry J. W. Dam's play, "The Red Mouse." It is a story of modern life with a French flavor. The screen title of the picture has not yet been determined.

Alice Brady is the daughter of William A. Brady. At first her talents were lent to the musical comedy stage, and she appeared in a number of musical successes, among them being "The Mikado" and "The Balkan Princess."

Miss Brady soon forsook the lighter field of musical comedy, and appeared in legitimate drama, in which field her greatest success was in a production of "Little Women." Her real popularity, however, is the outcome of her work as a star in motion pictures. On the screen Miss Brady has enjoyed a remarkable vogue.

Perhaps the greatest of all Miss Brady's screen successes is "Paid in Full," made from Eugene Walter's play. After this must be ranked "Maternity," "The Hungry Heart," "In Darkest Russia," "The Dancer's Peril" and "The Self-Made Widow."

It is the announced policy of Select Pictures that Miss Brady will be presented in the highest class productions. Her stories will be selected from the successes in the literary and dramatic field. Her directors will be men who have shown in their productions directing talents of the highest quality.

---

The Jewel Productions, acting through Miller & Wilk, Inc., brokers, have purchased Ralph Ince's newest production, "The Co-respondent."

# EXHIBITORS MEET

**Kansas Motion Picture Exhibitors' League to Hold Convention at Manhattan October 15 and 16— Big Attendance Expected**

The semi-annual convention of the Motion Picture Exhibitors' League of Kansas, to which all exhibitors, exchange and supply men are invited, will be held in Manhattan, Kansas, on the fifteenth and sixteenth of October.

Matters of vital importance to exhibitors will be up for discussion and it is very essential that all Kansas exhibitors, at least, attend this convention. Arrangements are being made for the biggest gathering of its kind ever held in Kansas and an extra large attendance is anticipated.

Efforts are being made to obtain several motion picture stars and the Kansas State Agricultural College, the institution responsible for the now famous "Winning With Wheat" film, has donated its large gymnasium for a big "movie ball," to be held on the evening of the sixteenth of October, also to stage special entertainment features for the visitors, all of which will be filmed by the Holt Feature Film Company, of Manhattan.

A trip to Fort Riley, including a visit to the famous Camp Funston, has been arranged for with the M. C. & I. Ry. Co., for all in attendance at the convention, also an auto trip over Manhattan and vicinity as guests of the Manhattan motor club. Other entertainment will be provided and everything done to make a pleasant and profitable visit for all concerned.

On account of the crowded condition of Manhattan, caused by Camp Funston, only ten miles away, it is imperative that hotel reservations be made as soon as possible. These can be arranged for by writing J. J. Marshall, manager of the Marshall theater, Manhattan, Kansas.

---

## City After Chicago Censor

It is very possible that the powers of Major M. L. C. Funkhouser, chief of Chicago's censor board, will be clipped by action of the city council following a long series of complaints and suits by film companies and many expressions of dissatisfaction with the arbitrary work of the censor on the part of the public.

The judiciary committee of the city council took the matter up at its meeting on September 25. Alderman Steffen asked the committee to recommend an amendment to the ordinance to the effect that when a picture is rejected the entire censor board of twelve shall pass judgment on it. Under the present ordinance there is no appeal from the Major's decision except the courts. If the council passes the amendment it will have the effect of stripping the major of his present arbitrary powers, and all the film interests are hoping for such action.

---

## Eva Tanguay Picture

Among the early releases on the Select Pictures list is "The Wild Girl," the picture in which Eva Tanguay is presented for the first time on the screen. On account of Miss Tanguay's enormous popularity as a vaudeville star, the Select Pictures branches are receiving many inquiries regarding the release of this new feature.

## Clara Williams Joins Paralta

Clara Williams made an agreement with Paralta Plays, Inc., during the recent visit of Carl Anderson President of the Paralta organization, to the west coast, under which a company headed by her will produce pictures at the Paralta studio in Hollywood. Her productions will be distributed under the executive direction of Paralta Plays, Inc. Miss Williams and her company will begin work at once.



*Clara Williams, who will head her own Paralta Company.*

Miss Williams came to the screen from the legitimate dramatic stage, on which she had been a most attractive figure for several years.

Her first appearance was in the role of "Lady Isabel" in "East Lynn" with the Santa Barbara Stock Company. Leaving the Santa Barbara organization, Miss Williams joined Richard Jose en tour in "Don't Tell My Wife," and then went into vaudeville with True Boardman in a sketch called, "The Way of the West." In Denver, G. M. Anderson was attracted by her unusual beauty and persuaded her to forsake the stage for the screen. So she made her debut in pictures with the Essanay company, playing leads in one-reelers.

Deciding at the end of a year and a half to go back on the stage, she went to Chicago. Here she accepted an engagement to go on the road in another playlet called "The Awakening." Then she joined Lubin in Philadelphia, where she remained for a year. Going with the Lubin company to the Pacific coast, she was approached by the New York Motion Picture Corporation. She accepted the offer. Her first role with this company was in "The Witch of Salem." Miss Williams' most prominent screen successes are "The Bargain," "The Coroner," "Hell's Hinges," "The Criminal, and "Three of Many."

## Essanays Coming

Taylor Holmes, Charlie Chaplin and George Ade, the Hoosier Humorist, supply Essanay's share of film entertainment to be released the coming week.

Mr. Holmes, who formerly was a stage star, will be seen in a comedy-drama entitled, "Fools for Luck." It will be released on the Perfection Pictures program October 8. "Fools for Luck" is Mr. Holmes' second screen venture. The first, "Efficiency Edgar's Courtship," is drawing excellent business for exhibitors.

The second of the Essanay-Chaplins, which will be released through the General Film Company, October 13, is "A Jitney Elopement." This series is comprised of new prints of all the pictures Charlie Chaplin made for Essanay. "The Champion" was the first. One is being released each month. Included in the series are "Shanghaied," "A Woman," "In the Park," "By the Sea," "A Night in the Show," and others of the comedies in which Chaplin won his first public recognition.

The next George Ade Fable to be released through General Film is entitled, "The Fable of All That Triangle Stuff as Sized Up By the Meal Ticket." It will appear October 13. These two-part comedy-dramas are designed for any program owing to the popularity of their author, many exhibitors are using them to good effect as featured subjects. The Fables in Slang have a screen time of, approximately, twenty-five minutes. One is being released by Essanay each week.

## "EXHIBITORS MAKE STARS"

### Louise Glaum, Who Has Held Long Engagement With Triangle, Declares Players Should Not Change Companies Often

That the exhibitor, particularly the small town exhibitor, is responsible for building up the popularity of a star is the opinion of Louise Glaum, who after a short vacation in New York City has returned to Culver City, California, to commence work on a big Triangle production in which she will be starred.

"Virtually every star will tell you that she attributed her success to hard work, but I believe a great deal of credit is due to the exhibitor who discerns the spark of talent in a player and has the confidence to advertise his discovery," says Miss Glaum. "Producers do not and should not elect people to stardom until the exhibitors make the nomination." She contuned:

In some instances a player of prominence on the stage is made a star immediately upon accession to the screen. This often has proved to be a mistake. It has not been the policy of Triangle to do that, for I know most of us have struggled several years before we gained a following among exhibitors and fans that would warrant us stellar honors.

Of course there are exceptions, as demonstrated by Olive Thomas, who hopped from musical comedy into pictures and made an instant hit. But she is gifted with a wonderful personality. Most of us have been less fortunate in gaining immediate attention. But there are several girls at the studio who have wonderful possibilities that exhibitors have noticed and boosted. Alma Ruebens, a positively gorgeous beauty—and with brains, too—is going right to the top. Margery Wilson is so sincere and consistently fine in her work that we felt her success was insured from the first, and now she is realizing her ambition. Belle Bennett, a young actress of rare emotional ability, is another who will be a popular star. Then there is Bessie Love and Ruth Stonehouse, both well established now after several years of hard work. Each of these players has been recognized first by the exhibitor, who then called the attention of the public to them through advertisements. When the public had been won, the producer was ready and glad to feature them in important roles.

The bureau of criticism established by Mr. Davis at the Culver City studio is a splendid department, I think, for through it the exhibitor can express his candid opinions and preferences in regard to stars and types of pictures.

I, for one, do not believe that a star is benefited by changing companies often. After exhibitors have faithfully advertised a star and expended a great deal of money in creating notice for her in a locality they do not care to see competitors reap the profits. So many players do not think of that when they switch back and forth from company to company. Eventually, I think, they lose the confidence of the exhibitors who made them. That is one reason why I would prefer to remain with Triangle, even though I were not under contract. I feel that the Triangle exhibitors have done a great deal for me and that I will be a success in their houses, whereas if I shifted to another theater in the same town I might not receive the same advertising consideration, and my plays might not attract as well.

I want strong plays, not vehicles, a good director, a camera man who understands his business and cutters that are experts. Without attention to these factors a production will fail no matter how excellent the star may be. The Triangle studio is perfectly equipped, and the forces of players and technical experts are daily being augmented.



*Advance views of "The Princess of Park Row," new Vitagraph Blue Ribbon for October 1, with Wallace MacDonald and Mildred Manning.*

## "The Princess of Park Row"

"The Princess of Park Row," a swift-moving international romance from the pen of Paul West, is the vehicle which heads the Blue Ribbon October releases.

"The Princess of Park Row," which was picturized by A. Van Buren Powell and produced under the supervision of Ashley Miller, a new acquisition to the Vitagraph directorial staff, will mark the debut of Mildred Manning and Wallace MacDonald as a feature combination. Miss Manning is well known to Vitagraph exhibitors through her performance in "Mary Jane's Pa," in which she was featured with Marc McDermott. Wallace MacDonald, a popular leading man, won a place on the Blue Ribbon program through his work in a number of the O. Henry stories in which Miss Manning also played. William Dunn, another popular Vitagraph player, is seen in a "heavy" role.

"The Princess of Park Row" tells of the adventures of a princess of a foreign principality who comes to New York with her father on a governmental mission. She meets and loves a young newspaper reporter, who saves her father's life and is instrumental in frustrating a clique of her father's unscrupulous countrymen.

The story is a combination of absorbing action and spontaneous comedy. There are a number of rough-and-tumble fistic encounters in which Wallace MacDonald as the reporter engages with a band of gangsters. The light comedy touches are furnished by Anne Brody, who, as the princess' maid, has an unconquerable fear of Indians, whom she expects to find rampant in New York. There are many intimate glimpses of two institutions for which New York is famous—Coney Island and Park Row.

The scenes showing New York with its myriad amusement vehicles are decidedly novel and will prove a source of interest to people outside of New York and its environs, and also provide the exhibitor with a valuable selling point.

## Will Supply Cuts to Exhibitors

An innovation in exhibitor service just announced by H. O. Davis, vice-president and general manager of Triangle Film Corporation, will be of interest to all theater owners who realize the value of co-operative effort.

After an exhaustive study of the exhibitor's needs, Triangle has organized a studio service department which will work in conjunction with the distributing corporation's present service branches. Beginning with the November releases, line cuts of illustrations suitable for newspaper reproduction will be supplied to all exhibitors through the Triangle exchanges or direct from the studio to any Triangle exhibitor on request. This will be in addition to the customary supply of press and lobby material now furnished. Three illustrations showing the big scenes will be supplied with each release, and it is planned to have them reach the exchanges four weeks in advance of release dates.

In order to handle this new service effort, it has been necessary to install at a considerable expense a complete new equipment for still pictures that will guarantee a complete set of dramatic action snaps on each production. Each still will be especially selected for its box office value in lobby display.

Mr. Davis will welcome the suggestions and criticisms of exhibitors after this service is put into operation.

## Exceptional Cast in "Little Princess"

One of the most notable aggregations of motion picture players ever assembled as a supporting cast to Mary Pickford is evidenced in the forthcoming Artcraft release, "The Little Princess," now bing staged at the Lasky studio in Hollywood under the direction of Marshall Neilan. Chief among those in the case are Theodore Roberts, William E. Lawrence and Jennie Lee, and their capable support will, it is believed, go far toward making that forthcoming production a real work of cinematographic art.

# FUNKHOUSER STILL BALKING

**Vitagraph's "Within the Law" Held Up—Censor and Police Chief Place Themselves in Contempt of Court**

"Within the Law," Greater Vitagraph's screen version of Bayard Veiller's phenomenal stage success, probably will be the nemesis of Major Funkhouser, the Chicago film censor czar. The picture may also be the cause of the elimination of all motion picture censorship in Chicago.

Major Funkhouser, Chief of Police Scheuttler and the Chicago city authorities last week placed themselves in contempt of court when they refused to honor a writ of mandamus, issued by Judge Crowe, commanding them to issue a permit that would allow the big production to be shown in its entirety and without a single deletion.

Judge Crowe issued the order on September 13 after Attorney Lewis F. Jacobson, under the direction of President Albert E. Smith and General Manager Walter W. Irwin, himself a lawyer, had brought mandamus proceedings to compel the Chicago censor to issue the permit which he had refused for more than four months.

Immediately after the issuance of the order by Judge Crowe, Attorney Jacobson applied to Chief of Police Scheuttler for the permit. The Chief of Police, acting on instructions from the office of the Corporation Counsel, refused to issue the permit despite the court order.

Upon the refusal Attorney Jacobson immediately prepared a petition for a rule upon Chief Scheuttler to show cause why he had not issued the permit. Later, upon ascertaining that the chief had acted on instructions from the office of the Corporation Counsel and suggestions of Major Funkhouser, Mr. Jacobson asked permission of the court to withdraw the charge against the chief and asked for the punishment of the proper persons.

Judge Crowe from the bench censured the Corporation Counsel and Major Funkhouser for their arbitrary course in refusing to issue the permit in the face of the court order. The court referred to Major Funkhouser as "an arbitrary despot" and declared that the city authorities did not appear to be acting in good faith.

Attorneys representing Major Funkhouser took an appeal from Judge Crowe's decision ordering that the permit for "Within the Law" be issued.

Greater Vitagraph's attorneys immediately countered and asked for an injunction restraining the city authorities from interfering with any showing of "Within the Law" in Chicago. The application for the injunction recites that "Within the Law" is now very timely and is of great value, and that if the presentation of the picture is further delayed its value would be lessened by further postponement.

In support of this assertion that the intrinsic value of the picture for rental purposes would be reduced, Attorney Jacobson attached to the petition affidavits from numerous Chicago exhibitors who are anxious to book "Within the Law" immediately and who declare that they are willing to pay a higher rental price at this time than at a later date.

The bill for the injunction was presented on the legal theory that through the issuance of the writ of mandamus by Judge Crowe, Greater Vitagraph's right to show the picture immediately had been established.

Immediately following the refusal of Major Funkhouser and the city authorities to honor the writ of mandamus ordering the issuance of a permit for the showing of "Within the Law," Chicago exhibitors, exchangemen and, as a matter of fact, every person even remotely connected with the industry, prepared to take drastic action in an effort to end the activities of Major Funkhouser and of Chicago censorship. This drastic action started with the collection of a fund to be used for legal purposes and the wide circulation of a letter which was tantamount to a call to the colors to start the censor czar on his way to Siberia.

# MACISTE KILLED?

**E. Matson Brings Report From England of the Death of "The Warrior's" Gigantic Star on Italian Front**

Film circles were considerably shocked by the reported death on the Italian battle front of Maciste, the giant star of "Cabiria" and more recently, "The Warrior." The news of the casualty was brought to this country by E. Matson of John Olson & Company, prominent Scandinavian film traders. Mr. Matson landed in New York this week and immediately communicated with A. H. Sawyer and Herbert Lubin of General Enterprises, Inc., who own "The Warrior," the film spectacle in which Maciste is now appearing in this country.

According to the information borne by Mr. Matson, the giant Italian screen player was slain during the terrific fighting on the Bainsizza Plateau in the recent great Italian offensive. Mr. Sawyer has sent a cable across in order to ascertain the complete story of the heroic film player's demise.

Maciste was one of the first to volunteer in the service of the country at the outbreak of hostilities and has been "doing his bit" in the first line trenches for many months. The stricken actor's right name was Ernesto Pagani and his first screen appearance in America was as the giant Numidian slave in Gabriele D'Annucio's masterpiece "Cabiria." He was discovered by the Itala Film Co. of Torino, Italy, while employed as a dock laborer for one of the steamship companies. Because of his unusual strength and wonderful physique, he was cast for the slave part in "Cabiria."

## Suit Delayed on Technical Grounds

The suit of Louis Frank, Fred Herrington and Judge Tugwell, who are trying to garnishee the funds of the Chicago Exposition on the grounds of back salaries, was quashed last Thursday, September 20, in the court of Municipal Judge Richardson on technical grounds. No witness for the Chicago League was called as it was ruled that the bonds and affidavits in the Frank Herrington case were defective and that the plaintiffs were bringing suit against officers of an Ohio corporation who lived in Illinois and who at the time proceedings were started were not doing business in the Sucker state.

Nothing will be done now until new bonds and affidavits are filed. Attorney Gilbert Noxon is representing the League in this controversy.

Myrtle Stedman has been making a tour of the theaters of the United States and Canada.



*"North of Fifty Three," a powerful new Dustin Farnum Fox Picture, and Francis Carpenter and Virginia Lee Corbin in one of the many delightful scenes from the big Fox kiddie production, "Aladdin and the Wonderful Lamp."*

## Big "Kiddie" Picture at Globe

William Fox is presenting at the Globe Theater in New York a picturization of "Aladdin and the Wonderful Lamp," perhaps the most fascinating of all the Arabian Nights Tales. The picture is the second of the Kiddies Feature series which Mr. Fox is sponsoring.

Francis Carpenter and Virginia Lee Corbin, those delightful youngsters of "Jack and the Beanstalk" fame, appear in the leading roles of the new picture—Francis as the son of Mustapha, the tailor, and Virginia as the captivating Princess. Also there is Violet Radcliffe, who was the miniature and polished villain of the land at the top of the "Beanstalk," and who in "Aladdin" appears as another deep-dyed doer of villainy—Abdalla, the magician, who would make the beautiful princess his bride.

The production is described as spectacular in the extreme, and required the services of hundreds of kiddies.

From beginning to end the filmed "Aladdin" is said to possess distinct charm. At the very outset the audience is introduced into the wonderful city of old Bagdad. The sun is setting on the Oriental splendor of the ancient mart of the East, and Mohammedans kneel everywhere in prayer. The Arabs on the sands of the desert, without the gates; the devout in the Mosques; the powerful in the palaces, and the workers in the bazaars, all turn towards Mecca. Then attention is concentrated on Aladdin, and there is unfolded with all its unusual and appealing qualities the ever-entrancing story of his marvelous adventures with the wonderful lamp and the genie who was its slave.

## "Rasputin" Run Extended

The New York run of "Rasputin," the World Picture, Brady-Made, at the Park Theater, has been extended for the present, due to the insistent demand for tickets of admission.

The only unoccupied time on the books of the Park when it was decided to place "Rasputin" before the public immediately covered twelve days, beginning September 12. Another attraction had already arranged for a fortnight following the limited "open time" available for the World picture, which in consequence was announced for twelve days only.

## A. M. P. A. MEETS

### Associated Motion Picture Advertisers Complete Year of Accomplishment and Launch New Efforts—Committees Appointed

A year full of effective activity has just been closed by the Associated Motion Picture Advertisers, Inc. With almost one hundred per cent attendance of membership, the activities of the second year were launched at the weekly meeting held on Thursday, September 20, at Keen's Chop House, on Forty-fourth street.

It was decided that an effort will be made to have some prominent person present to speak at every weekly meeting during the coming year.

A special drive also is to be made to recruit the membership of the committee to one hundred per cent of the advertising and publicity men of the picture industry in order that every company may be represented and the association may act as a unit on several questions of vital financial importance to motion picture companies.

The final audit of the circulation of all trade papers has been placed in the hands of a committee consisting of Nat S. Stronge of Vitagraph; P. A. Parsons of Pathe and Paul Gulick of Universal. They not only will verify previous checks but also will check the returns against each other for the purpose of ascertaining the duplication of circulation in the field.

President Arthur James announced the appointment of the standing committees for the year. These appointments are:

Publicity Committee—Nat S. Stronge, chairman; L. R. Thomas, Hop Hadley, A. S. Levino, Randolph Bartlett.

Membership—Paul Lazarus, chairman; Julian Solomon, Charles E. Moyer.

Publications—Charles Burr, chairman; Jacques Kopstein, Jerome Beatty, Nat G. Rothstein, Pete Schmidt.

Membership Recruiting—Victor Johnson, chairman; Jacques Kopstein, C. W. Borrell.

The Banquet committee which had in charge the recent annual banquet held at Delmonico's, was continued and was instructed to make arrangements for a monthly beefsteak dinner.

Harry Poppy and C. W. Borrell were elected to membership and three applications for membership were referred to the membership committee.

## Prominent Writers for Lockwood

Another prominent author's name is linked with the next release of a Metro wonderplay de luxe, produced by the Yorke Film Corporation under the direction of Fred J. Balshofer with Harold Lockwood as the star. The picture is called "Paradise Garden" and the author is George Gibbs.



*Harold Lockwood, handsome Yorke star.*

George Gibbs has earned quite a reputation for himself as a writer. He has had published a number of books and all of them have had a big sale. "Paradise Garden" is now "on the stands" in novel form and of all of Mr. Gibbs' books this is regarded as his best.

The works of only prominent writers have been used by Mr. Balshofer as vehicles for his star. Of the recent Yorke productions the following authors have been credited with the story: Harold McGrath, "Pidgin Island"; Clarence B. Kelland, "The Hidden Spring"; Robert W. Chambers, "Under Handicap"; James B. Hendryx, "The Promise"; Francis Perry Elliott, "The Haunted Pajamas"; Marie Van Vorst, "Big Tremaine"; and E. J. Rath, "Mister 44" and "The River of Romance."

"Paradise Garden" has been made into a seven-reel picture and will be released October 1.

## Discussion on Music Tax

Two committees, one representing the American Exhibitors Association and the other the American Society of Composers, Authors and Publishers, met at the offices of the American Exhibitors' Association in the Times building, New York, Friday morning, September 21.

The object of the meeting was to try to see if some peaceful agreement could not be reached on the music tax question. Various propositions were submitted by each side and the question was thoroughly discussed. At the conclusion of the conference, lasting several hours, only one thing remained upon which no agreement had been reached.

Moe Levy, attorney, of Norfolk, Virginia, personal counsel for Jake Wells, president, and Charles C. Pettijohn, general manager of the American Exhibitors' Association, were insisting that the concessions granted the American Exhibitors' Association should not be limited to members of that association, but should likewise apply to all other exhibitors in the United States and Canada, whether members of the A. E. A. or not.

The various ideas agreed upon by the gentlemen representing both organizations will be submitted to their respective boards of directors at special meetings to be called within the next ten days. The feature upon which the disagreements arose will remain in abeyance until after these meetings have been held, but both sides have agreed to discuss the question at issue and try to reach an agreement in the respective directors' meetings.

## Saving Food in Pictures

The producing organizations of Paramount have signified their intention of co-operating with Herbert Hoover and the U. S. Food Administration in eliminating food waste by using substitutes in all pictures now in process of production, or which shall hereafter be produced, until the necessity for such conservation is past.

## Screenshine

By Mel

THE GALLANT EXCHANGE MAN

A PROMINENT Irish exchange manager, whom you know, last week took a feminine friend of his to Weeghman Park to watch the Cubs play.

The young lady, needless to say, was not a devotee of the sporting pages, and she knew very little about the tycobb pastime.

The two arrived at the park at the last of the second inning.

"Gee, that's great!" shouted the fill 'em man. "We've got a man on every base!"

"What of it?" said innocent, blue-eyed Feminine Friend; "so have they."

(She is resting easily.)

THE P. A'S STAFF OF LIFE

"—The set was completed at a cost of $90,000.00."

All work and no play brings Jack to the movies.

PROVING ALL ACTORS ARE CRAZY.

"Miss Hansen remained in the house until the explosion occurred."

Every time we make up our minds to be higher and nobler we sit in front of somebody at a movie show who audibly tells his or her matey everything that's happening on the screen, and then we fall with a thud into the hating, roughneck class again.

"Umph," said the villainous Stuart Holmes, while the cameras at the William Fox studios were silent.

"Some women are so stout that it seems to me the only thing they can get ready-made is an umbrella."

LET THE MOVIES CURE YOU

A TOUCHING example of the power of the screen—even its healing power—is to be found in the story of the little girl who was struck by an automobile near the West End Theater, Chicago, last week.

She was knocked down and the car passed completely over her. When she was picked up and the ambulance called she cried:

"I don't want to go to the hospital! I want to go to the West End Theater!"

It was found that she was not seriously hurt but the ambulance physician decided that she should forego the movies for that evening at least.

That was probably harder for her to bear than the accident.

WHADDO YOU MEAN?

Sign in five cent picture palace in West Chicago:

"Rear Seats Reserved for Ladies with Hats on only. Gentlemen occupying these seats charged 10 cents."

An educational film has appeared showing all the various phases of gum chewing.

We know a lot of people who don't need this particular course of education.

TEN SECOND SERMON

Decorate your house as you would if it were twice the size it is.

In other terms, spread out the fancy stuff until it is few and far apart, for a little ornateness goeth a long way.

The class of your patrons will take the level achieved by the decorations of your house.

# Goldwyn Still Expanding

## HAROLD BOLSTER LEAVES TO INTRODUCE BRAND ABROAD

THAT exhibitor interest in Goldwyn productions is not regional or restricted to certain portions of the country is evidenced by the company's flood of contracts signed during the week that literally dot every part of the North American map. The success of "Polly of the Circus" and the unusual praise of the second Goldwyn production, "Baby Mine," following its pre-release showing in Chicago, has greatly stimulated the Goldwyn business in every section of the United States and Canada, as has been anticipated by the company. Among the contracts signed in the last few days are:

Atlanta, Ga., Rialto and Forsyth; Le Roy, N. Y., Family; Medina, N. Y., Delmar; Cazenovia, N. Y., Cazenovia; Lyons, N. Y., Ohmann; Chicago, Ill., Park; Enid, Okla., Royal; Sand Springs, Okla., Liberty; Marshall, Tex., Elks; Alva, Okla., Rex; Bryan, Tex., Colonial; Bonham, Tex., Bert and Ann; Honey Grove, Tex., Bon Ton; Detroit, Mich., Strand; Monroe, Mich., Family; Indianapolis, Ind., Southside; Bowling Green, Ky., Princess; Bismarck, N. D., Bismarck; Aberdeen, S. D., Princess; Sommerville, N. J., Regent; Far Rockaway, N. Y., Columbia; Jersey City, N. J., Monticello; Jersey City, N. J., Orpheum; Shippensburg, Pa., Lyric; Ridgeway, Va., Opera House; Johnsburg, Pa., Opera House; Pittsburgh, Pa., Hilltop; Fayette, Mo., Alama; Columbia, Mo., Columbia; Pulaski, Va., Elks Opera House; Covington, Va., Hippodrome; Radford, Va., Columbia; Lynchburg, Va., Isis.

### *Bolster on Around-the-World Tour*

Harold Bolster, who recently resigned the vice-presidency and general management of the General Film Company to join the Goldwyn Pictures Corporation as general manager, leaves next week for a trip around the world to begin the extension of Goldwyn activities into the far parts of the globe.

Sailing from San Francisco on October 4, Mr. Bolster goes first to Sydney, Australia, where he will establish headquarters in that commonwealth. On his arrival at Sydney Mr. Bolster will find that Goldwyn already has paved the way for him by sending on ahead experienced organizers and salesmen who carried the first Goldwyn productions with them several weeks ago. Trade showings will be held at Melbourne, Sydney, Brisbane, in Christchurch, New Zealand, and arrangements completed for a regularly maintained distribution in the antipodes. As soon as the Australian business is disposed of, Mr. Bolster will move on and arrange for deliveries in Melares, in India, Java, the Dutch East Indies, China, Japan, the Philippines, and Hawaii, by which time it is expected that he can visit Europe for the organization of a Goldwyn selling organization in the principal countries on that continent.

Mr. Bolster's work for motion pictures was done as a business executive of the Vitagraph Company. During the first three months of his employment he marked out new plans for more efficient production of pictures, which were adapted and installed by the president of Vitagraph. In April, 1917, Mr. Bolster resigned from his position as business manager of Vitagraph to become vice-president and general manager of the General Film Company.

Entering the Goldwyn organization two months ago



*You already are aware of the sparkling eyes of the sparkling Madge Kennedy looking at you here and you know, too, that she's the cause of it all in Goldwyn's "Baby Mine."*

*Below is a glimpse of Goldwyn's production of Rex Beach's "The Auction Block," and Marie Dressler is cutting up in "Tillie, the Scrub Lady."*





quietly and unannounced, Mr. Bolster has devoted all of his time in recent weeks to the organization of Goldwyn's export department.

Mr. Bolster goes abroad equipped with a letter of introduction from Secretary of State Robert Lansing, to all of the United States consular and diplomatic agencies in every part of the world, which will greatly facilitate his work.

### *"Auction Block" About Ready*

With Rex Beach's newest production, "The Auction Block," about ready for release and destined to be the usual big attraction and money-getter for exhibitors, a professional inquiry as to why Rex Beach pictures make so much money in the picture theaters prompts an immediate reply.

Rex Beach is author of almost a score of novels—all of which have been popular with the American public. Several million copies of his novels have been sold in America and hundreds of thousands in foreign lands. In recent years, besides having popularity in novel form, all of the Rex Beach fiction has had serial publication in the biggest and most successful magazines of the United States, England and Australia.

In addition to these two forms of publication virtually all of his bigger stories have been syndicated for publication in the magazine sections of thousands of American newspapers. It is almost an impossibility to advertise any one of these stories, when made into a motion picture, more than it already has been advertised through magazines, newspapers and in its novelized form to the people of America.

When "The Auction Block" is released in a few weeks every exhibitor knows that behind it there stands the immense attraction power of Rex Beach's name.

### *Mabel Normand at Plattsburg*

The thousands of body-weary student officers in the second training camp at Plattsburg, who know little but reveille, beans, drill, beans, drill, beans and taps, were treated to a palatable morsel of diversion this week. Mabel Normand is in camp.

Work driven rookies—especially those whose lady-folk are far away and to whom week-ends mean nothing but Saturday to Monday—stood about with a pleasantly stunned expression on their countenances and gasped.

Mabel Normand's first comedy for Goldwyn Pictures, "Joan of Flatbush," by Porter Emerson Browne, calls for many martial scenes. In company with Director Charles T. Horan, Mr. Browne, Lawrence McCloskey, of the scenario staff, George Bertholon, Mr. Horan's assistant, and a headquarters staff, the comedienne will spend two weeks on the shores of Lake Champlain.

### *Hugo Ballin Gets Compliment*

Being out of touch with the Sierras and the Alps, Hugo Ballin, the artist now engaged in motion picture work, found a problem confronting him when it came time to film "The Cinderella Man" in the Goldwyn studios at Fort Lee.

Edward Childs Carpenter's successful little play, in which Mae Marsh is to be the star, calls for a dozen or more outdoor winter scenes—scenes with snow, frosted window panes and howling winds. The Jersey climate at this season is innocent of snow, so it became Mr. Ballin's duty and pleasure to teach nature a lesson with the aid of art.

Under the art director's skilled hand there arose on the floor in a commodious corner of a studio a vista of rooftops, chimneys, rain pipes and shutters. And presently the snowfall began. Carelessly yet carefully spread over the roofs lies a coating of what appears to be snow, three inches deep and so carefully compounded that in pictures it cannot possibly be distinguished from the article the poets love to write about and hate to shovel off their walks.

The day after the big studio snowfall Mae Marsh appeared with her furs over her arm. She was reminded that she wouldn't need them in the picture.

"But I dislike to sit about in the cold," she protested. Mr. Mallin felt complimented.

## BRENON FILM READY

**Herbert Brenon's Production, "The Fall of the Romanoffs," Begins Broadway Run After Record-Breaking Exploitation Campaign**

Following a campaign of exploitation and advertising of great magnitude, Herbert Brenon's production, "The Fall of the Romanoffs," is to have its metropolitan presentation at the Broadway Theater, New York.

The decision to enter upon this engagement being reached suddenly, Herbert Brenon himself took full charge of his presentation arrangements, obtained the Broadway Theater, advertised on a lavish scale in all the Manhattan dailies, personally supervised all the details and management of this public showing, obtained billboard space throughout the metropolitan district and even aided in the arrangement of the musical score for this historic world-drama.

Only those who know how Herbert Brenon works in such periods of nervous tension can realize the energy with which he entered upon this seemingly impossible task. The great daily drama of the real Russia, the panorama of a government in process of dissolution, changing daily, naturally provided Brenon with opportunities for still further improvements in his picture after its showing at the Ritz-Carlton Hotel, New York, and he took advantage of these wherever possible. This involved trimming and partial rearrangement of his negative, the making of entirely new prints for the metropolitan run, and the preparation of other prints for territorial buyers.

The Iliodor Picture Corporation is now ready to sell territorial rights on "The Fall of the Romanoffs" and purchasers will have the good fortune to obtain the production almost at the moment when it is enjoying huge prosperity in New York and while the interest in the real Russian drama is at white heat as the pendulum swings backward and forward in Europe.

In the entire history of the picture industry there has never before been a production offered at the moment of a great national crisis that embodied down to the smallest of details every incident that develops in the news of the day and hour. Naturally Herbert Brenon contends that here is a production destined to make fortunes for all who present it throughout the country.

---

"Shorty" Hamilton, star in the series of "Adventures of Shorty Hamilton," Mutual, is a hit with fans, according to Mr. J. Bauer, manager of the Dixie Theater, Westbrook, Minnesota, who writes: "Shorty Hamilton is one of the best features I ever used. Fans are going wild over him."

# FIVE-STAR SCHEDULE

**Mutual's Plays for October 1 Are Unusual—Include Edna Goodrich, Mary Miles Minter, Helen Holmes, and Billie Rhodes**

Edna Goodrich, Mary Miles Minter, Helen Holmes, Billie Rhodes and George Ovey are on Mutual's release schedule for the week of October 1. Miss Goodrich appears in "Queen X," the second of her Mutuals, and Miss Minter in "Her Country's Call." Billie Rhodes appears in "Some Nurse," the first of a new series of Mutual-Strand comedies.

### *Edna Goodrich in "Queen X"*

"Queen X" is a five-reel drama built around the crusade of the federal authorities against a gang of oriental smugglers. It was written by Edwin M. Stanton, assistant district attorney of New York, who conducted the government's fight on the orientals. It is full of vivid action, and unusual scenes, carried by an interesting and powerful story. The production was staged under the direction of John B. O'Brien.

Miss Goodrich's first Mutual production, "Reputation," was a revelation of the star's popularity from the box office angle. It swept aside all doubt as to the value, at the ticket window of the motion picture theater, of a star of the speaking stage. Miss Goodrich's fame as a beauty and as an actress—if box office results are indicative—has penetrated the most remote cross-roads.

### *Mary Miles Minter in "Her Country's Call"*

"Her Country's Call" is the second of the new series of Minter Mutuals starring the pretty little star. Miss Minter is now working under the direction of Lloyd Ingraham. "Her Country's Call" follows "Charity Castle," which was pronounced a Minter masterpiece.

Miss Minter is cast, in "Her Country's Call," as a girl of the moonshine mountains, the daughter of a Civil war colonel, stolen during war time by a bootlegger, who has been reared to despise the flag by the mountaineer whom she thought her father.

The old lesson is unlearned by a young captain of secret service and the mountain child sounds the alarm which saves the border town from attack by outlaws. She finds her father and sister and acquires a handsome husband.

### *"Some Nurse" First New Strand*

"Some Nurse" is the first release of a new series of Strand-Mutual comedies starring Billie Rhodes, the pretty little comedienne. She is supported in the picture by Jay Belasco, who appeared with her in a series of successful one-reel productions a few months ago. "Some Nurse" is built on a clean, rollickingly funny story and has been produced with lots of snap. It is, in every respect, a quality comedy. The release date is October 2. The second comedy on the week's schedule is "Jerry in Yodel Land," a side-splitting one-reeler featuring George Ovey, the star in the series of one-reel Cub comedies which are released through Mutual. The release date is October 4.

### *Helen Holmes in "The Lost Express"*

The third chapter of the new Mutual serial, "The Lost Express," is released on Monday, October 1. Helen Holmes does some thrilling stunts in "The Wreck at the Crossing," which is the title of the chapter. She rides on the roof of a speeding passenger train, does battle with a gang of ruffians, leaps to a cable stretched across the track and crawls, hand over hand to a telegraph pole. Before the chapter ends she has another thrilling experience. The automobile in which she is racing is struck by the train at a grade crossing, hurled twenty-five feet and demolished. The action of the chapter is fast and the story moves with great rapidity. Director McGowan has produced some high voltage thrills and Miss Holmes takes the risks with the same fearlessness which has won her world-wide fame as the most daring girl on earth.

"The Lost Express" is a fifteen chapter photonovel from the pen of Frederick B. Bennett, noted traveler and writer. It was directed by J. P. McGowan and produced by the Signal Film Corporation.

### *Two Topical Releases*

The topical releases for the week include Reel Life No. 75, scheduled for October 1, and Mutual Weekly No. 144, scheduled for October 3. The weekly contains the current news up to the hour that the film is made up. Reel Life covers the following subjects: "Dogs of War," "The Sign of a City," "Making Army Rifles," "Japanese Dwarf Plants" and an animated cartoon from life entitled "The Chorus Girl Who Hesitates is Lost."

*A trio of advance peeps at Mary Miles Minter in her latest story, "Her Country's Call," on Mutual's October 1 schedule.*

*In "Her Country's Call," the charming Miss Minter is a girl of the Moonshine Mountains who has been taught to despise the flag.*



## Varied Releases on Fox Program

What is probably the most varied and widely different group of releases William Fox has ever made is announced for October. The pictures star Gladys Brockwell, Virginia Pearson, June Caprice, George Walsh and Dustin Farnum. Technically, Miss Brockwell's play is a September issue, as it will be released on the last day of the month; but inasmuch as it has been substituted for another production through a change in schedule, it comes practically unheralded. This will be the order of the photoplays:

September 30—Gladys Brockwell in "Conscience." October 7—Virginia Pearson in "Thou Shalt Not Steal." October 14—June Caprice in "Miss U. S. A." October 21—George Walsh in "This Is the Life." October 28—Dustin Farnum in "The Scarlet Pimpernel."

"Conscience," Miss Brockwell's new starring vehicle, is an unusually vivid drama with an allegorical motif. The central theme has been deftly treated by Bertram Bracken, the director.

Miss Pearson's forthcoming subject, "Thou Shalt Not Steal," required an extraordinarily large supporting cast.

"Miss U. S. A.," as the title indicates, gives June Caprice a story infused with patriotic spirit. The picture is most dramatic and shows also many spectacular military scenes.

On October 21 the public will first have the opportunity of seeing a photoplay made by one brother and starring another. R. A. Walsh is in charge of screening "This Is the Life," and George is doing valiant work in showing just what that life is. The picture is of the light comedy type for which "Smiling George" has become famous.

"The Scarlet Pimpernel," the final release of the month, is rich in adventure and brims with action, as anyone who has read Baroness Orczy's splendid novel well knows. The stage version has been counted as one of the biggest "hits" of the British theater. Dustin Farnum is in the starred part. The pimpernel is a tiny wayside flower which has been adopted as the emblem of a band of Englishmen engaged in rescuing condemned aristocrats during the French Revolution.

## Invites Exhibitors to Affiliate

The Motion Picture Producers' Association of Los Angeles has been invited to become affiliated with the National Association of the Motion Picture Industry through a resolution which was adopted at the recent meeting of the producers' branch committee. The Pacific coast body was formed some time before the creation of the National Association a year ago, and with few exceptions its membership is the same as the producers' branch committee of the national association. Prominent members of both associations have for some time been agitating the question as to the advisability of an affiliation, or possibly absorption of the coast association by the producers' committee as the latter now comprises forty-two producing companies in its membership roll and several applications have been assured for action at the forthcoming directors' meeting, including two members of the coast association.

C. C. Ezell, with Lewis J. Selznick, has returned to Dallas, Texas, from New Orleans, with more than $7,000 worth of bookings on the Selznick subjects. Mr. Ezell reports conditions bad at New Orleans, more than 24 suburban houses have closed since last March.

## Marie Walcamp in "The Red Ace"

Marie Walcamp, who makes her 1917 bow to Universal patrons in Jacques Jaccard's new outdoor mystery serial, "The Red Ace," has, with one brief intermission, appeared in dramatic thrillers released under Big U auspices throughout the past four years.



*Marie Walcamp, attractive and snappy Universal star.*

Her work last season as the heroine of "Liberty," Jaccard's big patriotic story in sixteen episodes, established her firmly as one of the premier athletic stars of the cinema world. It is confidently predicted by those who are now following her work in the opening episodes of "The Red Ace," that she will add considerably to her prestige with the characterization of Virginia Dixon, the fearless and appealing American girl who fights her way to victory over a band of alien conspirators seeking to wrest the secret of a lost platinum mine from her family in the wilds of British Columbia.

Solid and substantial evidence of Miss Walcamp's drawing power may be gathered from the fact that since the release of the first episode of "The Red Ace," on August 27, more than 240 houses have booked the Universal serial in the vicinity of New York alone.

Born in the town of Dennison, Ohio, twenty-three years ago, Marie Walcamp first gained attention in musical comedy, appearing with Weber and Fields, Kolb and Dill, De Wolf Hopper, Anna Held and Frank Daniels, before she entered the films. She is a striking example of the actress who has developed from moderate success on the speaking stage into what might legitimately be termed triumph on the screen. Her proficiency in nearly every branch of outdoor sport in which a woman can excel has had much to do with her establishment as a prime favorite with that vast portion of the population that demands action as well as beauty from its heroines of the silent drama.

## "The Conqueror" on Broadway

William Fox, the master motion picture producer, is showing still another remarkable feature production on Broadway at the Globe Theater. His new achievement is "The Conqueror," in which William Farnum's will be the electric-lighted name. R. A. Walsh, who staged "The Honor System," is the director. Jewel Carmen appears chief in support of Mr. Farnum. Henry Christeen Warnack, former dramatic critic of a Los Angeles newspaper, wrote the story.

The picture is at the Globe for a limited engagement of two weeks. The career of General Sam Houston, the Texas pioneer, was the basis for the story of "The Conqueror."

# Patron Pulling Ad-Talks

BY THE "COUNSELLOR"

We owned a theater in a town of about five thousand population. There, of course, were several other houses in this town, and competition was pretty stiff. On an average everyone was perhaps breaking a little better than even. Rivalry was naturally keen.

The ability of each man seemed to be evenly balanced as to the selection of pictures that would appeal to his public. The problem resolved itself into the proper exploitation.

The newspapers were not very liberal, but gave what they themselves called a reasonable representation. The newspaper space used by each house ran about the same. If there was an increase in space by one house the rest would follow.

For convenience sake, let's say the name of our theater was the Princess and the manager's name Mr. Keen. Now Keen had a way of digging into a problem and getting the proper answer.

He realized that practically the same people were attending his theater night after night, and if this was true of his house it was true of the others. In other words, out of the five thousand or more inhabitants of the town they had succeeded in educating practically only the combined number of their seating capacity to the pictures. In all, perhaps there were only a couple of thousand people that had ever gone to see pictures and practically three thousand who never attended.

It resolved itself into a problem of educating more people to pictures. While the plan was original with him, it has been employed by others since and perhaps some one may have used it before him. Nevertheless its value and effect was big. He determined to get as comprehensive a mailing list as he could of the entire city. He figured that in a town of approximately five thousand people there weren't more than two thousand homes, and perhaps less. The telephone book, of course would have given him a fair list. The city directory would have been a good source of supply, but he figured it would be better to get this information first-hand. A house to house canvass was his idea. He knew it would take up a good deal of his time if he did it personally so he decided to hire a girl as the best method of securing the information.

He preceded her visits with an advertising campaign in the papers. In his ads he merely asked, "Has 'the princess' called on you yet?" He had cards printed for her with "The Princess" as the center line and in the lower left hand corner, "The Princess Theater." He made up convenient cards on which he asked for information that would be very valuable to him. The name and address, number in family, whether they attended a theater and which, which stars they liked, whether they preferred dramas, comedies, melodramas, etc.

He had the girl leave a pass whether they were regular attendants or not. Many of them did not want to take it, of course, regular patrons claiming they got their value when they went to his theater and others stating they wouldn't attend anyhow. He posted the girl on the various angles of the business, gave her bits of interesting news about the stars, so that she could answer some of the many questions that were put to her. Those to which she could not reply she jotted on the reverse side of the card. The information was looked up and printed from week to week in the house program.

With the information he had secured he practically had the entire city at his finger tips. He knew what each individual liked, who their favorite stars were and what their objections were to certain pictures. He classified these according to the sort of photoplays they liked and also according to the stars they preferred.

Let's say for instance he had Mary Pickford on Wednesday night. He would address a letter to those who admired Mary Pickford telling them that their favorite star was going to be in such and such a play on Wednesday night. The last paragraph he would devote to a brief mention of the names of other productions to appear that week. The admirers of other stars appearing that week would be advised in the same way. This required only one complete circularization for the entire week of the complete mailing list. It also had another advantage. If one of his steady patrons remained away for some time he would look up his mailing list, find what her favorite kind of plays or stars were and the next time he had something to her liking he would write her a personal letter stating he had missed her at the theater, but that he felt positive that Miss So-and-so in a certain picture was going to be to her special liking. This personal letter campaign never failed. It brought them back not only for that picture, but made a steady patron of that person.

The whole scheme when closely analyzed is nothing more or less than personal service and attention which invariably makes a person feel somewhat obligated to the person who is extending it. It is an important factor in an advertising campaign.

---

The All Star Features Distributers, Inc., of San Francisco, Cal., report that the Billy West Comedies, released by the King Bee Corporation, are being booked solid throughout California, Nevada and Arizona.

## Great Help to Exhibitor

MOTOGRAPHY:

Your department, "What the Picture Did for Me," is of inestimable help to the exhibitor. For honest criterions by which to judge a play in advance to its showing I depend almost exclusively upon your critics and Julian Johnson of *Photoplay Magazine.*

Your manner of publishing the worth while news is the best I can conceive. You have the faculty of assembling to the best advantage a great deal of news in a comparatively small area of clear, white paper.

As to the editorials, I consider them honest, excellently written and stimulating. I do not always agree with their sentiments, but that is why I read them. I want to get the other man's point of view, not my own.—*A. K. Pay, Colonial Theater, Sioux Falls, S. D.*

## Competitor Borrows Cuts

MOTOGRAPHY, Gentlemen:

**I have not been a regular subscriber to MOTOGRAPHY, as I have been the state representative of another publication and am still a contributor to it, but your cut plan of loaning good cuts appeals to me and I am enclosing check for a year's subscription.**

**Will be glad to send in my opinion of the worth of pictures from time to time for your valuable "What the Picture Did for Me" department.**

**I play Norma Talmadge in "The Law of Compensation" on October 27-28 and would like to use that cut in your September 15 issue, the one showing Miss Talmadge in the garden.**

**I am also playing "The Alabaster Box" and would like to borrow those cuts from the same issue. I get out a hard finished paper house organ a week in advance of my playing dates on all pictures.—Fraternally,** *Jo E. Rickards, The Hip, Phoenix, Arizona.*

## Importance of News Films

The open booking plan under which Universal's twice a week news service is now being handled is meeting with gratifying success. During the past summer the number of exhibitors using the Animated Weekly and Current Events have increased nearly 100 per cent. Issued on Wednesday and Saturday, respectively, these two pictorial chronicles of the world's happenings are enabled to cover every event of wide interest with almost unbelievable speed. On special occasions, such as the recent parade of New York State troops, entire reels have been photographed, titled, printed and distributed within a space of six hours.

Under the hustling leadership of Jack Cohn, a corps of news specialists have been developed who never miss an opportunity to secure the best record of events "just as they happen," that it is possible to obtain. News scoops put over by Universal cameramen that will probably go down in cinema history include the first pictures to reach this country of General Pershing's arrival in France and the scenes of the Russian revolution, to mention two special instances that comes to mind immediately.

It is enterprise of this character which has raised the news feature to a plane of importance never before enjoyed. With the whole world in turmoil, people are looking more eagerly every day to the up-to-the-minute news feature for a graphic interpretation of the events that will be talked of by future generations.

The Animated Weekly and Current Events meet this demand in every particular with good photoplay, clever editing and brief, snappy titles.

## Universal's "Make It Pay"

With the resumption of full-time business throughout the industry, Universal's "Make It Pay" department, which was established a few weeks ago as a free service auxiliary for exhibitors, is being patronized extensively. Not a small share of credit is due C. G. Wood and his assistants handling the work of the department for helping put over Universal's two new serials, "The Gray Ghost," and "The Red Ace," which have both been successfully launched in the East within the past three weeks.

Special copy is prepared wherever it is necessary to assist an exhibitor in reaching his clientele, and advertising and publicity cuts, suited to his special needs are loaned free of charge.

## Praise "The Conqueror"

The New York newspaper critics were unanimous and enthusiastic in their praise of "The Conqueror," William Fox's massive and spectacular photo-dramatization of the heroic life and romantic times of General Sam Houston, which opened a Broadway run at the Globe Theater last Monday night. William Farnum received glowing encomiums for a masterly portrayal of Houston, one of the most famous characters in American history, and the photography, especially of the thrilling battle scenes, excited unusual interest.

Following are excerpts from reviews of "The Conqueror":

Harriet Underhill, in the *Tribune*, said:

A chance to see William Farnum in a picture which abounds in human interest. Sam Houston is the best thing that William Farnum ever has done, not forgetting his dual role in "The Tale of Two Cities." Thousands of horses and some stupendous battle scenes are a part of the entertainment. In fact, the picture quite beggars description: there is so much of it and it is so varied. But bigger than these is the dynamic, dramatic drive of "The Conqueror." The picture holds the audience tense, ever expectant of new thrills, as they watch the humorous, romantic, sometimes pathetic, ever human story of Sam Houston.

Zit, in the *Evening Journal*, said:

"The Conqueror" has come and conquered. This William Fox wonder picture, revealed for the first time last night at the Globe, is a triumph of photoplay production. It possesses in abundance every quality that spells success, and success that is solid, substantial, lasting. And it gives William Farnum, one of the most gifted American actors, a role he makes his own. Mr. Farnum's is a masterful interpretation. "The Conqueror" is an inspiration to Young America of today, for it shows what can be done if a man has will and faith in himself. Don't miss it. It has been called "the titanic American drama," and it is.

*The American* said:

The audience last night actually sat on the edge of their seats. "The Conqueror" is clean, wholesome, stirring, patriotic photodrama. It is superlatively American.

The *Evening World* said:

"The Conqueror" lived up to its title, for it surely did conquer the large audience that turned out to see William Farnum in the leading role.

The *Globe* said:

It is a cross section cut out of American history-in-the-making, and it holds intense interest for every citizen and resident of the United States. Sam Houston is depicted with vigor by William Farnum.

## Special General Film Herald

To cover important new announcements a special edition of the General Film Herald has just been distributed. It contains data and forecasts on the new four-reel O. Henry stories, the new George Ade "Fables in Slang" and the Falcon features, four-reel dramas. The newest Selig releases and the complete "Further Adventures of Stingaree" from the Kalem Company are also represented in this edition.

## Sails for London

J. Frank Brockliss was the guest of honor at a theater party given at the Eltinge Theater, New York, last week. In the party were the executives of the King-Bee Films Corporation.

Among the guests were Louis Burstein, president of the King-Bee Company; Nat H. Spitzer, L. L. Hiller, Jacob Wilke, Arvid Gillstrom, Ed. Rosenbaum, Jr., and S. Garrett.

Mr. Brockliss represents the King-Bee Billy West comedies abroad.



*Olive Thomas in Triangle's "Broadway, Arizona," and Belle Bennett in "Ashes of Hope."*

## Colored Producing Company

The Kolored Komedy Kompany, which will release the Trykay Films, is one of the recent entrants in the film business with headquarters in Chicago.

This company is under the direction of E. Fourer Hurley and Ogden K. Hunsaker.

Mr. Hurley has had a good many years' experience in the picture business and was more recently with the Continental Producing Company, which made "The Spirit of '76."

Mr. Hunsaker, previous to joining the Trykay Company, was associated with Balboa and Keystone as assistant director.

The studios of the new concern are at 36th street and Rhodes avenue, Chicago, where they are now at work on their first comedy production, "The Darktown Fire Brigade." Studios will also be constructed at Mt. Bayou, Mississippi.

Some well known stories for which the company states it has picture rights are "The Coffin Club," by Roger Melville, which ran in the *Saturday Evening Post;* David Post's story, "African Golf," which ran in *People's Magazine;* "The Battle of Bull Durham," by Ralph Davidson, which ran in the *Cosmopolitan.*

The company has already secured the services of Miss Jane Thomas and Lee Perrin, it is said, to play leads in their productions.

## Flaherty Options Belgian Pictures

F. J. Flaherty has secured an option on the Belgian war pictures which are being marketed by M. L. Fulton for the entire United States. These pictures are said to be the authentic pictures as endorsed by the Belgian government and have the official signatures to guarantee this.

Mr. Flaherty has not stated in what manner he will exercise the option he has obtained nor how he will market the films.

## New Russian Play

A big Russian production to be released this season is "The Tyranny of the Romanoffs," a six reel photo-spectacle based on the tyranny of the Czars of the Great Russian Empire, which is now well on its way towards becoming one of the greatest democracies of the world. The picture was purchased by Ben Blumenthal, the head of the well-known Export and Import Film Company.

## "Wolfville Tales" Filmed

"Wolfville," the classic frontier town created by the late Alfred Henry Lewis and made known to millions of readers in the series of Western stories which this gifted writer produced some years ago, has been immortalized by the Greater Vitagraph Company.

Several months ago the Vitagraph Company obtained the motion picture rights to all of the "Wolfville Tales" and the first two features from the series already have been completed at the company's Western studio in Hollywood, with William Duncan and Carol Holloway, stars of the big serial, "The Fighting Trail," in the leading roles. The initial picture in the list of Lewis masterpieces will be "Dead Shot Baker" and the second "The Tenderfoot."

As a painter in words of the quick-shooting days in the West, Alfred Henry Lewis took rank with Bret Harte.

## Paris Rebuilt for Fox

Paris was rebuilt for a William Fox picture play only a short time since. Mr. Fox's decision to film Baroness D'Orczy's "The Scarlet Pimpernel" made it necessary to call out half the carpenters in Los Angeles to do the construction work. The subject will be released on October 28.

### Take a Drink at the Fountain

**"ISN'T it fine when the lights blink bright at the Vic? You take a peep and see your neighbors all sitting around, while the orchestra fizzes out a lively march."**

**"Shows you unusual animals as they live in their own back parlors of the jungle."**

**These are a couple of examples of the expressions used by the most refreshing and original program writer in America. This new advertising star is located at the Victoria Theater in Buffalo and was discovered solely by MOTOGRAPHY.**

**Very soon we are going to print a whole story, giving a number of other new, quaint and patron-pulling expressions from this unquenchable fountain of words. There is really a wealth of value and suggestion in the way he writes his programs. You will find some GOOD STUFF.**

**Watch for it in MOTOGRAPHY very soon.**

## Exhibitors Co-operate

Factional interests were forgotten last week in Washington when representatives of the American Exhibitors' Association and the Motion Picture Exhibitors' League of America worked together in behalf of the exhibitors against the proposed war tax.

H. B. Varner, chairman of the legislative committee of the A. E. A., and Charles C. Pettijohn, general manager of the A. E. A., sent a wire to Lee Ochs, president of the M. P. E. L., advising him that the situation was serious for exhibitors. Mr. Ochs was out of the city and in his absence Mr. Blumenthal sent broadcast a number of telegrams and Grant Anson hurried to Washington to co-operate with Mr. Varner and Mr. Pettijohn.

"Mr. Blumenthal and Mr. Anson are entitled to their share of credit for anything that may have been accomplished in Washington that will prove beneficial to the exhibitor," said Mr. Pettijohn on his return to New York. "Both men co-operated with Mr. Varner and myself and all factional differences were forgotten in our work for the exhibitors of the country."

## Brenon Controls Own Corporation

According to the *New York Telegraph,* Herbert Brenon, president of the Herbert Brenon Film Corporation, has purchased full control of the organization from Louis J. Selznick, who owned a half interest. The price paid was the turning over to Mr. Selznick full control of the productions made by Brenon during the past year. These include "War Brides," featuring Nazimova, and "The Lone Wolf."




*This episode in Briggs' famous cartoon series, "When a Feller Needs a Friend," from the Chicago Tribune, needs no explanation. It is simply a new expression of the old truth of the universality of pictures.*

## Essanay's for October

Essanay's October offering on the Perfection Pictures program, George Kleine System, distributors, includes two five-part comedy-dramas and a continuation of the weekly releases through General Film of George Ade's Fables in Slang.

Taylor Holmes heads the feature list in his second Essanay production, entitled, "Fools for Luck." This is a scream version of a story by Kennett Harris entitled "Talismans," which appeared in the Saturday Evening Post. Based on the prevailing human weakness, superstition, and portraying the ludicrous efforts of a young man to "work a rabbit's foot" in a love affair, it presents Mr. Holmes in a role of subtle humor of the same type in which he won his fame on the stage. The picture has a screen time of sixty-five minutes. It will be released October 8.

A week following the release of "Fools for Luck," Bryant Washburn will make his first appearance on the Perfection Pictures program in a five-part comedy-drama entitled "The Fibbers." The story, written by James W. Adams, a magazine writer, hinges on the theory that while it is all very well not to fib to your wife, still, by the same tokens, your wife should not fib to you. The results of this reasoning, wrought in "The Fibbers"—both man and wife—are dire in their effect. It has been aimed to give Mr. Washburn a role affording him the amplitude for his humorous portrayals which were so well liked in "Skinner's Dress Suit," and other of his recent successes. Virginia Valli appears as his leading woman. Miss Valli has been seen before with Mr. Washburn, having played an important part in "Filling His Own Shoes." She also took the leading feminine role for Taylor Holmes in his first Essanay production, "Efficiency Edgar's Courtship," and won favorable comment on her work. "The Fibbers" has a screen time of sixty-five minutes. It will be released October 15.

## New Madge Kennedy Comedy

Comedians of note are in the cast supporting the Goldwyn comedienne, Madge Kennedy, in the filming of "Nearly Married," Edgar Selwyn's successful comedy, which is nearing completion at the Goldwyn Fort Lee studios. Among them are Frank Thomas, Mark Smith, Alma Tell, Richard Barthelmess and Hedda Hopper.

Mr. Thomas, after a number of years in stock, was seen in several noteworthy Broadway attractions and last season was leading man in "The House of Glass."

Mark Smith, who played the part of "Tom" in the original stage production of "Nearly Married," has the same role in support of Miss Kennedy. He made his debut on the stage at the age of seven in "1492." After several years in stock, Mr. Smith was given an important part in "Sweet Kitty Bellairs," with Henrietta Crosman as the star. Later he was seen in a repertoire with Bertha Galland. His next venture was as one of the principal comedians with Marie Cahill in "Marrying Mary." His most recent work on the stage was with "The Traveling Salesman."

Henry Walthall, the newest Paralta star, will make his debut under the auspices of the Paralta, under the personal direction of Oscar C. Apfel.

# Seven Reel Features on Program

## RELEASED ONCE A MONTH BY TRIANGLE

COMMENCING December first, Triangle will release a multiple-reel feature once a month at the regular program price to all Triangle exhibitors who have contracts or run the program regularly. This is offered as a sort of bonus to the Triangle exhibitors, enabling them to give their patrons a monthly special feature which will net extra profits to the theater.

Some time ago it was announced that Triangle would release one big states-right feature a month, which could be booked either by the Triangle exhibitors or by others. This would have been offered at a price considerably in advance of the regular program number. It has been decided, however, that everything will be placed on the program at the standard program rental.

### *Big Stories Purchased*

During the past month H. O. Davis, vice-president and general manager of the Triangle Film Corporation, has quietly purchased sveral big and widely advertised novels and plays for these special productions. The first to be produced is "The Alley of Flashing Spears," a story by Donn Byrne which appeared in the *Saturday Evening Post*. This is considered one of the most popular stories of the year and will take rank with the greatest special features of the past year.

Entirely aside from these multiple reel features, the other program releases of five reels each will be of a higher artistic and box office standard than ever before, according to a positive statement issued by Mr. Davis.

"We are paying particular attention to the selection of our stories and will furnish the exhibitor with a diversified program of society dramas, comedy drama with a punch, heavy dramas with comedy relief, strong heart interest plays, and dramas of the outdoors. Emphasis is being placed upon the importance of titles,—titles which will excite interest and a desire to buy on the part of those who see them in advertisements or posters.

### *Many Productions Ready*

"All October releases are now finished and the November productions will be completed within ten days, so we are now ready to guarantee not only prompt deliveries but will have prints in exchanges at least two weeks ahead of the November release dates." Mr. Davis continued:

October and November releases are as follows: "Ashes of Hope," "A Phantom Husband," "One Shot Ross," "Wild Sumac," "Firefly of Tough Luck," "The Stainless Barrier," "Doing Her Bit," "Up or Down," "Indiscreet Corinne," "Fighting Back," "The Fuel of Life," "Easy Money" and "Blue Blood."

We are willing to stake the future of Triangle on the quality of these October and November productions from every standpoint—story, cast, lavishness of production, and box-office value. They are the kind that will bring people back. We also have both Triangle and Keystone comedies for November completed and are now working on December releases. No money has been spared to make these genuine laugh producers.

### *Seven-Reel Specials*

We invite the opinions of representative exhibitors as to the length of special features. The consensus of opinion of those already consulted is that the actual length should not exceed six thousand feet to be released in seven short reels.

Working on this basis, the special monthly releases for the program will be seven-reelers of the quality of "The Flame of the Yukon," which holds the record for being one of the best specials of the year, although it was released on the program at a price much lower than any of the states-right features.

## Utica Exhibitors Meet

Charles C. Pettijohn, general manager of the American Exhibitors' Association, spent Thursday in Utica, N. Y., attending a meeting of the Utica exhibitors. For some time there has been a split among Utica theater men. Three factions have been in the field, and it was impossible to get any concerted action by the exhibitors to any movement in their behalf. Recently some of the leading exhibitors in the various groups saw that in order to get anywhere it was necessary for co-operation and all factional differences were settled, so that the local organization in Utica is a strong body of exhibitors determined and militant for their rights.

While in Utica Mr. Pettijohn conferred with William Fait, Jr., treasurer of the A. E. A. The organization was ninety days old on September 20, and after an examination of the books it was found that not a single bill was left unpaid and that there was a substantial balance in the bank.

*William Desmond in Triangle's "Flying Colors," September 30; Bessie Love in "Polly Ann," and the oriental Triangle-*



*Keystone Comedy, "The Sultan's Wife." Those delectable Keystone bathing girls appear in the latter as harem maids.*

# MOTION PICTURE CLUB

**Representative Film Men of Chicago Organize to Fill Place of Dissolved Reel Fellows Club—Membership Limited to 100**

Chicago has a new club for film men, built carefully and conservatively and supported by the most representative and prominent men in the business.

"The Motion Picture Club" is the name of the new organization. It has been developed from new material by the re-organization committee of the Reel Fellows Club, the former organization which has been dissolved and cleared from the map. This committee has worked in co-operation with representative film men of the city and the new club is the result of the combined opinions of the entire group.

The Motion Picture Club will have a carefully selected membership, limited to 100. This is to insure the right kind of men and the right kind of support. The dues are to be $2 per month; the initiation fee, $10. Meetings will be held at prominent clubs twice a month, one of these meetings to be held at noon.

The above decisions were made at a dinner meeting held at the Planters Hotel September 17, under the leadership of R. R. Nehls, chairman of the reorganization committee, and Richard Stoddard, secretary. Joseph Hopp, president of the Chicago M. P. E. L., and many other prominent film men were present.

## New Elsie Ferguson Play

Following the sensational success of Elsie Ferguson's initial photoplay characterization in "Barbary Sheep," at the Rialto Theater, New York, and throughout the country, under the auspices of Adolph Zukor for Artcraft Pictures, the next screen subject for the popular stage star was announced by Walter E. Greene, president of Artcraft. The new film vehicle for Miss Ferguson is an adaptation from the popular book, "The Rise of Jennie Cushing," by Mary S. Watts, author of "Nathan Burke," and many other well known works.

Work on this production is now well under way at the Famous Players-Lasky studios in Fort Lee under the personal direction of Mr. Tourneur. An exceptional cast has been selected, including Elliott Dexter, Fania Marinoff, Frank Goldsmith, Callie Delatorre, Mae Bates, Edith McAlpin, Isabel Vernon, Blanche Craig, James Cogan and Marie Burk.

## "The Warrior" at Sing Sing

Directly following the close of the run of "The Warrior" at the Criterion Theater, Messrs. Sawyer and Lubin, owners of the spectacle starring the giant Maciste, were in receipt of a request from the Mutual Welfare League of Sing Sing, New York, bespeaking an exhibition of the picture for its members. The request was promptly met by General Enterprises, Inc., and in consequence the exploits and daring stunts of marvelous Maciste were watched with keen enjoyment by the entire prisoner body of Sing Sing on Wednesday evening, September 12. E. J. Meagher, chairman of the Mutual Welfare League entertainment committee, was enthusiastic in his praise of "The Warrior" and chose the picture because of its timely patriotic and war flavor.

## To Fight Blue Laws

Theater managers and proprietors of amusement places are up in arms in the state of Ohio as the result of an attempt on the part of state authorities to enforce the blue laws and prohibit Sunday opening of theaters.

The action of the managers, it transpired, is due to the raid which the police of Hamilton, Ohio, conducted recently against the proprietors and managers of theaters in that city. More than a hundred places of amusement, including motion picture houses and vaudeville theaters, opened their doors to the public on Sunday and the Chief of Police of the city swooped down on them and closed them all.

It marks the first of a series of raids throughout the state of Ohio for the suppression of Sunday enterprises, it is understood, and unless the managers mobilize for a hasty defense, it will become state-wide in its effect.

A meeting has been called at Cincinnati, and plans for the prosecution of a campaign against the blue laws will be formulated. It is expected the local headquarters of the United Managers' Protective Association as well as the Motion Picture Exhibitors' League will be called in to assist in the fight.

The action of the Ohio authorities in warring on the Sunday shows at this time is declared to be most unwarranted, in view of the tax situation. Offers have been made by theater proprietors to turn over a portion of the Sunday receipts to the various war funds of the nation, while frequently various managers have done this without a previous announcement.

In view of this state of affairs, the managers maintain, it is a short-sighted policy that prompts the officials of Hamilton and presumably of the entire state to enforce well nigh obsolete blue laws.

## Unique Film Star

Mary MacLane, the Butte, Montana, girl whose book, "The Story of Mary MacLane," startled and almost shocked the country several years ago, has become a film star.

Miss MacLane has been engaged by Essanay and will be featured in a super-feature entitled: "Men Who Have Made Love to Me," by that company.

The picture will take up the heart affairs of Miss MacLane which she treated with such frank realism in her story. She gives some idea of her opinion of men, as she gleaned it from her actual life experiences, in the following statements:

I have the passionate, sensuous gray eyes of the weary courtesan and the virginal pink lips of the cloistered nun. I have a slim young body and it was my vanity that saved me from many a slip between the cup and the lip.

I am egotistical, but not more than the rest of the world. I am only more frankly so than the rest.

I have had loves to which I have given my heart's blood by the gallon.

From drunk men, from false teeth, from a fish too long dead, from a dread mood of discontent—kind devil deliver me.

Miss MacLane is now writing her own scenario at the Essanay studios. Arthur Berthelet will direct the picture, which will be in six or seven reels.

Director General McGowan of the Signal Corporation purchased three passenger coaches, and an engine, from the Y. N. P. R. R. this week, which will be wrecked in the eighth episode of "The Lost Express," the Signal-Mutual serial featuring Helen Holmes.

# About State Rights Plays

## NEWS OF THE HANDLING OF SPECIAL PRODUCTIONS

### Ogden Protective Policy

AT a meeting of the managing officials of the Ogden Pictures Corporation the question arose as to the disposition of the succeeding Lillian Walker releases in the various state rights territory throughout the country.

It appears that one or two territories in the United States are not at this time in a position to hande extraordinary attractions on any basis other than a percentage basis.

It is the determined policy of the Ogden Pictures Corporation not to release any production on a percentage basis, and the question arose as to what disposition should be made of the succeeding releases where any prior release had not been disposed of in any territory at the time of the completion of any subsequent production.

The managing officials therefore determined that no succeeding Walker production shall be offered for sale to state rights buyers, or released in any territory, until all preceding releases have been disposed of and actually booked.

This is to avoid a subsequently made production from being exploited or booked, with a prior release never having been shown. In other words, productions must be booked in the order in which they are made.

### States Rights House Organ

More than one hundred direct-by-mail inquiries from exhibitors desirous of booking "Parentage" have been received by the editor of "The Parentage Messenger," the first house organ to be launched in the state rights field. These requests for first runs have come from all over the country following the issuance of the first four numbers, and each one has referred in praiseworthy terms to Frank J. Seng's house organ, thereby justifying its existence as a magazine of service.

As rapidly as these letters have come in they have been sorted and forwarded to the various exchanges handling "Parentage," to be followed up by personal calls and the actual booking contracts secured.

The fifth issue of the "Parentage Messenger" contains a splendid article on "Campaigning by Telephone," in which a way is pointed out to work up a large personal following by a consistent use of the telephone.

### Hoffman Gets "White Trail"

"The Great White Trail," an epic of the Arctic and which received such sterling endorsement in the trade reviews at its recent Broadway showing, has been acquired from Wharton, Inc., by M. H. Hoffman, Inc. Contracts were signed a few days ago which transfer the entire American rights to this feature—exclusive of Canada.

### Big Exhibitor in Field

David V. Picker, manager of the New Russia Film Corporation, is another of those who have come into the industry with a sound commercial training. Recently Mr. Picker has entered the states rights field, and is one of the chief promoters of the new official pictures of the Russian Revolution and Battlefronts, brought to this country a few weeks ago by the representatives of the Skobeleff committeee. Mr. Picker was one of those who selected these pictures and feels that they will become an immediate success with American audiences.

### Secures "A Mormon Maid"

The Greater Features Company of Seattle, Washington, have secured the Pacific Northwest rights to the Friedman Enterprise production, "A Mormon Maid," in which Mae Murray is starred. The territory embraced in this field covers Washington, Oregon, Idaho and Montana.

The negotiations were concluded on behalf of the Greater Features Company by Jack Lannon, president, while the Friedman Enterprises and their selling agents, Hiller & Wilk, were represented by Benjamin Friedman, who is making an extended tour of the Pacific coast in the interest of "A Mormon Maid."

In addition to controlling "A Mormon Maid," the Greater Features Company is exploiting "Where Are My Children," Pavlowa in "The Dumb Girl of Portici," "The Witching Hour" and "The Conquest of Canaan."

### Noble's Special Picture

John W. Noble's big state rights offering, "Shame," claims special attention because of the fact that it depends for its success upon the beautiful heart interest of its deeply absorbing story as much as it does upon its sensational and spectacular features.

While it is perhaps natural that a director, striving for the first time to produce a subject which measures up to his own ideas of a really big production, would strive for a startling effect, Mr. Noble has withstood this temptation and confined his efforts to building up the climaxes of a strong, well balanced drama with remarkable skill and intelligence. Jules Burnstein is acting as Mr. Noble's general representative marketing "Shame" on a state rights basis.



*Scene from John W. Noble's special state rights picture, "Shame."*

## Buys "Lust of the Ages"

Harry Samwick, on behalf of the Producers' Feature Service, purchased the rights to "The Lust of the Ages," the first Lillian Walker release of the Ogden Pictures Corporation, for Greater New York, Long Island and Westchester county.

On all the future productions of the Ogden Pictures Corporation the state of New Jersey will be sold as a separate territory, and Greater New York, up to and including Westchester county, will form another state right allotment. The entire United States has, therefore, been divided into twenty-one state rights territories, as compared with fourteen individual territories, which has heretofore been the accepted division. This will not alone permit of a greater number of prints of the production to work, but will also allow exchanges greater concentration of endeavor.

## Warner Buys Billy Wests

The Billy West franchise for the state of New York has been grabbed up by Harry M. Warner, president of the Dispatch Film Company, the rights having been acquired of the King Bee Company. Warner, who has been identified exclusively as a purveyor of big features, has fallen into the comedy realms of pictureland lately, as witness his acquisition of the "Mutt and Jeff" series of cartoons, and other comedies.

## Handle "Submarine Eye"

E. & H. Film Distributing Company of Atlanta, Georgia, has secured the distribution rights to Williamson Brothers' sub-sea thriller, "The Submarine Eye," for the states of South Carolina, Georgia, Alabama and Tennessee. The LaBelle Amusement Company is handling this attraction for the state of Florida.

Manager Hy Gainsborg of the New York Hoffman-Foursquare Exchange reports that he has booked the last of the Broadway picture houses on Edgar Lewis' "The Bar Sinister." The complete list of theaters handling this picture are: Savoy, Broadway and Thirty-fourth street; Seventy-seventh Street Theater, Schuyler Theater, Adelphi Theater, Riviera, Keystone, Olympia, Claremont, and Fox's Audubon Theater. All these houses have played "The Bar Sinister" from one to four days each.

The home office of General Film at 440 Fourth avenue, New York, gave a formal farewell to Allen Adams, its representative in the great draft army, and at the same time ratified the ideal of patriotic duty.

## "Wonderful Co-operation"

MOTOGRAPHY, Chicago: We are returning via American Express a bunch of cuts, for which we thank you.

We are enclosing another batch of "requests" and trust that we will be able to get some of these.

Thanking you for your wonderful co-operation, we remain.—*W. S. McLaren, Majestic-Colonial Theater Co., Inc., Jackson, Mich.*

# PATHE, KAPLAN ALLIANCE

**Big Distributing Organization to Handle Plays of Russian Art Film Corporation — Kaplan Going Back to Newest Republic**

One of the big deals of the new season in the motion picture industry has just been completed, the contracting organizations being the Russian Art Film Corporation and Pathe. By the terms of the agreement signed by Pathe and N. S. Kaplan, president of the Russian Art Film Corporation and representative of the famous Moscow Art Theater in America, all the screen productions of this company will be distributed in America and Canada by Pathe and its comprehensive organization. Negotiations for the sale of the rights in other countries are well under way.

With the success of his plans assured so far as America and Canada are concerned, Mr. Kaplan has engaged passage for Russia and will sail from Vancouver on October 25 to continue in Moscow the production of film features for Pathe. Unless government obstacles intervene, he will have in his party an American cameraman and laboratory manager, thereby assuring the continuation of the Russian repertory under the best possible auspices. The launching of the repertory in America has been a tremendous task because of the handicap of cutting and titling the pictures in New York, thousands of miles from the base of production. This handicap will be eliminated under the new program and the features will arrive in this country practically ready for release.

"As I intimated last week," said Mr. Kaplan, in discussing the details of the agreement with Pathe, "I have obtained the co-operation of one of the most important distributing organizations in the United States to market my productions. In fact, I am convinced that so far as Russian Art Films are concerned, Pathe is the most important distributing organization in this country. The long experience of this corporation in handling foreign films is a guarantee that Russian Art Films will be introduced to American audiences under the best possible auspices. Before I return to Russia I shall deliver to Pathe twenty-six completed five and six-reel features. Long before these features are all released I shall be sending other and better pictures to America to continue the repertory. In addition to this program, there will be a series of special features."

## Petrova to Give Recitals

Madame Olga Petrova is planning to make a brief appearance on the legitimate stage this season at one of the smaller and more intimate type of metropolitan theaters like the Princess or the Booth. These recitals will be held on afternoons other than regular matinee days and will not in any way interfere with Petrova's activities in producing Petrova Pictures.

By the arrangement existing between Petrova and Frederick L. Collins, president of Petrova Picture Company, the distinguished actress will be unhampered in these stage pursuits, in view of her agreement to devote herself primarily to the production of her own personally supervised films. Until her first picture has been released, on or about October 22, Petrova cannot definitely announce the dates of her recitals, but she has already begun to formulate her program.

# What Theater Men Are Doing

## NEWS FROM LIVE EXHIBITORS ALL OVER THE COUNTRY

**This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, MOTOGRAPHY, Chicago.**

### *New Theater Policy*

A NEW policy which will mark an epoch in the motion picture history of Columbus, Ohio, is announced for the Majestic Theater. It will mean the presentation of fewer pictures and better pictures in a practically ideal environment. It will mean the presentation of the world's best plays and the world's greatest stars. Each picture will be shown an entire week, accompanied by an orchestra second to none in the playing of pictures. This organization will be led by Buel B. Risinger, one of America's foremost orchestra conductors, who has had a wide and varied experience in the playing of motion pictures.

In addition to this there is in course of construction, and now being installed, the largest pipe organ in the city of Columbus, which the manufacturers have guaranteed will be ready for playing November 1.

First, as to the pictures themselves, which have been secured for the Majestic at an annual rental of $50,000, the largest contract ever signed by a single motion picture house in Columbus; they will include all of the productions directed by David W. Griffith, the producer of "The Birth of a Nation," "Intolerance," and other famous masterpieces, and also all of the pictures in which Mary Pickford, Douglas Fairbanks, Marguerite Clark, Billie Burke, Geraldine Farrar, Pauline Frederick, and Olga Petrova will appear.

This does not refer to any of the pictures in which these stars have appeared in the past, but only to the big new master productions that are now in the making.

Heretofore, Majestic patrons have seen two or three productions of uniformly high quality in one week. They will now see but one picture within the week, but it will be the very last word in motion picture art. It will be of such quality as to be worth the while of the most critical. The picture going public is perhaps more exacting in its demands than any other class of play-going people. They are not content with the modest productions of a few seasons back; they demand the most skillful actors in the theater world and the most elaborate stagings, correct in every detail, that technical directors can provide.

It is such a demand as this in which the Majestic now delights. It fairly jumps at the opportunity, for the management knows that it has the best pictures that the world provides and that it has the facilities for presenting them in a way conspicuously worthy.

The greatest program the world now offers is at the disposal of Majestic patrons; the stars they know or want to know, the plays they have wanted pictured, the novels they have wanted to see visualized—all big—all artistic—all worth while pictures.




*Cover and sample page of the splendid booklet recently issued by the Majestic of Columbus announcing its new policies.*

#### ENTER THE WEEK RUN

There is nothing that succeeds like success, is the old aphorism. Correspondingly, there is nothing in the theatrical world which indicates the touching of a popular need and a desire to supply them, like the extended engagement. This play or that picture is able to remain in a theater for an entire week for the reason that it has real merit behind it.

The Majestic has begun a policy of playing all its pictures for the full seven days, a policy which has

usually been possible only in the great centers of population, like New York and Chicago. But now such a remarkable assemblage of talent and such remarkable producing facilities for great pictures have been made that it becomes easily possible to play such attractions for a solid week in Columbus.

The seven-day run means that the most remarkable program of stars and the most remarkable organization of producers that the picture world has ever known is




*Big and attractive newspaper ad taken by the Majestic of Columbus to give business a new boom.*

at the disposal of Majestic patrons. It means that the general directive genius of men like Jesse L. Lasky and Daniel Frohman and the technical efficiency of men like David W. Griffith, Cecil B. DeMille, Thomas Ince, John Emerson and J. Searle Dawley and the acting ability of Mary Pickford, Douglas Fairbanks, Billie Burke, Pauline Frederick, Geraldine Farrar, Marguerite Clark and Olga Petrova have been made available to one theater. It means that the super de luxe program of all screendom has been skimmed of its cream and contracted for, to entertain Majestic patrons fifty-two weeks in the year.

It means that the director has more leisure to prepare his scripts, to study his effects, to direct his technical men and carefully cast his actors to the best advantage. It means that the actor has time to prepare a fine part, and do it well. It heralds the fact that the day of the consistently great photoplay has arrived.

### NEW MAJESTIC MUSIC

The Majestic management has always realized the importance of good music.

To bring the Majestic music to a high state of efficiency a symphony orchestra especially trained in the art of playing pictures has been engaged.

At its head is Buel B. Risinger, one of America's foremost conductors. His ten years' experience in this particular line, together with his magnificent library of music especially adapted to pictures, qualifies him as being thoroughly competent to lead the Majestic's new musical organization.

To further improve Majestic music a new pipe organ is being built, to be installed. The city of Columbus will be proud of this instrument. Next to the Hippodrome in New York it will be the largest theater pipe organ in America.

To the music lovers of Columbus the Majestic management submits with pride this combination of orchestra and organ, believing that it will tend to develop the presentation of pictures to the highest state of perfection.

### IN CONCLUSION

The policy of the Majestic Theater for the season of 1917-1918 is to present fewer and better pictures accompanied by the finest kind of orchestra and organ music, under the leadership of a man who has had ten years of practical experience and who has made the playing of pictures a study. In order to carry out this policy, the management of the Majestic has selected the best plays with the most popular stars. This season the Majestic is spending $26,000 more than it has ever spent before in order to provide the best pictures, and an additional $10,000 to provide better music. The wonderful organ is now being constructed at an expense of $12,000.

The prices for the coming season will be 15 cents until 6 p. m. and 15 and 25 cents after 6 p. m., with the exception of Sundays and holidays, when the night prices will prevail. Children under 16 will be charged 10 cents until 6 p. m. and 15 cents after 6 p. m. for any seat in the house. The time of starting the show remains the same, namely, 1, 2:45 and 4:30 in the afternoon, and 6:15, 8 and 9:30 at night.

---

## *Picture Man Writes Song*

By J. L. Ray.

Billy Arnold of Nashville, Tennessee, who has been connected with moving pictures and the stage since Hector was in his infancy, has written a new song in collaboration with Leon Cole, the newly-wed musical director at the Strand Theater. Its title is "'Mid the Green Fields 'Round My Old Kentucky Home," with lyrics by Arnold and music by Cole. "Bugs" Arnold writes anything from songs on up to multiple reel photoplays.

## *The Advantage of Seat Covers*

As time goes on, picture theater managers begin to see more and more each day the many advantages of placing washable seat covers over the backs of the seats in the auditoriums of their houses.

During the warm days, especially, the female of the species of Nashville, Tennessee, can be found wending its way to the houses where this convenience is thoughtfully provided by the management, and many are the praises which come from the ladies who witness a show in comfort, with the aid of these covers, particularly after they have been in a theater where the seats are bare.

The first cost is not so great that any house will have to take the bankruptcy law, while the laundry bill is of minor consequence in comparison with the shekels they bring into the coffers.

# "Split Reel" Notes for Theater Men

## HOW OTHERS ARE STEERING THE SHIP

THE exhibitors of Akron, Ohio, now have an organization known as the Akron Screen Club. They have also held their first social affair which transpired September 10 at a summer place near Akron. Nearly all of the managers of the 28 active theaters "belong." Robert Miller of the Waldorf Theater is president; J. H. Moore of the Ideal, secretary, and C. H. Belden of the Thornton, treasurer.

* * *

The Board of Standards and Appeals has granted the application of the B. F. Keith's New York Theater Company for the erection of a theater in a residential zone, at the northwest corner of Valentine avenue and Fordham Road, New York City.

* * *

Two more picture theaters in Rochester, New York, have left the straight picture class during the last month by adding vaudeville to their programs. The Strand and the Gordon are the latest to join those offering the mixed entertainment. It is expected, however, that the straight picture houses will benefit by this thinning of their ranks, as it will lessen competition.

* * *

A theater to cost $3,000 will be built at each of the sixteen national army cantonments of the country, according to Raymond B. Fosdick, chairman of the amusements and recreation committee of the Council of National Defense. These theaters will be set aside for the use of volunteer performers, organizations, etc., desiring to aid in making less monotonous the life of the soldiers by amusements of various kinds.

* * *

A class for projection machine operators has been started at the Central Technical School, Toronto, Canada, in connection with the vocational training for war cripples returned from Europe. There is a shortage of experienced operators in Ontario and much interest is being taken in the course by the returned warriors. Wages for operators in the Province range from $20 to $25 per week, with union hours.

* * *

An arrangement to centralize authority in the license department dealing with motion picture theaters has been announced at a meeting of the Brooklyn branch of the Exhibitors' League. The new scheme will combine the film houses of the Bronx, Manhattan and Brooklyn under one jurisdiction and all exhibitors accused of violating the laws will be brought before but one tribunal. Moreover, cases involving children and the admittance of minors to picture shows will be referred to the license commissioner. Conferences to come to an agreement are under way between the city officials and the exhibitors' locals.

* * *

Exhibitors of Newark, New Jersey, have decided that the panacea for the shortage of change they have been finding in their cash boxes is an increase in admission prices. Nearly half of the houses of Newark have raised the ante considerably and find their patronage still about the same as before. The Newark Theater, of which J. B. McNally is manager, now charges 50 cents for the privilege of a seat in the orchestra circle. And the Strand has boosted its "pay-as-you-enter" to twenty-five cents. Other theaters of the city are getting ready to follow suit, as it seems to be the only means by which they can dodge the devil and miss the sea.

* * *

The Princess Theater of Melville, Saskatchewan, stands as an example of small town picture theater which has been doing a thriving business for several years. It was built in this railroad center of Western Canada in 1913 by Besler Bros., and with a good front and consistent management it has made money. The house seats 500 and is a fire-proof brick structure. The show usually consists of five or six reels and the admission prices are ten and fifteen cents, with matinees only on Saturdays, for which the admission is only five and ten cents.

* * *

A double-header arrangement was made for the Globe and Rialto Theaters, Toronto, for the screening of "The Whip" at both houses during the week of September 17. These theaters are about three blocks from each other in the downtown section and by the constant use of messengers the one print of the production was used in both houses from 9 a. m. to 11 p m. each day. Both the Globe and Rialto Theaters are controlled by the Globe Securities, Limited, through Arthur Cohen.

* * *

When Menches Brothers advertised in the papers of Akron, Ohio, for a suitable name for their new West Hill picture theater, which is nearing completion, they expected to get a good many suggestions, but they were totally unprepared for the inundation which followed; 11,200 answers poured in to Horace Parks, president of the Summit Beach Park Amusement Company, who will manage the new playhouse. Representatives of the three Akron papers will finally decide on the winner. And in the meantime the house is getting a lot of valuable publicity.

* * *

The largest and most costly theater in Canada, the St. Denis of Montreal, has been reopened under the management of Roland Roberts of Toronto as an exclusive picture house after being in darkness since last spring. The first presentation was that of "Polly of the Circus" during the week of September 10 and this was followed by the special attraction "Redemption" during the week of September 17. This theater seats 3,000 people and it did capacity business after its reopening. The St. Denis went into the hands of receivers last winter and was auctioned at public sale for some $140,000 last spring. Its success under the new management and with the new policy seems assured.

* * *

The problem of the uniform apportionment of coal for the coming winter at Berlin has suggested retrenchments in numerous directions previously thought unnecessary. The suggestion is made that the theaters cut down the number of their weekly performances to save illumination and heating fuel. The Berlin playhouses, which opened for the fall and winter seasons, with capacity business, are protesting against the pro-

posed movement to limit them to one-half their usual number of performances. The managers point out that the theater is the only remaining medium through which war-weary brains may be relaxed.

* * *

People of Corvallis, Oregon, may yet be able to attend moving picture shows, even if the city did vote to close the picture houses on Sunday. A proposition is on foot to erect a large dance pavilion and moving picture house just outside the city limits, which will be operated seven nights a week. The people interested in the project insist that there are many who would patronize a resort of this character if it was run in a creditable manner, and since the city will not permit pictures within its limits on Sunday, they will exhibit them on the outside.

* * *

W. A. Roderick and F. O. Brown, officers of the Paris Theater Company of Denver, were ordered into court recently for showing the film, "Who's Your Neighbor?" The men were charged with violating the city ordinance prohibiting the exhibition of immoral pictures. The picture men, however, maintain the film is not immoral and that it was rejected by the national board of censorship because it is a "propaganda film." The exhibitors declared they would run the picture despite the threat of the city attorney's office to file a prosecution for each exhibition.

* * *

A meeting of the executive committee of the Texas Amusement Managers Association was held in Dallas, last week. Appointments were made of members to serve on the association's adjustment bureau, which has for its purpose the business of adjusting differences between exhibitor members and the film exchanges. For the association P. C. Levy of Fort Worth and C. J. Musselman of Paris were chosen, while the exchanges are to be represented by H. M. Owens of Parmount and L. B. Remy, Goldwyn. A fifth member, who will be neutral, is to be selected to act as chairman.

* * *

A cry of "Fire! Fire!" threw five hundred men, women and children into a panic September 3 while enjoying a pretty romance picture at the K. & K. Opera House, 1217 Carson street, Pittsburgh. The spectators jumped from their seats and made a wild rush for the doors, knocking children down in their efforts to reach the exit. Fortunately no one was seriously hurt. An unidentified man standing in Carson street ran to the door of the theater and gave the alarm that nearly resulted in tragedy, but police arrived on the scene and soon succeeded in restoring order.

* * *

The Ludke Brothers of the Ludke Theater at St. Peter, Minnesota, recently pulled a clever advertising stunt while showing Vitagraph's special feature, "The Fall of a Nation." They covered an automobile with a wood frame, tar paper and projecting imitation cannon to resemble a war monster on the order of the tanks. A bugler and drums were used and as the strange machine went down the streets it created a good deal of interest and many people came to see the show that was advertised in bold characters on its formidable looking sides.

* * *

The Duplex Theater of Detroit, Michigan, has been closed down for good if the action of the sheriff in auctioning off the equipment is any criterion to go by. The house, which had two auditoriums, is being dismantled as rapidly as possible. It was unique in that while the feature film was being shown in one auditorium short reels were being displayed in the other. The shows were then switched, the audience remaining seated. The doors of the auditorium in which the feature was being shown were closed after the projection was once started, so that no one would have the picture spoiled by getting in for just the tail end.

* * *

An exhibitor of Bluebirds in Utica, N. Y., created a great deal of talk among the town folk through the medium of an innocent piece of advertising he distributed in the form of a four-page folder, half the size of a playing card. On the front page, in attractive letters, appeared the words: "How to Escape the Draft." Those eager to delay a trip to Europe opened the little folder to find staring them in the face the one word: "Enlist." On the back page the showman advertised "Treason," a Bluebird photoplay that has been accepted as propaganda in the aid of patriotism.

* * *

The owners of the Diamond Theater, New Orleans, have closed a deal whereby they become also owners of the People's theater at Dryades and Washington streets. The theater has a seating capacity of over 1,500 and it is well equipped. It is the intention of the new owners to make many improvements, both inside and outside the building, but they will endeavor to make these improvements without closing the theater.

The policy of the People's theater in the future will be to show only the best pictures, together with excellent music and high-class vaudeville.

* * *

As Uncle Sam keeps drawing the young men of the nation into camp and cantonment women are stepping right into their shoes in the places at home. Miss M. H. Barney, at the Cozy Theater, Crystal Lake, Minnesota, is the first woman in that state to go into the operator's booth and take over the responsibility of the projection for that theater. In the south, another of the fair sex, Miss Louise Millet, has applied for membership in the Dallas, Texas, union of motion picture operators. Officials of the union were puzzled as to how to treat her application as there is no precedent to go by, and consequently the young lady's application has been referred to national officers of the union.

* * *

W. S. McLaren, secretary and manager of the Majestic-Colonial Theater Company, Inc., of Jackson, Michigan, is one of the live wire exhibitors who is taking advantage of Motography's offer of "free cuts" to beautify the programs he gets out for his playhouses. In a letter with "requests" for more cuts he tells how he kept the Jackson County Fair from cutting into the box office receipts this year.

At the county fair, held here last week, we had a big "black top" on the grounds seating 350 people, where we ran an hour show for ten and fifteen cents. We also showed in our booth on the fair grounds with a home projector, Vitagraph's "From Script to Screen," with a lecture. This film was shown free every half hour. In addition we had good music in the booth at all times.

We believe we are pioneers in this arrangement of making the fair work for the exhibitor instead of being a competitor. Formerly business at our two theaters up-town was very bad during fair week but in this case it was much better than normal at both places, in addition to fine business at the tent.

# The Man Inside the Booth

## PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

*Owing to the value of this masterly article on projection engineering by R. B. Chillas, Jr., presented as a paper before the Illuminating Engineering Society, I am going to give it the entire space of the department this week—Editor.*

WHEN we consider that the business of the "films" in its various ramifications is now one of our leading industries, it is rather disconcerting to our pride as illuminating engineers to consider the way in which we have neglected to apply many of the principles to which we give such careful attention in other lines.

It is possible that because of the predominance of the amusement feature of this industry, many of us are inclined to be rather skeptical as to its economic value. But because of the pace at which we are driving ourselves in this age, we are demanding that our amusement and relaxation shall be similarly intensive. As a means for furnishing the most of keen enjoyment and relaxation to the greatest number of people of all ages and conditions, irrespective of race or creed, at a minimum cost per individual, the motion picture certainly occupies a position of real economic importance. It well deserves far more careful engineering consideration than has in the past been accorded it.

This article concerns itself directly with some of the features of the production of the light and its projection.

### *Requirements*

The requirements for the light source for motion picture work are that it shall be steady, of maximum intrinsic brightness and of such distribution characteristics as will permit a high degree of concentration upon the film at the aperture plate. The resources available to the illuminating engineer today are all in what may be properly classed as incandescent radiators, namely, the high amperage concentrated filament tungsten lamp and the alternating-current and direct-current plain carbon arcs. As yet, none of the gaseous radiators have been made sufficiently concentrated to be useful.[1]

### *Characteristics of Direct-Current Arcs*

In the direct-current arc the positive crater is of relatively large area and forms the principal light source. The negative crater or spot is very small and need not be considered as a light source, although the characteristics of the negative are of the greatest importance in securing steadiness of operation. It is desirable in operating such an arc to have the positive crater as nearly as possible directly facing the axis of the optical system. To secure such an arrangement with the minimum amount of shading of this crater by the negative carbon should be the aim of every operator. The principal characteristics inherent to the direct-current arc which work to its advantage as compared with the alternating-current arc are (1) that the arc is longer, giving less shading of the crater; (2) that the positive crater receives energy continuously and so maintains a higher temperature and gives a whiter light than the alternating-current arc; (3) that the net efficiency is higher as a result of the two previous characteristics.

So much of the success of arc projection depends on the proper choice of the correct size and quality of carbons that it would be well to go into considerable detail on this subject. The size of the positive crater is determined by the power input to the arc. The positive carbon must be chosen of a size such that when the arc has been established and has burned long enough to reach steady conditions, the area of the positive crater will very nearly occupy the entire end of this carbon. If the carbon is too small for the current used, the crater will overlap the end of the carbon and a condition of marked unsteadiness is bound to occur. If too large, the crater will not cover the end of the carbon, the average temperature of the tip is low, the arc wanders and the efficiency becomes less. The size of the negative carbon required by the negative spot is very small, that is, the actual size of the negative spot for a current of 100 amperes is less than 1½ mm. in diameter compared with 16 to 18 mm. for the positive crater. It will be seen from this that conditions other than the size of the spot determine the proper size of the negative. The principal one of these is the current carrying capacity. Any method which will increase this means that a smaller carbon can be used. In turn this results in the decided advantage that the negative spot is then confined to a very small area at the tip and increased steadiness is secured.

### *Characteristics of Alternating-Current Arcs*

For the sake of clearness, we can say that there are two types of alternating-current arcs in use. In the low current arcs used for stereopticon work the arc length is kept quite long and the operation is nearly noiseless except for the slight hum. From what has just been said about the direct-current arc, it will be seen that there is a large difference in the relative areas of the two craters. Consequently, with the rapid reversals of the current the function of the two carbons must alternate. This demands then a compromise on the grade of carbons to secure the best set of conditions, as it does not necessarily follow that a good positive makes a good negative. With the long arc operation there are no sharply defined craters and because of the fact that the high temperature positive spot alternates, the average temperature of each carbon tip is much lower than the temperature of the positive crater. This is the principal reason for the marked difference in efficiency of the alternating-current arc as compared with the direct-current arc.

In practically all motion picture work on alternating current, the carbons are operated with a very short hissing arc. In fact, they are separated by the smallest possible air gap consistent with a reasonable degree of crater exposure towards the lens. Under these conditions of operation, sharply defined craters are formed, yet the average crater temperature and efficiency is much less than that of the direct current positive.

The following comparison between direct-current and alternating-current arcs at equal power consumptions in the arc may prove interesting:

Length of throw, screen to aperture plate.....67 ft. (20.4 m.)
Focal length, first condenser lens.....5.5 in. (14 cm.)
Lens diameter, effective.....4.25 in. (10.8 cm.)
Screen size..... 7 ft. 3 in. by 9 ft. 10 in. (2.2 by 3.0 m.)

| | D. C | A. C. |
|---|---|---|
| Upper carbon | 16 mm. cored | 16 mm. cored |
| Lower carbon | 8 mm. coated | 16 mm. cored |
| Current | 40 amperes | 65 ampered |
| Arc volts | 54 volts | 35 volts |
| Arc Powerfactor | — | 92 per cent |

| | | |
|---|---|---|
| Arc watts | 2,160 watts | 2,150 watts |
| Illum. on screen | 11.85 foot candles | 5.10 foot candles |

The arc position in the lamp house was the same in each case. No change was made in the focusing of the objective lenses.

The choice of the proper size of carbons for alternating-current service is governed by the current carrying capacity and the formation of the craters at the tip. With carbons of good quality, it is found that the size needed to give the necessary crater area at a given current has carrying capacity for a slightly greater current. It would not, therefore, pay to use a metal coating.

### Table of Sizes

The table below gives the sizes of carbons and the currents at which they should be operated:

TABLE I—Size of Carbons

*For Stereopticon Work—*

(Alternating-Current or Direct-Current Service)

| Current amperes | Carbons cored, mm. |
|---|---|
| 4 | 6 |
| 6 | 7 |
| 10 | 10 |
| 15 | 11 |
| 20-25 | 13 |

[1] See "The Projecting Lantern," by J. B. Taylor, I. E. S., May 1, 1916, p. 414.

*For Motion Picture Work—*

| Current | Alternating current | Direct current | |
|---|---|---|---|
| Amperes | Both carbons cored, mm. | Upper positive cored, mm. | Lower negative solid mm. |
| 40 | 13 | 16 | 13 |
| 45 | — | 16 | 14 |
| 50 | 14 | — | — |
| 55 | — | 19 | 16 |
| 60 | 16 | — | — |
| 70 | — | 22 | 19 |
| 80 | 19 | — | — |
| 100 | 22 | — | — |

Can a similar scheme be applied to the moving picture projector? We believe that it can. Of course, it is not practicable to apply this scheme directly, since the searchlight beam is essentially a cylinder of the diameter of the mirror so that it would require a film big enough to cover the beam, or else a lens as large as the mirror to focus the light on the film.

A scheme which to the writer appears to possess very decidedly advantageous possibilities, is in the use of an ellipsoidal mirror in place of the parabolic mirror used in searchlights. Sigmund Schuckert has a Swiss patent dated 1889, in which is shown a sketch of such a mirror with the carbons arranged as in a searchlight, that is, with the positive carbon on the axis, with its crater at the focus nearest the mirror.

An ellipsoidal mirror, generated by the rotation of an arc of the ellipse about its major axis, subtending a solid angle of 120° or 150° about the focus adjacent to the mirror and converging the reflected rays upon the other focus at an angle sufficiently small to be within the satisfactory working limits of an objective lens should offer no serious difficulties in construction and would permit a vast improvement in the utilization of the light from the arc.

The writer has calculated several such mirrors and finds that the curvature and size are by no means excessive. From the table given above, it will be seen that a 120° mirror has a theoretical possibility of 75 per cent of the light from the crater. Compare this with the 17 per cent obtainable with the present lenses. Even with only a 25 per cent utilization of the scheme, it is still better than the lens scheme of 100 per cent efficiency. A free discussion of this subject would be gladly welcomed.

The best arrangement of carbons for this would be with a horizontal positive and a small metal-coated negative carbon, inclined at about 20° to 30° from the axis. The lamp parts should be made of minimum cross section normal to the reflected rays.

*For Direct-Current Motion Picture Work—*

(Small Metal-Coated Negatives)

| Current Amperes | Positive cored mm. | Negative solid coated, mm. |
|---|---|---|
| 40 | 16 | 8 |
| 40- 52 | 19 | 9 |
| 52- 65 | 22 | 10 |
| 65- 80 | 22-25 | 11 |
| 80-110 | 25 | 13 |

### Light Distribution

With all of the present schemes of operation, there is a great deal of light lost within the lamp housing. The distribution of light from an unobstructed circular disc radiator is represented by a sphere, with the diameter, normal to the disc, indicating the maximum intensity. The positive crater of the direct-current arc and both craters of the alternating-current arc are of this type. The best theoretical condition, therefore, would be to have the positive crater on the optical axis and directly facing the first condensing lens, and the negative carbon so placed that no shadow will be formed on the lens. Under present practice this setting is almost never used. The extent to which it is approached is a measure of the efficiency of the scheme.

On alternating current, it is necessary to depart considerably from such a setting. It has been shown that it is necessary to operate with a short arc in order to secure craters. The two craters then naturally tend to face each other and because of this almost to obscure each other. The inherent efficiency is therefore low. By carefully regulating the relative positions of the two carbons, the craters can be forced to open out a little, but the best that can be done is still far below the possibility of direct-current work. Furthermore, it is necessary to use the light from only one crater of the alternating-current arc in order to secure sharp definition of the projected picture. The resultant distribution of light from the best alternating current arc is, therefore, a section derived from the spherical distribution curve of one crater diminished by the shadow of the other carbon and by the fact that the crater is inclined to the optical axis.

Compare the alternating current and direct-current curves (Fig. 1 and Fig. 2). The direct-current maximum intensity may and often does fall onto the lens. The alternating-current maximum is never realized as it falls on the tip of the other carbon.

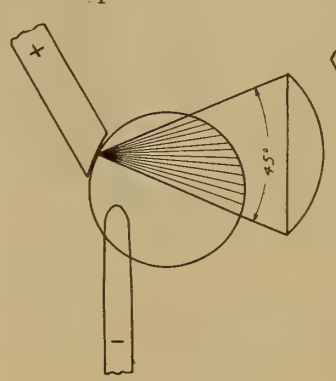



Figure 1

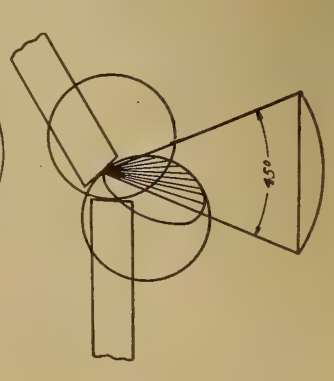



Figure 2

### *Utilization of Light*

The quantity of light utilized by the present lens system is measured by that which falls within the solid angle subtended by the first condensing lens. The size of this solid angle depends upon the diameter of the lens and upon the distance from the lens to the arc. The size of the lens is governed by the accuracy with which lenses of large size can be made at a reasonable expense. This appears at present to be about 4½ to 5 in. The distance from the arc to the lens should be as small as possible, but this is limited by the amount of heat which the lens will stand. The limit of this with high powered arcs is about 5 in. The limit of the solid angle, therefore, is about 45°. For the best results with the present scheme it is essential that one pay particular attention to the focal length of the condenser lens. As an example, a lens of 5.5 in. focal length receives 35 per cent more light than one of 6.5 in. focal length, from a crater directly facing the lens.

On the basis of the total flux of light emitted from an unshaded circular disc source, such as a positive crater, the table below gives the maximum percentages which fall within the given solid angle, symmetrical about the axis of the radiators.

TABLE II.—PERCENTAGE OF TOTAL FLUX WITHIN GIVEN SOLID ANGLE.

| Solid angle (degrees) | Per cent flux |
|---|---|
| 0 | 0.0 |
| 20 | 3.0 |
| 40 | 11.7 |
| 50 | 17.0 |
| 60 | 30.0 |
| 80 | 41.3 |
| 100 | 58.7 |
| 120 | 75.0 |
| 140 | 88.2 |
| 160 | 96.8 |
| 180 | 100.0 |

It will be seen from the above table and from the figures shown above that the maximum efficiency of a lens embracing a solid angle of 50 is only 17 per cent. In order to increase this it is necessary either to use a lens of larger diameter or else a lens of the meniscus type, since the lens is already placed as close to the arc as it will stand. The cost of such a short focus lens or system of lenses of the necessary degree of accuracy is out of proportion to the gain secured thereby. Furthermore, the fact that the crater does not ordinarily directly face the lens and that the negative carbon frequently causes some shading, renders it highly probable that the percentage of the light which falls on the first condenser is only 10 to 12 per cent of that produced by the direct-current positive crater. In the case of the alternating-current arc the percentage is even more pitifully small. And this does not tell the whole story, since no deduction has been made for the light necessarily cut off by the edges of the aperture plate in order to secure a fairly uniform illumination over the area of the film. The writer has not measured the light received on the screen as compared with that produced under good conditions by the arc, but ventures the opinion that it is not over 5 to 8 per cent.

### *Possibilites of Improvement*

Every one will grant that it is desirable to secure an improvement over these conditions. To the writer it appears that the obvious point of attack is at the arc and condensing system, to see whether it is possible to secure a scheme which permits a greater utilization of the light than the 17 per cent secured by the present lens system.

In the optical system of the searchlight projector, the arrangement of the parabolic mirror, embracing the usual solid angle of 120° about the focus, with the positive crater at the focus and directly facing the mirror has a positibe efficiency of utilization of 75 per cent of the total flux. This assumes no shading by the negative. In other words the searchlight scheme is fundamentally over 400 per cent better than the present projector arrangement. Even with the losses in light due to the shading of part of the mirror by the negative carbon, the actual percentage of the light which falls upon the mirror is about 60 per cent of the total flux produced, or about 350 per cent better than the theoretical possibilities of the projector.

## Brenon Studio Work of Art

By Alison Smith

The Herbert Brenon studio has been built around one man's knowledge of the psychology of acting. Proceeding on the assumption that the studio was made for the actors and not actors for the studio, Herbert Brenon has arranged every detail of the entire plant with a view toward creating an atmosphere that would sustain the illusion and stimulate the imagination of those acting under the trying technical conditions of film work.

Your first impression of the studio is that it suggests a legitimate theater with an important scene continually on the stage. There is an atmosphere of eager and intense preparation throughout the entire building which is subdued, however, by the "Silence" signs out of consideration for the actors on the main stage. The keynote of the establishment is given by printed placards hanging in nearly all the rooms, which state that "The Studio Means as Much to the Artist as the Church Does to the Devout Worshipper," and that "The Greatest Strength Lies in Silence, the Greatest Power in Motionlessness."

The mental attitude of the film worker is obviously of paramount importance and nothing has been left undone to provide the actor with the inspiration that a theater performance would give, but which is too often lost in the mechanics of motion picture work. To this end, a small orchestra has its place in the studio, which plays appropriate selections especially adapted to the various pictures as they are being filmed.

The screen actor enters the studio very much as a legitimate actor takes his cue for a stage entrance, and through all the time that he is before the camera he is made to feel the presence of the invisible audience that will greet the finished picture.

If a member of the company begins work on a story, he is permitted to carry it through to its logical conclusion; thus the scenario writer always writes his own titles just as the cameraman always does his own cutting, and so on through the various phases of the work that the continuity of a given idea may not be disturbed.

The spirit which Mr. Brenon has infused into his work has been communicated to the entire force that he has working with him and is noticeable in every detail of the studio's arrangement. Employes reflect the courage of the producer's convictions, which have been radical enough to inaugurate a distinct departure from the conventional method of constructing and producing films.

# Current Releases Reviewed

## "Rasputin, the Black Monk"

**Peerless Production Released by World Film. Reviewed by George W. Graves**

GOOD acting is a marked characteristic of this exciting play, based on recent momentous happenings in Russia. Montagu Love as the Black Monk is far and away the dominating character. He plunges right into his work with a zest and sincerity that tells, doing the best character work we have yet seen him



*Scene from World's "Rasputin, the Black Monk."*

do on the screen. Mr. Love makes his Rasputin a very powerful wonderful and weird character. June Elvidge, of whom something good is always to be expected, is cast in a picturesque role; Arthur Ashley does well with an emotional character part. The other principals are Irving Cummings, Julia Dean, Hubert Wilkie and Henry Hull. Beside this talented aggregation of players there are about a dozen others playing small roles in the support.

The story, by E. Richard Schayer, combines recent historic events pertaining to the Russian birth of freedom with a strong dramatic thread, following the career of the disreputable Rasputin from a low-class wily deceiver of the peasant folk up through government circles to the seat of the Czar's confidante, and coming to a climax with his sudden and tragic fall. Russia rejoicing in her new-found freedom marks the end of the picture.

At the beginning of the story Rasputin, in the employ of the government, betrays into the hands of the latter a large body of secret revolutionists with whom he has deceitfully aligned himself. Raff (Arthur Ashley), their leader, summarily sent to "the mines," swears vengeance on the Black Monk. The betrayal of the revolutionists is a lever lifting the ambitious self-appointed monk higher in governmental circles. Possessing a hypnotic healing power, he saves the life of the little czarevitch and thus works his way into the royal household. Claiming to be a prophet, he teaches a peculiar philosophy and religion, but in reality the monk is a rank libertine. Rasputin influences the czar's every move, and so it is he who is responsible for the starving, inefficient army and the other weak points in the national structure that are paving the way for successful German invasion. And so the story proceeds, with the arrogant monk boastfully asserting, "I am the czar," and just about making good his claim. The final climax, precipitating his capture and his assassination at the hands of the long-imprisoned Raff, is what one might style, "great stuff."

The Russian street and "mob" scenes were given very fine atmosphere by Arthur Ashley, the director. Also, the types selected to appear in these "mob" scenes and the artistic costuming helped very considerably the pictorial and artistic effectiveness of the film. The best achievement of both scenarioist and director is seen in the swift, suspenseful and always interesting action. There are no slow spots. Consistent with the steady rise of Rasputin to power is the picture's expansion in power and interest, until the big climax.

"Rasputin, the Black Monk," is a timely, well-acted, fast-moving melodrama. It ought to bring big business.

## "Barbary Sheep"

**Artcraft Five-Reel Drama Featuring Elsie Ferguson. Reviewed by George W. Graves**

SELDOM has a more artistic picture than this been offered to the public. Not only is the telling of the story a work of supreme art, but the settings, exterior and interior, costumes, lightings, photography, and character types are all so startling in their degree of perfection that the spectator has nothing to do but be bewitched and enthralled by the whole thing. Surely the mystery of the desert and the east that plays such a big part psychologically in the story is felt by everyone in the audience. And this is the big reason why the finer feeling of the story is appreciated. When the erring wife, who has been lured into a compromising position by the suave, black-eyed Arab, breaks down and tells her husband that the subtle lure of the desert night, with irresistible mystery proved to be her undoing, understanding takes the place of what might have been incredulity in the audience.

Director Maurice Tourneur has achieved in "Barbary Sheep" some artistic effects that have never been equalled on the screen. From the street scenes in Algiers to the desert and the rocky cliff where abide the Barbary sheep, the settings are masterpieces of pictorial beauty. Several moonlight scenes will linger in memory. It is a remarkable thing that the same sets, no matter how massive, are not, or at least do not have the appearance of being used twice.

"Barbary Sheep" illustrates what can be done with a simple, conventional story through exceptional direction and acting. It also shows what the proper development and flawless rendition of a featured role will do for a picture. Elsie Ferguson's initial appearance on the screen meets with and goes away beyond all expectations. Her acting as Lady Wyverne, the tempted wife, is something that will arouse the most jaded movie-goers to open enthusiasm. Graceful in movement, subtle in expression, lovely in person, Miss Ferguson's presence in the picture is one continuous fascination. She has adapted herself to the requirements of the camera so well that no one would doubt if told that she had been a screen actress for years. Judging by her enormous success in this, Elsie Ferguson has a brilliant screen career before her,—and the theater public has many treats in store. As for the exhibitor,—if, after having shown "Barbary Sheep," he doesn't find his patrons going out of their way to ascertain the date of the next Elsie Ferguson showing, all we can say is that his patrons are of a different type than those who immensely enjoyed the picture at the Rialto Theater, New York.

Lumsden Hare was perfectly typed for the portrayal of Sir Claude Wyverne, the husband, and he certainly provided the picture with a real, true-English character. Pedro de Cordoba, as Benchaalal, gave an excellent rendition.

"Barbary Sheep" takes its place as one of the best half dozen pictures of the year.



*The splendid stage star, Elsie Ferguson, in her first screen play, "Barbary Sheep."*

# "An Alabaster Box"

## Vitagraph Blue Ribbon Feature in Five Parts. Reviewed by George W. Graves

ALICE JOYCE has a part of tender appeal in this story of hard-shelled small town people, written by Mary E. W. Freeman and Florence M. Kingsley. Her talents have been given every advantage possible and there is no doubt about the fascinating star being at her very best. Judging from its synopsis, the story would seem to be one whose interpretation it were wiser to leave to black and white pages, since it seems to be such a simple, narrative affair, rich indeed in careful psychological analysis, but without the required action for movie presentation or without being susceptible of having action built upon its frame.

Briefly, this is the story: Andrew Bolton, a progressive man, has made his little country town flourish in business. But he



*Alice Joyce in "An Alabaster Box."*

makes a misstep, ruining himself and some of the townspeople involved in his investments. He is sent to prison on a charge of embezzlement, while his daughter, Lydia, goes to live with her wealthy uncle. Upon the latter's death, years later, Lydia, under an assumed name, returns to her father's village, buys back the old homestead with money inherited from her uncle, and astonishes the villagers by her free spending. When Lydia is settled, Bolton, bent and gray, returns secretly to his former home. But the villagers soon discover him, learn the true identity of Lydia, and, thinking the latter has been spending the money supposedly stolen from them, they storm the house. Bolton appears on the steps, scathingly denounces the ungrateful people, and, weakened by the shock of his phillipic, falls dead.

Of course, a brief synopsis hardly gives a suggestion of the finer points of the story. All through the story is a study of a peculiar class of narrow-minded and selfish people. Not only has Director Chester Witney made his picture an interesting study of human nature but he has also put action into every one of the five reels, all of it having a bearing on the main theme. Some of the action is pleasantly humorous; all of it is intensely human.

Mr. Witney's direction is responsible for the picture's success, for without this painstaking, intelligent supervision Alice Joyce's part would not have been what it now is. Mr. Witney went after unusual effects—and he got them every time.

Marc MacDermott does excellently with the character role. His makeup is a thing to remark about. Other players are Harry Ham, Patsy De Forest, Frank Crane and little Aida Horton.

"An Alabaster Box" is a remarkable production, technically and artistically. Alice Joyce has one of the most intelligent, humanly sympathetic roles of her long career, carrying it with perfect grace and finish.

# "Sirens of the Sea"

## Universal Sea Picture a Jewel Release. Reviewed by Genevieve Harris

IN some respects this feature will recall "Undine," on early Bluebird release, also made by Universal. Both are based upon the legends of the sea and deal with mermaids and sirens, roles taken by actresses very lightly clothed. For this reason, the picture will not be liked in many conventional neighborhoods. If you ran "Undine" and your patrons did not object, they will not criticize this. If they did, it would not be advisable to run this.

At the Playhouse, a Michigan avenue theater in Chicago, this picture is drawing very good business and has been held over for a third week. But the writer has heard criticisms of the picture which convince her that conventional-minded neighborhoods will not take kindly to it.

Artistically, the picture contains many beautiful scenes, but becomes very monotonous because of repetition, a very weak story and too great length. There are scenes of the nymphs dancing, dissolves of fairy scenes, wonderful shore and sea backgrounds, and torchlight dances, which are of real beauty, but when these are repeated endlessly, the viewer becomes bored and restless. And the plot will interest few.

The story is largely allegorical. The heroine, rescued from the sea when a child, is entertaining a group of her school friends when the picture begins. One of the girls is very jealous of her. The heroine, to escape from the villain of the play, jumps over a cliff and is believed drowned. The hero rows out to sea in a boat, falls asleep and dreams that the girl, who originally came from the sea, has gone back to her mermaid companions. A long allegory is worked out, in which real love, personified by the heroine, overcomes the power of evil, personified by the jealous girl. This allegory forms most of the picture. At the close, the hero wakes up. His boat has drifted to an island, where he finds the girl, safe. Both are rescued and taken back to their friends.

Louise Lovely, Carmen Myers and Jack Mulhall are featured in the picture.

# "For France"

## Vitagraph Blue Ribbon Feature Released September 17. Reviewed by George W. Graves

A PICTURE with more than the usual amount of excitement and suspense, with scenes that are real thrillers, is "For France," whose story was written by Cyrus Townsend Brady. When the action gets warmed up to full play it is a case of the audience shouting, or at least feeling like shouting, "Vive la France," and "A bas, les Allemandes." With its hero as an American aviator who casts his fortunes with his "second best country" and runs straightly into the most wished-for romance and adventure, the story takes pains to accentuate the strong bond of friendship between America and France.

The director, Wesley Ruggles, has instilled a realism in his picture that counts big in every scene. Although the picture is one of action it is also one that discloses some very unordinary portrayal. Edward Earle and Betty Howe, the leads, work wonderfully together. Mr. Earle, first as the spendthrift and then as the airman hero plays his part with full regard to its feeling and makes his first Vitagraph role one that he may be well



*Edward Earle and Betty Howe in "For France."*

proud of. Betty Howe, with dark hair and eyes, looks the picture of a French girl. She is made of the stuff that composes screen favorites and will certainly be liked by the fans. The director has given both stars every chance to register.

"For France" is a dynamic, red-blooded play of the kind that movie houses "eat alive." The whole thing was very well produced and acted.

# "A Man's Man"

## Paralta Seven-Part Play Features J. Warren Kerrigan. Reviewed by George W. Graves

"A MAN'S MAN," Paralta's first offering, is all that anyone could expect in a virile, romantic adventure story. Some of it is the most imaginative, highly colored fiction, but the whole picture holds the interest of the spectator far better than the average story of the type that is filmed. As a red-blooded



*J. Warren Kerrigan in "A Man's Man."*

melodrama, with mystery, lightning action, suspense, together with the most entertaining directorial side effects, the picture just about reaches the 100% mark of perfection. The question that counts is: Does the picture interest right straight through? "A Man's Man" certainly does that in a way seldom approached by pictures along the same story lines.

The original story, by Peter B. Kyne, which appeared in the "Red Book" magazine, was scenarioized with consummate skill by Thomas G. Geraghty. The latter's efforts, combined with those of Oscar Apfel, the director, undoubtedly made the picture what it is as a piece of photodramatic artistry, although Peter B. Kyne's story, of course, was the best kind of material to work with. In less able hands the author's piece might have come out the old "movie stuff," whereas the picture as it now stands is remarkably free from the old methods and insipid style of the routine melodrama. It is very evident that the picture was produced slowly and carefully; the producers no doubt kept their shoulders to the task until they secured the effects they were after. There is nothing half way about anything in "A Man's Man." This applies to the final assembling of the scenes as well as their first production and re-production.

J. Warren Kerrigan, an actor who has the distinction of holding an enviable popularity record dating back to the early days of movie making, has the featured role, a part that gives him every chance to appear at his best. His natural, modest way of playing the American hero has a big part in the picture's general elimination of overplayed theatrics. Mr. Kerrigan makes his character a real likable fellow, a person very far removed from the stereotyped "romantic actor." Lois Wilson, playing opposite, makes a very marked impression as an actress of ability. She is extremely beautiful in her close-ups. Ed. Coxen, as second lead, does all of his work with a nice earnestness and effect. Others in the strong support are Ida Lewis, Harry Von Meter and Eugene Pallette.

If their succeeding pictures are as good as their first in story, acting and production the name Paralta is bound to boom. "A Man's Man," as the first contribution of the company, fires a signal cannon that all exhibitors looking for the highest class material will surely hear and take note of.

---

Henry Hull, the young actor who plays the role of Kerensky in "Rasputin, the Black Monk," is said to bear an almost startling resemblance to the Russian idol of the hour. Young Hull, however, is not a product of the Czar's former domain—in fact, has never been nearer than the Atlantic seaboard to Russia.

# "The Gulf Between"

## Technicolor Motion Picture Corporation Gives New York Showing. Reviewed by George W. Graves

THE Technicolor Motion Picture Corporation, of Boston, gave a trade showing of their first production in New York recently in the spacious Aeolian Concert Hall, which was well filled with prominent people within the trade as well as scientists, photographers, etc., interested in color photography. After two hours' run without interruptions, every person in the audience was astounded to find, first of all, that the severe eye strain which has marked the witnessing of all previous natural color photography pictures was entirely eliminated. This has been the main drawback with the different processes advanced from time to time. With the elimination of the eye strain, of course, has gone its chief causes,—the depressing vivid rainbow cross colorings that seemed to fill the very atmosphere, and the color fringes around moving objects.

The colors themselves, in this new process, which, to our mind, goes head and shoulders above all previous efforts in natural color photography, are exquisitely delicate. The coloring of such intricate things as the star's (Miss Darmond's) plaid dress and an open field of flowers brought forth rounds of applause. Both Miss Darmond and the little child star who figured in the first part of the picture, had blonde hair which photographed beautifully. The facial colorings and expressions, too, were most extraordinary.

In presenting a drama, with its locale on both land and sea, the pictures had ample scope to be investigated from all angles. The going through with a regular drama, with its interiors, close-ups and other exactions put the new color process to the test, but Technicolor came up smiling every time.

Not a little part of the entertainment was the drama itself, a romantic, somewhat pathetic story, involving not only the youthful leads, but bringing in some real human characters on the side, such as an old sea captain and his mate. The story tells about the seemingly hopeless love affair of a beautiful girl, who, having strayed from home when an infant, is brought up aboard ship by a wonderful old sea captain, who treats her as his own daughter. She is spoken of in derision by the wealthy and proud parents of her lover, who call her a wharf rat and will under no circumstances submit to his marriage to her. But it is finally brought to light that the girl is the long-lost daughter of fashionable and wealthy parents,—in fact, the child of the best friends of her lover's family, so all ends very brightly.

Opposite Miss Darmond is Niles Welch, who makes his part extremely boyish and interesting. The gentleman who played the part of the sea-captain deserves especial mention, as does the little child who had so many delightful scenes with him in the opening of the story, but from the names we have at hand we cannot tell just who's who. The other players, including captain and child, are Charles Brandt, George De Caroton, Joseph Dailey, Herbert Fortier, Louis Montjoy, Mrs. Caroline Harris, Virginia Lee and Violet Azzel.

---

# "The Girl Who Couldn't Grow Up"

## Another Bright Marguerita Fischer Comedy, Mutual Release. Reviewed by Genevieve Harris

HERE is a fluffy, entertaining comedy drama, with Marguerita Fischer in a mad-cap role and a story that approaches farce, but is always amusing and pleasing. There are a number of incidents which will win laughter, some of these due to Miss Fischer's acting and some due to clever bits of directing. The cat-and-dog fights in which the heroine's pets take part are as funny as anything in the picture. A group of ragged youngsters and their pranks, especially the comedy ball game, add to the merriment. Then there is plenty of action of a melodramatic nature, so that no one can say the play drags.

If your audience likes comedy, you will make no mistake in boosting this offering. Marguerita Fischer has pleased generally in previous pictures of this style, and she will be liked as well in this one. Harry Pollard, who has directed Miss Fischer's other pictures, also directed this. The supporting cast is clever. John Steppling, well known as a comedian, has a good role. Jack Mower is leading man. Jean Hathaway, Joseph Harris, Luke Warrenton, Leota Lorraine and Marjorie Blinn also appear.

The picture is in five reels and is released September 17.

*The Story*: Peggy Brockman and her father live happily on their ranch until the father marries and the stepmother and her two daughters begin to make life miserable for the

mischievous and unsophisticated Peggy. Lord Raleigh, traveling in his yacht, incognito, has stopped near the Brockman home for a few days' fishing and is discovered by the socially ambitious Mrs. Brockman and deluged with invitations. He commissions his valet to serve in his stead. Peggy is forbidden to attend Mrs. Brockman's masked ball in the nobleman's honor. She steals away to put a crimp in the party by disabling his shore boat. Through a mishap she finds herself on board the yacht with the real Lord Raleigh. Police, hunting a runaway girl, pursue them to the garden party, where they have sought refuge. Peggy is put in college for the prank and the nobleman enrolls also. One night she climbs into the boys' dormitory by mistake and finds herself in Lord Raleigh's room. He has, on an avowal of love from her, previously secured a marriage license. They escape the dean but have been discovered and decide to get married to prevent scandal. On the way from the justice's house, they are pursued and land in jail. Peggy's horrified family, dragging the bogus Lord Raleigh, arrive at the cell and to the consternation of Mrs. Brockman and her daughters, Lord Raleigh admits his identity and announces that Peggy is his bride.

## "Sands of Sacrifice"

### William Russell in American-Mutual Release of September 24. Reviewed by Genevieve Harris

THIS latest Russell feature as a whole measures up to the standard of previous releases. It surpasses some of them in beauty of exterior locations and photography, but its story is not so pleasing as some the star has had. However, it gives him a chance to "hero" in his usual style, contains a fight, several high-power automobiles, and a plot that will carry the interest of the average patron.



*The unexpected guest causes some re-arrangements.*

Russell's role is of the type he usually plays and therefore will be satisfactory to his followers. John Gough has an important part but plays the consumptive almost too realistically. Francelia Billington plays the heroine. George Periolat is the villain. Edward Sloman directed. Harvey Gates wrote the story. The settings and locations, as we have remarked, are unusually fine.

*The Story:* "Big Bill" Darcey (Russell) is entertaining a group of his reckless pals at his hunting lodge. When their supply of liquor gives out, they go to the lodge of their neighbor, Enoch Foyle, to borrow more. Foyle is not there but they find a girl, Nora Faynes, waiting for Foyle. Darcey, aided by "Sammy," the only one of his guests who is a true friend, saves Nora from the rest of the gang. Then Foyle returns and Nora shoots him, wounding him slightly. Darcey takes Nora to his own lodge for the night. He has fallen in love with her and to save her reputation, marries her. Later Foyle, who is dishonest, tricks Darcey out of most of his fortune. Darcey believes that Nora is in league with him and will not listen to her explanation.

Sammy is ordered to the desert for his health. Darcey goes with him. In tramping through the desert, they lose their way. Sammy's strength is exhausted and he dies. His last request is that Darcey give Nora chance to explain. Darcey is rescued and goes back to fullfil his promise. He finds Nora dining with Foyle. But Nora has tricked a confession from the man and detectives have overheard it, and Foyle is arrested. Then Darcey learns that Nora and Foyle had always been enemies and that the man had cheated Nora's mother of all her money. It was to beg aid for her dying mother that the girl had gone to Foyle's lodge.


# "Gun Smoke Everywhere—

## But not a whiff of TOBACCO SMOKE to cheer a fellow up!"



And now the time has come for Americans to send little packages of happiness to our "Sammies" in the trenches and our "Jackies" with the fleet. These lads are defending our lives and fortunes. We must show them our appreciation.

**25c Keeps a Fighting Man Happy for a Week—**

**$1 Sends a Month's Supply of Tobacco—ACT!**

**"OUR BOYS IN FRANGE TOBACCO FUND"**

25 West 44th Street NEW YORK CITY

**Mail your money with coupon today!**

"OUR BOYS IN FRANCE TOBACCO FUND"
25 West 44th Street, New York

GENTLEMEN:—I want to do my part to cheer up the American soldiers who are fighting my battle in France. If tobacco will do it—I'm for tobacco.

(Check Below How You Desire to Contribute

I send you herewith....., my contribution toward the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

NAME .....

ADDRESS .....


## "Should She Obey?"

### Arizona Film Production Released Through Hoffman. Reviewed by George W. Graves

THIS is a propagandic subject, aiming its shafts at the old enemy of playwrights and novelists—divorce. It undertakes its work in serious fashion at the start, devoting much footage to the session of the Nevada legislature which lately passed a stringent divorce law in that state. Governor Boyle and many people of prominence, including scholars, divines, and welfare workers appear in these scenes. In line



*Interesting scene from Arizona's "Should She Obey," a propaganda subject.*

with its title, the picture through a series of allegories beginning with the days of the cave-man, points out many instances where the wife's obedience to the husband is a shameful thing, becoming merely the channel for the despotism of evil.

The main story has to do with the career of a man who started in poor circumstances but rose to wealthy and influential station in life. Although his wife had really helped him to become what he was, William Gordon forsook his wife and took up relations with a calculating woman of the stage, with ambitions equal to his own. He forced his wife to divorce him. Later on William and his new wife found, through a series of terrible disappointments, that money would not buy a position in the best American and European society. Their ambitious plans fell to the ground and the two then received the bitter return of the measure they had meted out to all in their path.

The acting and production is of standard quality. A good many directorial innovations provide interest on the side, and now and again there is a smattering of comedy. Norbert Myles, Gene Genung and Billie West, all did very well with the principal parts.

There is plenty in the film to please a not too particular audience, although, as propaganda, the picture has the very grave fault of not driving its point home convincingly. The picture is not really remarkable in any line, but neither is it poor, so it will pass into the list under "fair," as entertainment.

## "The Edge of the Law"

### Ruth Stonehouse in a "Crook" Play, Butterfly for September 24. Reviewed by Genevieve Harris

RUTH STONEHOUSE acts cleverly the role of a girl pickpocket masquerading as a boy. Except for this touch of novelty the picture follows the usual trend of "crook" plays. Its story is well presented, is entertaining and fairly brisk in action. There is little to criticize in the play from the standpoint of the average, especially the middle-class audience. While there is nothing unusually sensational, the story has a good bit of suspense, and the heroine holds sympathy firmly. Everyone will be interested in her clever trickery and enjoy seeing her outwit her enemies and win happiness and a better mode of life.

Capable players support the star, and the picture is produced in a very satisfactory manner. A magazine story, "A Gentle Ill Wind," by Maud Pettus, served as the basis for the plot. The players are Miss Stonehouse, Lloyd Whitlock, Lydia Yeamans Titus, M. W. Testa, J. Webster Dill, Betty Schade and Harry Dunkinson.

*The Story*: "Spider" (Ruth Stonehouse) is a clever girl pickpocket who masquerades as a boy. Her headquarters are at "Pop" Hogland's pawn shop. Her guardians decide that they can use her more successfully as a girl, and they buy her pretty clothes and furnish an apartment for her, expecting her to aid them in their swindling schemes. "Spider" rebels and runs away. She is struck by an automobile in which Ralph Ward and his mother are riding and is taken to their home. She pretends not to remember her past life, and they try in vain to learn who she is. She stays with them, winning the hearts of both mother and son. All goes well until one of the "gang" meets Ward and succeeds in enmeshing him in a fraudulent affair. "Spider" now uses all her old trickery to aid Ward and after an evening of excitement, she not only saves Ward's fortune, but traps the swindler. Then her real life is disclosed, but Ward does not let that prevent his marrying her.



*No one suspected that "Spider" was a girl.*

## "Lost in Transit"

### Five-Part Paramount Featuring George Beban. Reviewed by George W. Graves

NOT only does George Beban appear in a typical Italian role in this, but added interest is afforded by a new child star, Bob White, two and one-half years old, who works perfectly with Mr. Beban.

The human and humorous escapades which the quaint, naive




*George Beban in his latest play, "Lost in Transit."*

Italian vendor, and the little fellow whom fate throws into his path, have together, constitute a large part of the story action which is kept live and breezily entertaining by these two actors. Mr. Beban excels in Italian characterizations and it is very likely that the public would rather see him in these than any other type of portrayal.

Gardner Hunting's scenario, based on a story outlined by Kathlyn Williams, contains a great deal of interesting action in which we find both humor and pathos. The plot itself is one of those that relies very much upon characterization and also upon good direction for its proper interpretation.

"Lost in Transit" is a picture of which Mr. Beban may well be proud and one that the exhibitor can play to his audience with the assurance that they will be exceptionally well pleased with it. In the support are Pietro Sosso, Vera Lewis, Henry Barrows and Frank Bennett.

## "Broadway Arizona"

### Triangle Five-Reel Comedy-Drama Features Olive Thomas. Reviewed by George W. Graves

OLIVE THOMAS has another attractive role in this as a blase musical comedy star in old New York who has a strange, to say the least, romantic adventure with a Western miner. The role surely suits Miss Thomas as well as the first memorable one which she had with Triangle. The story, by Lynn F. Reynolds, is one of those breezy, romantic kind that always finds favor. From the time when the actress first involves the Westerner in a press-agent's stunt right through to when he, having kidnapped the girl and taken her to his ranch, finds himself facing a long prison sentence, the story is one of keen delight to the spectator. It is told with that histrionic and directorial fascination which makes a story of this kind register with full force. Lynn Reynolds also directed.

Opposite Miss Thomas is George Chesebro, who makes the Westerner a very human and likeable character, as well as a forceful one. George Hernandez gives a very good characterization as Uncle Isaac Horn, who furnishes the picture with a great deal of good quaint comedy.

"Broadway Arizona" is a thoroughly enjoyable picture. It is a perfectly clean picture with the interest well centered in the characters and with just enough comedy and dramatic excitement to keep all the action entertaining throughout.

# Stories of the New Film Releases

## READY TO CLIP AND USE IN YOUR PROGRAM OR ADVERTISING

## Feature Programs

### Artcraft

**The Man from Painted Post**—(Five Reels)—Artcraft—October 1.—Starring Douglas Fairbanks. "Fancy Jim Sherwood" is known as the all-around good fellow of the community—gets all the cattle thieves and bandits to conquer. He goes after a man he has long hated, playing the part of a tenderfoot to get him. He also gets the school ma'am, who came from the East to teach the young Westerners.

### Butterfly

**The Secret Man**—(Five Reels)—Butterfly—October 1.—The story of Molly, the sheriff's sister, her secret marriage to Henry Beaufort, owner of a nearby ranch, and of the help that Cheyenne Harry gives them. Cheyenne Harry escapes from the Arizona penitentiary and falls in Beaufort. He gets work at the ranch, but when the sheriff looks at him extra hard he leaves in the night. Molly and her child are being driven by the Mexican foreman of Beaufort to another town and the wagon breaks down. Molly is told that her baby is dead and she loses her mind. Cheyenne comes upon the wrecked wagon and finds the child alive. He cares for it, but is unable to get water for it. So, when he sees the posse, he gives himself up for the child's sake. Molly gets him out of prison in order to clear her name, and they arrive at the Beaufort ranch in time to prevent the sheriff from murdering Beaufort. Molly and her husband then explain that the marriage has been kept secret on account of his uncle's will. Cheyenne and Chuck steal out into the night and are gone.

### Fox

**Conscience**—Fox — (Five Reels) — September 30.—Starring Gladys Brockwell. While Ruth Somers is dressing for her wedding to one man she receives a message from a man whose sweetheart had killed herself after his love had been stolen by Ruth. Conscience leads Ruth into court and there is enacted the various shameful deeds which Ruth has committed, featuring the wrongdoings of Avarice, Passion, Vanity, Hate, and Revenge.

### Metro

**Paradise Garden**—(Seven Reels)—Metro—October 1.—Starring Harold Lockwood. Jerry Benham, heir to the vast Benham fortune, lives under the care of Roger Canby, who has been chosen by his father to bring Jerry to manhood without a thought of sex or a knowledge of evil. He develops into a fine specimen of manhood. While fishing one day he meets Una Habberton, a sweet, wholesome girl, who is visiting on an adjoining estate. Jerry, at first, wants to throw her over the wall, but discovers that he likes to talk to her. Canby dismisses her from the grounds. When Jerry is twenty-one he is introduced to the world by Jack Ballard, a rather fast young man, who introduces him to Marcia Van Wyck, one of the idle rich. He falls in love with her, though he sometimes thinks of Una. At Marcia's coming-out ball he is disillusioned by her conduct and that of Jack, with whom he fights. Then comes the vision of the character of Christ as revealed to him by Canby, and he returns to the estate to take up his old life. Canby tells Una of Jerry's love for her, asking her forgiveness, and one day they are again united in Paradise Garden.

### Mutual Star Productions

**The Runaway**—(Six Reels)—Empire All Star—September 24.—Starring Julia Sanderson. Alice Avery is a pretty little girl, an orphan child of an artist mother, brought up by her aunt and uncle, who don't like the job and try to shift the responsibility to a husband. Accordingly they look around and pick out a yokel of the neighborhood, the son of the wealthiest person around, who loves Alice to distraction. But Alice will have none of him. She runs away to New York and hunts up a painter who had once spent a summer at her aunt's. He takes the child to his bachelor apartments and he and all his friends make a pet of her, while teaching her drawing and watching her grow up. She grows restless and finally has some words with the lady of the painter's favor. She loves the artist and he loves her, but he doesn't know it until Alice brings him to his senses, and gets the husband she wants, among other things.

### Paramount

**Countess Charming**—(Five Reels)—October 1.—Starring Julian Eltinge. Saunders Julian, a wealthy young business man, meets Betty Lovering, beautiful daughter of a social-climbing mother, at a Red Cross gathering in the local country club. He offends Mrs. Esmond Vandergrift, the social leader, and for this is ostracized. He reenters society as the Countess, dressed in feminine apparel he once wore in theatricals. He collects for the Red Cross and has a fine time, until the various thefts are discovered and traced to the "Countess." Betty has run the gauntlet of emotions, when the Countess recites the charms of Saunders Julian, and when it is announced that the Countess is dead, wants to put some flowers on her coffin, thus exposing the double personality of Saunders.

### Triangle

**Broadway, Arizona**—(Five Reels)—Triangle—September 30.—Starring Olive Thomas. "Broadway, Arizona," blazes a trail from the Gay White Way to the western desert, along which Olive Thomas travels as a New York musical comedy star abducted by a wealthy cattleman whose pride has been injured by her press agent a year previous, when he was doing the town. Resenting the exploitation of his name to further the publicity of her Broadway show, his determined love leads him back to the metropolis when news of her failing health reaches the ranch, and by a clever ruse, he steals the girl from her hotel in broad daylight. Out in Arizona she regains her strength, while detectives follow the trail. The discovery of her hiding place, and her surprising confession, give the story a satisfying climax.

### Vitagraph-V. L. S. E.

**The Princess of Park Row**—(Five Reels)—Blue Ribbon Feature—October 1.—The King of Bellaria stumbles upon a plot of the baron's to steal mining properties of vast value from the people. He sends Prince Niclos to New York to raise money to repay the people. The Prince is accompanied by the Count Kronski, who is in league with the Baron, his daughter, Princess Margot, and maid Berta. In New York the Prince negotiates the loan without trouble and the Princess falls in love with a reporter who "covers" the hotel. While affairs are thus moving nicely the Prince is double-crossed by the Count, and his life is saved by the reporter. When the King is advised of the series of events by cable he makes the reporter a Prince, so that he can marry the Princess.

### General Enterprises

**The Warrior** — States Rights — Seven-Part Comedy-Drama.—Starring Maciste. At the war's beginning Maciste is interned by the Austrian authorities. He overpowers the guards, leading the little band of Italians to a castle near the border. The owner, an old Italian nobleman, with his nephew and his sweetheart, give asylum to the refugees. The Austrians follow. The giant warrior routs the entire band. After many thrilling adventures he reaches Italian headquarters and becomes an Alpino. Encountering three Austrians, he places one under each arm and the third on his back. Using one for a sled, he drives the other two in team, in this manner making a steep and dangerous descent. In camp he places his prisoners under guard. In the castle, two officers are fighting a duel for possession of the girl when the Italians attack. The Austrians flee in terror before the superhuman efforts of the battle-crazed warrior. Rushing into the great dining room he encounters the two officers. Seizing a flaming firebrand from the grate he gives battle to the enemy, completely routing the pair. The sweethearts are reunited, and mounted on the broad shoulders of Maciste, happily embrace.

## Universal Program

**At Bay**—Episode 14 of The Gray Ghost—(Two Reels)—September 24.—Morn Light and Hildreth are found safe and sound in the secret chamber, in the ruins of the house. Hildreth and Morn Light make all arrangements to be married. Marco goes to the crook's house and tells the others to follow him if he does not return within a short time. The crooks overpower him and the other police, too, when they enter. The Gray Ghost then tells them he will call up that evening and tell them good-bye, but he first arranges a bomb that will explode when the telephone rings. The Gray Ghost and his crooks go to Morn Light's, where they are awaiting the minister. When the minister comes he finds the Gray Ghost is the groom, Morn Light agreeing to everything in order that the knife held so close to Hildreth may not pierce his heart.

**A Prairie Romeo**—(Two Reels)—Star Featurette—October 4.—Bill Bones, a cowboy on the ranch of Harvey Campbell, is in love with the cook, Priscilla Duff, but through a misunderstanding, thinks his suit is not welcome. So he quits and goes to town, seeking refuge in the flowing bowl. The station agent has been held up and robbed and the sheriff and his men are about to start after the bandits, when Bill gets in. He wants to join them, but they tell him he is too drunk. They shut him up in a cell and leave for the hunt. When they are gone Bill kicks at the door, part of it gives way, and he crawls out and beneath the building. Later he goes back to the cell and is released. Then he returns to the jail, holds up the sheriff and his men, and phones for the bartender and Campbell. When they arrive he shows them the eyelets cut from some bandanas he found in the cell, and they make the sheriff produce the money taken from the agent. Then Bill returns to the ranch and his love.

**Kicked in the Kitchen**—Victor Comedy—(One Reel)—October 5.—Sir George Gravy and Sir Henry Spoon, dressed in the garb of aristocracy, stroll up to the grounds of the Hillside estate, and following some splashing noise come upon a select swimming pool party given for Gladys, the Hillsides' pretty daughter. The two well-dressed strangers, with their air of boredom, are escorted to the pool and made welcome. Here Sir George has the good fortune to save Gladys by hauling her out of the water when she goes down for the third time. After their experience the two gentlemen return to their accustomed duties, that of cook and waiter at a local beanery. There the Hillsides come for supper and though the waiter and the cook try to keep cool and not let the secret out, their identities are discovered.

**The Lion's Lair**—Bison—(Two Reels)—October 6.—Jim Strong, an English army officer in charge of a British trading post in the jungle, lives with his daughter, Nettie. Nettie and Dick Price, an official guide of the British army, are sweethearts. During the absence of Dick with a party, Strong is bitten by a snake and before help can reach him, dies. Nettie sends to Cape Town for relief, and Lieutenant Harry Reynolds hastens to the post. In the jungle one of the party injures an elephant and the enraged animal destroys the camp, and for this reason they start for the post. Left alone with Nettie, Reynolds, who is an imposter, tries to make love to Nettie, and when she repulses him he tries to use force. From a distance Dick sees Reynolds and Nettie struggling on the edge of a precipice. Leaving the party he rides rapidly towards them, throws a rope over a stump, climbs hand over hand up the cliff to Nettie's rescue.

**Counting the Count**—L-Ko—(Two Reels)—October 3.—Lucille's father and mother would like to make her a Countess, but the idea doesn't appeal to her, at all. She runs away to the farm of her uncle, where lives uncle and aunt and Cousin Bill, whom she adores. She has a good time with Cousin Bill until mother and father and the Count come out after her. The Count gets in bad right away, but the parents accept him for her. In town the preparations for the ceremony are going on and the unwilling bride is dressing, but then she has an idea. She changes clothes with the footman. Bill meantime changes clothes with the Count and appears for the ceremony. As Lucille is standing near the footman bride she recognizes the feet of Bill. Just then two detectives come to arrest the bogus Count. Lucille shrieks and pulls the veil from the bride. Later the real Count is arrested and Bill and Lucille are married.

**The Storm Woman**—Gold Seal—(Three Reels)—October 2.—The cub reporter is looking for a story for his Sunday special. The old gentleman tells him the story of the woman with the fortune-telling parakeets. Years ago there lived in Italy Maria and Nina Martelli with their father. Guy Trumbull, a wealthy American youth, is touring Italy. He sees them and falls in love with Nina. Then he falls in love with Maria. The shock kills the father and Nina throws herself over a cliff. She does not die, but she is injured for life. Maria vows vengeance and haunts Guy all his life. He finally dies from fear. The cub thinks it a corking story and asks to go home with her to see her invalid sister, think-

ing of photographs, but the old woman with the parakeets smiles and shows him, beneath the umbrella, her little family of happy children. It is only a story.

**The Naughty Choice**—Joker—(One Reel)—October 4.—Lizzie inherits Peachville's only department store from her uncle, on condition that she marry within three months from the date of his death. She loves Hector, her assistant in the store, and he loves her. One day she looks at the calendar, to discover that there is only one day left. She sends Hector for a minister. The Fox awaits his opportunity. He collects evidence that Hector has committed a crime of the deadliest nature, and threatens to expose him if he does not relinquish his claim to Lizzie. Hector does so and the Fox takes the note to Lizzie. Then to secure the fortune she is about to marry the Fox, when Hector comes out of the ice box and exposes the whole thing.

**The Masked Marvels**—Joker—(One Reel)—October 6.—While Gale and Milton quarrel as to whether women make good detectives or not, they get fired from their positions as cook and butler. A series of burglaries have mystified the police, and when Gale appears and tells them she can catch anything, they send her to the house most recently robbed. Milton also is sent there on a like errand, and in awful disguises they each mistake the other for the crook. They call the owner. When the police arrive they recognize the amateurs, tied up and gagged and a note from the "owner" saying he was the real crook.

**Pete the Prowler**—Nestor Comedy—(One Reel)—October 2.—Eddie and Edith plan to elope, but Papa overhears the plans. He has a detective on duty at eleven that night. Pete the Prowler also had a date that evening. He finds Eddie's ladder and enters the house early. He ransacks the dining room and then ascends to Edith's room. When Eddie comes a suitcase appears and hits him on the head. Eddie carries it to the machine and returns for Edith. But the burglar has appeared and Edith faints. Then the burglar dons her veil and motor coat and descends the ladder. Eddie helps him tenderly to the machine and they are off. On the other side of the house Papa and the detective hear the confusion and enter to find the house robbed. Edith and Papa and the detective follow in another machine. Eddie stops and the burglar escapes through the field. The suitcase is full of silverware and Papa is so delighted to get the valuables back that he lets Eddie have his daughter.

**Universal Screen Magazine, No. 39**—October 5.—Testing and bottling of milk is first shown, followed by Menhaden fishing on the coast of North Carolina. More Better Babies pictures are shown this week, Bernarr McFadden giving some outdoor exercises. New inventions are illustrated by a demonstration of music by wireless. A Miracle in Mud completes the issue.

## General Program

**The Lonesome Road**—O. Henry—Broadway Star Feature—(Two Reels).—Buck Caperton and Perry Roundtree were inseparable companions, but when Marianna appeared on the scene and Perry fell for her, Buck, to whom woman was a sphinx, hied himself to parts unknown. Six months later he wandered back and comes upon Perry watering a rose plant. Perry admits that he would like one more good time, and he consents to join Buck, saying that he must be home by seven. In the saloon Perry orders sarsaparilla and suggests a game of checkers. Buck, now feeling disgraced, threatens the bar keeper with instant death if he allows it to leak out that he was ever found "fraternal" with sarsaparilla and checkers. They are in the midst of an exciting game of checkers in the back room when the Trimble gang arrive at the saloon and proceed to fill the place with lead. When it is nearly seven o'clock Perry fights his way through with the table leg. Mrs. Perry is waiting at the gate, but Buck declines their invitation to come in. Plodding down the lonesome road he recalls the look the little woman gave Perry when she saw him safe, and concludes that the fool in the game isn't Perry Roundtree after all.

**The Fable of the Speedy Sprite**—Essanay—(Two Reels)—September 29.—Loretta, an elfin of the young unmarried set, was a bit old-fashioned, but could ring more iron men than any other village belle. Herbert was a village lad just like the pictures in the magazine clothing ads. One evening Loretta prepared for four throbbing Roscoes, including Herbert, to curl up among the soft pillows in the family parlor. Jealous, Herbert gave the three simpering rivals the go-by, seized the apple of his eye and rolled out to his chug-chug wagon. Straight into the river, a la Annette Kellerman, drove our hero, refusing to back up until his proposal was accepted. It was.

## W. E. GREENE BACK

Walter E. Greene, president of the Artcraft Pictures Corporation, has returned to his desk at the New York headquarters following a well-deserved vacation. Mr. Greene, after an extremely active year, during which he piloted his organization to its present magnitude, left his affairs in the hands of his associates to take up the life of a gentleman farmer on his rural home at South Weymouth, Mass. The most fertile portion of Mr. Greene's farm was set aside as a war garden last spring by the Artcraft executive and during his two weeks there received his personal attention.




FOR SALE

Mailing Lists

MOVING PICTURE THEATERS

Every State—Total 25,000
Price, $3.50 per M.

1400 Film Exchanges ..... $4.00
208 Manufacturers and Studios ... 1.50
235 Picture Machine and Supply Dealers..... 1.50

Particulars.

A. F. WILLIAMS, 168 W. Adams St., Chicago

**FOR SALE**—Fully equipped theater for vaudeville and pictures doing good business. Will stand investigation—the more you investigate the better you will find it. Only a real buyer with real money need answer this ad. Look this up—it will pay you if you are in the market for an up-to-date picture house that is a money maker.—R. T., c/o Motography.

**FOR SALE**—In a prospering manufacturing town of thirteen thousand, with only one other "movie" house, a well equipped, first-class motion picture theater. Three hundred seats. Rare opportunity. Serious illness compels sale. Cheap for cash.—"West Michigan" c/o Motography.

## Chicago Notes

C. E. Bond, formerly with Triangle, is now manager of the short reel features at the Paramount office.

Max Goldstine, local Artcraft manager, was in New York a few days last week on business.

J. G. Gilmore has joined the Jewel Productions, Inc., and is already responsible for many signed contracts.

"The Eyes of the World" were at last able to open at the Auditorium Theater. The decorators finally finished their work.

Benjamin N. Judell, a well-known Chicago film man, has been appointed to take charge of all the Universal exchanges at Minneapolis.

Maurice Fleckels, district manager for Universal, is a visitor in Chicago, and expects to stay for a few days on Universal business.

Miss Norma Hoganson, of the laboratories of the American Film Company, was married on September 25, to Mr. Paul Block.

Richard R. Nehls, general manager of American, reports a most satisfactory bulk of foreign shipments for the past week.

Charles R. Condon, New York representative of Motography, was in the city several days last week on business with the home office.

Twelve prints of Fox's "The Spy" are being unravelled daily in Chicago theaters, being evidence that William Fox came out ahead in his tilt with Major Funkhouser.

"Sirens of the Sea," the Jewel production, has proved one of the best money-getters that Chicago has had for some time. This feature has played to capacity houses for the past two weeks.

The employes of the Butterfly Photoplays of Chicago will run their first annual dance at the Colonial ballroom, Saturday, September 29. Many exhibitors and prominent film folks have promised to be present.

Myrtle Stedman will be in the city in a couple of weeks to appear at various picture theaters. She has made a tour of the United States and Canada and her talks to audiences are preceded by a brief song recital. Miss Stedman claims Chicago as her home town.

Major Funkhouser, in answer to various recent attacks, has issued a statement declaring that his censoring is never done arbitrarily, but follows the rules laid down by the city ordinances and state laws. There is a variance of opinion regarding this matter.

W. K. Hill, in charge of Paramount's service department, spent several days last week helping launch new picture houses. Among them were the Grand, managed by Charles H. Dodge, at Keokuk, Iowa, and the Amuseu opened by Ludy Bo..en at Burlington. It is said

that Hill could start a theater in a dry-goods box and make a go of it.

Theodore F. Brett is to erect a theater and office building to cost $120,000 on West Madison street, near Western. It will be leased to Lubliner & Trinz for ten years, beginning April 1, 1918. The rental is to be $12,000 per year.

Deborah Finnan, who was special assistant and representative of M. H. Hoffman in Chicago during the latter's long regime as general manager of Universal, is now busy getting the inside of the new Hoffman-Foursquare Exchange quarters in readiness for the formal opening on September 24.

The call to the colors has deleted the staff of the American Film Company once more. Dwight Furness, chemist, is now a photographer in the signal corps, with the rank of First Lieutenant. The toning department has lost two men, Michael Taylor and his firm friend, John Burke, who refused to be left behind.

M. M. Reubens, the Joliet exhibitor who is well known in Chicago, is making a feature of a local motion picture in two reels. This was taken in Joliet and excited a great deal of interest when one of the scenes called for a pistol duel on main street. The fire department, police, and local people appear in the play.

Eli Van Ronkel, manager of the Jewel Productions, reports that exhibitors are clamoring for a chance to book "Sirens of the Sea." He announces that Lubliner & Trinz have signed a contract for this picture to run no less than three days at every one of their string of houses.

The Advertising Film Producers' Association, which is the official department of the Associated Advertising Clubs of the World, met in executive session at the Rothacker studio Monday, September 17.

It was decided to change the name of the organization to the Motion Picture Advertising Association of the World and to hold the next meeting at the Statler Hotel, Detroit, Michigan, on October 26.

Rex Weber, director for the Titan Pictures Corporation, who is producing a series of comedies for the American Military Relief Association, was badly hurt in an automobile accident last week.

Mr. Weber was making some interior scenes at the Selig studio and called a Yellow taxi to take him to the Rothacker studio. The car was traveling at a very high rate of speed over Lincoln avenue, on the south bound car tracks, when suddenly the driver turned to the left and the car skidded to the curbing and broke a rear wheel off. Mr. Weber was thrown out and severely injured.

In rearranging the new feature picture policy of the Orpheum Theater, Jones, Linick & Schaefer have decided to begin with "The Honor System," Sunday, September 30. This, in turn, will be followed by Maxine Elliot in "Fighting Odds," "The Whip," Jane Cowl in "The Spreading Dawn," "Intolerance," William Farnum in "The Conqueror," "Jack and the Bean Stalk," "Alladin and the Lamp" and Mary Garden in "Thais."

In speaking of the new policy, Aaron Jones said, "We are going to make an effort to get away from the star system. We will try to pick the pictures from an entertainment stand-point and for themselves alone, rather than because a highly advertised star is playing in them. We will present at the Orpheum the biggest pictures that can be bought at any price, changing our program every Sunday and Thursday."

## NEW CHICAGO CHARMER

TAKE four parts of the patience of Job, three parts of the persistency of a book agent, and three parts of the courage of "Go-get-'em" Pershing. Mix well and take six days a week from 9 a. m. until 5 p. m. until desired results are obtained. This is the formula for getting into films, as compounded by Miss Helen Ferguson, Essanay's young star, now playing opposite Taylor Holmes, the comedian.



*Helen Ferguson, little Chicago girl who is starring with Taylor Holmes for Essanay.*

"I visited the Essanay studio every day it was open for four months," laughed Miss Ferguson. "They wouldn't even give me a chance until one day, in a court-room scene, they had one vacant chair. They had pressed into service stage hands and everyone else obtainable to fill other seats and finally, in desperation, the director grabbed me for the last chair.

"That was the beginning. I made good as a court-room spectator, so I got extra work from time to time until finally I was a 'regular.'"

There is nothing "stagey" about Miss Ferguson. Off stage you would never know her from the average high school girl. She supports her mother, with whom she lives, and is a typical "homey" girl, devoted to her mother and her work.

Miss Ferguson's ambition does not stop at the "movies." She is studying poster designing, music and scenario writing.

She was born in Decatur, Illinois, and came to Chicago seven years ago. She left high school two years ago to go into pictures.

Miss Ferguson's first big lead was with Taylor Holmes in "Fools for Luck," which will be released October 8. She is now being filmed with Mr. Holmes in "The Small Town Guy."

*Chicago Notes Continued.*

A number of prominent Chicago exhibitors, according to Bill Sweeney, national secretary of the League, have again sent a flood of telegrams to their congressmen in Washington protesting against the establishment of a tax system that would eliminate only the five and ten cent house. Such a move is now under consideration and the menace that had once been thought dead has again raised its vicious head and is staring the exhibitor in the face.

Lee Ochs, national president of the Exhibitors' League, was called out of the city on short notice the evening of Wednesday, September 19, when he learned that his presence would be necessary at the legislative conference in Washington. The question of exempting theaters charging less than 25 cents admission is again up for consideration, and the outcome still hangs in the balance. Mr. Ochs, who has been in Chicago on business, left the city precipitately to appear before the congressional committee and make a plea to save the exhibitor from excessive taxation.

Samuel S. Hutchinson, president of the American Film Company, returned to the Chicago offices Saturday. President Hutchinson has been at the studios at Santa Barbara for a month, planning a fall and winter campaign.

"The American Film Company expects to launch a campaign of increased expenditure," says President Hutchinson. "We realize that our expenditures must keep pace with the constantly increasing artistic values of the American pictures and we intend to spare no expense in keeping them at the high standard we have always set for our screen dramas. We expect to produce nothing but five-reel features. With the addition of Margarita Fischer to our stars, including Mary Miles Minter, William Russell, Gail Kane and Juliette Day, we have a quintette of notable screen stars."

## NEW CHICAGO EXCHANGE

Frank J. Flaherty, for years one of the most successful managers of distribution in the west and recently of the Universal, has been engaged to take charge of the Hoffman-Foursquare Exchange in Chicago. His assistant is to be Miss Deborah Finnan, who held that position with the Universal Chicago branch. The Hoffman-Foursquare Exchange has quarters in the College Building, at 207 South Wabash Avenue.

The Chicago branch of Hoffman-Foursquare starts out with a good array of features:—"The Bar Sinister," Edgar Lewis' big production; "Her Fighting Chance," with Jane Grey, and "Madame Sherry" in which Gertrude McCoy stars.

The newest Hoffman-Foursquare features which will be placed at the disposal of Branch Manager Flaherty in the next few weeks are "One Hour" with Zena Keefe and Alan Hale; "The Great White Trail," the Wharton's epic of the Arctic, and "The Fringe of Society." The final feature is "A Trip Through China," the Brodsky art-drama.

## ABEL ON TRIP FOR SELECT

Sydney F. Abel, special representative of Select Pictures Corporation, has left New York on his first visit to the newly established Select exchanges.

Mr. Abel's first objective is Washington, D. C., where he will be in conference with branch manager V. P. Whitaker, who has recently taken charge of the Washington exchange just opened at 811 "E" street, Northwest.

Whitaker reports big business from the nation's capital, and Abel expects to have a promising report to make on his return from his first official trip.

## "EXHIBITOR SHOULD BE CONSULTED"

"Every director ought to make it his business to come in contact with the exhibitors, as often as possible," said Anita King, the new Horkheimer-Mutual star, whose first production, "The Girl Angle," is to be released October 8. "The exhibitor comes in contact with the people. The people stop to tell him as they go out of his place, what they think of his picture, why they like it and why they do not like it. The exhibitor represents the pulse of the people.

"A director very frequently will say: 'What does the exhibitor know about it?'

"Often the director will cut out entirely the little fine touches an author introduces in his script. Now, as a matter of fact, these very situations are what the public most enjoys. It is the little human touches that reach them and that 'hit them right between the eyes.'

"Neither is an audience satisfied entirely with youth and beauty. It looks for something more real than either can give. Therefore, if the directors could only meet the exhibitors, it would be a decided help to the acting staff of a company producing the pictures."



*Anita King, Horkheimer-Mutual star, who says exhibitors should be consulted on productions.*

## SLUMS FIGURE IN NEW FERGUSON FILM

The slums of New York's lower East Side play a prominent part in Elsie Ferguson's new Artcraft picture, "The Rise of Jennie Cushing," adapted from the well-known book by Mary S. Watts.

In order to get the actual "local color" for the picture, the entire company of players deserted the Fort Lee studio to stage a series of exteriors under the direction of Maurice Tourneur, who also produced Miss Ferguson's current film success, "Barbary Sheep." Although considerable difficulty was experienced in filming the scenes on account of the crowds that gathered every time the photographer set up his camera, Mr. Tourneur, with the aid of a half dozen members of New York's "finest," finally succeeded in obtaining the desired views in which some of the real natives of the Ghetto took part.

The new vehicle for Miss Ferguson offers a strong contrast to her first Artcraft picture. In "Barbary Sheep" she appeared as the polished woman of the social world, while as Jennie Cushing she portrays the part of the poor street urchin. As in the case of "Barbary Sheep," however, the photoplay is an adaptation of a popular novel by a well-known author.

Henry Schumman-Heink, son of the famous prima donna, has been released from the Triangle's playing forces, at Culver City, to sign a new contract with the Naval Reserves. This will not be his first service under Old Glory, for in 1916 he served in the Naval Reserves.




Perfection Pictures
"The Highest Standard In Motion Pictures"

TAYLOR HOLMES

The Broadway favorite who made such a phenominal success in EFFICIENCY EDGAR'S COURTSHIP is presented in his next great attraction

"Fool for Luck"

A startling comedy taken from Kenneth Harris' story in The Saturday Evening Post. Also advertised in The Post. Take advantage of this National campaign.

*Distributed Through George Kleine System*



ESSANAY
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago



# MOTOGRAPHY

## The MOTION PICTURE TRADE JOURNAL

*Vol. XVIII* *CHICAGO, OCTOBER 13, 1917* *No. 15*




MABEL NORMAND, GOLDWYN PICTURES


**Read By More Than 9,000 Exhibitors**

# Goldwyn Pictures

## WHAT THE EXHIBITOR BUYS WITH THIS PICTURE

The reputation of Jane Cowl as America's greatest emotional actress; her fame as the most beautiful woman on the American stage; her unbroken line of successes in great plays.

A story by a tremendously popular author which already is known to the 10,000,000 readers of The Saturday Evening Post and millions of others.

The usual remarkable standard of Goldwyn productions and the nation-wide campaign of Goldwyn publicity.



Goldwyn presents

# Jane Cowl

in

# The Spreading Dawn

by

Basil King

Goldwyn Pictures Corporation

16 East 42d St., New York City

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVIII CHICAGO, OCTOBER 13, 1917 No. 15

# Industry Aids U. S. Again

## SPECIAL PICTURE WITH "40-STARS-40" TO WORK FOR NEW LIBERTY LOAN

THE ever-ready picture industry has again placed its shoulder to the wheel in the aid of the government.

The second big liberty loan is to be boosted throughout the nation by means of a remarkable special liberty picture, in which appear forty of the most celebrated luminaries of the silent and speaking stage, together with President Wilson and numerous other prominent public personates.



*Scene from the Second Liberty Loan picture, in which forty big stars appear and which is to be distributed by the National Association to aid the government. We'll let you guess who this bold bandit has relieved of their liberty bonds.*

### *No Rental Charge to Exhibitors*

This film is to be distributed by the National Association of the Motion Picture Industry in co-operation with the secretary of the United States treasury. There will be no rental charge to exhibitors. Every exchange will handle the subjects.

The second Liberty Loan picture comprises five distinct subjects, each about five hundred feet in length, any one of which is a complete episode in itself. It is explained by the committee that any one of the five episodes can be shown by exhibitors in any sequence as there is nothing to indicate that any one film follows another. The subject of the films are all of a distinctly patriotic and historical nature, presenting upon the screen in the persons of the most distinguished stars the greatest characters in the history of the country—the signing of the Declaration of Independence, and twenty or more other memorable events in the history of our country are thus enacted upon the screen by these great stars, always with a view to kindling a patriotic spirit.

### *Featured Personages*

Among the notable personages and stars who take part in this unprecedented production are President Wilson, Secretary of the Treasury William G. McAdoo, Dudley Field Malone, late Collector of the Port of New York, and Thomas A. Edison, DeWolf Hopper, Raymond Hitchcock, Douglas Fairbanks, Julian Eltinge, William Hart, Wilton Lackaye, David Warfield, William Courtleigh, Clifton Crawford, Leon Errol, Edmund Breeze, Jack Hazard, Jefferson DeAngelis, Hal Forde, Paul Everton, Jed Prouty, Tom McGrath, Will Rogers, John Drew, Barney Bernard, Mary Pickford, Lillian Russell, Mabel Taliaferro, Beverly Sitgreaves, Mrs. William Courtleigh, Billie Burke, Pauline Frederick, Ann Wheaton, Nance O'Neil, Ethel Barrymore, Elsie Janis, Laurette Taylor, Marguerite Clark and Lillian Walker.

The picture was conceived and assembled by Herbert F. Rawll with the co-operation of the committee of the National Association of the Motion Picture Industry of which Adolph Zukor is chairman. Other members of the committee are Marcus Loew, J. E. Brulatour, W. W. Irwin and George K. Spoor.

Immediately upon the completion of the five episodes the finished product was taken to Washington by Mr. Rawll, L. E. Olwell and John C. Flinn, advertising and publicity manager of the Paramount Pictures Corporation. Here it was shown to officials of the treasury department by whom it was approved and endorsed.

### *Method of Distribution*

Chairman Zukor appointed A. L. Lichmann, sales manager of the Paramount Pictures Corporation, as a committee of one to supervise the distribution of the production of which there will be five hundred prints in all. It is the purpose of the committee to have these five hundred prints shown in as many communities and theaters as is humanly possible during the time that the campaign for the second Liberty Loan is in progress. With that end in view, Mr. Lichmann has ordered the managers of the various Paramount exchanges scattered throughout the United States to obtain, from each exchange of all other picture companies operating in their respective territories,

a complete list of all theaters which their exchanges are serving. These lists will be collated and the territory will then be apportioned to each of the several exchanges and they will be furnished with the names of the various towns in which they will handle the distribution of the second Liberty Loan film. By this method every exhibitor in the country will be reached and the dividing up of the entire production into five separate parts will enable the exchange managers to give the picture the widest possible distribution.

It is pointed out by Mr. Zukor in notifying the exchanges of this plan that the handling of this second Liberty Loan picture represents the greatest opportunity which the motion picture industry has thus far been afforded of being of direct service to the country and its tremendous task of winning the war. To the exhibitor the film has the double appeal of its patriotic import and the fact that such a galaxy of notables and stage stars will prove one of the greatest drawing cards that any theater could possibly obtain.

### *Theaters Furnished With Slides*

It is urged that the exhibitors give the second Liberty Loan pictures the widest possible publicity and advertising as it will not only assist in the boosting of the Loan itself, but will prove of great advantage to their individual theaters. For the purpose of assisting the exhibitors in advertising the Loan, the committee is issuing 17,000 sets of advertising slides, the inscriptions upon which have already received the approval of the Treasury Department. One set of these slides is to be sent to every theater in the country.

In this connection the committee also wishes to call the attention of the exhibitors to the Liberty Loan trailer which was used in publicizing the first Liberty Loan. Every exhibitor who still has this trailer in his possession is urged to use it again in pushing the second one.

## PATHE ANNEXES NEW STARS

**Fannie Ward, Frank Keenan, Bessie Love, Bryant Washburn Added to List of Luminaries—New Feature Policy Begun**

Pathe has just cast its golden net among the constellations of screen stars and made a big haul. Fannie Ward, Frank Keenan, Bessie Love and Bryant Washburn are soon to gleam from Pathe productions in company with Mrs. Vernon Castle, Mollie King, Pearl White and others.

J. A. Berst, vice president and general manager of Pathe Exchange, Inc., announced last week that his company has determined upon a new feature policy for the season now beginning, which will go into immediate effect.

It is stated that the financial resources of the Pathe company are to be used to the fullest extent in making the program one of the greatest in the picture business.

Until further notice, pictures starring Gladys Hulette, Antonio Moreno and Baby Marie Osborne will be Gold Rooster Plays. They will continue one each week up to the program released October 14. Thereafter they will be released intermittently. October 14 will see the release of the first of the Pathe Plays, Mrs. Vernon Castle in "Stranded in Arcady," and the program will also include a five-reel Gold Rooster Play.

This does not mean that the Pathe program will always include two features, though it will do so very often.

## BREAKERS AHEAD FOR CENSOR

**Brady Informs Chicago League He Will Head Delegation of Prominent Film Men to Chicago to Boost Stephens Amendment**

The Chicago branch of the Exhibitors' League played host last week to William A. Brady when that dynamic producer was in the city to help put the skids under Major Funkhouser, autocrat of the Chicago censor board. Mr. Brady, after appearing before the judiciary committee of the council during the hearing on Alderman Steffen's proposal to take the blue pencil from the major and present it to a commission board of censors, hurried over to the League headquarters in the Masonic Temple and was met by a body of prominent Chicago exhibitors, including Joseph Hopp, president of the local chapter of the League and national vice-president, and William Sweeney, the man who has held down the national secretaryship for a number of years.

Mr. Brady assured the exhibitors that he would back the league to the far end of no man's land to strip the major of his misused power. He even declared that he would head a delegation to Chicago of some of the most prominent producing heads and theatrical men in New York when the Steffen proposal comes up for consideration again.

The whole motion picture industry is arraying itself against the Chicago censor and expects to make his unjust and prejudiced censorship an "A" exhibit for the effect it will have over the entire country.

The Steffen amendment to the ordinance would give a commission interpretation instead of an individual interpretation. Instead of allowing one man with unaccountable whims to reject a good film and thereby subject a producing concern to the great monetary loss such delay inevitably causes, the proposal before the council judiciary committee at the present time would vest the power of censorship in a commission of ten persons, six of whom would have to vote against a film in order to throw it out.

After appearing before the council committee, Mr. Brady hurried back to Washington. Before he left, however, he disclosed news regarding the status of the admission tax that brought joy to exhibitors' hearts. He expressed with utmost confidence that the house representatives would approve the senate amendment subjecting only houses charging 25 cents or over to the tax.

This leniency with the industry, according to Mr. Brady, was brought about because of the splendid cooperation with the government and was nothing more nor less than a vote of gratitude for the patriotic work of producer and exhibitor in lending their aid to make the people of the United States understand why they were in the war.

## English Actress with Paramount

Journeying direct from Copenhagen, Denmark, to Hollywood, California, to become a member of the Lasky Stock Company, Netta Evans, the distinguished English actress, will appear in Paramount pictures in the near future.

Miss Evans achieved no small fame with the Pathe and Gaumont companies in Paris. She has also worked in films in Berlin and Copenhagen. Up to the time war was declared between England and Germany, Miss Evans had been engaged in picture work in the Teuton capital. Leaving there for Denmark, she secured an engagement with a prominent producing concern in Copenhagen.

# "What the Picture Did for Me"

## ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

*(Editorial Note:—"The trade paper than can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews* Motography *publishes in each week's issue the actual, unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, Chicago.*)*

**LOST IN TRANSIT,** with George Beban (Paramount)—"Gave good satisfaction to large crowds. Second day better than the first."—M. T. Jones, Metropolitan Theater, Owatonna, Minn.

**Lost in Transit,** with George Beban (Paramount)—"Beban has never done better. He's a wonderful character actor, but does not draw here. It's a pity."—Bert Goldman, New Majestic Theater, St. Paul, Minn.

**Lost in Transit,** with George Beban (Paramount)—"A good picture, well acted by a character star who is drawing nearer the hearts of the public with every release. Beban's son is seen in this picture and one can scarcely believe that a child could be taught to do so many fine things naturally. I would advise every father and mother to see this play. Business was good and the picture was well received during its week's run at the Rose."—H. C. Miller, Rose Theater, Chicago.—*Downtown house.*

**Unprotected,** with Blanche Sweet (Paramount)—"One of this star's best pictures. Drew well for us."—A. N. Miles, Eminence Theater, Eminence, Ky.

**Unprotected,** with Blanche Sweet (Paramount)—"Only a fair picture. Star does not draw well here."—Albert Metzger, Fairy Theater, Knox, Ind.

**Seventeen,** with Louise Huff and Jack Pickford (Paramount)—"A good comedy drama that will please most any audience."—Albert Metzger, Fairy Theater, Knox, Ind.

**Seventeen,** with Jack Pickford (Paramount)—"Simply great and we did excellent business. I wish I could get this kind of picture oftener."—A. N. Miles, Eminence Theater, Eminence, Ky.

**The Amazons,** with Marguerite Clark (Paramount)—"A fine picture of the usual Clark standard and a good drawing card."—M. T. Jones, Metropolitan Theater, Owatonna, Minn.

**The Amazons,** with Marguerite Clark (Paramount)—"A well liked picture, a comedy-drama. Star draws well. Poor title. People think they are going to see cannibals from the title."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Dream Girl,** with Mae Murray (Paramount)—"A genuinely interesting picture. The star's work possesses charm and versatility. Fine business."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kan.—*High-class patronage.*

**The Dream Girl,** with Mae Murray (Paramount)—"The sparkling Miss Murray at her best. Theodore Roberts' work very prominent in making the piece a success. Large house well pleased."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**The Kiss,** with Owen Moore and Marguerite Courtot (Paramount)—"Audience well pleased with this comedy, full of wholesome laughs. The kind of picture which will go anywhere."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**The Law of the Land,** with Mme. Petrova (Paramount)—"I consider this far superior to the last four pictures this star made for Metro. A good picture. Do not be afraid of it."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Squaw Man's Son,** with Wallace Reid (Paramount)—"Business average with this picture. Rather draggy with not much story. Title suggests an Indian picture."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Sunset Trail,** with Vivian Martin (Paramount)—"A sweet picture. Star is coming to the front fast. Excellent business."—Bert Goldman, New Majestic Theater, St. Paul, Minn.

**The World Apart,** with Wallace Reid and Myrtle Stedman (Paramount)—"A good picture spoiled by miserable photography and lighting. Reid is a favorite here."—Bert Goldman, New Majestic Theater, St. Paul, Minn.

**The Butcher Boy,** with Roscoe Arbuckle (Paramount)—"Fair, not up to standard."—L. J. Frana, Olympic Theater, Calmar, Iowa.

**Double Crossed,** with Pauline Frederick (Paramount)—"Star at her best. Picture very interesting."—M. J. Weil, Castle Theater, Chicago.—*Downtown house.*

**The Smugglers,** with Donald Brian (Paramount)—"Very, very ordinary comedy-drama. Not one new thing in comedy brought out."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kan.—*High class patronage.*

**The Selfish Woman,** with Walace Reid (Paramount)—"Another money-getter. A far-fetched story

but it pleased just the same. Good business."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kan.—*High class patronage.*

---

**A Son of Erin,** with Dustin Farnum (Paramount)—"Only a fair production, not up Farnum's standard."—Albert Metzger, Fairy Theater, Knox, Ind.

---

**The Bond of Fear,** with Belle Bennett (Triangle)—"Just a picture."—H. C. Miller, Boston Theater, Chicago.—*Downtown house.*

---

**The Bond of Fear,** with Belle Bennett (Triangle)—"A pretty fair picture but it did not draw."—M. J. Weil, Lake Shore Theater, Chicago.—*In high-class neighborhood.*

---

**The Devil Dodger,** with Roy Stewart (Triangle)—"A pretty fair picture which drew a fair crowd."—M. J. Weil, Lake Shore Theater, Chicago.—*In high-class neighborhood.*

---

**The Devil Dodger,** with Roy Stewart (Triangle)—"While Roy Stewart is not the star that should be mentioned, the picture is first-class and will get over in any audience."—H. C. Miller, Boston Theater, Chicago.—*Downtown house.*

---

**The Flame of the Yukon,** with Dorothy Dalton (Triangle)—"This picture proved a surprise in that it did not draw. Gave best of satisfaction."—M. T. Jones, Metropolitan Theater, Owatonna, Minn.

**The Flame of the Yukon,** with Dorothy Dalton (Triangle)—"Star, story and photography wonderful. This picture packed them in for me and I didn't pay a fancy price either."—Thomas Lancaster, Grande Theater, Detroit, Mich.—*In foreign neighborhood.*

---

**Time Locks and Diamonds,** with William Desmond (Triangle)—"One of those mystery pictures, well done, with Desmond at his best. Business fine."—Thomas Lancaster, Grande Theater, Detroit, Mich.—*In foreign neighborhood.*

---

**Madcap Madge,** with Olive Thomas (Triangle)—"A ripping comedy-drama. Star is fine and takes great. Went over big."—Thomas Lancaster, Grande Theater, Detroit, Mich.—*In foreign neighborhood.*

---

**The Mother Instinct,** with Enid Bennett (Triangle)—"A beautiful picture which won many favorable comments. Cast and photography fine. Business good." Thomas Lancaster, Grande Theater, Detroit, Mich.—*In foreign neighborhood.*

---

**The Bride of Hate,** with Frank Keenan (Triangle)—"A powerful dramatic offering, the leads being convincingly portrayed by Keenan and Margery Wilson."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kan.—*High-class patronage.*

---

**Grafters,** with Jack Devareaux (Triangle)—"All aboard for a dull night's business with this unknown star and the title. Picture is O. K., but what good is that

## What Does the Box Office Show?

IS THE picture you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They may want to book the same pictures. Tell them in MOTOGRAPHY's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Which picture on your program do you consider superior box office attraction? (Write in pencil.)

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks..... Remarks.....

..... .....

..... .....

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks ..... Remarks .....

..... .....

..... .....

Address ..... City and State .....

Name of Theater ..... Sent in by .....

Help the industry produce better films. Fill out the blank every week. Mail it to MOTOGRAPHY, Monadnock Bldg., Chicago.

when the people will not come to see it."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

---

**Wee Lady Betty,** with Bessie Love (Triangle)—"A good Irish picture. You will have no complaints on this one. Business only fair."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

---

**The Ten of Diamonds,** with Dorothy Dalton (Triangle)—"A good picture, the kind we like to see. The star is liked and the picture drew very well. Story of a dance hall girl who becomes a lady."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

---

**In Slumberland,** with Thelma Salter (Triangle)—"Fair picture for children. Did not please my evening patrons."—Happy Hour Theater, Two Harbors, Minn.—*Mixed audience.*

---

**Wolf Lowry,** with W. S. Hart (Triangle)—"Hart never misses fire here. Story very good and photography up to standard."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

---

**The Iced Bullet,** with William Desmond (Triangle)—"This picture should spell money for any exhibitor. We liked it fine. Capacity business."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kan.—*High class patronage.*

---

**Somewhere in France,** with Louise Glaum (Triangle)—"A war theme, without any battle scenes. Commendable for that very reason. But the feature did not please as a whole. Personally, I would place it among the poor ones from the Triangle-Ince studios."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kan.—*High class patronage.*

---

**The Americano,** with Douglas Fairbanks (Triangle)—"As good a picture as this star has ever made. The cast presents a number of good types and an equal number of good players. Business good."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kan.—*High class patronage.*

---

**The Moral Fabric,** with Thomas Mills (Triangle)—"Only fair."—J. W. Allender, Lyric Theater, Spokane, Wash.

---

**Martha's Vindication,** with Norma Talmadge (Triangle)—"Good, to fine business."—J. W. Allender, Lyric Theater, Spokane, Wash.

---

**A Love Riot,** with Murray (Keystone)—"Fine, as usual."—J. W. Allender, Lyric Theater, Spokane, Wash.

---

**Oriental Love,** with Ora Carew (Keystone)—"A great comedy with exceptionally costly settings."—J. W. Allender, Lyric Theater, Spokane, Wash.

---

**Under Handicap,** with Harold Lockwood (Metro)—"A pretty good picture but with little drawing power."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

## "Reports Sure Help Out"

Motography, Chicago:

Will you kindly supply me with Chaplin cut which appears on page 565 in the issue of September 15, of Motography?

As soon as I am through with cut I will return same to you.—*Arthur Bauer, Orpheum Theater, Bismarck, N. D.*

**P. S. When it comes to your "What the Picture Did for Me" the rest are not in it. These reports sure help out the exhibitors and you will soon find a few reports coming from this neck of the woods.**

**The Lifted Veil,** with Ethel Barrymore (Metro)—"A very good picture which drew a pretty fair audience."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

---

**The Jury of Fate,** with Mabel Taliaferro (Metro)—"A pretty picture but the star is no drawing card."—Bert Goldman, New Princess Theater, St. Paul, Minn.

---

**The Beautiful Lie,** with Frances Nelson (Metro)—"An excellent Metro production which drew for us. Miss Nelson is very winsome."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

---

**His Father's Son,** with Lionel Barrymore (Metro)—"A good production. Brought fine business."—Julius Frankel, Temple Theater, Newport, Ky.—*In high class neighborhood.*

---

**The Call of Her People,** with Ethel Barrymore (Metro)—"Wonderful photography and stage settings but only fair business."—M. T. Jones, Metropolitan Theater, Owatonna, Minn.

---

**The Slacker,** with Emily Stevens (Metro)—"The picture gave the greatest satisfaction and caused more favorable comment than anything I have ever run at advanced prices."—M. T. Jones, Metropolitan Theater, Owatonna, Minn.

---

**Life's Whirlpool,** with Ethel Barrymore (Metro)—"This star always draws. The picture is good. The star does not show her age or weight so much in this."—H. C. Miller, Boston Theater, Chicago.—*Downtown house.*

---

**To the Death,** with Mme. Petrova (Metro)—"Only three full reels. Can't say that it is much of a picture, only that it just gets over. Title good."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

---

**The Immigrant,** with Chaplin (Mutual)—"Chaplin gets his crowd, no matter what, and this comedy was well received."—Happy Hour Theater, Two Harbors, Minn.—*Mixed audience.*

---

**The Bride's Silence,** with Gail Kane (American-Mutual)—"The best this brilliant star has done for some time. Picture gave satisfaction. Business, capacity."—Bert Goldman, New Majestic Theater, St. Paul, Minn.

---

**Outcast,** with Ann Murdock (Empire-Mutual)—"Good picture, well produced. Good business."—Bert Goldman, New Princess Theater, St. Paul, Minn.

**Charity Castle**, with Mary Miles Minter (American-Mutual)—"This little star is rapidly gaining in popularity with so much competition as Pickford, Clark, Martin and others; so with heavier plays than 'Charity Castle' (although she is exceptionally sweet in this) I believe she is bound to rank with any of the above mentioned favorites."—Bert Goldman, New Princess Theater, St. Paul, Minn.

**The Girl That Couldn't Grow Up**, with Marguerita Fischer (American-Mutual)—"A corking good comedy, but they don't want them, especially when Miss Fischer has shown such ability in heavy dramas."—Bert Goldman, New Princess Theater, St. Paul, Minn.

**Hedda Gabler**, with Nance O'Neil (Mutual)—"Good story. Fair business."—J. L. Goral, Variety Theater, Buffalo, N. Y.

**A Bit of Kindling**, with Jackie Saunders (Mutual)—"A good picture, with an excellent subject. Will recommend it to anyone."—Julius Frankel, Temple Theater, Newport, Ky.—*In high class neighborhood.*

**The Victim**, with Valeska Suratt (Fox)—"Just fair, and hardly that."—Happy Hour Theater, Two Harbors, Minn.—*Mixed audience.*

**Durand of the Bad Lands**, with Dustin Farnum (Fox)—"Excellent production. Western pictures appeal to our patrons."—Julius Frankel, Hippodrome Theater, Newport, Ky.

**The Soul of Satan**, with Gladys Brockwell (Fox)—"Fair production which brought only fair business."—Julius Frankel, Hippodrome Theater, Newport, Ky.

**American Methods**, with William Farnum (Fox)—"Farnum always draws well here."—Julius Frankel, Temple Theater, Newport, Ky.—*In high class neighborhood.*

**Her Greatest Love**, with Theda Bara (Fox)—"Fair production. Big business. Star is a big favorite." Julius Frankel, Temple Theater, Newport, Ky.—*In high class neighborhood.*

**She**, with Valeska Suratt (Fox)—"A splendid, lavishly staged production. Good business."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kan.—*High class patronage.*

**A Royal Romance**, with Virginia Pearson (Fox)—"A good picture, not new in theme but containing much human interest pleasantly brought out. Miss Pearson is a little too old for the part. Excellent photography. Good business."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kan.—*High class patronage.*

**The Man Who Was Afraid**, with Bryant Washburn (Essanay-K. E. S. E.)—"A very good picture. Drew fine business. Story, star and direction O. K."—J. L. Goral, Variety Theater, Buffalo, N. Y.

**Gallegher** (Conquest-Kleine)—"A good picture. Perfect story. Fair business. Kleine pictures draw well."—J. L.Goral, Variety Theater, Buffalo, N. Y.

**One Touch of Nature**, with J. D. Bennett (Edison-K. E. S. S.)—"It's great! Good story and perfect direction. Good business."—J. L. Goral, Variety Theater, Buffalo, N. Y.

**The Star Spangled Banner** (Edison-K. E. S. E.)—"We showed this to a capacity house. It not only brought us good business but well satisfied patrons also. It is one which every good citizen should see."—Charles F. Dale, Topic Theater, Fairfax, Minn.

**The Cossack Whip**, with Viola Dana (Edison)—"This picture is a money-maker on a repeat booking. Will go over big at this time."—Thomas Lancaster, Grande Theater, Detroit, Mich.—*In foreign neighborhood.*

**Where is My Mother?**, with Mary McAlister (Essanay "Do Children Count?" series)—"Not nearly as good as expected. Heavy part taken too young. Poorly cast."—J. W. Allender, Lyric Theater, Spokane, Wash.

**Filling His Own Shoes**, with Bryant Washburn (Essanay-K. E. S. E.)—"A pleasing comedy. The star draws well here."—Albert Metzger, Fairy Theater, Knox, Indiana.

**The Golden Idiot**, with Bryant Washburn (Essanay-K. E. S. E.)—"A very good picture which brought pretty good business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Self-Made Widow**, with Alice Brady (World)—"Fair production to only fair business. Cannot compare with the star's former productions and is not up to the standard of Brady productions."—Julius Frankel, Temple Theater, Newport, Ky.—*In high class neighborhood.*

**The Divorce Game**, with Alice Brady (World)—"A good production. Star drew well. Good business."—Julius Frankel, Temple Theater, Newport, Ky.—*In high class neighborhood.*

**Rasputin, the Black Monk**, with Montague Love (World)—"Shows Russia's religious impostor, Rasputin. Montague Love featured as Rasputin plays the part exceptionally well. June Elvidge, as the girl under the spell of hypnotism, plays her part to perfection. An all-star cast supports. Made from the historical standpoint, it is all that could be expected of a picture. I admit that the first three reels drag, but it would be practically impossible to get to the climax earlier. The picture brought capacity business and is well liked."—H. C. Miller, Rose Theater, Chicago.—*Downtown house.*

**The Corner Grocery**, with Lew Fields (World)—"Contains many laughs, although the picture doesn't amount to much, any more than does Lew Fields. It gets over. Is just a program picture."—H. C. Miller, Boston Theater, Chicago.—*Downtown house.*

**Betsy Ross**, with Alice Brady (World)—"A pretty fair picture which brought fair business and pleased the audience."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Law of Compensation**, with Norma Talmadge (Selznick)—"Capacity audience well satisfied with this. Miss Talmadge the box-office power here. Production excellent. Fair story."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**Panthea,** with Norma Talmadge (Selznick)—"Wonderful production. Drew better the second day than the first."—Julius Frankel, Hippodrome Theater, Newport, Ky.

**Poppy,** with Norma Talmadge (Selznick)—"Gave poor satisfaction in my town, which is usually strong for Norma."—M. T. Jones, Metropolitan, Owatonna, Minn.

**Barbary Sheep,** with Elsie Ferguson (Artcraft)—"A very satisfactory picture. I believe Miss Ferguson will be a very well liked picture star. Business satisfactory."—M. J. Weil, Castle Theater, Chicago.—*Downtown house.*

**A Romance of the Redwoods,** with Mary Pickford (Artcraft)—"Gave good satisfaction to capacity business."—M. T. Jones, Metropolitan Theater, Owatonna, Minn.

**A Romance of the Redwoods,** with Mary Pickford (Artcraft)—"Broke the house record, held by **In Again, Out Again.**"—J. W. Allender, Lyric Theater, Spokane, Wash.

**Broadway Jones,** with George M. Cohan (Artcraft)—"Picture gave good satisfaction but drew only mediocre crowds."—M. T. Jones, Metropolitan Theater, Owatonna, Minn.

**Down to Earth,** with Douglas Fairbanks (Artcraft)—"The star made far better picture than this one when he was with Triangle. Yet we pay more for this and the public cannot see why we charge them fifteen cents for an ordinary program picture."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Hawk,** with Earle Williams (Vitagraph)—"This was very good. Ran on a Sunday."—L. J. Frana, Olympic Theater, Calmar, Iowa.

**The Message of the Mouse,** with Anita Stewart (Vitagraph)—"Picture is excellent. Film in good condition. Star a good drawing card and a good actress."—L. J. Frana, Olympic Theater, Calmar, Iowa.

**The More Excellent Way,** with Anita Stewart (Vitagraph)—"Picture good and pleased a good-sized audience."—Happy Hour Theater, Two Harbors, Minn.—*Mixed audience.*

**The Sixteenth Wife,** with Peggy Hyland (Vitagraph)—"Title drew many people. A good picture."—Julius Frankel, Temple Theater, Newport, Ky.—*In high class neighborhood.*

**The Vengeance of Durand** (Vitagraph re-issue)—"A good picture but it shows too great difference in the players then and now."—J. W. Allender, Lyric Theater, Spokane, Wash.

**The Stolen Treaty,** with Earle Williams (Vitagraph)—"A secret service story, well done, with a fine cast. Star and photography good."—Thomas Lancaster, Grande Theater, Detroit, Mich.—*In foreign neighborhood.*

**Bobby, the Boy Scout,** with Bobby Connelly (Vitagraph)—"A very small boy but a big star. He certainly is liked here. His picture is sure to please the youngsters as well as the adults."—Thomas Lancaster, Grande Theater, Detroit, Mich.—*In foreign neighborhood.*

**The College Widow,** with Ethel Clayton (Vitagraph)—"This picture pleased my patrons, because this is the author's home. Otherwise it would not have done so."—R. A. Shobe, Kentland Theater, Kentland, Ind.

**Sally in a Hurry,** with Lillian Walker (Vitagraph)—"Star a good drawing card. Audience well pleased with this picture."—Albert Metzger, Fairy Theater, Knox, Ind.

**Kittie McKay,** with Lillian Walker (Vitagraph)—"This is one costume picture that went over big here. Good business with this one."—Albert Metzger, Fairy Theater, Knox, Ind.

**The Shop Girl,** with Edith Storey (Vitagraph)—"Picture good. Star very popular here. Photography was clear. Brought good business."—R. A. Shobe, Kentland Theater, Kentland, Ind.

**The Shop Girl,** with Edith Storey and Antonio Moreno (Vitagraph)—"This feature is excellent and both stars are very good. Patrons all pleased. Business capacity for two days."—Peter Grillo, Majestic Theater, Haverhill, Mass.

**Richard the Brazen,** with Harry Morey (Vitagraph)—"Has pretty fair drawing power, although the title is not a very attractive one."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Durand of the Bad Lands,** with Dustin Farnum (Fox)—"This kind of picture always goes big with my audience. Star and production great. Plenty of comedy all through."—Thomas Lancaster, Grande Theater, Detroit, Mich.—*In foreign neighborhood.*

**The Soul of Satan,** with Gladys Brockwell (Fox)—"Went over big. Miss Brockwell is a favorite here. Her work is fine. Picture well directed."—Thomas Lancaster, Grande Theater, Detroit, Mich.—*In foreign neighborhood.*

**The Small Town Girl,** with June Caprice (Fox)—"An excellent feature. Jane Lee shares honors with the star. Let's have more of her. Fine business."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kan.—*High class patronage.*

**Every Girl's Dream,** with June Caprice (Fox)—"A big, expensive production with a great cast, wonderful settings and scenery. Star wonderful and a money getter."—Thomas Lancaster, Grande Theater, Detroit, Mich.—*In foreign neighborhood.*

**The Empress,** with Holbrook Blinn (Pathe)—"Avoid this if you are catering to a fastidious patronage. Elaborate staging, fine acting and excellent photography, but the story is distasteful and very suggestive."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kan.—*High class patronage.*

**Joy and the Dragon,** with Marie Osborne (Pathe)—"Not as good as previous Baby Osborne pictures either

in type of story or the child's acting. It drew very well." —A. N. Miles, Eminence Theater, Eminence, Ky.

**Annie For Spite,** with Mary Miles Minter (American-Mutual)—"A wonderful picture. Pleased almost everybody."—Julius Frankel, Temple Theater, Newport, Ky.—*In high class neighborhood.*

**The Diamond Runners,** with Helen Holmes (Signal-Mutual)—"Photography good but the story is just mediocre. Miss Holmes' work is good but the poor ending makes this a poor picture. Signal can do better than this."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**Sands of Sacrifice,** with William Russell (American-Mutual)—"A pretty good picture."—H. C. Miller, Boston Theater, Chicago.—*Downtown house.*

**The Runaway,** with Julia Sanderson (Empire-Mutual)—"A clever little picture."—H. C. Miller, Boston Theater, Chicago.—*Downtown house.*

**Mrs. Balfame,** with Nance O'Neil (Powell-Mutual)—"Wonderful picture. Star at her best. Business very good."—Peter Grillo, Majestic Theater, Haverhill, Mass.

**The Girl in the Checkered Coat,** with Dorothy Phillips (Bluebird)—"A good picture, to good business." —Happy Hour Theater, Two Harbors, Mich.—*Mixed audience.*

**The Clock,** with Franklyn Farnum (Bluebird)—"This class of picture pleases young and old. Business fair."—Happy Hour Theater, Two Harbors, Mich.—*Mixed audience.*

**Mother O' Mine,** with Rupert Julian (Bluebird special)—"It's a classic. If pictures live 100 years more, so will 'Mother O' Mine.' Business good."—Bert Goldman, New Majestic Theater, St. Paul, Minn.

**Bringing Home Father,** with Franklyn Farnum (Bluebird)—"This is one of the best comedy-dramas we ever had the pleasure of screening. Everyone liked it. Photography is excellent, play well cast. Good business." —M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**Her Condoned Sin** (Biograph re-issue)—"The drawing power of this picture is 100 per cent and the picture is good, but the audience didn't seem very enthusiastic over this biblical subject."—Happy Hour Theater, Two Harbors, Minn.

**Twenty Thousand Leagues Under the Sea** (Universal special)—"A big novelty, a change which made me some money for two days. Well liked by my audience."—Thomas Lancaster, Grande Theater, Detroit, Mich.—*Foreign neighborhood.*

**The Masque of Life** (Signet)—"The picture pleased but the photography was very poor in places."—R. A. Shobe, Kentland Theater, Kentland, Ind.

**Doughnuts,** with Billie West (King-Bee)—"Flour, pies and slapstick mixed up in two reels. Went over well. Made them laugh."—Thomas Lancaster, Grande Theater, Detroit, Mich.—*In foreign neighborhood.*

**Cupid's Rival,** with Billy West (King-Bee)—"Two reel comedy, a Chaplin imitation. It gets over and Billy West has many of the Chaplin tricks down to perfection."—Charles H. Ryan, Garfield, Theater, Chicago. —*In middle class neighborhood.*

**Straight Shooting,** with Harry Carey Butterfly)—"Good picture; fair business. Carey makes a very good star in feature pictures."—J. L. Goral, Variety Theater, Buffalo, N. Y.

**Infidelity,** with Jean Sothern (Art Dramas)—"Title good. The picture itself is good but the film, which came from the Minneapolis office, was in very poor condition."—Happy Hour Theater, Two Harbors, Minn. —*Mixed audience.*

# Screenshine

By Mel

ALMOST A GOOD STORY

IT WAS a festive occasion—a police raid.

The scene was a bad place in the city of Loose Angels.

And—horrors!—a pretty picture actress was found therein.

But wait. This story isn't so good as you thought.

She was simply studying types so she could give the correct impersonations on the two-dimension stage.

She said.

Art requires a great deal of a person nowadays.

HELLO!

Miss Mabel Sullivan, with the jolly blue eyes of Killarney, known to every exhibitor in Chicago as the Vitagraph operator, is now presiding over the hello lines at the Famous Players office, and Mr. Zukor is to be congratulated.

DO WE FIND THE RANGE?

Those speedometers of the screen, the reviewers, are now, it seems, to be beset with the great difficulty of avoiding the new war word, "camouflage," in typing their trenchant impressions.

Not to camouflage the target of this double-barreled paragraph, we will say that one of Chicago's most prominent reviewers hasn't missed out on the new field piece of verbal artillery for a week.

THIS MAN'S THERE

Along comes A. G. Stolte, manager of the Palace Theater, Vinton, Iowa, showing us what close attention he gives to his patrons' comfort and entertainment. Last Sunday evening a great many people were enjoying a ride in their automobiles and before going home stopped at his theater.

Suddenly a rain shower came up. Mr. Stolte immediately displayed on the screen a slide reading, "It is raining outside—is your automobile covered?"

There was a short intermission permitting time enough for the autoists to cover their machines, during which time the orchestra rendered some very delightful music.

This is only one of the many little "stunts" that Manager Stolte is noted for. More power to him.

Says the editor: "There's a Divinity that shapes our ends rough, hew them how we will!"

If that's the case, we'd like to know why he patronizes that manicurist.

NOBODY CAMPING HERE

A fill 'em salesman tackled a hard "hick"-ory nut when he went up against the Nevada exhibitor who said he didn't believe he had heard of a film star named Mary Pickford.

The peerless picture pusher finally jogged his memory and the alert showman said, "Oh, yes, I remember her. And she sure was great in 'Carmen!'"

# Gives Out List of Non-Taxable Music

## CHICAGO LEAGUE FURNISHES EXHIBITORS SELECTIONS THEY CAN PLAY

THE latest thorn in the breast of exhibitors throughout the United States is the music tax. This is the fee which the Society of American Authors, Composers and Publishers are authorized by a supreme court decision to collect from theaters, or other public places, which play the music copyrighted by members of the society.

### *Only Official List of Non-Taxable Music*

MOTOGRAPHY publishes herewith the first official and authentic list of non-taxable music which has been given to the theater men of the country. It is the list compiled by the Chicago League, under the direction of President Joseph Hopp. This is the first branch of the Motion Picture Exhibitors' League of America to take up the question in this helpful manner. MOTOGRAPHY is furnishing by letter any additional information desired by exhibitors concerning the tax.

The Chicago League has sent the list to its members with the following explanation:

Below is a partial list of music numbers that can be used by your pianist, organist, or orchestra, that is Non-Taxable. We will add to this list right along, and furnish you with same from time to time. When writing for the music desginate to the publisher whether the music desired is for orchestra or piano alone.

Any members wishing information regarding the music tax, or list of non-taxable music can be obtained by calling on Miss Katherine C. Melcher, at the headquarters of the Chicago League, 1416 Masonic Temple.

Publisher

PUBLISHERS

### *S. M. Berg, Columbia Theater Building, Broadway and Forty-Seventh Street, New York*

Capricious Annette, Gaston Borch; Sleeping Rose, Gaston Borch; Babillage, G. del Castillo; Berg's Incidental Series, 70 numbers; Berg's Concert Series, 19 numbers; There Waves the Flag.

### *McCarthy & Fisher, 145 N. Dearborn St., Room 333, Chicago Ill.*

Night Time in Little Italy, Fisher & McCarthy; They Go Simply Wild Over Me, Fisher & McCarthy; Hello, America, Hello, McCarthy & Fairman; Daniel in the Lion's Den, McCarthy & Fisher; Pull the Cork Out of Erin, McCarthy & Fisher; What Did You Do with the Love I Gave You?, McCarthy & Fisher; When You Find There Is Someone Missing and the One You Love Is Gone, McCarthy & Fairman.

### *Carl Fischer, Cooper Square. New York*

Elks March, M. L. Lake; My Soldier Boy, M. L. Lake; Mabell Charmante Waltz, Chas. J. Roberts; Blue Monday Fox Trot, Harry Potter; Russian Life Waltz, S. Katz; Some Jazz Fox Trot, M. L. Lake; For Honor and for Home March and One Step, Jacques Perrin; Sons of Uncle Sam March, E. McCoy; Booster Rag, M. L. Lake; Kiddies Fox Trot, F. W. Hager; Reverie, Karl Rissland; The Mill, Characteristic, Adolp Jensen; Romance from "King Manfred," Carl Reinecke; Romance from "Concerto No. 2," Henri Wieniawski; Adoration, Felix Borowski; Flirtation Waltz—Intermezza, E. Meyer-Helmund; Intermezzo, A. Arencky; Love in April, Christian Kriens; Valse Poudree, Intermezzo, Valse Lente, Francis Popy; Zigeunerweisen (Gipsy Airs), Sarasate-Roberts; The Broken Melody, Intermezzo, Auguste Van Biene; Au Bord D'un Ruisseau, Rene De Boisdeffre; Jota, Spanish Dance, E. Granados; Kunihild, Prelude to 3rd Act, Kistler-Roberts; La Grace, Piece De Genre, Carl Bohm; Cavatina, Carl Bohm; Coronation, Grand March, Rich. Eilenberg; Cosatschoque, Bijouterie Valse Intermezzo, Bohm-Roberts; A Deep Sea Fantasy on a Cossack Dance, A. S. Dargomijsky; Petite Romance, M. L. Lake; Fourteen Fathoms Deep, An Undersea Tragedy, M. L. Lake; Southern Rhapsody, Lucien Hosmer; Evolution of Dixie, Fantasia, M. L. Lake.

### *G. Schirmer, 3 East 43rd St., New York*

Les Idoles (Idols of the Heart), Valse, Gabriel Allier; Little Song, A. D'Ambrosio; Incidental motion-picture music, J. E. Andino ; Intermezzo, A. Arensky; Chiffonette, F. P. Atherton; Andante, from the Italian concerto, J. S. Bach; Arioso, J. S. Bach; Concerto in G Minor, J. S. Bach; Ideal, Boston Waltz, Jose Balart; A Love Song, Homer N. Bartlett; The Creole Tango, Aleardo Battisti; Gavotte-intermezzo from the String-quartet, A. Bazzini; Andante from Symphony I, L. Van Beethoven; Minuetto from the pianoforte Sonata, Op. 49, No. 2, L. Van Beethoven; Premier Amour, Andre Benoist; Joaquina, Tango Argentino, J. Bergamino L'Arlesienne suite No. 1 and No. 2, Georges Bizet; Free and Easy Polka, Rudolphe Berger; Happy-Go-Lucky, Quickstep, Rudolphe Berger; Philopoena, Viennese Waltz, Rudolphe Berger; Chanson Bohemienne, Intermezzo Waltz, J. B. Boldi; Norwegian Folk Song, Gaston Borch.

### *Will Rossiter, 71 W. Randolph St., Chicago, Ill.*

We Don't Know Where We're Going, but We're on Our Way, W. R. Williams; Darktown Strutter's Ball, Sheldon Brooks; Story-Book Ball, Montgomery & Perry; The Girl You Can't Forget, W. R. Williams; Why Keep Me Waiting So Long, Tony Jackson; America Today, March, Herbert Moore & R. S. Williams.

### *Roger Graham, 143 N. Dearborn St., Chicago, Ill.*

You Can't Bring Back Yesterday, May Hill; A. Tear, A Kiss, A Smile, May Hill; Let Our Battle Cry Be, "On to Berlin," Howard Steiner; The Undertaker's Blues, Fox Trot, Ray Lopez; The Stockyard's Blues, Fox Trot, James White; Bring Back My Soldier Boy to Me, Frank Magine; Down on Bull Frog's Isle, James White.

### *Jos. Morris, Room 40 Grand Opera House Bldg., 119 N. Clark St.*

America, Here's My Boy, Arthur Lange; Since They're Playing Hawaiian Tunes in Dixie, Arthur Lange; From Me to Mandy Lee, Arthur Lange; The Blue Bird Waltz, Abe Ohlman; We're Going Over, Arthur Lange; It's a Long Way Back to Mother's Knee, Arthur Lange; The Old Grey Mare, Frank Panela; Come Back Home, Alfred Solman; Good-Bye, That Means You, Arthur Lange; Beautiful Star of Heaven, Drumheller; Where Memory Dwells, Drumheller; My Old Home Town in Ireland, Alfred Solman; Before the World Began, Alfred Solman; I Know You, Arthur Lange; When We Get There, Alex Mar; There Is Something About You Makes Me Love You, Arthur Lange; There's a Heart in Virginia for You, Arthur Lange; Let's All Do Something, Arthur Lange; Oh, Jack, When Are You Coming Back?, Arthur Lange; Tho' I Am the First to Call You Sweetheart, Arthur Lange; In the Sweet Long Ago, Arthur Lange; Time Will Mend a Broken Heart, Bobby Lee; Nobody Else But You, Arthur Lange; When Rosie Ricoola Do Da Hoola-Ma-Boola, Arthur Lange; Whose Little Sweetheart Are You?, Billie James; She's Everything a Girl Should Be, Arthur Lange; When Evening Shadows Fall, William Polla; That Girl of Mine, Arthur Lange; Where the Yang-Tze-Ki-Ang Flows, Arthur Lange; Oh, You Naughty Little Girlie, Arthur Lange; Cheer Up, the Sun Will Soon Be Shining, Arthur Lange; Just the Thought of Yesterday, Fred Seymour; Look Out for the Irish Tonight, Arthur Lange; Say a Prayer for the Boy's Out There, Alex Mar.

*Continued on page 774*

# EXHIBITORS TO CO-OPERATE

**Campaign Arranged for Motion Picture Activities During Food Conservation Week, October 21 to 28—Exhibitors Asked to Help**

Arthur S. Friend, treasurer of the Famous Players-Lasky Corporation, who is the head of the Motion Picture Division of the United States Food Administration, is authority for the statement that motion picture exhibitors, during the week of October 21 to 28, will have an opportunity of demonstrating their loyal devotion to their country and patriotic service. The call is made for their co-operation and active participation in the great drive for enlisting the food conservation army. The technical name of the movement is the Food Pledge Card Campaign.

"Not only are exhibitors requested to exhibit pictures bearing upon the campaign," said Mr. Friend, "but they are also urged to make prominent display of slides, posters and other matter supplied for exploiting this tremendous campaign for the conservation of food in the international crisis.

"Samples of the slides are to be sent to all exhibitors. There are two series, one for the week of October 14, a preliminary series, and one for the week of the campaign, marked A and B respectively.

"It is the desire of the food administration that the motion picture exhibitors of the United States shall fully appreciate the importance of this campaign, the gravity of the situation, and the manner in which they can materially assist.

"The Motion Picture industry has claimed for the screen that it is the greatest power and force for good. This is an opportunity to prove it.

"On October 21, the first of the official pictures of the food administration will be released. It will constitute a portion of the weekly news reels of Pathe, Universal and Mutual so that every picture theater in the country subscribing to any one of these three important news weeklies will be able to show it.

"During the week of October 21-28, the Four Minute Men will speak in the picture theater on the pledge card, and lend their efforts toward the recruiting of this vast army for conservation.

"There is in the printer's hands, a very attractive six color one-sheet carrying the Food Administration's shield of service and the words 'Food Will Win the War'—'Official pictures of the United States Food Administration are shown at this theater.' We hope to get these posters out before October 14, so that they can be placed in the lobbies of all of the theaters throughout the country in time for the big drive. When they go out, we should like to have them framed and kept permanently on exhibition."

## Petrova Signs Thomas Holding

Madame Olga Petrova, who recently engaged Thomas Holding to play the part of the Crown Prince of Belmark in the first of the eight pictures to be made by the Petrova Picture Company this year, has just signed a contract with Mr. Holding whereby he becomes her leading man for the next four pictures. A clause in the agreement also gives her an option on Mr. Holding's services for further pictures.

The first picture in which Mr. Holding appears with the Polish star will be completed this week and will be released on or about October 22. The second picture will be started almost immediately after the completion of the first one.

It was Charles Frohman who first brought Thomas Holding to America. In this country, Holding has played the leading man with Billie Burke, Maxine Elliott, and many other equally well known players.

In the motion picture field Mr. Holding's career has been no less distinguished. His first picture was "The Eternal City" for the Famous Players and while he was still in Rome, Oliver Morosco signed him up for the revival of "Peg O' My Heart" as soon as he should again reach America. After a season with "Peg," Holding returned to the Famous Players under a year's contract as Pauline Frederick's leading man. More recently he has been seen on the screen with Jane Grey in "Her Fighting Chance," with Doris Kenyon in "The Great White Trail" and with Clara Kimball Young in "Magda."

## Select Exchange for St. Louis

C. E. Shurtleff, sales manager of Select Pictures, has left New York to open a Select exchange in St. Louis. This new branch is in addition to the eighteen other Select exchanges now operating in the United States.

The St. Louis exchange will be placed in charge of Edward W. Dustin, formerly of the Pathe organization and until recently the Triangle Branch Manager in St. Louis.

In Des Moines and Kansas City the Select Pictures Corporation is taking over the former Selznick exchanges operated for Lewis J. Selznick Productions, Inc. Mr. A. H. Blank, the well-known middle-west operator, has had direction of these exchanges in Kansas City and Des Moines.

Another member of the Select sales force who journeyed West at the same time is Sydney Abel, special representative. Mr. Abel has just returned from a visit to the new Select exchange in Washington, D. C., where he found business unusually satisfactory, and is now beginning an extensive trip to Pittsburgh, Chicago and Minneapolis. Due to the release of "The Moth," Norma Talmadge's first Select picture, "Magda," Clara Kimball Young's first Select production, and "The Public Be Damned," many contracts are being closed at these points.

## Chaplin Builds Studio

With the completion of "The Adventurer," the title of the latest Mutual-Chaplin special, Charlie Chaplin starts his affiliations with the First National Exhibitors' Circuit, for which organization he will produce eight pictures during the next eighteen months. One million dollars, with an additional $75,000 as a bonus, is the figure that will be paid Chaplin under the conditions of his new contract, with other financial inducements in the event of any of the eight subjects measuring over the two-reel length.

The Lone Star studio at Lillian Way and Eleanor avenue has been abandoned by the Chaplin company and work will be started shortly on the construction of a large new studio which will be owned by the star. Several sites in the Hollywood and Melrose districts are under consideration.

The National Board of Review of Motion Pictures was moved to extraordinary enthusiasm recently at the projection of Fox's "When a Man Sees Red," with William Farnum.

PAUL H. WOODRUFF, Editor
ARTHUR E. CURTIS, Associate Editor

NEW YORK OFFICE: 1022 LONGACRE BUILDING, Forty-second Street and Broadway Telephone Bryant 7030
CHARLES R. CONDON, Eastern Representative

LOS ANGELES OFFICE: 6035 HOLLYWOOD BLVD.
MABEL CONDON, Western Representative

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy

Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY
THE MOTION PICTURE TRADE JOURNAL
PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
E. R. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS
Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue but proof of such advertisements can not be shown in advance of publication

SUBSCRIPTION PRICE
Per Year $3.00

| | | |
|---|---|---|
| Canada | Per year | $4.00 |
| Foreign | Per year | 5.00 |
| Single copy | | .15 |

NOTICE TO SUBSCRIBERS
REMITTANCES—Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.
CHANGE OF ADDRESS The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change
If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVIII CHICAGO, OCTOBER 13, 1917 Number 15

# In Case the Tax Hits the Ten Cent Houses

THE federal tax bill, as finally approved by the Senate and House conference committee, includes ten cent theater admission prices as objects of levy. The only chance for return to the wise provision of the Senate, exempting all admission prices under twenty-five cents, lies in the floor discussion of the committee's report, which is going on even as we write. Optimistic motion picture men, who are fighting hard at Washington and hoping for the best, tell us there is still a strong possibility of incorporating the twenty-five cent clause in the final bill. The circumstance which mitigates against it, of course, is the brief time remaining for Congress to settle many points of difference, and the consequent necessity for reciprocal sacrifices for the sake of an early conclusion.

Therefore, while the champions of the picture cause are battling valiantly—and against considerable odds—for an equitable adjustment of the tax, and while we continue to pray for their success, we will lose nothing by considering the ultimate result if the ten cent limit is the one finally adopted.

We have repeatedly stated here a fact that should need no statement to the trade—that the average ten cent house is making little or no money—and the ten cent house is the backbone of the industry. When, here and there, one is found claiming a profit, investigation would generally reveal a faulty system of bookkeeping—insufficient charges to operation, depreciation and interest.

And if, in rare cases, good management and keen showmanship have actually produced a small profit—and that means annual, not weekly profit—the proposed tax will effectually wipe it out. Ten per cent of its gross income is more than any business can stand without changes.

There are two ways of meeting the new impost, if it has to be met. One is to make fifteen cents, instead of ten, the prevailing price. We are strongly in favor of this change. We believe it will actually increase attendance, by providing the exhibitor with additional funds for advertising and improving his attractions. It will take care of the tax and give the exhibitor a real profit.

There will be some, however, who cannot bring themselves to this conclusion, and who will not be persuaded to post a fifteen cent price. Their only alternative (unless they are willing to pay the tax out of their pockets as long as their pile lasts) is to charge eleven cents.

Of course this ridiculous figure will have to be explained to the public, which should not be expected to know anything whatever about theater taxes. A good, big placard over the box office window should point out that the one cent is for war tax.

The exhibitor who believes in playing his cards on the table might do himself a service by explaining further to the effect that "The government expects this theater to contribute $—— in taxes this year." A weekly attendance of only six thousand would make the figure $3,000, which looks—and is—big. That might save him from the criticism of people who think he is rich and ought to pay the penny for them.

# False Conclusions as to Juvenile Influence

THE National Board of Review of Motion Pictures has been making a study of "the idea that much juvenile delinquency is traceable to the movies," and now sends out a report on the subject over the signature of its assistant secretary, H. F. Sherwood.

Unquestionably, a great deal of harm is done by irresponsible statements that shift the blame for unfortunte occurrences upon the most convenient shoulders. That is an old trick of newspaper men, and the pictures are not the first, but merely the most recent, to suffer by it.

A good parallel was the popular press habit, in the earlier days of electric lighting, of blaming "crossed electric wires" for every fire—which doubtless did as much to hamper the progress of electric illumination as any other one thing.

The days of active newspaper enmity to the pictures are about over. Antagonism has, in many cases, been succeeded by co-operation. Newspapers and film makers not only work hand in hand, but the editorial writers frequently fight hard against the legislative and censorial injustices that constantly threaten the pictures.

The harm that newspapers still do to the picture business is, therefore, mostly inadvertent and unwitting. Daily editors have neither the time nor the patience to subject all the copy they handle to a psychological analysis to determine if there be a possible sting in it.

The fact that the damage is unintentional gives reason to hope that it may be eliminated. Wilful annoyances are difficult to stop, but the unconscious ones generally stop themselves when they are made conscious.

The greatest difficulty in making the newspapers see the motion picture side of the case is that, to them, "story" value is more important than fact value. There is story value in the report that little Morris Cohen (as related by Mr. Sherwood) almost succeeded in hanging himself because he was "re-enacting a film scene." As a matter of truth, there proved to be no fact value in it at all, because he had witnessed no such scene in a film. And so on with a number of cases investigated by the National Board. The assistant secretary goes on to say:

> A social worker who conducted a city-wide investigation of the recreations of children in New York City last year, which included one hundred stories taken from newspapers dealing with crimes said to have been suggested to boys by motion pictures, found that there was no foundation for the statements in the cases of eighty-nine. Of the remaining eleven, only one boy could fairly be said to have received the actual suggestion for his crime from pictures which he saw at a motion picture exhibition.
>
> It might as well be held that circuses are to blame for the broken arms and legs of small boys, and the league baseball games are responsible for the cracked heads and bruised fingers of youthful baseball enthusiasts. The motion picture has been much maligned by those who credit it with being the chief motive for juvenile delinquency. The National Board of Review seeks to eliminate from motion pictures anything which, if imitated, would be a basis for crime.
>
> In closing something may be said regarding a recent assertion made at a convention of representatives of one of the largest religious denominations of the country to the effect that upwards of fifty per cent of those attending motion picture theaters are young people, and that these pictures are causing a great amount of crime. This sweeping statement is self-evidently not based on accurate knowledge. A recent survey of recreations made in the District of Columbia by the Children's Bureau of the United States Department of Labor showed by actual count that in seventy-three motion picture theaters less than one-fifth of those present were under eighteen years of age. This tends to corroborate other data of the same character. Crime is a long-standing evil. The inciting impulse in the case of the young is very frequently declared to be the prevailing forms of recreation. Once it was fiction. Now it is the movies. Doubtless at one time railroads, shortening the journey to wicked cities and perdition, were considered by many to be abettors of crime.

Before closing, we would call attention to the first part of that last paragraph. "By actual count in seventy-three motion picture theaters, less than one-fifth of those present were under eighteen years of age." Here is a figure that many old exhibitors will dispute—less than twenty per cent of their attendance could be classified as children.

How many theater men do know definitely the proportions of men, women and children making up their audiences year in and year out? We venture to say that the majority do not know. And yet such a census, readily obtained, is the best sort of guide to program selection—and the best kind of answer to those who make assertions about child attendance without knowing whereof they speak.



*Kathleen Clifford, the charming and vivid little star, and scenes from Paramount's new serial, "Who Is Number One?"*

# BIG SERIAL READY

**Paramount Sets Release Date for Anna Katharine Green Serial, Starring Kathleen Clifford—Smashing Thrills in Each Episode**

Monday, October 29, has been set as the release date for Paramount's first serial which bears the strange, haunting title "Who is 'Number One'?" The complete novelization—not a synopsis—will be printed in the most important newspapers in fifty cities, coincident with the release of the fifteen episodes.

Kathleen Clifford is the star of "Who Is 'Number One'?" and in this Paramount serial she is making her film debut. Already a success in vaudeville and musical comedy, her work in "Who Is 'Number One'?" her infectuous charm and her dramatic talent, as well as her ability for staging neck-risking stunts, will immediately establish her, Paramount believes, as one of the most popular of all serial heroines.

Besides the campaign of newspaper advertising, Paramount will launch behind "Who is 'Number One'?" a smashing billboard campaign in 150 cities with the avowed purpose of making "Who Is 'Number One'?" the best advertised serial ever released.

"Who is 'Number One'?" tells the story of the machinations of a mysterious, revengeful woman. "Hell hath no fury like a woman scorned," is the theme behind this woman's intrigue.

A man of masterful mind—a powerful financier, a clever inventor—J. Pierpont Morgan and Thomas A. Edison combined, is the object of this woman's hate. He does not know why he is marked for destruction by the plot that is devised first to strip him of all that is dear to him, then finally to take his life.

Into this turmoil comes Kathleen Clifford. She falls in love with the son of the financier. Her fresh, clean mind is matched against the evil schemes of the conspiring crew. "Number One," the mysterious one, is the leader of the attack, the agent of the woman scorned. Kathleen fights for the man she loves.

In every episode are smashing thrills, ranging from an axe-fight between divers under the sea to a tremendous dive from the yard arm of a ship, and a leap across a court from a roof to a fire escape that resulted in a broken arm for Miss Clifford.

# FILM PIRATE ARRESTED

**Film Exchangeman and Theater Owner Arrested in Brooklyn on Charge of Stealing Print of Chaplin Comedy**

Sidney A. Huffman, owner of a film exchange at 729 Fifth Avenue, and Joseph Quadrini, an exhibitor owning a theater at Smith and Hackett streets, Brooklyn, were arrested after a police raid on Huffman's place by detectives and bound over to the grand jury after a police court hearing before Judge Corrigan.

The arrests followed investigations by secret service men attached to the Mutual Film Corporation, from whose offices a print of Charlie Chaplin's comedy "Easy Street" had disappeared, conservatively estimated as worth $25,000 by the officers of the corporation. Warrants were secured for the man's arrest. He was taken to the theater owned by Quadrini and confronted with the latter but neither would make a detailed confession and both were held.

The arrests constitute a further step in the campaign being conducted by the Mutual Film Corporation against film pirates all over the country. In the course of the Mutual secret service department's activities many arrests have been made and several convictions secured in Chicago and elsewhere.

"There will be no more civil prosecutions of film thieves by the Mutual Film Corporation," said Samuel M. Field, general counsel, in announcing the determination of the Mutual to push the cases against Huffman and Quadrini to the limit.

"We have evidence now which will permit us to proceed with entire confidence against film thieves in various parts of the country who have been masquerading as legitimate dealers, and, under this disguise, robbing wherever opportunity presented. All prosecutions in the future will be in the criminal courts and they will be conducted with the utmost rigor of the law."

---

Shortly following the publication of "The Burglar" by World-Pictures Brady-Made little Madge Evans will appear as the star of "The Little Patriot."

# SUNDAY PICTURES IN MEMPHIS

**Chancellor Fentriss Dissolves Injunction Restraining Police from Interfering—Houses Open Sunday as Usual and No Trouble Experienced**

By J. L. Ray

Memphis, Tenn.—The Sunday opening of theaters is consuming a large part of public attention in this city, and nobody seems to know just what the present status is going to develop. Chancellor Francis Fentress, on September 21, dissolved injunctions restraining the police from closing the amusement places, and dismissed the bills, automatically eliminating appeal from his decision. Mayor H. H. Litty stated that the attitude of the city commissioners toward the Sunday lid had not changed since the police were ordered to enforce the Sunday closing laws.

Chief Quinlan and Inspector Hayes of the police department predicted that proprietors or managers which tried to operate picture theaters on Sunday would be arrested and required to post forfeits for their appearance in court. It was announced that the police would not only make arrests of theater managers and operators who would attempt to open their doors on Sunday, but that a patrolman would be placed in front of each house to prevent reopening after the managers had made bond.

In the opinion rendered, Chancellor Fentress did not touch the question of whether the city is right in closing the amusement houses on the Sabbath. His action was based on the belief that courts of equity have no power to restrain the enforcement of criminal statutes or city ordinances. He held that the temporary injunction restraining the police from closing the theaters and arresting their managers had been "improvidently" granted. He therefore not only sustained the motion to dissolve the injunction, but in addition dismissed the bills in two separate orders, which prevents appeal from his action. In the event the theatrical men could have appealed, the injunction would have been in force pending final adjudication.

### *Theaters Open As Usual*

The first Sunday following the order found the theaters open as usual, and doing a thriving business. No notices had been received by the police department officially notifying them of the action to be taken against the shows if they opened, the only written orders having been contained in an "ultimatum" issued September 1, which was likewise disregarded. So far as could be learned, no orders had been issued patrolmen to make arrests. It was reported that for the purpose of settling the Sunday question once and for all, one theater manager would be arrested and the case tried for test purposes, but up until a late hour Sunday this intention had not been carried out.

Violation of Sunday closing laws in Tennessee is punishable by a fine of $3. Repeated violations are subject to a fine of $50 under the nuisance laws. Following the agitation by the Protestant Pastors' Association some months ago against the opening of moving picture and vaudeville houses on Sunday, arrangements were made whereby all profits accruing from Sunday operation should be turned over to the United Charities for distribution along various lines of charitable work. This action was upheld by City Attorney Livingston as being entirely proper, and the shows were allowed to continue without molestation. Ouster proceedings were begun against Mayor Tom C. Ashcroft some weeks ago.

# DWAN DIRECTS FAIRBANKS

**Noted Director Will Go West to Produce a Photoplay in Every Ten Weeks, Alternating with John Emerson**

For the purpose of personally directing Douglas Fairbanks in new productions, Allan Dwan, formerly general director of Eastern productions for the Triangle



*Illustration of the popular song, "Till the Clouds Roll By." When the mist piles up over the sun it may cost a producer a hundred dollars or more a minute when there's a big company out on location, so he spends many anxious moments watching the moving picture show of the skies. Here's Douglas Fairbanks and the company that made "The Man from Painted Post" trying to be patient with the weather.*

Film Corporation, has arranged to leave for California to join the Fairbanks organization. By the arrangement Mr. Dwan will direct one picture every ten weeks, alternating on the production of Fairbanks plays with Director John Emerson. Both Mr. Dwan and Mr. Emerson will have under their jurisdiction a complete producing unit and under the new arrangement the work of staging, cutting, assembling and titling will continue without the usual lay-off between pictures. While one production is being staged the last one is being cut, assembled and titled and the next one is receiving the initial preparation.

## Florence Reed in New Play

Harry Rapf, who has now entrenched himself in the front line of producers, announces that Florence Reed will appear in a new screen play, "The Struggle Everlasting," after the stage success of that name written by Edwin Milton Royle.

Miss Reed's association with the new Rapf project will in no wise interfere with her playing in the forthcoming "Chu Chin Chow" stage spectacle at the Manhattan Opera House, in which she plays a leading part. James Kirkwood is the director and the company of players boasts such favorites as Milton Sills, Irving Cummings, E. J. Radcliff, Edwin Hoyt, Albert Hall, Wellington Plater, Fred. C. Jones and others of like repute.

There are no half way measures about Harry Rapf when it comes to turning out productions, as witness the success of "Today," which served as Florence Reed's initial vehicle under Mr. Rapf's management, as well as "The Mad Lover," with Robert Warwick, and "One Hour," which served for Zena Keef and Alan Hale.

The collections on the Hearst-Pathe News for the week ending September 1 were the largest in its history.

# Triangle Studios Hum with Activity

## BUILDING OPERATIONS BEING RUSHED—PRODUCTION AHEAD OF SCHEDULE

IN an effort to make its Culver City studio the largest picture producing plant in the world the Triangle Film Corporation is rushing improvements that will cost approximately $500,000 and will increase the area of the plant to 26 acres.

A force of about three hundred carpenters and mechanics now are erecting a closed comedy stage 304 feet by 80 feet. Among the other structures to be built on the sixteen acres recently purchased adjoining the present eleven-acre plant will be two glass and concrete drama stages, 250 by 60 feet, a scene dock 304 by 20 feet, a three-story, concrete electric power plant, a camera vault with lockers and accommodations for twenty-five camera men and their assistants and a branch office of the engineering and production department.

The dressing room building, which extends the length of the present plant, will be extended along the entire 26 acres and will contain modern dressing rooms and offices for six hundred players and directors. The new drama stages will cost $50,000 each and the comedy stage, $20,000. The scene dock will be equipped with two big concrete traps in the floor for the use in making "water stuff" and producing under-light effects.

All of the construction work is being done under the direction of H. H. Barter, engineering and technical director of the corporation, directly supervised by General Manager and Vice-President H. O. Davis.

### *Three Months Ahead of Releasing Schedule*

With elaborate sets crowding the stages and every available space in the eleven-acre studio, directors shooting day and night, the production department working on a 24-hour schedule and hundreds of players taking time off only to eat and sleep, the Culver City plant is shipping east at the rate of from two to four five-reelers weekly. Soon the producing plant will be about three months ahead of the releasing schedule, which was the goal set by General Manager and Vice-President H. O. Davis, when he assumed charge recently.

Something positively new in "vamping" will be shown when Director Walter Edwards' picture, "The Fuel of Life," on which he is now at work, is released. In this story the wife is the victim of a "business vampire" and to win back her husband she fights her rival with her own weapons and with surprising results. Belle Bennett is being featured in this picture, with Texas Guinan playing a prominent role.

Some surprising photography is promised in "Up or Down?" which Director Lynn Reynolds is now completing at Santa Barbara. Reynolds, who has already startled filmdom with the feats he has made the camera perform, has worked new scenic miracles in this picture. The play features George Hernandez.

### *"Atmosphere" That Costs Thousands*

One of the handsomest homes ever set up on a Triange stage is being used by Director E. Mason Hopper in his new picture, "Blue Blood," in which Alma Reubens is being featured. The story is laid in the mansion of a rich old New York family and the furniture necessary for "atmosphere" has cost well into the thousands. In this picture a proud old aristocrat sees the family name sink into oblivion through the slaying of his degenerate grandson, only to have new and better blood infused and the name saved through a strange turn of fate.

Director Jack Dillon is busy on a comedy drama, "Indiscreet Corrine," in which Olive Thomas is being featured. In this picture a pampered society girl seeks adventure in the garb of a cafe dancer, lying skillfully to manufacture for herself a past which in the end comes near costing her life's happiness. She enters into a contract with a girl who has a real skeleton in the closet to see who can first win a promise of marriage from a mysterious man, and both win, though not the same man.

The thrilling adventures of a newspaper man, drugged and forced to pose as a millionaire after he has been fired from his paper for falling down on a story, is the plot of the picture, "External Circumstances," being made under the direction of Ferris Hartman with Charles Gunn in a leading role. From an ambitious youth eager to earn enough to marry on, the reporter suddenly finds himself surrounded with every luxury as the result of the wager of two rich youths. In the end he is stripped of his borrowed finery by the girl who jilted him.

Director Cliff Smith is working on a western drama, "The Guardian of El Dorado," in which Roy Stewart is being featured, portraying the young sheriff who was the first of many elected to the post to collect his initial month's pay. In this western thriller, now being made at Hartville, Stewart is given ample opportunity to display his horsemanship. A dancing girl and a rich mine are the stakes in this game of life on the frontier.

Director William Gittens, latest addition to the Triangle forces, is at work on a seafaring picture which will include many difficult water stunts, among them being a battle at sea between a sailor and a shark.

The following October productions have just been completed: "One Shot Ross," directed by Cliff Smith and featuring Roy Stewart; "Doing Her Bit," directed by Jack Conway and featuring Ruth Stonehouse; "Wild Sumac," directed by William V. Mong and featuring Margery Wilson; "The Firefly of Tough Luck," directed by E. Mason Hopper and featuring Alma Ruebens; "The Stainless Barrier," directed by Thomas E. Heffron and featuring Irene Hunt.

## Pettijohn Addresses Exhibitors

Charles C. Pettijohn, general manager of the American Exhibitors Association, left New York September 27 to attend a meeting of the directors of the Indiana local of the American Exhibitors Association. Frank J. Rembusch, chairman of the organization committee of the A. E. A., and Mr. Pettijohn addressed the meeting of the Indiana directors and outlined to them the work already accomplished by the association.

Following the meeting of the Indiana directors which was held in Indianapolis on Friday, September 28, Mr. Pettijohn left for Chicago where he addressed another gathering of exhibitors interested in the American Exhibitors Association.

# PUSHING NEW POLICY

**October to Mark Beginning of Vitagraph's "Best Authors" Schedule of Screen Plays Adapted from Successful Books**

The "best authors" policy established for Greater Vitagraph starts with a rush on the company's list of releases for the latter part of October and the early part of November.

Within a period of twenty-eight days four dramas for the screen from successful books are to be released, as follows:

October 15—"Dead Shot Baker," the first of the Wolfville series which is being made from the famous stories by Alfred Henry Lewis.

October 22—"The Bottom of the Well," a mystery play from the book of the same title by Frederick Upham Adams.

November 5—"The Fettered Woman," an adaptation from "Anne's Bridge," one of the best known of the Robert W. Chambers romances.

November 12—"I Will Repay," an adaptation of the celebrated O. Henry story, "A Municipal Report."

"Dead Shot Baker," in which William Duncan and Carol Holloway are featured, is declared to be one of the finest Western pictures ever filmed, remarkable for its daredevil riding scenes and its wonderful lighting effects, Mr. Duncan directing the production in addition to playing the leading role.

"The Bottom of the Well," a melodrama in which a millionaire mill owner is tried for his own murder, brings to the Vitagraph program an extraordinary production. It was directed by John Robertson and presents an all-star cast headed by Evart Overton. Others in the company are Ned Finley, Agnes Ayres, Alice Terry, Adele De Garde, Herbert Prior, Robert Gaillard and Bigelow Cook.

"The Fettered Woman" presents Alice Joyce, supported by Webster Campbell and Templar Saxe, in a splendid adaptation of the Robert W. Chambers novel, "Anne's Bridge." In book form this was one of the most widely read of the Chambers stories, dealing with the fate of a splendid woman falsely accused of killing an adventurer who had sought her fortune. The play was directed by Tom Terriss and is notable for the beautiful scenic effects obtained.

"I Will Repay" concerns the devotion of an old slave for the daughter of his deceased master who earns her living as a writer. A beautiful love story has been introduced, with Corinne Griffith playing the heroine.



*Scene from General Film's "Camille," controlled by the Hanover Film Company. Helen Hesperia plays the famous lady's part.*

## Prominent Stars in Ivan Play

Among other things a large cast of prominent stars make the Ivan Film Production "Married In Name Only" an extraordinary picture. The picture is to show vividly the nobility as well as frailty of human nature. Milton



*Ivan's "Married in Name Only."*

Sills, who was accorded the stellar honors by his wonderful charactization of the role of Joseph Stanton in "The Honor System," has been charged to carry out the leading male role in "Married In Name Only." Marie Shotwell and Gretchen Hartman are with Mr. Sills.

# LAEMMLE BACK FROM COAST

**Talks of Trip to Universal City Where Important Production Plans Are Ready, Built Around Novel Themes and New Stars**

Carl Laemmle has returned to New York after a month's visit at Universal City. During his stay on the coast important plans were perfected for the filming of several of the most pretentious productions that have been undertaken by the big organization which Mr. Laemmle heads. The final details of a new efficiency system, effecting both the business and art of manufacturing dramas for the screen were put into effect during the same period, and a larger number of skilled actors and actresses were put under contract than have been engaged for many months past.

"We are now going full steam ahead," Mr. Laemmle said, "and despite war conditions, expect to do our full share in keeping business in a healthy and growing state.

"One of the chief things that occupied my attention on the coast was the arrangement of working schedules so that the superproductions I have had in mind for some time can be gotten well under way before the rainy season sets in, as spectacular outdoor effects figure in them prominently.

"I was also much interested," Mr. Laemmle went on, "in observing the final experiments in lighting that have just been perfected at Universal City. The results are in many respects revolutionary, and now put effects at the command of our directors that were thought impossible even a year ago. Night photography has now been solved, and many of the greatest scenes that, in my judgment, we have ever filmed have recently been done by the application of the new electrical technique.



*A few of the vivid points in Earle Williams' new Vitagraph Blue Ribbon, "The Love Doctor," October 8. Corrine Griffith is the lead of an unusual cast.*

## All-Star Cast in "Love Doctor"

Greater Vitagraph has supplied Earle Williams with one of the strongest plays of his career, in "The Love Doctor," which is an adaptation from George P. Dillenback's novel, "Hashashin, the Indifferent." Paul Scardon directed the feature and the supporting cast includes Corinne Griffith, Evart Overton, Patsy De Forest, Webster Campbell and Adele De Garde.

"The Love Doctor" contains an unusual theme, dealing with the efforts of a skilled surgeon to interchange the brain cells of two girls—one to whose intense love he remains impassive and the other who is unresponsive to his affection—purporting to restore nature's balance. How the doctor comes to grief through his meddling with destiny, is graphically told in this new Blue Ribbon feature.

Earle Williams is seen as the meddler with destinies and renders his usual superb characterization in a role involving considerable emotional interpretation.

Corinne Griffith is again seen in the leading feminine role with Mr. Williams and as Blanche Hildreth, has one of the most difficult portrayals ever given her. It brings into play her ability to embrace a wide scope of characterization, first as the woman whose intense passion is met with scorn, then as the woman who the artifices of surgery transform into a retiring, impassive woman who ultimately marries the man who sought to save her from harm.

---

Roscoe "Fatty" Arbuckle is soon to return to the sunshine coast to work.

## Elsie Ferguson in Street Scuffle

Elsie Ferguson last week experienced her most strenuous work in motion pictures since deserting the stage several months ago, when she took an exceptionally active part in a street fight in New York's ghetto for her new Artcraft film, "The Rise of Jennie Cushing." The scene called for Miss Ferguson's rescue of a street cat which was being tortured by a gang of urchins. Single handed she attacked the crowd of young ruffians and after a most vigorous battle set them all to rout. The affair was so realistic that Miss Ferguson was compelled to cease activities for the day, but according to Director Tourneur, the camera caught one of the finest little scuffles ever staged.



---

## New Producing Firm

The newest film producing company in New York is the Zenith Film Corporation, which will produce special features directed by Wm. Christy Cabanne. The company's first picture will be "America's Mission," to be produced about November 1. Government officials will co-operate in the production of the feature, which will be of aid in the promotion of the war.

The officials of the company are C. Sanford Harger, president; Wm. Christy Cabanne, vice-president; John Baird, treasurer; and Robert J. Huntington, secretary.

---

## Loew Opens New Theater

Marcus Loew opened his newest and costliest theater in New York on October 1. It is the Victoria, situated on One Hundred and Twenty-fifth street, near Seventh avenue. This is Mr. Loew's thirty-first house in Greater New York and it is said to have cost $1,170,000, including the site. It is furnished in marble, rose and gold. Pictures and vaudeville will comprise the bill.

# SELZNICK IN SELECT

**President of Select Pictures Corporation Has Not Been Bought Out—Boston Paper Prints "Wild-Cat" Story**

In spite of reports to the contrary, Lewis J. Selznick is one of the chief controllers of the Select Pictures Corporation. Mr. Selznick has consolidated his interests with other powerful interests in the industry and formed this new and larger organization, in which no one has a greater share or greater power that Mr. Selznick, president of the corporation.

These statements have been issued officially by Select Pictures Corporation in answer to a story which appeared in the Boston *Evening Record*. This story told of the "rise of the house of Selznick," of Selznick's battles with the other film producers and finally his "fall."

The story mentioned Selznick's acquisition of Clara Kimball Young, Herbert Brenon, Robert Warwick and Norma Talmadge, and his prominent position in the producing field. Then it went on to tell of how Mr. Selznick had been bought off by Adolph Zukor, of the Famous Players Lasky Company.

Needless to say, these statements were based upon false information, as is shown by the facts given in the first paragraph.

The Select Pictures Corporation now numbers among its stars Norma and Constance Talmadge, Alice Brady, Eva Tanguay, and Rita Jolivet. Its forthcoming activities will be watched with interest.

---

Taylor Holmes is leading a gay and frivolous life in the movies. It's a new leading woman with every picture.

## New Chicago Theater

Chicago is to have a new picture theater on West Madison street, near Western avenue. The building is to cost $200,000. It will contain besides the theater, stores and offices. It will be 125x127 feet, south front, 75 feet west of Western avenue. It will be three stories high. The seating capacity of the theater will be 1,280.

It will be erected by Theo. F. Brett, who has secured a bond issue alone of $11,500, 8 years, at 6 per cent, from Greenebaum Sons Bank and Trust Company.

The primary work of construction is already begun.

Lubliner and Trinz have leased the theater for ten years, beginning April 1, 1918. The annual rental is to be $12,000.

## A. E. A. Directors to Meet

President Jake Wells, of the American Exhibitors' Association, has called a meeting of the board of directors of the A. E. A. to be held at their offices in the Times Building, New York City, on Thursday, October 4, at 11 o'clock. Many matters of importance will be discussed at the meeting and an announcement of vital interest to the exhibitors will be made at the conclusion of the meeting.

## Third Barriscale Play

Bessie Barriscale has finished "Madam Who," Harold MacGrath's military secret service romance, and has begun the production of her third Paralta picture, "Within the Cup," under the direction of Raymond B. West. The opening scenes are laid in the Latin Quarter in Paris and then shift to old Greenwich Village, New York. A big feature of this picture will be a students' ball, typical of "Bal Bullier" of Paris.









*Above is a brand new picture of Constance Talmadge, the sparkling little Select Pictures star. In the oval is Eva Tanguay in Select's "The Wild Girl" and the still shows the charming Norma Talmadge in "The Moth." Alice Brady, an important new capture by Select, is at the right.*

*In the circle is Olive Tell, who appears in her first screen play in Mutual's "The Unforeseen," October 22. At the right is Anita King in Mutual's "The Girl Angle," October 8, and the other scene shows Gail Kane in "Southern Pride," released the same day.*



# "BIG STAR ONLY" PROGRAM

### Ten Five-Reelers on Mutual Schedule for October—Olive Tell to Make Screen Deput in "Unforeseen"

Ten five-reel productions with "big stars only" are scheduled for release in October by the Mutual Film Corporation under its schedule of "two a week" which was inaugurated September 1, 1917.

The month will bring a new star to the screen. Olive Tell, the Broadway favorite, celebrated as an actress of the speaking stage, will be seen in her first picture, "The Unforeseen," on October 22.

Anita King's first picture under the Mutual banner, "The Girl Angle," is set for release October 8. Miss King has been engaged by E. D. Horkheimer to appear in a series of star productions for Mutual releases.

Edna Goodrich is on the October schedule twice, in "Queen X" and "A Daughter of Maryland." Mary Miles Minter's "Her Country's Call," is on the list for October 1, and "Peggy Leads the Way" is listed for October 22.

The month's schedule includes:

October 1—"Queen X," the second of the series of Mutual productions starring Miss Goodrich. It is from the story by Edwin M. Stanton, assistant district attorney of New York, and deals with the federal crusade against a gang of oriental smugglers.

"Her Country's Call," the second of the new series of Mutual-American productions starring Mary Miles Minter, in which Miss Minter is cast as a patriotic little mountaineer.

October 8—"The Girl Angle," the first of the series of Mutual-Horkheimer star productions featuring Anita King. The picture is laid in the rough and ready west with Miss King in the role of a woman who hates the male of the species and gets into complications with outlaws and sheriffs.

"Southern Pride," sixth of the series of American-Mutuals, starring Gail Kane, casts Miss Kane as the daughter of an old, aristocratic but impoverished southern family, loved by two men and loving one.

October 15—"The Beautiful Adventure" is Miss Murdock's second picture, an adaptation of the Charles Frohman stage success. It follows "Outcast," a picturization of the startling play of the same title.

"The Calendar Girl" is the second of the Mutual-American productions starring Juliette Day, who left Broadway after her success in "Upstairs and Down," to appear in pictures.

October 22—"The Unforeseen" is Miss Olive Tell's first motion picture, one of the series of Charles Frohman's plays in pictures produced by the Empire All Star Corporation for the Mutual Film Corporation. Miss Tell is a speaking stage star of magnitude and "The Unforeseen" was chosen as the vehicle for her picture debut after careful consideration.

"The Sea Master" is the second of the new series of William Russell productions, following "Sands of Sacrifice." It gives Mr. Russell a new role as a hero of the deep blue. It was under the direction of Edward S. Sloman

October 29—"Peggy Leads the Way" is the third of the new series of Minter Mutuals, starring the dainty and popular Mary Miles Minter. The picture was titled for Miss Minter herself. The picture is laid in the big forests of California.

"A Daughter of Maryland," the third of the series of Mutual productions starring Edna Goodrich, casts the stage beauty in the role of a beautiful girl of the old southland.

Forthcoming Mutual productions, now in the course of production or finished awaiting a place on the schedule of releases include "Wit," starring Gail Kane, "Betty and the Buccaneers," Miss Juliette Day's third picture; "Lucky Jim," starring William Russell; "Doing Her Bit," Margarita Fischer's first picture under her new contract with the American Film Company, Inc.; "Playing the Game," starring Anita King; "The Imposter," "The Richest Girl" and "My Wife," starring Ann Murdock, and "American Maid," starring Edna Goodrich.

## Change in Fox Releases

A change which has just been made in the monthly schedule of Fox Film Corporation's Special Features will result in settting back one week each of the pictures originally scheduled for October.

The revised order of releases follows:

September 30—Valeska Suratt in "A Rich Man's Plaything."
October 7—Gladys Brockwell in "Conscience."
October 14—Virginia Pearson in "Thou Shalt Not Steal."
October 21—June Caprice in "Miss U. S. A."
October 28—George Walsh in "This Is The Life."

Two Standard Pictures have been dated for release in October. These are "When a Man Sees Red" (October 7), Wiliam Farnum's superb melodramatic vehicle, and "Aladdin and the Wonderful Lamp" (October 14) the second of the Fox Kiddies productions.

# LEARNS PUBLIC DEMAND

**Winfield R. Sheehan, Fox General Manager, Co-Operates With Exhibitors and Finds Taste Growing for Better Productions**

Exhibitors and the Fox Film Corporation have been brought into close contact by a series of flying trips to the various exchanges recently made by Winfield R. Sheehan, general manager of the corporation. It is Mr. Sheehan's policy to keep constantly informed as to the picture needs of the public by means of talking directly with the exhibitor.



*Winfield R. Sheehan, general manager, Fox Film Corporation.*

### *Public Demanding Better Productions*

The demand of the public is constantly toward higher class pictures and Mr. Sheehan has found that exhibitors are becoming more and more desirous of booking features of unusual merit.

In order to meet this growing demand for unusual productions, the Fox Film Corporation is producing a higher grade of pictures than has before been seen, developing high themes, especially for women and children, with frequent strong, wholesome, red blooded stories. These are called the Fox Standard Pictures and they are bound to set a new mark of excellence in the picture business. "Aladdin and the Wonderful Lamp," "Jack and the Beanstalk," "Cleopatra" with Theda Bara; "The Spy," "The Honor System" and "The Conqueror" are notable examples of this new and higher type of photoplay.

The productions above, which have already been released, are enjoying unusual runs in every part of the country.

"The Fox Kiddie Pictures," Mr. Sheehan says, "will enjoy a great wave of popularity." The first of the kiddies series is "Jack and the Beanstalk," which has brought forth some unusually enthusiastic criticisms. "Aladdin and His Wonderful Lamp" has repeated this performance.

General Manager Sheehan is an experienced and farsighted man in the film industry and any statements from him are to be counted as authoritative. He states that conditions in the industry just now are unusually healthy everywhere.

### *Sheehan Man of Experience*

Mr. Sheehan is one of the biggest figures in the film industry. Up to a few years ago he was a well known newspaper man, from which calling he became identified with New York's municipal government. Then he became associated with William Fox in the organization of the Fox Film Corporation. One of the first undertakings intrusted to Mr. Sheehan by Mr. Fox was the successful installation of Fox exchanges in practically every large city of the United States, following which he established branches in Canada, in South America, Australia, New Zealand and the Far East.

General Manager Sheehan then turned his attention to England and Continental Europe, where he organized and put into effective working order the various European branches of the huge company.

### *Show Pictures to Soldiers*

Arrangements are now completed for the showing in England and other foreign countries of all the Fox Standard Pictures. "Jack and the Beanstalk" will be presented in London with elaborate details. While abroad Mr. Sheehan met King George, and made arrangements with the army heads for the showing of Fox pictures to the soldiers in cantonments and everywhere that the authorities would permit the exhibition of pictures.

# MAY HIT SMALL HOUSES

**Reports Indicate Danger That United States War Tax Will Be Drawn to Apply to Ten Cent Admissions**

In spite of the news which has been given out to the effect that the picture theaters whose maximum charge for admission is 25 cents would be exempt from the war tax now in preparation in the United States congress, it is now reported by the New York press that the latest decision of the joint house and senate committees is to levy a tax of ten per cent on all picture theaters admissions of ten cents or over.

It is now said that only the five cent houses are to be exempt. The annual income from the picture houses under this proposed tax is estimated at about $67,000,000.

The text of the war tax has not yet, of course, been made public. It is reported, however, that the house will not pass the bill as recommended by the senate committee—that is, to exempt all houses with a maximum charge of 25 cents. Exhibitors and film interests are at present at Washington conferring with the members of the houses of congress in the attempt to keep the tax as low as possible.

## Picture Women Buy Ambulance

The picture players division of the Stage Women's War Relief is now active in connection with its ambulance fund. Mrs. J. Stuart Blackton is one of the leading spirits in the work. The women have already raised $1,500 and expect to place the order for the first ambulance very soon.

The advisory and finance committee includes Daniel Frohman, William A. Brady, Jesse Lasky, Samuel Rothapfel, Edgar Selwyn, E. D. Horkheimer, George Kleine and J. Stuart Blackton.

## Strand Has Electric Fountain

Manager Carson Bradford has placed a handsome electric fountain in his Nashville theater after having it overhauled for the winter season, which adds much to the attractiveness of the interior arrangement. The fountain is placed behind the orchestra pit.

# "Baby Mine" Goes Over the Top

## MADGE KENNEDY LANDS ON BOTH FEET IN JUMP FROM STAGE TO SCREEN

"BABY MINE," the second of the distinctive Goldwyn Pictures, established several new records in various large American cities on its release last week. First of all it lived up to two Goldwyn predictions made for it long in advance of its public presentation. One was that Madge Kennedy would spring into full-fledged screen popularity with critics and the public from the moment of her initial appearance in films. Becoming popular with the picture public is very often a slow process, so in achieving this instantly Madge Kennedy is most fortunate. The other promise made by Goldwyn was that "Baby Mine" would, if anything, excel the drawing power of "Polly of the Circus," a record-maker in the industry.

Judging by the critics' reviews in the New York newspapers, as well as those in other cities, Margaret Mayo's skill as an author of farce comedy for the stage gains new emphasis now that she has retired from the American theater and transferred her efforts exclusively to Goldwyn Pictures. Here are quotations from some of the reviews of the picture:

*New York Tribune*—Just as everyone had about definitely settled in his mind whether he preferred Marguerite Clark or Mary Pickford along comes Madge Kennedy and upsets all the calculations. She is sweet, she is subtle and her humor is inimitable. One might sum up by saying this is a typical Goldwyn picture, which tells the story. It will be a long time before anything more delightful will be seen on the screen.

*New York Herald*—In "Baby Mine" Madge Kennedy takes to the screen like a fly takes to fly-paper. This new star should prove a gold mine in the motion picture business. None of her highly ingenious comedy is lost in her transfer to the screen. The spectators were laughing constantly.

*New York Times*—Madge Kennedy, making her film debut, takes to the screen quite naturally. "Baby Mine" is filled with hilarity.

In an article welcoming her to Cleveland as a screen star, the *Cleveland Plain Dealer* says: Madge Kennedy in "Baby Mine" fulfills the forecast that she will at once become one of the foremost film favorites.

*The Toledo Blade* says: The motion picture public delights in the decision of Madge Kennedy to turn to the screen for she has had an unbroken series of successes in the theater. In "Baby Mine" she is an instantaneous success.

*The Indianapolis News* says: Madge Kennedy in "Baby Mine" is a second great success for Goldwyn—as big a success as the remarkable "Polly of the Circus." When you see Miss Kennedy you have met the greatest comedienne in all the world.

*The Cleveland Leader* says: Thank heaven, here is a star who does not gain her comedy effects by making grotesque faces. Madge Kennedy in "Baby Mine" scores instantly and goes to the top position among stars of the screen with her first picture. She will always be one of the cinema headliners in Cleveland.

*The Washington Post* says: Madge Kennedy in "Baby Mine," the second Goldwyn picture, is greater on the screen than she was on the stage. Being a star without a duplicate in the theater, this necessarily means that she hasn't an equal anywhere in filmland.

### *Drawing Power Is Proved*

Goldwyn Pictures' drawing power is proved by the flood of letters and telegrams of congratulations received from exhibitors in every section of the United States and Canada by the executives of the new Goldwyn organization. Communication of this news to the exhibitors of the country seems to have been accomplished on wings, judging by the number of contracts received at the Goldwyn home offices since the release of "Polly of the Circus" and "Baby Mine."

Not only are the larger exhibitors of the country coming into the Goldwyn fold, but the smaller ones are increasing beyond all of the initial expectations of the Goldwyn organization. The confidence of the smaller exhibitors in the new productions has been one of the much-sought objectives of the company from the day of its inception more than a year ago. It is the belief of Samuel Goldfish and his allied owners of Goldwyn that no company has ever yet attained more than a small fractional part of the support that the smaller exhibitors of the country are ready to give any reputable company which gives real attention and service to these factors in the industry.

### *Newly Signed Contracts*

Among the newly signed Goldwyn contracts are the following, in all sections of North America:

Olyneyville, R. I., Royal; Newburyport, Mass., Premier; Norwich, N. Y., Colonia; Hamilton, N. Y., Sheldon; Milwaukee, Wis., Strand; Gary, Ind., Royal; Chicago, Ill., States; Ann Arbor, Mich., Rae; Grand Haven, Mich., Robin Hood; Allegon, Mich., Star; Three River, Mich., Rex; Wilmington, Del., Majestic; Williamsport, Pa., Lyric; Williamsport, Pa., Grand; Elizabeth City, N. C., New; Covington, Ga., Lyric; Dublin, Ga., Crystal; Escanaba, Mich., Delft; Galva, Ill., Princess; De Kalb, Ill., Princess; Lebanon, Ky., Arista; Cleveland, O., Jennings; Malvern, Ark., Royal; Arkadelphia, Ark., Royal; Hobart, Okla., Cozy; Midland, Mich., Monarch; Nogales, Ariz., Nogales;

*Rubye De Remer, former beauty of Ziegfeld's Follies, who plays the lead in Goldwyn's, "The Auction Block," by Rex Beach.*





*Mae Marsh in "The Cinderella Man" is in the center and the dignified Marie Dressler in "Tillie, the Scrub-Lady" is the other picture.*



Tuscon, Ariz., Pima; Los Angeles, Cal., Casino; Walden, N. Y., Didsburg; Brooklyn, N. Y., Electra; Ridgefield Park, N. J., Strand; Philadelphia, Pa., Model; Philipsburg, Pa., Rowland; Lock Haven, Pa., Martin; Renova, Va., Renova; Monessen, Pa., Olympic; Bradford, Pa., Grand; Martinsburg, W. Va., Apollo; Donora, Pa., Princess; Alameda, Cal., Alameda; Oakland, Cal., Strand; Fulton, Mo., Gem; Jacksonville, Ind., Grand; Concord, N. H., Star; Warsaw, N. Y., Oatka; Antwerp, N. Y., Casino; Bath, N. Y., Park; Iowa Falls, Ia., Metropolitan; Chicago, Ill., Dearborn; Valparaiso, Ind., Schelling Music Hall; Cleveland, O., Savoy; Rawlins, Wyo., Rawlins Opera House; Detroit, Mich., Coliseum; Detroit, Mich., Crystal; Pittsburg, Kan., Klock; Frontenac, Kan., Lyric; Nevada, Mo., Star; Marquette, Mich., Marquette Opera House; Thief River Falls, Minn., Princess; Bemidji, Minn., Rex; New York City, N. Y., Olympia; Albany, N. Y., Colonial; Freeport, N. Y., American; Passaic, N. J., Rialto; Newark, N. J., Bergen; Huntington, L. I., Palace; Watervleit, N. Y., Sans Souci; Lehighton, Pa., Opera House; Pittsburgh, Pa., Shiloh; Milwaukee, Wis., Downer; Milwaukee, Wis., Arcade; Milwaukee, Wis., Modjeska; Milwaukee, Wis., Greenfield; Milwaukee, Wis., Liberty; Chicago, Ill., Criterion; Chicago, Ill., Lakeshore; Maywood, Ill., Strand; Huntington, Ind., Empress; Boone, Ia., Princess; Benson, Minn., Viking; Devils Lake, N. D., Grand; Schenectady, N. Y., Palace; Morristown, Pa., Opera House; Germantown, Pa., Germantown; Danville, Pa., Opera House; Phoenixville, Pa., Colonial; Philadelphia, Pa., Logan.

### *Marcus Loew Books "The Manx-Man"*

Further confirmation of the big exhibitors' enthusiasm over the drawing powers of "The Manx-Man," the presentation of Hall Caine's story, is found in the fact that Marcus Loew has booked this production for his entire metropolitan chain of theaters through the Goldwyn Distributing Corporation.

Mr. Loew's booking of this production is largely due to his own observation of "The Manx-Man's" drawing power when it played next door to Marcus Loew's New York Theater, Forty-fifth street and Broadway, for four weeks of capacity business at advanced prices.

### *Marie Dressler Begins Work on Second Play*

Established in her own studio at Hollywood, California, Marie Dressler has begun engaging players for her second comedy for Goldwyn distribution. The name of the piece has not been announced and beyond the fact that the scenario was written by the comedienne herself, little is known ot it.

"The Scrublady," completed and approved by Miss Dressler just before she left for California, will be released throughout North America on October 28. Lively exhibitor interest is evident in this and other Dressler comedies to come.

## Fun-Art Films Starts Work

Fun-Art Films, Inc., has started actual work on its first picture at the Thanhouser Studios in New Rochelle. It is the intention to release two two-reel comedies a month with the well known vaudeville team of Ray and Gordon Dooley featured in the principal comedy roles.

The Dooleys, although young in years, are well known on the big time circuit, and are live wires that need no recharging. Gordon Dooley, famous for his falls, slips and slides with utter disregard for suffering limbs or endangered neck, has never failed to convulse his audience with his sure fire rapid style of entertainment. As "Zit" has so well expressed it in the *Journal,* he is a "cross between a rubber ball and a boneless squab—he can certainly twist himself into the shape of a pretzel. And of all the electric dynamos, Miss Dooley must have a battery concealed in her somewhere. I never saw a girl work so fast in my life." If the Dooleys can get one-tenth of the laughs on the screen that they can deliver over the footlights their future in this new field is assured.

Vincent Bryan and Johnny Hines will collaborate as producers and directors. Mr. Bryan is a well known writer of popular songs, having written such successes as "Down Where the Wurtsburger Flows," "Cubanola Glide," "Tammany" and is the author of "The Man From Now," for Henry W. Savage, "Queen of the Moulin Rouge," "The Kissing Girl," all big successes, and also the author of specialty acts of Lew Dockstader and Nat Wills for ten years. He also wrote Gertrude Hoffman's two Reviews in 1912 and 1913, all of Rogers Brothers and Montgomery and Stone numbers since "The Wizard of Oz," right up to and including "Chin Chin." For Charlie Chaplin he did the burlesque of "Carmen," and "Police," also "The Floorwalker," "The Fireman," "The Vagabond," "The Count," "The Pawnshop," etc.

Johnny Hines, for two years and a half, was leading comedian and co-author of many of the features released by the World Film Corporation.

## Mrs. Dessez on Exended Tour

Mrs. Elizabeth Richey Dessez, head of the Community Service Department of the George Kleine System, whose function is to promote the interest of both exhibitors and theater patrons in the Conquest Programs, left Chicago on Friday, Sept. 21, for an extended tour of the country on behalf of Conquest Programs.

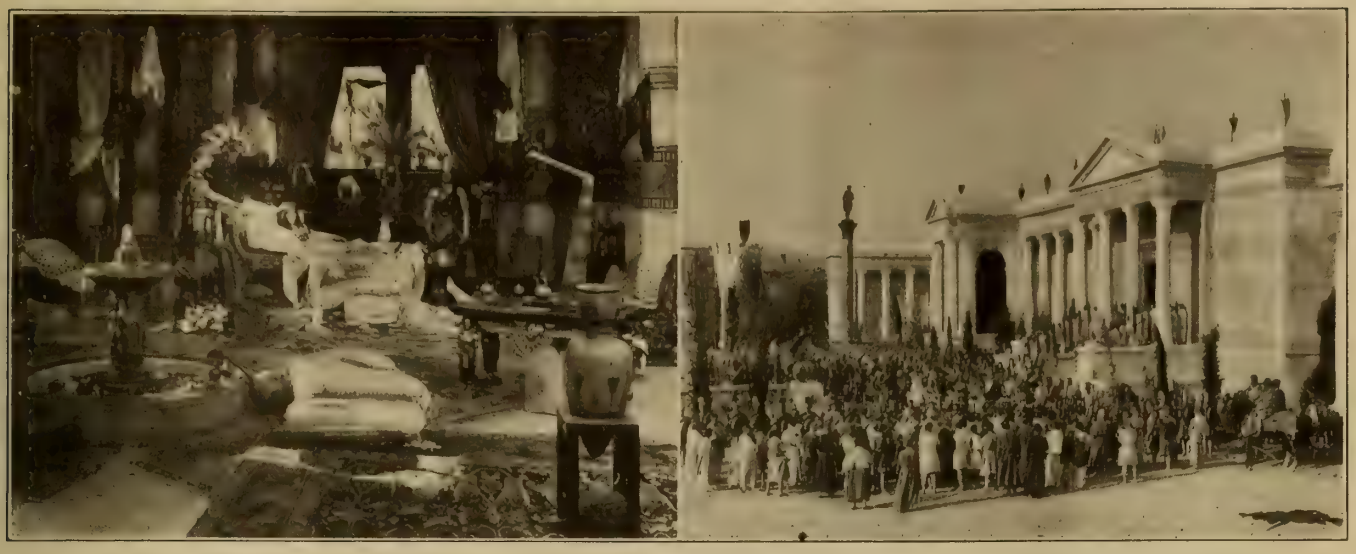
Mrs. Dessez will visit, among other points, Cleveland, Buffalo, Detroit, Albany, Boston, New York, Philadelphia, Baltimore, Washington, D. C., Roanoke and Norfolk. She is calling upon the leading educators, journalists and social workers in each city visited and seeking their co-operation in supporting the Better Film Movement throughout America.

Everyone in the film industry recalls that Mrs. Dessez came into the limelight a few months ago, when, with Mrs. Philip Speed, of New York City, she successfully established the first series of children's matinees in New York City and surprised exhibitors by making their children matinee performances the most profitable showings of the entire week.

Five thousand people saw "Polly of the Circus" when it ran at the Strand Theater in Cleveland. This is a Goldwyn picture featuring Mae Marsh.



*The wedding of Mr. and Mrs. E. Richard Schayer in "The Honeymooners," a new Peter Pan release.*



*William Fox's elaborate production of "Cleopatra" with Theda Bara which will soon be unfolded on Broadway.*

## Theda Bara on Broadway

Miss Theda Bara, the William Fox star whose fame encircles the globe, will be seen for the first time on Broadway in a sumptuous production of "Cleopatra." In this elaborate photo-drama the greatest siren of ancient times, whose charms and machinations wrecked empires and changed the map of the world, is portrayed by Theda Bara, who by her reputation is the greatest living portrayer of siren roles. She has reincarnated the great figure of history, and has depicted with a fidelity that is uncanny the wondrous beauty and the subtle cunning of the Siren of the Nile.

Never before in the history of photodramatic art has a more artistic and lavish production been attempted. William Fox, following out his policy of producing the best in film production, spared no expense in surrounding his world-famed star with a supporting company of unexcelled players, and with elaborate stage settings which ran into the hundreds of thousands of dollars to erect.

Blasé Broadway will see in the William Fox Theda Bara superpicture "Cleopatra," one of the greatest and most artistic achievements ever attempted for screen production.

## Big Billboard Campaign

Paramount is only half done when it completes its enormous newspaper advertising campaign that it has contracted to put behind "Who Is 'Number One'?" the mystery serial starring Kathleen Clifford. Added to newspaper displays and the publication of the Anna Katherine Green story complete, in more than fifty cities, Paramount also will give splendid aid to the exhibitor with a comprehensive billboard campaign, blanketing 150 cities.

The billboards will cover cities and suburbs that have a total population of fifty million persons—half the population of the United States. The newspaper advertising will reach more than twenty-five million persons, not once but from twenty to thirty times.

Beulah Booker, a pretty young miss of 17 summers, has made good in a leading part in Cub comedies, playing opposite George Ovey.

## "ALADDIN" AT GLOBE

### Second of Fox Kiddie Pictures Gets Unstinted Praise of New York Critics as it Holds Screen on Broadway

"Aladdin and the Wonderful Lamp," the second of the Fox Kiddie pictures, opened Monday night at the Globe Theater to a capacity audience.

Not only did the several hundred persons who were there as theater-goers enthuse over this picture, but all the critics gave it unstinted praise. They recognized it as a picture far removed from the ordinary run of photoplay productions.

"Aladdin" adds to the already wide popularity of those delightful kiddies, Francis Carpenter and Virginia Lee Corbin. These little tots, who amazed everyone by their remarkable work in "Jack and the Beanstalk," surpass their previous efforts in their latest picture.

Among the New York press comments were the following:

*The American*—"It is spectacular. It is more exciting than the biggest screen "thriller," and a thousand per cent more wholesome. It has more humor to the fifty feet than the funniest farce of the season."

*The World*—"Distinctly repeats the success of 'Jack and the Beanstalk.' The children display very remarkable precocity as film actors."

*The Herald*—"The picture has many ingenious effects in the numerous indoor and outdoor scenes, and the sand storm shown in the second part was as stirring and realistic as could be expected of any film representation of the fury of the elements."

Harriette Underhill in *The Tribune*—"It shall merely be stated that we enjoyed it more than anything we have seen this season, because it is filled with delicious subtle humor, furnished by some totally unconscious, incredibily clever children. A perfectly well behaved gathering of persons quite forgot themselves and became enthusiastic. They marveled out loud."

*Evening Sun*—"The adult will find entertainment in the film version of that popular childhood story, especially because of the beautiful scenes that are unfolded."

*Evening Post*—"It provides a delightful entertainment for both young and old."

## Bluebird Features Published Stories

The management of Bluebird photoplays have come to the conclusion that printed stories, either in book form or as magazine features, make the best photoplays. With that determination arrived at, arrangements have been made to show screen versions of popular novels and fiction narratives in a majority of future releases.

## Paralta Engages West

Raymond B. West, who made a very notable reputation as a director with the Triangle Company, has joined the directorial staff of the Paralta organization.

Negotiations which have been going on between Mr. West and Paralta for several months were brought to a head during the recent visit of Carl Anderson, president of Paralta Plays, to the studios of his company in Hollywood. Contracts were then signed under which the young director entered into a long-term connection with Paralta.



*Raymond B. West, reputable director who has joined Paralta.*

The engagement of Mr. West marks an important step in the determination of Mr. Anderson, president of Paralta, and Robert T. Kane, vice-president, to retain the services of a battery of directors who in talent, versatility, experience and reputation will enjoy the entire confidence of exhibitors throughout the country. In annexing Mr. West, Reginald Barker and Oscar Apfel, they have undoubtedly attained their purpose.

That Mr. West's contract with Triangle would expire in August became known early last spring. At that time Mr. Kane took up with him the proposition of joining Paralta Plays. At the same time other producing organizations sought his services.

Mr. West was very slow in coming to a conclusion as to his future, but the rapid growth of Paralta and the statement of its plans made by Mr. Anderson and Mr. Kane convinced him that his interests lay with this progressive new organization, and he signed with it.

Mr. West will direct Miss Bessie Barriscale's third Paralta picture, following the completion of the finishing touches Reginald Barker is now putting on "Madam Who," Harold MacGrath's romantic military mystery story, which will be Miss Barriscale's first Paralta release. "Rose o' Paradise," her first Paralta picture, will be her second Paralta release.

Mr. West directed several productions in which Miss Barriscale appeared under Triangle management. It was he who directed her first screen appearance—"The Cup of Life."

Mr. West's greatest work was his participation in the production of "Civilization." For eight months he not only directed many of the great situations and incidents, but he also devoted his attention to the camera work and to the construction of scenes.

---

Carlyle Blackwell and Evelyn Greeley are to appear together in several approaching World-Pictures.

---

Kitty Gordon's next World-Picture Brady-Made is titled "Her Hour."

## WAR CONVENTION

**Picture Industry Represented at War Convention of United States Chamber of Commerce—Business Men Praise Film Co-operation**

The National Association of the Motion Picture Industry, Inc., which was recently elected to active membership in the Chamber of Commerce of the United States of America, participated in the war convention which was held recently at Atlantic City, New Jersey, in response to an invitation received from President R. Goodwin Rhett.

The national association's delegates to the war convention were President William A. Brady and Executive Secretary Frederick H. Elliott, and although President Brady had made arrangements to attend the convention with a view to explaining to the representative business men of America just what the motion picture industry was doing to aid the Government during the period of the war, he was at the last moment prevented from leaving New York. The industry nevertheless contributed very materially to the success of the convention in arranging for the news weeklies to be present, and during the five days' session at the Garden Pier, where the cameramen representing the Hearst-Pathe, Universal and Mutual weeklies, were enabled to make close-ups and group pictures of many of the executive officials of America's greatest industries, including railroad heads, cabinet officials and many others.

Upon his return to New York, Mr. Elliott stated that it was the most wonderful convention he had ever attended and that on all sides he had heard the motion picture industry commended for the able and efficient manner in which it was co-operating with the Government in the furtherance of its war policies. Mr. Elliott said that several prominent officials had told him that they had seen the slides and film trailers which were shown in the motion picture theaters durin the Liberty Loan campaign and they had also seen the slides which had more recently been shown at the request of Hon. David F. Houston, secretary of agriculture. From this it is evident that the patrons of the 16,000 motion picture theaters throughout the country include the big men of the great industries, corporations and commercial bodies, and that the film and screen is now recognized as one of the greatest mediums of publicity at the command of the federal authorities.

The United States Chamber of Commerce includes in its membership nearly one thousand corporations and organizations, and the National Association of the Motion Picture Industry will participate actively in all of its deliberations hereafter.

---

## Fair Honors Fair Helen

For the first time in its history the directorate of the California state fair set aside a day in honor of a motion picture actress, when Friday, September 14, was designated as Helen Holmes day at the fair held in Sacramento. Miss Holmes, accompanied by her director, J. P. McGowan, was a guest of honor at a dinner given by the Agricultural society.

---

Walt Whitman will soon make his appearance in a Triangle production, "The Tar-Hell Warrior," now under the direction of E. Mason Hopper.

# "Split Reel" Notes for Theater Men

## HOW OTHERS ARE STEERING THE SHIP

ISSAC MARCUS, proprietor of a moving picture theater at Sixth and Dauphin streets, Harrisburg, Pennsylvania, has been made the defendant in a damage suit begun by Alice Enterline, of Yonkers, N. Y.

The plaintiff alleges that a seat in the theater collapsed and threw her to the floor. No amount of damages is stated in the preliminary papers filed.

* * *

Church members of Owosso, Michigan, have signed a petition asking that all the picture houses be closed Sundays.

* * *

A bankruptcy petition has been filed by Edward Schoenloeber, running a motion picture theater at 2430 Vliet street, Milwaukee. The liabilities are scheduled at $1,772.22 and assets of $150, all of which is claimed as exempt.

* * *

The Lyric Theater of Springfield, Missouri, will be subjected to the carpenter's ax and mason's trowel this month, according to plans announced by H. T. Loper, who manages this playhouse. The seating capacity is to be increased from 400 to 700 through the addition of a balcony. The lobby also is to be widened and the house given a general overhauling which will make it even more of a puller than it has been in the past.

* * *

Alexander Flower has recently purchased a corner on Thirty-fifth street and Forest avenue, Chicago, on which he intends to construct a theater. The house is to have a seating capacity of 1,800 and be used for vaudeville as well as pictures. The cost is placed at $200,000, the building to be completed early next fall.

* * *

The beginning of construction work on the new Majestic theater building to be erected at Dallas, Texas, has been postponed for two or three months, on account of the heavy demand for labor in the construction of army cantonments. Carl Hoblitzelle, president of the Interstate Amusement Company, said that new bids will be called for in sixty to ninety days, and that work will be started in ample time to complete the building for next season.

* * *

Manager Edel of the Strand Theater announces that he will be glad to receive musical compositions from American composers for rendition by the Strand Symphony Orchestra. Signor Adriano Ariani, the conductor, and Carl Edouarde, will, with Mr. Edel and two well-known music critics, pass on all compositions submitted.

It is Mr. Edel's intention to embody in the symphony program a composition by an American composer, which has not hitherto been heard in public. All compositions submitted will receive serious consideration.

* * *

Members of Battery E, headquarters and supply companies of the First Tennessee Field Artillery were accorded a cordial farewell entertainment Saturday night, September 8, by Manager Harry Sudekum of the Princess Theater of Nashville. This courtesy was extended to the men of the local battery through the desire on the part of Manager Sudekum to express his apreciation of their continued patronage in a substantial manner and also out of a spirit of patriotism in the giving of a pleasant send-off to the boys who are leaving for Berlin, via Greenville, S. C., and France. Needless to say, the occasion was much enjoyed, and Manager Sudekum received many grateful thanks at the hands of the big gun men.

* * *

H. E. Ellison, manager of the Princess and Rialto theaters of Denver, Colorado, has just booked Pathe's Les Miserables for first run in his city. Mr. Ellison, until recently was manager of the American, Rex and Liberty theaters in Salt Lake City. He is strong for advance prices and is going to inaugurate a higher price policy with the advent of "Les Miserables," which enjoyed such vogue during its run at Orchestra Hall, Chicago.

* * *

Mrs. H. L. Vorse, Mrs. G. J. Frankel, and Millie R. Trumbull of the board of motion picture censors, Portland, Oregon, hereafter are to approve names of persons to act as motion picture viewers. Heretofore names were presented to the board and appointments made without question. The board appointed the committee at a recent meeting when, according to the report of its secretary, 509 picture reels were viewed during August and only nine eliminations ordered. No pictures were condemned during the month.

* * *

Stolen in Columbus after having been passed by the Board of Censors, the moving picture films of the Chamber of Commerce outing were recovered in Cincinnati, September 13, by detectives employed by the Universal Film Company. The pictures, after recovery, were shown in a number of Cincinnati theaters, among them the Orpheum, September 23; Clifton, September 24; Colonial, September 25; Forest, Avondale, September 26; Lyric, Covington, September 27; Casino, Clark and Linn, September 28, and Variety, September 29.

* * *

The Orpheum theater of Memphis, Tennessee, has begun its fall season under the management of Arthur Lane, who has had active supervision of the house for a number of years. The Orpheum is controlled by the vaudeville circuit of the same name, and operates as a combination picture and vaudeville house. The interior of the building has been made attractive through the means of new paint, upholstering and draperies, and the house as a whole has an appearance of being ready to handle some big business during the fall and winter months.

* * *

The question whether the Kansas Motion Picture Board of Review has the final decision on what pictures shall be shown in the state will be decided by the Kansas Supreme Court. Judge W. H. McCamish, in the Wyandotte County District Court ruled that the board's decision was not final and that the state announced it would appeal. In making his ruling Judge McCamish said that the Kansas law was not clear.

The picture in question was "The Easiest Way," starring Clara Kimball Young. It was forbidden in Kansas by the board as immoral. The distributing company

brought a suit in the Wyandotte County Court to compel the board to pass the picture.

A decision sustaining the ruling of the Wyandotte court will mean that the courts will have the power to pass on pictures after the censors have made their decision.

* * *

Over 1,500 people attended the opening of Sunday performances of the moving picture houses in Goshen, Indiana. No action of any kind was taken against the opening of the amusement houses and the first day attendance would indicate that the people of the city want the Sunday amusement.

The realization that Sunday movies were endorsed by the last Indiana legislature and that the bill would have been signed by Governor Goodrich, but for a technicality, has had a great deal to do with the change of sentiment.

* * *

Petitions are being placed in circulation in Hamilton, Ohio, for the opening of shows on Sundays. These petitions, it is understood, will be presented to Mayor Holzberger as soon as they have been signed.

The theater owners have appealed their cases from the municipal court, and will not pay their fines until the higher court has passed upon their cases.

The state authorities recently picked on Hamilton as a good place to start enforcing the obsolete blue laws and the amusement enterprises are preparing to go the limit in fighting this action.

* * *

The case of the state against Herbert U. Dwyer, of Dunkirk, Indiana, for operating his moving picture show on Sunday was set for trial in the Jay Circuit Court. Dwyer failed to appear and his bond for $100 was declared forfeited.

Fire of unknown origin completely destroyed the Savoy theater and the Leland hotel, at Sanish, North Dakota, early Sunday morning, September 9, causing a loss estimated at $10,000. Nothing was saved but the destruction of the theater, it is said, may mean the erection of an opera house to supply the amusement needs of the town.

* * *

George Bird and Fred Mausset, proprietors of the Park Theater, Glens Falls, New York, have announced plans for the enlargement of the theater they manage to a seating capacity of 1,500.

The gentlemen have concluded negotiations for a strip of land adjoining the house which will permit the necessary enlargement being made to the building to increase the seating capacity.

The installation of a larger pipe organ than the one now in use, new seats and other changes in the interior, are included in the plans.

* * *

Decatur, Illinois, has the reputation among film men of being one of the picture towns on the map. With its population of about 30,000 it supports and makes paying investments out of the four first class theaters which endeavor to satisfy its picture cravings. All houses show first run stuff and are making money for their owners. Nate Erber manages the Lincoln Square Theater, a house with a seating capacity of 1,600 and is seldom in a position where he is justified in complaining about business. A. Ziegfried, manager of the Bijou, is remodeling his house, which seats 1,000, and is spending $30,000 building on a new front. Manager Carrier, who guides the destiny of the Avon, is running vaudeville and pictures and charging but 5 and 10 cents. The Strand, run by the Dorgan Brothers, is the other first class house that puts Decatur in four-square with its picture loving population.

* * *

Thomas A. Kinney has bought out the interest of E. Bleakley in the Park Theater of Franklin, Pennsylvania. Mr. Kinney has already taken active charge of the playhouse as manager and will maintain the same policy the management has hitherto endorsed.

Since its opening in February, 1914, Mr. Kinney has been associated with Mr. Bleakley in the ownership of the house.

The theater is now showing Triangle, Keystone, Fox and Fairbanks pictures.

* * *

For the first time in the history of Goshen, Indiana, Sunday picture exhibitions were given there the afternoon and evening of September 9. Managers of "movie" theaters had planned to open at the time the Indiana Legislature passed the Sunday motion picture show bill, but Governor Goodrich's refusal to sign the measure caused them to cancel their program. Now they have determined to test public sentiment. The Goshen Ministerial Association stands opposed to Sunday shows and threatens prosecution.

* * *

Manager Gil Burrows, himself, will hardly recognize the New Auditorium Theater of Dayton, Ohio, as the one he used to run when the doors are thrown open after a remodeling which completely transforms it. Bringing the playhouse down to date has necessitated an expenditure of over $50,000; $20,000 went into ventilating equipment alone, and another $10,000 into a fine Kimball organ. Military ushers, dressed in blue uniforms and carrying swagger sticks, will lend class to the general ensemble of this fine institution. When it is finished it will be one of the finest houses in the state.

* * *

The Victoria Theater, Buffalo, has an ad writer on its payroll who earns every cent he gets. We have no doubt that patrons of this theater get almost as much pleasure out of glancing through the snappy phraseology of its program as from the screen itself. For example, lamp the following little extract:

Isn't it a worth while feeling when you are the owner of a theater and have spent something like $250,000 in a fine neighborhood to give the folks a real playhouse, and then drop into the place almost any night in the week and see the same folks laughing and happy over the good films you get for 'em? We, the fellow who writes this program, saw Mr. Mark, the owner, watch a pleased Vic audience last week, and he was so touched with their appreciation of the offerings and everything, that we'd swear we saw a tear of joy flicker on his eyelash.

* * *

The following is a list of theaters and the plays they used last week in the loop district of Chicago:

Alcazar—"The Devil Dodgers," with Roy Stewart.
Auditorium—"The Eyes of the World," drama.
Bandbox—"Wild and Woolly," with Douglas Fairbanks.
Bijou Dream—"The Public Be Damned," with Mary Fuller.
Boston—"The Corner Grocery," with Lew Fields.
Casino—"Absinthe," with King Baggott.
Castle—"Barbary Sheep," with Elsie Ferguson.
Colonial—"The Whip," with Alma Hanlon.
Lyric—"Two Little Imps," with Katherine and Jane Lee.
Orpheum—"Sands of Sacrifice," with William Russell.
Pastime—"Parentage," drama.
Playhouse—"Sirens of the Sea," with Louise Lovely.
Rose—"Rasputin, the Black Monk."
World—"A Broadway Sport," drama.
Ziegfeld—"The Countess Charming," with Julian Eltinge.

# What Theater Men Are Doing

## NEWS FROM LIVE EXHIBITORS ALL OVER THE COUNTRY

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, MOTOGRAPHY, Chicago.

### *Remarkable Screen Presentation*

THE presentation of a stage spectacle of hippodromic proportions and the first successful welding of real life with the people of the shadows was the novelty created by S. Barret McCormick, managing and producing director of the Circle Theater, Indianapolis, as a curtain raiser to the anniversary program of that splendid theater and an embellishment to the principal screen feature, "Polly of the Circus."

The creation of the stage spectacle by Mr. McCormick was not simply to make a fitting scenic frame of unliving scenery to the play on the screen, as is so often done, but to create an atmospheric effect with color and pantomime that would bring an intimate relationship between the living and the silent players and with the lure of life, color and reality carry the audience into the spirit of the play that was to follow on the silversheet.

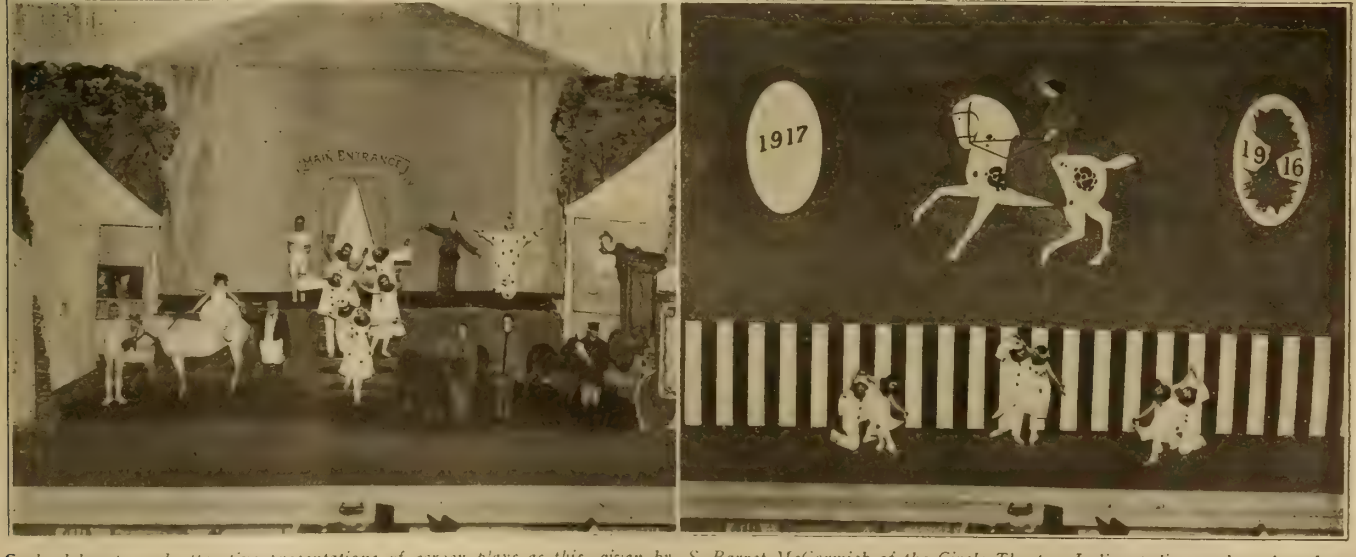
For this production the scenic artists and builders of the Circle scenic studios, which is maintained by Mr. McCormick to embellish his program, constructed a huge drop, 50 feet by 40, which was hung in the first entrance of the stage and pictured a circus rider mounted on a beautiful white horse, on either side of which were hoops bearing the legends "1916" and "1917," the drop was symbolic of both the play and the theater's anniversary.

Following a majestic festival overture played by the Circle orchestra the curtain rose, disclosing this drop beautifully illuminated while to the strains of a "Pierrot and Pierrette" suite Mlle. Theo Hewes and ballet presented an enchanting dance conception.

As they finished the dance and with pantomime invited the audience to look upon what followed, a blare of trumpet, the piercing sound of calliope, the tunes from circus band and all the motley noises of circus day burst forth and the curtain disappeared disclosing a full stage set as the exterior of a circus at the close of a parade. Here was all the glittering paraphernalia of the "big top," the animal wagons and side shows, while horses and ponies crowded the stage with the numerous performers, clowns and acrobats, bareback riders and ringmaster, animal attendants and ballet all formed the gorgeous pageantry of circus day, while the wierd noises from bands and calliope, the shrill piping of snake charmer and the unintelligible words of the "Ballyho" man literally carried one back to childhood and the fascination of the "lot."

The scene lasted but a few moments, just long enough to make one forget the things of everyday and feel the spell of the sawdust ring, and as the horses and ponies and the performers, were filing through the main entrance of the "big top" the first scenes of the screen play began, the stage scene disappeared and the audience found itself gazing upon the picture barely aware of the transition from real life to the land of shadows.

So successful was this innovation that one of the newspaper critics in his review of the performance remarked: "Great as is the play on the screen, the real feature of the program is the stage spectacle produced by S. Barret McCormick, which by its daring originality and novelty creates a new epoch in motion picture presentation."




*Such elaborate and attractive presentations of screen plays as this, given by S. Barret McCormick of the Circle Theater, Indianapolis, are bound to draw the crowds in.*

### *Canadian Exhibitor in Trouble*

By W. M. Gladish.

*Special correspondent for* Motography.

The Toronto police authorities rather rubbed it in when they fined a local exhibitor after he had been severely burned and his theater badly scorched in a blaze which started in the projection booth while he was in charge of the machine himself. The exhibitor, George T. McNally, proprietor of the Bonita Theater, 1035 Gerrard Street East, started a matinee performance before the arrival of his licensed operator and, due to his alleged inexperience, the film became ignited.

McNally had no license as required by the Province of Ontario with the result that he was prosecuted at the direction of Chief Inspector Otter Elliott. Magistrate Cohen imposed the minimum fine of $20 and costs as a warning to others. McNally also received a bill for $410 from the exchange whose five-reel feature was destroyed in the fire. His theater was also closed for a week for repairs.

An example was also made of another man, an operator in a Toronto theater, when his license was cancelled for two months because he was found in an intoxicated condition while in charge of a projection machine. The authorities took action in this case because they wished to show that the public must be protected.

Another Toronto exhibitor was arrested on September 15 on the charge of making illegal use of war tax tickets. The police claim that three spotters found this manager reselling the Government tickets after they should have been destroyed in a chopping box.

### *Raises Evening Prices*

Ben Cronk, for several years the manager of the Allen Theater, Calgary, Alberta, has been brought to Toronto to assume the management of the new Allen Theater, which will be opened in that city on or about October 15. O. D. Cloaky of Calgary has been promoted to the managership of the Allen there, for which house a new policy has just been adopted. Evening prices have been raised to 20 cents and 30 cents, but the matinee prices continue at 10 cents and 15 cents. Paramount pictures will be shown at the Allen Theater, Calgary, during the coming year and programs will be changed twice each week. Eight shows will be held each day. Mr. Copley has been signed up for the coming twelve months as the leader of the Allen orchestra, while a change has been made in the concert organ so that it can synchronize with the orchestra.

---

### *Nashville Strand Reopens*

By J. L. Ray

(*Special Correspondent for* Motography.)

Repairs to the Strand Theater of Nashville, Tenn., were completed ahead of the allotted time, and the house opened to the public on Saturday afternoon, September 1, at 4 o'clock.. Capacity audiences filled the theater from the opening hour to view "The Car of Chance," a Bluebird subject starring Franklin Farnum.

The Strand is resplendent in its new paint, art pictures, and general tone of attractiveness, and reflects great credit upon Manager Bradford for the capable manner in which he has handled the renovating work.

The walls in both auditorium and corridor are finished in white and gold, with a strip of black and white art characters running around the upper section.




*Here is a big-gun head line that can't fail to catch every reader's attention and make him read the ad. This copy was placed in the Daily Bulletin of Bloomington, Illinois, by Manager C. E. Irvin of the Irvin Theater, following his run of "The Slacker." Such advertisement is certain to make people want to come to the show and come early.*

---

A heavy velvet carpet the length of the large center isle is a feature which has greatly improved the effectiveness of the interior arrangement. Linen seat covers have been provided all seats in the auditorium. The ventilation of the Strand is very good, the house being cooled during the warm season by a number of ceiling fans, augmented by a battery of wall buzzers on each side. The lighting system is splendid, employing both the overhead indirect lighting and shaded wall lights to furnish the necessary illumination.

The ticket booth has been moved from the back portion of the corridor to the front, within a few feet of the pavement. The manager's office is located where the ticket booth was formerly placed, and the space occupied by the old booth proper is being utilized for storage purposes. New Power projection machines were ordered for the opening day, but were delayed in reaching the city. A new screen has been installed which adds much to clear projection of the pictures. Music is furnished under the direction of Leon Cole, who is assisted at times by a full orchestra. Mr. Cole came to Nashville from a Chattanooga house.

The Greater Vitagraph features form one of the important parts of the program service instituted by the Strand.

### *Advantages of News Reels*

Vaudeville houses in Tennessee have found the news weekly to be the most practical film service to be used before and between the vaudeville acts by reason of the fact that in the projection of a news picture, each subject contained therein is of only a few minutes duration, and the spectator can immediately pick up the thread of the story without confusion.

## Beban Signs New Contract

The famous impersonator of Latin types, George Beban, will remain as one of the galaxy of stars who are engaged in making pictures for Paramount, and at least two more Beban productions will be released following "Lost in Transit," which went to exhibitors September 3.

During his period of activity in Paramount pictures, Mr. Beban has done some of the most appealing, wholesome and thoroughly satisfying photoplays that have ever been produced. In each and every one there has been pre-eminently featured a type of Latin character which in itself was worthy of commemoration in the annals of dramatic representation. It is conceded that Beban is an artist without a peer in his line and he has had the advantage of excellent vehicles, splendid support and productions to which the most careful attention and sumptuous investiture has been given.

## Close-Up of Triangle Writers

With the arrival of Julian Johnson, former editor of *Photoplay Magazine* and now editor-in-chief of the Triangle literary department at Culver City, all scenarios are being carefully viséd by the new chief editor after they leave the hands of Editor Cunningham, whose large force of writers is busily engaged on a variety of stories. Most of the scribes are back from their vacations and are getting acquainted with the new additions to the staff.

Grant Wallace, seasoned war correspondent and chum of the late Richard Harding Davis, has put over his first big western story, which promises to present something new in the way of western dramas.

Lillian Ducey, the short story writer, who has lately been added to the staff of the Triangle scenario department, is now working on her first script.

R. Cecil Smith is closeted in his Culver City home with a story by Earl Derr.

Verne Hardin Porter, story writer and former magazine editor, is now entering into the travail of his third continuity.

Joseph Anthony Roach, Triangle staff writer, has been accepted by the National Army.

H. B. Daniels, by profession a San Diego lawyer and by choice a writer of very fine screen stories, has joined the staff of Triangle writers.

George Elwood Jenks has just finished the script of H. O. Davis' patriotic story, in which Ruth Stonehouse is being featured, and is now devoting his talent to a comedy drama script for Olive Thomas.

George du Boise Proctor has forsaken comedy drama for the time being and is writing a really serious drama for Triangle.

## Applying Efficiency Methods

Samuel Krellberg, president of the Overland Film Company, has quietly but rapidly developed one of the most efficient organizations in the industry.

Some five years ago, he decided to enter the exhibiting field with his father, and together they operated a chain of theaters in New York and New Jersey. From this Mr. Krellberg gradually drifted into the export and states rights field, and that is the idea of the present organization.

Mr. Krellberg is applying his modern efficiency methods to the distribution of the official pictures of the Russian Revolution, which the Overland Company is distributing for the New Russia Film Company, with extraordinary results. He says that every film transaction should be put upon a strictly commercial basis, the moment that the finished production leaves the studio.

## Lots of Realism

There was lots of realism, not in the scenario, incident to the making of "The Bottom of the Well," the Greater Vitagraph Blue Ribbon Feature scheduled for release early in October. For instance, the midnight fire which destroyed the laboratory used in one of the closing scenes in the production.

Much of the feature was filmed at Vitagraph Village, near Sea Gate, and in the laboratory scene there were employed a score of policemen and as many citizens, all of whom got busy as soon as the flames were discovered.

## Ogden Pictures Move

The Ogden Pictures Corporation have leased for a term of years a suite of offices on the eleventh floor in the Times Building, New York, removing their present offices from the Godfrey Building, where they were temporarily located.



*A couple of bewitching Triangle-Keystone gleamers. Claire Anderson is on the left, and on her stomach below, and on the right, with Mr. Bull, the inveterate smoker, is Alatia Morton, who was the Dallas, Texas, winner of Photoplay Magazine's national "Beauty and Brains" contest.*

*This little Keystoness is deserving of a great deal of credit for her ability in having passed from just a small town girl to stardom in a year.*

*Continued from page 753*

***George Rosey Publishing Co., 24 East 21st St., New York***

March, "Military Tactics," George Rosey; Savannah One-Step, George Rosey; Valse Divine, George Rosey.

***Ross Jungnickel, 15 Whitehall St., New York***

Woodland Dreams Waltz, E. Waldteufel; La Source Ballet, Suite No. 1, Leo Delibes; Kamenoi Ostrow, A. Rubenstein; Reverie, H. Vieuxtemps; Double number, A—Paraphrase, Long Long Ago, F. W. Voight, B—Love Song, A. Flegier; Double number, A—Evening Devotion, O.Koehler, B—Lamento, Marie Gabriel; Prize Song from "Meistersinger," Wagner-Wilhelmj Overture to the Opera "Ilka," F .Doppler; Double number, A—Evening Twilight, A. Hallen, B—Evening's Quietude, E. Kretshmer; Two Slavonic Dances, A. Dvorak; Overture Comique, Bela Kehler; On the Beautiful Hudson, F. Hermann; Kol Nidrei, Max Bruch; Double number, A—Bella Mazurka, W. Waldteufel, B—King's Guard, Grand March, Rafael Leonard; Nocturne, F. Doppler; Double number, A—Prelude, 5th Act, to "King Manfred,", C. Reinecke, B—Pastel Menuet, H. Paradis; Spanish Suite "La Fete de Seveille," E. Tavan; La Source Ballet Suite No. II, Leo Delibes; Siegfried Paraphrase, Wagner-Wilhelmj; Grand Fantasia, "Faust," C. Gounod; Double number, A—Canzonetta, W. E. Heimendahl, B—Bagatelle, W. F. Heimendahl; Valses Poudree, (Intermezzo-Valse Lento), F. Popy; Entr' Act "Clarice," W. E. Loud; Cavatina, C. Bohm; Double Number, A—Romance, H. Wieniawski, B—Andante, F. Mendelssohn; Adagio Pathetique, B. Godard; Paraphrase, "The Mill in the Valley," F. W. Voight; Overture, "Le Roi l'a Dit," Leo Delibes; Soirees de Vienne, (Valse Caprice), F. Liszt Schubert; Overture, "The Carnival of Venice," A. Thomas; Rondo Capriccioso, F. Mendelssohn; Nocturne, Op. 48, No. 1, F. Chopin.

Watch MOTOGRAPHY for additions to the above list.

## "STORM WOMAN" ON U LIST

### Diversified Bill of Drama, Comedy and News Features Gives Variety to Strong Combination of Productions

Universal's schedule for the week of October 1 is headed by a Gold Seal drama of unusual cleverness, of the title "The Storm Woman," featuring Claire McDowell. E. Magnus Ingleton is the author and Ruth Ann Baldwin prepared the scenario and directed the production. The major part of the production consists of a fanciful tale of the tragic life of an Italian woman who is seen every day sitting at a conspicuous post in a big city with a cage of fortune-telling parrakeets before her.

The mysterious figure, shrouded in a black shawl, has aroused the curiosity of a cub reporter who wishes he knew her life story. For a plate of beans and a cup of coffee a broken-down writer agrees to tell him the tale. It proves to be a recital of gripping interest, rehearsing the wrongs suffered by the young Italian girl at the hands of an adventurous tourist, her pursuit of him to America and her final infliction of vengeance.

The denouement, when the cub seeks further particulars from the parrakeet woman, is highly amusing and a complete surprise. A Nestor comedy, "Pete the Prowler," is another release for the same day. Eddie Lyons, Lee Moran and Edith Roberts are the featured players in the rib-tickler which Eddie and Lee wrote themselves and which was produced by Louis W. Chaudet.

For Wednesday, October 3, an L-KO two-reel comedy, "Counting Out the Count," featuring Billy Bevan and Lucille Hutton, is provided. It's all about a Count who wanted to marry Lucille and whom Lucille didn't want to marry. After much clothes-changing which entails many ludricrous machinations on the part of Lucille and her true lover, the Count is undone and Lucille marries the man of her choice. On the same date Universal Animated Weekly, No. 92, is released.

A two-reel Star Featurette, "A Prairie Romeo," with George Hernandez, is scheduled for release Thursday, October 4. This is a western comedy drama which was both written and produced by Lynn F. Reynolds. Hernandez takes the part of a banjo-playing Romeo. His serenade meets with a reception decidedly unpleasant at the hands of the boss of the ranch where his Juliet is employed. so he proceeds to drown his sorrows in the time-honored fashion. There's nothing but fun all the way through. Another comedy, this one a Joker featuring Gale Henry and William Franey and titled "Her Naughty Choice," is released the same day.

Universal Screen Magazine, No. 39, with its picturization of timely educational topics is scheduled for Friday, October 5, and in addition the popular trio, Max Asher, Dave Morris and Gladys Tennyson, will be seen in "Kicked in the Kitchen," a Victor comedy by C. B. Hoadley and produced under the direction of Craig Hutchinson.

"The Lion's Lair," a Bison two-reel animal drama featuring Eileen Sedgwick and Fred Church, is listed for Saturday, October 6. There are many thrilling situations in which elephants and lions figure. On the same date Universal Current Events, No. 21, is scheduled for release, as is also "The Masked Marvels," a Joker comedy with Gale Henry and Milton Sims.

## Theda Bara in "Camille"

The first showing of the first Theda Bara superpicture, "Camille," was made on September 30, when the pretentious production of Alexander Dumas' famous novel was presented at the Academy of Music.

The picture is described as "a masterpiece of films from a masterpiece of fiction." "Camille" has been famous as a novel, a play and an opera for fifty years. The greatest actresses of the legitimate stage have all sought the role because of its histrionic possibilities. Miss Bara's impersonation of the woman rebelling against the narrowness of convention is particularly suited to her emotional qualities.

Mr. Fox has invested the picture with an especially fine setting.

## "The Girl Who Won Out," Oct. 8

Violet MacMillan is the star of the Butterfly feature scheduled for release October 8. "The Girl Who Won Out" is a gripping little sociological drama.

It details the struggles of Nancy Grimm, a waif of the city, to retain control of her baby sister, when both children are left orphans.

The human element is strongly brought out in this production, and some excellent character types are contributed by Mrs. A. E. Witting, Charles Hill Mailes, L. M. Wells and Sherman Bainbridge. Eugene Moore is credited with the direction.

# PARALTA LEAVES TRIANGLE

**Contract Between the Two Concerns Terminated by News That Stephen A. Lynch Was to Dispose of Triangle Interests**

Longacre Square has been teeming with rumors of late in reference to the relation existing between Paralta Plays, Inc., and the Triangle Distributing Corporation, a combination of interests as producer and distributor which had been attracting not a little attention on Broadway since first announced the latter part of last June.

Many of the rumor experts had it that after all the Triangle Distributing Corporation would not handle Paralta Plays and that the contract between Paralta and Triangle had been terminated.

In this instance the rumor man hit the nail on the head. The contract between Paralta and Triangle, entered into June 30, last, under which Triangle became the distributor of Paralta Plays, has been abrogated and no Paralta production will be released through the Triangle organization.

The contract between Paralta and Triangle was more the result of the personal friendship existing between Mr. Carl Anderson, president of Paralta, and Mr. Stephen A. Lynch, than anything else. When this agreement was entered into, it was with the distinct understanding that should Mr. Lynch sell his interest in the Triangle Distributing Corporation the contract with Paralta should terminate.

Mr. Lynch notified Mr. Anderson, September 10, that he was about to dispose of his interest in the Triangle Distributing Corporation. At that time the abrogation of the contract between Paralta and Triangle was taken up and during the past week the contractual relationship existing between the two corporations was brought to an amicable termination by mutual agreement of the parties interested.

This situation will not have any effect on the activities of the Paralta organization. Plans made weeks ago for a wide extension of its producing interests will be carried forward as rapidly as possible. Paralta now has six big feature photo-dramas completed and ready for distribution. Paralta also now has five companies working on productions at the studio in Hollywood. In two months five more big feature photoplays will be added to its output.

When the anniversary of its first year as a producer, June 4, 1918, is reached on the calendar, Paralta intends to have made the record of producing fifty-two star feature plays.

## Goldwyn Employes Protest Theater Tax

As the war tax on theater tickets, which has just passed the Senate, awaits action of the House of Representatives, members of at least one big motion picture producing and distributing organization are uniting to protest at what seems to them an undue handicap of the many theaters in the United States with which they do business. Employes of Goldwyn Pictures, acting in concert, with stimulus provided by the facts in the case presented to their attention by an executive department, are forwarding their views on the subject to their various congressmen in a final effort to modify still further an action that lately threatened literally to wipe out thousands of small exhibitors.

## Iliodor Restrained by Court

Papers have been served restraining Iliodor, the "Mad Monk," from having his picture taken more than the 125,000 times deemed necessary to record his version of the downfall of the Romanoffs.

This is but one clause in an injunction obtained from Judge Hough September 17, in the United States Court for the Southern District of New York, restraining Ben Blumenthal, Isaac E. Chadwick, and the Export and Import Film Company, Inc., from exhibiting, advertising, selling or otherwise disposing of a motion picture production called "The Tyranny of the Romanoffs," and purporting to have been made with Iliodor in the leading role.

According to the affidavits filed, the issue seems to have been less the manner in which the late house of Romanoff was deposed than the use of the name of Iliodor, to which the Iliodor Picture Company claims certain specific rights. The Iliodor Picture Company owns "The Fall of the Romanoffs," produced at a cost of $250,000 by Herbert Brenon.

A court hearing of the evidence demanding permanence of the injunction, will take place at an early date on the regular calendar.

## Stars at Theater Opening

William Duncan and Carol Holloway, who played the leading roles in "The Fighting Trail," Greater Vitagraph's fifteen episode serial, started the big outdoors film novel on its way at the Pantages Theater in Los Angeles last Monday night. The serial, which is described by Pantages as "One of the very best features it ever has offered to a discriminating public," had been booked solid on the Pantages circuit, a chain of theaters covering a large part of the west. September 17 was the date chosen for inaugurating its run on the circuit and Mr. Duncan and Miss Holloway, who are working at the Hollywood studio of the Vitagraph company on the "Wolfville" stories by Alfred Henry Lewis, appeared to big crowds at the Los Angeles theater on the opening night.



*If there has been a longer leap to the saddle in pictures we have not seen it—Dauntless Doug in his latest Artcraft, "The Man from Painted Post."*

# About State Rights Plays

## NEWS OF THE HANDLING OF SPECIAL PRODUCTIONS

### "To-day" and the "The Mad Lover" in West

LAST minute news concerning Pathe's big feature, "Today," starring Florence Reed, and "The Mad Lover," starring Robert Warwick, is that the states of Oregon, Washington, Idaho, Montana, Colorado, Wyoming, Utah, New Mexico and the territory of Alaska have been sold to the Western Civilization Corporation, of which Isaac A. Rosenthal is general manager.

New York, California, Arizona and Nevada had already been reported closed. Other deals are pending, and it is stated that quick action will be necessary on the part of any state right buyer who wishes to obtain these pictures for remaining territories.

### New Russia Film Company Feature Ready

The new pictures of the Russian Revolution and Behind the Russian Battle Lines, recently purchased from the representative of the Skobeleff committee, who brought these official reel-records from Russia, by the New Russia Film Company and distributed by the Overland Film Company, are now ready to be shown to the public.

David V. Picker, manager and also a director of the New Russia Film Company, is an enthusiastic supporter of this new arrangement of the picture. He is one of the foremost exhibitors in the industry, being the owner of the Picker chain of theaters, and a keen judge of pictures. He has great faith in these new pictures, and feels that a great subject such as this, should be arranged so as to best suit the American taste.

The pictures were last run this week at the 81st Street Theater, New York.

General Manager Berg, of the Overland organization, is starting on a trip covering all the important film centers of the country, where he will screen the picture for the various states rights buyers.

### General Enterprises Move to Larger Quarters

Owing to the volume of business developed in the disposition of territorial privileges for "The Warrior," the seven part film sensation starring Maciste, "strong man of the screen," Messrs. A. H. Sawyer and Herbert Lubin have removed their headquarters to the Longacre Building, at 1476 Broadway, New York.

The taking over of the new offices has also been necessitated by the establishment of new departments under the direction of Messrs. Sawyer and Lubin. Chief among these is a foreign film department, under the supervision of M. R. Fink. A complete exploitation and advertising bureau in charge of Bert Ennis will take care of the publicity for the various interests handled by the firm. Harry G. Kosch, attorney for General Enterprises, Inc., will also have his offices in the new suite in the Longacre Building, which is in line with Mr. Sawyer's idea of having all of the executive departments closely co-ordinated.

General Enterprises, Inc., formerly occupied rooms in the Mecca Building, at Broadway and Forty-eighth street.

### "State Rights Pictures Raise Standards"—Burnstein

With no market assured by contracts or advance deposits the special state rights picture depends for success strictly upon its merits, according to the view of Jules Burnstein, general representative for John W. Noble, who has finished cutting and titling his first big feature, "Shame," produced under his own management for distribution on the open market.

"While a director knows that his production, staged for a large distributing company, are assured a certain amount of booking as long as they do not fall below the average of high class program pictures," said Mr. Burnstein, speaking of the new John W. Noble offering, "producing for the so-called open-market is an entirely different proposition. If your picture is only average there is very little hope for it, because its chances of success are good in proportion to its merit above the merit of the usual run of features."

### Barbara Castleton Signs with Overland Film

It will be of interest to those employed in the state rights field to learn that Harry Berg, of the Overland Film Company, is preparing to place several excellent releases on that market. Mr. Berg has just secured a two-year contract with Barbara Castleton, who will appear under Berg Productions.

### Democracy Subject of New Features

Democracy has been a much used theme in the fall motion picture productions.

One of the best of this kind recently put upon the market is "The Birth of Democracy," released by the Export and Import Film Company, Inc. Ben Blumenthal, president of that organization, has held several private showings for the benefit of various critics, and in every instance the picture has been well received and commented upon. The story deals with that period of the French Revolution which has come to be known as the "Reign of Terror," and shows the final winning of liberty through the sacrifice of the French people.

### Mother," 6-Reel Drama Offered by McClure

Perhaps the most artistic picture George Loane Tucker has ever directed has been secured by McClure Pictures and will be offered by this company on a state rights basis.

The film of "Mother" was produced in England, amidst the beautiful scenery of the Dartmoor section—the country of "Lorna Doone" and "Westward Ho."

Elizabeth Risdon, who makes her appearance this week on the American stage as leading lady in William Faversham's production of Shaw's play, "Misalliance," and who starred in Mr. Tucker's production of "The Manx-Man" played the title part in "Mother."

The film is a rendering of Eden Philpott's great novel, "A Mother of Dartmoor," and the story deals with the influence a mother's love has over her wild, headstrong son.

There is an exquisite thread of love woven through the story and, all in all, the drama presents a picture of mother love.

### "Redemption" Packed 30 Loew Theaters

Large crowds attended the showing of Evelyn Nesbit and her son, Russell Thaw in "Redemption" in the 30 Loew Theaters. Mr. Cohn, president of the Globe Films, Ltd., stated that his 25 of the 37 theaters in Canada that played "Redemption" played to enormous business and the others will play it before the season is over.

The Dawn Masterplay Company has bought the rights for Michigan.

### Sol Lesser Makes Trip to Coast

In pursuance with instructions from his physician to attend to no business whatsoever for at least a month to come, Sol L. Lesser has returned to his home in San Francisco, having sufficiently recovered from his recent attack of typhoid fever to take a trip to the coast. Since its introduction, Mr. Lesser's pet project, the national state rights organization, has made rapid progress. Concrete announcements pertaining to it, will be made to the trade, and its business resumed upon Mr. Lesser's return to New York early in November.

### Foreign Rights Sold on "Lust of Ages"

Carle E. Carlton, president of the Crest Pictures Corporation, and Jesse J. Goldburg of the Ogden Pictures Corporation, have closed a contract whereby the entire foreign rights to "The Lust of the Ages," the initial production of the Ogden Pictures Corporation starring Lillian Walker, and the remaining eight releases of the Ogden Corporation to be made during the next twelve were sold to the Crest Corporation.

Negotiations were pending for a period of four weeks and the final contract was signed only after Mr. Carlton received assurances from the Government at Washington that shipments of prints would not be delayed because of the commandeering of commerical vessels during the present war.

# The Man Inside the Booth

## PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

### A Number of Useful New Slide Effects

I AM a reader of the Projection Department and am much interested in the different articles that I have read from time to time.

I am an operator of five years experience and at present am the chief operator in the largest theater in the town. We seat five hundred and fifty people and the booth is equipped with two Simplex machines, a dissolver attachment on the two stero lens and also have a good spot light. Our City current is 110 volts A. C. and we use a motor generator set which gives us 60 volts D. C. at the lamps.

I have never written to the department before but would like to offer a suggestion on the handling of effects on the double dissolver. I noticed an inquiry in MOTOGRAPHY under date of September 8, where J. W. C., Kansas, was asking about the effects that he saw used in the Regent Theater at Kansas City and so I will offer another suggestion on the same subject which may be new to some of the readers of the department, here goes:

As I said before, I have a spot lamp in the booth besides the double dissolver so I fitted a stero lens attachment and a slide carrier to the spot lamp and got a stero lens the same size as the other two that I was using and then I had some special slides made. I went to a picture frame store and borrowed an oval gold frame and an oblong gold frame and I had them photographed and made into slides. I had the frame tinted a gold color and inside of the frame I had left clear and outside the frame I had blocked out so that the light would not show through only in the frame and inside of the frame.

The oval frame I had photographed so that it would be just large enough for a person's head and shoulders to show inside of it when the slide was projected on the screen and the oblong one I had made the size of the slide. Before making the oval slide the size wanted can be determined by using a plain piece of glass and having some one stand on the stage and by marking on the slide with India ink you can judge just the size that will be needed to make the slide. I had two of the oblong slides made and had one left with a clear field and had the other one blocked out so that only the frame would show.

I had both of the frames tinted in gold the same as the oval one.

Now here is the way I use these slides to get some very pretty effects. When I get ready to open the show I use the oblong side, that is blocked out in the spot lamp and as I open the dissolver for the first slide I open the dowser on the spot lamp and that gives an effect on the screen of the slide "Welcome" appearing inside a gold frame, I then dissolve to the second slide and so on until I am ready to start the reel of film.

When I cut off the last slide I close the dowser on the spot lamp and that cuts off the gold frame with the last slide. The slide that is blocked out has to be used when using the announcement slides so that they will show up bright and clear. If you use the slide that is clear the light from it will dim the announcement slides.

### Uses Oval Gold Frame Slide on Soloist

Another pretty effect is this. We use a soloist and on his numbers I use the oval slide and dissolve it onto the soloist, making him appear in an oval frame which gives a very pretty effect. He takes his place on the stage while the stage is dark and then the slide is dissolved on the screen and when he is through the slide is cut off leaving the stage dark again. This same slide, with the oblong one that is clear on the inside can be used when a quartet is used and one of their numbers sings the verse to a song and the other members join in the chorus.—Use the oval slide for the member on the verse and dissolve to the oblong slide as the other members join in the chorus.

Another "stunt" that is very effective and one that made a hit: Use the oval slide and dissolve the flags of the several countries, United States, England, France, Russia, Belgium, Italy, and Japan, inside the oval frame. Use the American flag first, then the other flags and back to the American flag at the close, then while it is on, open the second lamp of the dissolver with a slide of President Wilson, making him appear on the American flag inside the gold oval frame. This effect was the most popular one that I have used. Of course these slides with the flags have to be made up special and cost a trifle extra but the result more than pays for the cost.

In making up the slides with the gold frames, use heavy slide glass for the cover glass and use the heavy glass next to the arc. These slides are used so long at a time that if you do not use heavy glass they will crack from the heat of the lamp.

I have written more than I intended to when I started out but operators that are interested in novelties on the screen will find that they can get some good ones with the use of these slides.—

J. H. F.

---

### Slide Ideas are Very "Good Stuff" Come Again

Your description of the slides and dissolver effect is very good and the effect must be very pretty on the screen, and operators using the double dissolver can get some very good ideas from your suggestions.

Not all of them have the spot lamp to use with the double dissolver but some of the effects can be used without the spot lamp. A fair spot lamp may be made from an old discarded lamp house and lamp mounted on a stand of some sort with a stero lens mounted with it. This kind of an outfit can be used very nicely for effects but of course does not compare with the regular spot lamp equippment.

Come again with your suggestions.

---

### Reading on Screen Appears to be Double

As I am having trouble getting as good a picture as I would like, I would like to know the cause when the reading on the screen seems to show up double. Also in some of the scenes one can notice on a table the edges show double like in "The Poor Little Rich Girl" it seems to hang on the bottom of the reading.

I have set my shutter almost every way and cannot get rid of it only in some pictures, I think it is in the film as it is worse in some pictures than in others although I can get rid of it by setting the shutter so the picture streaks upward.

Can you tell me whether it is in the machine or in the shutter?—*T. J. K.—Nebraska.*

From the way that you describe your trouble in your letter, I would say that your trouble was caused mostly from worn parts on your machine. If the trouble was in the titles only then I would say that the trouble was in the film titles and not the machine but as you say that it shows in the scenes as well as in the titles then I think that you will find that there is a back lesh in the shutter and that is caused by worn gears and parts or gears that are loose on the shafts.

Examine the shutter gears and shaft and be sure that they are not worn or loose allowing a backward and forward movement of the shutter. If you find these loose or worn, have them replaced at once. You do not say what make of machine you are using so I can not tell you just what parts might be causing you the trouble.

When readers of this department write in for information of this kind they must state full details of the trouble and the make of the machine that they are using.

---

### Machine Crimps Film in Three Different Reels

I am having trouble with the machine that I am using and would like to have you tell me what is causing it. I am using a Simplex machine and twice in the last week it has crimped the film, in three different reels. I have tried to

**find out what causes this but have been unable to locate the trouble.**

**Can you tell me where it is and what is doing it?**—*M. C. H.—Texas.*

Your trouble may be caused by the top or lower sprockets W-145-D or W-146-D being loose on their shafts allowing end play or by the top or lower pad rollers P-102-C being loose on the shafts allowing end play.

Be sure that the sprockets and rollers are set tight on their shafts and that there is no end play in them and that the rollers set exactly true over the sprockets so that the groove in the roller is setting over the teeth in the sprockets, also be sure that the tention on the rollers is enough to keep them steady on the sprockets so that when the film is passing through the machine and a patch hits the roller the tention on the roller will hold the roller firm on the sprocket.

Film will not crimp on a Simplex machine if these parts are adjusted correctly.

## Gagnier Manages Vitagraph Montreal Branch

Joseph A. Gagnier, one of the best known film men in Eastern Canada, has been appointed manager of the Montreal branch of the Greater Vitagraph distributing organization, succeeding A. L. Gorman. Mr. Gagnier has been with the Vitagraph forces for eight months and in that time has shown himself to be one of the most capable salesmen in the territory. His success is due, in no small measure, to the fact that he is a former exhibitor and enjoys great popularity among the theater-owners of the territory.

## Howe Succeeds Krows on Triangle Magazine

Herbert Howe, who has been handling the trade paper publicity for Triangle, has taken the position of editor of the Triangle magazine, succeeding Arthur Henry Krows, who recently resigned to take a position in the publicity department of the Goldwyn Pictures Corporation. Mr. Howe will also handle the publicity for the fan publications.

## Helen Hesperia in "Camille" Presented Through General

A six-reel de luxe production of Camille, in which Helen Hesperia, the international beauty, is featured, will be distributed by General Film Company immediately. Miss Hesperia is an Italian star.

## "Firing Father" Second Mutual-Strand

"Firing Father," a one-reel comedy, is the second of the new series of Strand-Mutual comedies starring Billie Rhodes. It is scheduled for release October 9.

"Firing Father" deals with the trials and tribulations of a pair of lovers who eventually outwit the girl's father by means of a fake conflagration.

The new Mutual-Strand series opened October 2 with "Some Nurse," the first of a series of forty-four one-reel comedies. Billie Rhodes is the star in the series, supported in most of the series by Jay Belasco.

## "Her Second Husband" Edna Goodrich's Fifth Mutual

"Her Second Husband" from the story by Hamilton Smith, a New York writer of note, has been chosen as the next Mutual production starring Edna Goodrich. "American Maid" is nearing completion at Mutual's Long Island studios under the direction of Albert Capellani.

"A Daughter of Maryland," the third of her series, has been scheduled for release by Mutual on October 29. "Her Second Husband" will be released following "American Maid."

"Reputation" was the first of the series of Goodrich productions. "Queen X," the second of the series, is on the release schedule for October 1.

## Lawrenceburg House Sold

The Princess Theater of Lawenceburg, Tennessee, has been sold by Almon J. Sims to E. R. Braley, on account of Mr. Sims leaving this town to become identified with the Nashville *Tennessean and American*. The Princess is a 250 capacity house, and has enjoyed a successful career. Mr. Sims, while a resident of Lawrenceburg, was one of the editors of the *Lawrence Democrat*, and was interested financially in the paper. He has disposed of his part of the *Democrat*, and will devote his entire time to work on the Nashville paper, being a graduate of the University of Missouri department of journalism.

## Pauline Frederick Married to Willard Mack

Pauline Frederick, the widely known Paramount star, was married on September 24 to Willard Mack, the actor, playwright and manager. The wedding took place in Washington, D. C., where they had gone for the premiere of Mr. Mack's latest play, "Tiger Rose."

Miss Frederick in 1909 was married to Frank M. Andrews, an architect. They were divorced about four years later. Mr. Mack's first wife was Marjorie Rambeau, the erstwhile Mutual star.

## Screen Club of New York Holds Benefit

A benefit performance for the house fund of the New York Screen Club will be held on October 9. This date is a postponment from September 25. The affair will be held at the Eighty-first Street Theater on Keith Circuit, which is managed by A. L. Shalkman.

## New Orleans Manager

Burt King, one of the best known film salesmen in the Mississippi Valley, has been appointed manager of the New Orleans branch of the Greater Vitagraph distributing organization. He succeeds A. W. Pluess, who was drafted for the new National Army and called to Camp Pike, in Arizona, last week.

## Petrova Conducts Department in Magazine

One of the secrets of attaining renown in the field of motion pictures is to possess beauty, intelligence, and a background of experience that creates public interest. Mme. Petrova has them all and she is about to capitalize them to a high degree through the editorial work she has undertaken for *The Ladies' World*, a prominent woman's magazine.

## New Writer Added to Triangle Staff

Alvin H. Nietz, western writer for Triangle, has just finished his second script for Director Cliff and Roy Stewart and has been added to the permanent staff of the Culver City writers. Mr. Nietz has come into the writing end from the position of assistant director instead of from the usual field of journalism. He formerly was assistant to Director Raymond West.

## Changes in General Film Exchanges

During the last week several important advances in the personnel and scope of the sales organization were made by General Film Company. The most conspicuous shift of any was the transfer of P. A. Bloch from the Philadelphia managership to the New York exchange to succeed H. H. Buxbaum, resigned.

To succeed Mr. Bloch at Philadelphia, Frank E. Samuels has been appointed, taking charge at once.

A General Film branch office has now been opened at Portland, Oregon, with W. E. Matthews in charge, transferred from the sales force of the San Francisco office.

Beginning October 15, General Film will have an office at New Haven, Conn.

J. M. Cummings has assumed management of the Cleveland office.

## King-Bee Takes Another Hive

The King-Bee Flms Corporation have grown so rapidly in the past two months that another suite of offices have been added to their large suite in the Longacre Building.

## Davis Added to Metro Staff

William S. Davis, one of the most successful motion picture directors in America, has been added to Metro's directing staff. His first work for Metro will be the direction of a multiple-reel Super-Feature starring Emily Stevens, a screen version of Blair Hall's story, "Alias Mrs. Jessop."

Mr. Davis has written almost every feature he has ever produced, and he has never directed a production which has not been successful. He knows both stage and screen from every angle, having been identified with the life of the theater since his boyhood.

Nanon Toby, until recently engaged on the publicity staff of Triangle as special writer for the fan publication, has become the Eastern manager for Ouida Bergere.

# Current Releases Reviewed

## "The Runaway"

### Julia Sanderson in Empire Production, Mutual Release. Reviewed by Genevieve Harris

THIS second of the Empire All Star Productions is a six-reel version of the stage play by the same name and stars Julia Sanderson. It has a light story, coming into the



*The Beginning of Jealousy.*

comedy drama class, although there is little real comedy. There is little plot, and as it is in six reels, it is frequently draggy. There are a number of pretty scenes, though, entertaining views, and Julia Sanderson will be liked. She plays the role of a girl of eighteen, and in the first reel of the story, looks even younger. In the later scenes the resemblance to a young girl is lost, and she looks like a woman of the world, many years older. But she is always pretty and photographs very well.

The picture is designed for the audiences which prefer pictures light, pretty and unexciting. As a worth-while offering this is not to be compared with "Outcast," Empire's first release, but we believe there are some audiences which will enjoy this more. However, the picture would have been much better if kept within five reels.

*The Story:* Alice (Miss Sanderson) is the orphan daughter of an actress. She is being reared in a small town by a very conventional uncle and aunt. One summer she meets an artist spending his vacation in the country. After he leaves, Alice quarrels with her guardians, who wish her to marry a village youth, and runs away to the city. She goes to the studio of the artist. A woman who had been her mother's maid follows Alice and is persuaded to stay as her chaperon.

Alice falls in love with the artist and becomes jealous of his model. After a quarrel she leaves and goes on the stage, where she wins fame. The artist realizes that he loves her and persuades her to marry him.

## Conquest Program No. 7

### Typical Number of Seven-Reel "Family Group" Programs. Reviewed by Genevieve Harris

A THREE-REEL college story, a two-reel adventure story, one reel of pictures taken at the Philadelphia Mint, showing how silver coins are made, and one split reel containing scenes of work and play at the Culver Military Academy and a brief travelog in the Holy Land, these form the seventh Conquest Program for the family group.

The two one-reel offerings are not only educational; they are unusually interesting. The scenes photographed have been very well selected. The subjects never drag; instead, they leave one wishing for more. These pictures will appeal to any class audience and to patrons of every age.

The two stories in this program will be especially liked by the boys. There are, in fact, picture versions of two boys' books. "T. Haviland Hicks, Freshman," in which Raymond McKee is featured, shows three episodes in the life of a youth during his first year at college and deals with his clever method of avoiding the sophomores' efforts to haze him. This story is in three reels. "Gallagher," from the Richard Harding Davis story, is in two reels. It is a detective and newspaper story in which the office boy leads in the solving of a mystery and obtains a big "scoop" for his paper. It contains a number of thrills and some humor. It will delight every boy who sees it; of that there is little doubt.

This program, because of diversity and novelty, seems well adapted to the "family group" night. It fulfills the need of the exhibitor who wishes to offer something especially designed for the school children and their parents.

## "The Spotted Lily"

### Ella Hall in Bluebird Play of October 1. Reviewed by Genevieve Harris

ELLA HALL has a certain following, especially in the neighborhood houses, and these admirers will not be disappointed with this latest feature, although the story is not as good as some she has had, and there is little humor. But there are excellent settings, especially in the French part of the play, and Miss Hall appears as a quaint little French girl, part of the time dressed in the costume of a peasant girl.

The story is not very convincing, but it is interesting and contains pathos. The beautiful exteriors and "atmosphere" of the little French village, and the popularity of Ella Hall, are the chief merits of the offering. The average audience is going to enjoy the picture.

J. Grubb Alexander and Fred Myton are responsible for the story, which Harry Solter directed. In the cast of players are Gretchen Lederer, Victor Rottman, Charles Hill Mailes and Wilton Taylor. The title has little significance.

*The Story:* A prologue to the modern story shows the love affair between two young people of a little French village, Yvonne and Anatole. But Yvonne marries an adventurer and is later deserted. She returns to her home to die, and leaves a little daughter. Anatole has become a priest and he takes a special interest in the little Yvonne.

When the present war breaks out, Yvonne is kidnapped by the German soldiers. But Father Anatole succeeds in rescuing her and takes her and Jean Duval, a young great musician, to America.

In New York, the little group has a great struggle for a livelihood. Father Anatole dies. Jean attracts the interest and then the affection of a woman of wealth. He is tempted to give up Yvonne for her, but decides that he loves Yvonne best.



*The French village where Yvonne lived.*

# "The Secret Man"

## Harry Carey in Butterfly Western Story. Reviewed by Genevieve Harris

HARRY CAREY, who usually appears in shorter length plays on the Universal program, has a following which will be glad to see him in a five-reel feature. "The Secret Man," in which he is starred, is in many ways a typical "western," with



*Molly's child becomes ill.*

the riding and the outdoor atmosphere, and it has a well presented story, with suspense and human interest, although it is not very convincing. It is well acted and clearly photographed. It will appeal to lovers of western melodramas.

Supporting the star are Edith Sterling, Morris Foster, Vester Pegg, Bill Gettinger, Steve Clements, Elizabeth Janes and H. Gibson.

*The Story:* Molly, who lives with her brother, has secretly married Henry Beaumont, the owner of a neighboring ranch, and has a little daughter, whom she leaves in the care of the foreman of her husband's ranch. The marriage is kept secret because Beaumont's wealthy uncle disapproves. Before the uncle comes to visit the ranch, Beaumont orders his foreman to take the little girl away.

Cheyenne Harry (Carey), an escaped convict, is working on the ranch. He runs away when the sheriff appears. In his flight he finds the child, who has been injured in a runaway. He gives himself up in order to take the little girl back to the ranch, where she may have the attention of a doctor. Molly, in her anxiety, reveals the fact that the child is hers, and after many complications, the secret marriage is confessed. The death of Beaumont's uncle clears away obstacles. Later Harry is pardoned by the governor.

# "Anything Once"

## Franklyn Farnum in Bluebird Release of October 8. Reviewed by Genevieve Harris

A RATHER confused story, with plenty of action but little plot, is the basis of this latest Franklyn Farnum offering. Some audiences will like it, for it is fairly exciting at times, but very many patrons, especially in the higher class theaters, will be displeased at the story's lack of real humor and cleverness and the star's lack of originality. Joseph De Grasse directed the picture from a story by Isola Forrester and Mann Page. There is nothing remarkable about it. It is an ordinary program offering. Bluebird can do better.

*The Story:* Theodore Crosby (Farnum) inherits a ranch in the West. The condition is that he take immediate possession. Several other persons want the ranch and they try to discourage Crosby from going to it. They warn him against "Horned Toad" Smith, a bad man. A Spanish woman also tries to foil the hero and get the property. However, Crosby goes west, inviting his fiancee and her aunt to visit him there. The local bandits try to annihilate our hero, but he outwits them. "Horned Toad" Smith at last captures him and the girl, but just before the shooting begins, he discovers that Crosby is the man who once aided him, and the two become friends instead of enemies. After a few other complications are straightened out, the story ends.

# "Fools For Luck"

## Taylor Holmes in Second Picture, Essanay-Perfection Release. Reviewed by Genevieve Harris

EXHIBITORS who have run "Efficiency Edgar" and are waiting eagerly for Taylor Holmes' second picture, will not be disappointed with "A Fool for Luck," nor will their patrons. While there may not be quite so many laughs as in the first picture, it is a clever comedy, full of real humor of the clean, intelligent sort. Based on Kennett Harris's story, "Talismans," in *The Saturday Evening Post*, the picture follows the printed version closely. It is a very human story, and is directed and acted in that spirit, without exaggeration, yet with all the humor brought out. Taylor Holmes fits this role as well as he did that of "Efficiency Edgar."

Helen Ferguson, opposite Taylor Holmes, plays her first leading role very well. She is a "find" of Essanay's who seems likely to become a favorite. The photography and settings of the picture are satisfactory. Since the original story was laid in Chicago and its vicinity, the Essanay Company were able to stage it with accuracy.

The story deals with those little superstitions and "good luck" signs which almost everybody knows about and gives more or less attention to. For this reason, it offers the exhibitor unusual opportunities for clever advertising. Horseshoes, four-leafed clovers, rabbit's feet, and other lucky talismens play a large part in the story. The opening subtitle of the picture is well worded and at once sets forth the spirit of the picture.

*The Story:* Philander Jepson relied upon his luck rather than upon effort to make his way, and he seemed very lucky. He had more confidence in the power of a lucky rabbit's foot than in the skill of his own brain. Knowing that he was lucky, he gambled heavily, and usually won. On a vacation in Michigan he fell in love with a girl and was lucky enough to win her affection in return. Then on a Friday, the thirteenth, he walked under a ladder and the jinx got on his trail. All the unlucky omens began to appear, and he lost his money, his job and his girl, all in short order. When finally he broke a mirror and realized that seven years of such luck lay before him, he rebelled and determined to win in spite of luck. He accepted a minor position, really worked and won promotion. The next summer he went back to Michigan to find the girl. A reconciliation took place, and Philander won a bride and a better position at the same time, in spite of the mirror. But the girl insisted that it was a four-leafed clover that worked the charm.

# Two George Ade Fables

## Essanay Picture Versions of Fables in Slang. Reviewed by Genevieve Harris

THE subtitles contain the real humor of these two-reel offerings which are illustrations of George Ade Fables. The stories themselves are seriously acted, and are presented in Essanay's best manner. The release for October 6 is especially good.

The first fable given below is released on September 29. Virginia Valli and Rodney LaRoque have the leading roles. The second one is dated October 6. Paul Harvey, U. K. Houpt, Katharine Amos and John Cossar are the principal players.

*A Fable of the Speedy Sprite:* Loretta, a well-conditioned



*Scene from "The Fable of Prince Fortunatus."*

elfin of the young unmarried set, was a bit old-fashioned, but could ring more iron men than any other village belle. This uncrowned princess was a she-progressive assaying 98 per cent pure ginger. Herbert was a village lad just like the pictures in the magazine clothing ads. One evening Loretta prepared for four throbbing Roscoes, including Herbert, to curl up among the sofa pillows in the family parlor. Jealous, the love-mad village Romeo, Herbert, conceived a diabolical plot. Giving the three simpering rivals the go-by, he seized the apple of his eye and rolled out to his chug-chug wagon. Straight into the river, a la Annette Kellerman, drove our hero, refusing to back out until his proposal was accepted. Loretta then confessed that she always had been stuck on that cave man stuff, and extended her finger for the sparkler.

Moral: Rapid reformers do not always get credit for their speed.

*The Fable of Prince Fortunatus, Who Moved Away from Easy Street, and Silas the Saver, Who Moved in:* Once upon a time a boy named Claude was born with a plated-ware spoon in his mouth. When he was twenty-one the family plunder was pushed over to him. About this time an alfalfa product named Silas cast anchor in a two-bit boarding house. When his laundry failed to get back on time he was stuck. Meanwhile Claude was trying to bear up under a smother of one hundred thousand gleaming simoleons. One day Silas was passing Claude's mid-Victorian morgue he called home. Silas gazed with coagulated bitterness and determined to gather in some pesos. Silas became a putter-in, while Claude was a taker-out. When Silas was thirty he was only five thou to the good, but he had spikes in his shoes, resin all over his dukes, and knew the ropes. Claude still had seventy thou and was dipping into the tin box every time he needed ready rhino. When Silas was thirty-eight, Claude still clung to twenty-five thou. Silas had forty thousand iron men and no longer hated Claude. Shortly after Claude hit the fortieth milestone he had to blow the whistle on the family.

Moral: The only safe income is the one that is self-hatched.

## "Under False Colors"

### Frederick Warde in Pathe Melodrama Based on Russian Events. Reviewed by Genevieve Harris

RUSSIA has always been a favorite setting for extravagant melodrama, and the present time offers as many romantic opportunities as anyone could wish. So this story, which is as melodramatic as its title, is given a good start in Russia. Then the heroine and the story come to America, where a number of exciting things happen, and everything is straightened out happily in the end.

From a critical standpoint there are things in the plot and construction of this play to find fault with, and there will be some patrons who will find them. But the average audience is going to enjoy this just because it is story-like and romantic. A Russian countess, who is a leader of a nihilist band, a kind-hearted millionaire, his brave son, the former Czar and Czarina, and the monk Rasputin have part in the story. Frederick Warde has a fitting role, and Jeanne Eagels will appeal as the heroine. Robert Vaughn plays opposite. Lloyd Lonergan wrote the story, which Emile Chautard directed. Acting, settings and photography are good.

*The Story:* Jack Colton, son of a millionaire, goes to Petrograd to negotiate with the government regarding a loan. He saves the Countess Olga, a nihilist, from the police and gets for her a passport to America. On the way to America, the ship is torpedoed. Olga escapes injury, but a young girl who shared her stateroom, is drowned. In America, Olga at once gets in touch with others of her band. She is told that John Colotn, a money king, is injuring the cause and must be watched. The young girl who was drowned had been on her way to visit Colton, who was a friend of her father's. Olga takes the girl's place and goes to Colton's home, where she is treated very kindly. She grows to hate her false position, but believes she is aiding her country by learning financial secrets from Colton. Colton learns that she is a pretender, but continued to treat her as usual. He also knows that she is working against him. But she refuses to take part in a plot against his life. After the revolution, Olga sees the goal obtained and confesses her deception. Colton forgives her because of her patriotism. He tells her that he, too, aided Russia by his loan. The younger Colton, who has returned from Russia, falls in love with Olga and marries her.

Another World-Picture Brady-Made that is derived directly from the speaking stage is "Shall We Forgive Her?"

## "The Princess of Park Row"

### Five-Part Vitagraph Blue Ribbon Feature Released October 1. Reviewed by George W. Graves

INTERESTING treatment by the director and human acting usher this story out of the realm of the "just ordinary" into that of the unusual. Even the "padding" is cleverly and entertainingly done. The story concerns a young reporter who has a lively adventure with a girl he thinks is secretary to a princess



*Vitagraph's "The Princess of Park Row."*

visiting this country. It finally turns out, after the youth has not only bagged a "scoop" for his paper but also saved the little kingdom from its lurking enemies, that the girl is the princess herself. A good deal of comedy is furnished over the reporter's taking the fat secretary for the real princess.

Adventure, thrills, comedy, and last, but no less important, a well-carried out lifelike love theme, are all to be found in the picture, which is to be rated very high as entertainment. Intelligent acting adds a most vital interest to the picture, since one can never get interested in characters that are not real human beings. Wallace MacDonald, as the reporter, plays the part with an enthusiasm and spirit that is best termed spontaneity. He plays the role as it should be,—with buoyant natural youthfulness, and without overacting. Mildred Manning, as the princess Margot, proves again that she is a star whose work is very good and quite "different" from the rest. Both the leads are certainly very satisfactory. William Dunn, John Costello and Anne Brody also give very able characterizations. Ashley Miller was the director who worked with a story by Paul West.

## "The Fighting Trail"

### Second, Third and Fourth Episodes of "The Fighting Trail." Reviewed by George W. Graves

THE second episode of Vitagraph's Western serial thriller, entitled "The Story of Ybarra," goes back over the past of the heroine's guardian and shows how the girl, Nan Lawton, happened to be living with him. Ybarra, the guardian, is killed in this episode by the henchmen of Von Bleck, the agent of the Central Powers who is desperately trying to locate the secret cinnabar mine, but a letter he leaves reveals some startling history proving Ybarra not to be Nan's father at all, as she had believed. Nan becomes sole owner of the mine. Yaqui Joe, a faithful Indian servant of Nan's, who knows the mine's location, is caught by the conspirators and is being tortured to the end that he will reveal his secret as the episode closes. "The Story of Ybarra" is fully as interesting as the first episode of the serial, although there is less action and the thrills are not quite so numerous. The revelations of Ybarra's past of course give the spectator a clearer sense of Nan's relation to him and influences that later are to become active. When the thread of the story resumes its course in the present, the action becomes more vital and the episode finishes leaving the audience in suspense and eager anticipation of the next fitly named number, "Will Yaqui Joe Tell?" The parts of the leads are not very prominent in the second episode, but the acting of other characters involved in this point of the story's development is very good.

The third episode, "Will Yaqui Joe Tell?" with its hard riding, fights, perilous descents of cliffs, and the final thrilling

escape from the burning house of the heroine, is exciting in the extreme. This episode marks the death of the faithful Yaqui Joe, who refuses to divulge his secret. Nan and Gwyn, her lover, are trapped in the former's burning house by the outlaws in their rage at being defeated in their attempt to secure the missing half of the chart giving the mine's location. Here the picture closes. The third episode is an especially thrilling number, exciting events following hard upon the heels of other exciting events without a moment's breathing space. The leads, William Duncan and Carol Holloway, stand out very prominently and both display enthusiasm and realism in their work. Very able direction is not a small part of the success of this episode.

The fourth episode, "The Other Half," shows how Nan and Gwyn, seen in dire peril at the end of the preceding episode, effected their escape from the burning house through a subterranean passage. The lovers trick Von Bleck and regain possession of the missing half of the chart. Together they start out to locate the secret mine through the help of the complete chart, but a most fateful circumstance intervenes and as this section of the story comes to its completion the future prospects of Nan and Gwyn look dubious indeed, since both are last seen struggling for life in a mountain torrent. In "The Other Half" suspense, excitement and action are the predominating features—qualities that have characterized the whole serial to a marked degree. The number is a "corker" from every standpoint of serial making.

From the four episodes already shown, "The Fighting Trail" is undoubtedly a red-hot box-office attraction. Story, direction, acting—the three fundamentals, are of a remarkable quality. It is a picture of adventure, romance and thrills, given a beautiful setting in the vast reaches of the great West.

## "The Eyes of the World"

### Clune Production of Famous Novel Given Chicago Presentation. Reviewed by Genevieve Harris

THE popularity of the novel by Harold Bell Wright from which this picture is made, and the advertising given it, resulted in a large attendance at the Chicago opening performance at the Auditorium. The audience seemed to enjoy the film and comments overheard were complimentary.

The story is developed leisurely. There is an undercurrent of allegory, worked out by having each character in the play represent some abstract quality, Civilization, Art, Nature, Materialism, etc. The use of allegorical fade-in scenes has been avoided, and the story is therefore not hampered by the symbolism. The viewer may take the story on its own merits or follow its hidden meaning, as he chooses.

Beautiful outdoor photography throughout the picture adds very much to its enjoyment, and toward the close of the picture there is quite a bit of action of the thrilling kind, a realistic fight at the edge of a mountain cliff being one of the features. Suspense is well handled in this later part of the story. In fact, the plot is set forth impressively in many ways. A technical detail worth noting is the printing of the conversational subtitles in the scenes themselves. This is very well done, without injuring the photography.

The players in the production are Jack Livingston, Jane Novak, Jack McDonald, Kathleen Kirkham, Edward Peil, Monroe Salisbury, Lurline Lyons, Arthur Tavares, Beatrice Burnham, Fred Burns and Ah Wing.

The production probably will draw well anywhere on the strength of the popularity of Harold Bell Wright's books. The author himself in his western home is shown in the introduction to the play. The play itself will entertain the average audience very well. The musical setting given it at the Auditorium is especially fine and aids in overcoming the dragginess which might be felt in the first of the play if given a careless production.

*The story:* Aaron King, an artist, goes west. On his way he meets Mrs. Taine, a worldly woman (representing the spirit of the Age). Her husband is a dissolute old man, a physical wreck (representing Materialism). Mrs. Taine tries to win the artist's affection, but he is more interested in Sybil, a young mountain girl he meets (Nature). He paints Mrs. Taine, first as she represents herself, a Quakerish, demure woman, then as he knows her to be, cynical and false. Rutlidge, the villain of the story, kidnaps Sybil. An escaped convict aids him. King, in spite of Mrs. Taine, goes in search of Sybil and saves her by overcoming Rutlidge, the fight taking place on the edge of a cliff. In the end, earlier and unsuspected relations of the various characters are revealed. Taine dies and Mrs. Taine's evil efforts are overcome, and at last King and Sybil are married.

*Given a good scenario,*

a capable cast and a *clear picture*, the result is bound to be capacity houses.

Our part in your success is the manufacture of film that assures the clearest pictures.

The *right* film is easily identifiable by the stencil

"EASTMAN"

in the margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

## "The Apple-Tree Girl"

### Charming Edison-Perfection Comedy Drama With Shirley Mason. Reviewed by Genevieve Harris

THIS play merits a "Perfection" brand. It will please everybody in any theater anywhere, because it is so wholesome and in every way delightful. The play is founded on a *Ladies' Home Journal* story, "Little Miss Moses," by George Weston, and describes the career of a girl who, without beauty or wealth, sets out to do three things, make everyone like her, become famous and marry a millionaire. Her method of attaining her aims gives a continuous interest to the story, and the events which occur are delightfully picturized. Little Shirley Mason is charming, as always. She is excellent in the role, and her acting, as usual, has grace and individuality. Raymond McKee plays opposite Miss Mason very well. Joyce Fair, only a short time ago playing child roles in Essanay pictures, is the third important player. Alan Crosland's directing is skillful and the story is well told. The photography is excellent and outdoor views alone would make the offering well liked.

As the Edison picture, "A Touch of Nature," dramatized baseball, this story makes good use of golf. The heroine wins the golf championship, and the game forms an interesting part of the picture. The exhibitor can find ways of emphasizing this game in his advertising.

*The Story:* Charlotte Marlin (Shirley Mason) is left an orphan with a small fortune and a home in the country. She goes to high school in a nearby town, living with her aunt and cousin. The cousin is a pretty, frivolous girl, and Charlotte, wearied of being considered of no account, sets out to win success without beauty or wealth. After school days, she returns to her country home and teaches the village school. She finds little difficulty in attaining her first goal, making everyone like her. To become famous, she determines to become an expert at golf. She does this, and wins a contest which gives her a championship and national fame. At the country club, where the game is played, she meets her millionaire and wins his heart. But she decides that she really does not want to marry for money, and instead she turns to the boy she had loved in school days, and who had won success himself as a doctor.




Perfection Pictures
"The Highest Standard In Motion Pictures"

TAYLOR HOLMES

who won such a phenominal success in
"EFFICIENCY EDGAR'S COURTSHIP"

Scores Second Broadway Triumph at Rialto Theatre in

"FOOLS FOR LUCK"

From Kennett Harris' Story "Talismans" in
The Saturday Evening Post

HOUSE PACKED TO DOORS FOR FULL WEEK'S RUN

HIGHEST PRAISE FROM EVERY CRITIC

Distributed Through George Klein System

Essanay
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago

Perfection Pictures

# "The Conqueror"

## William Fox Eight-Reel Drama and Spectacle. Reviewed by George W. Graves

HARDLY a finer character for incorporating in a virile screen drama, than that of Sam Houston, the rugged pioneer settler of Texas, could be thought of, and most surely no more appropriate player for the role comes readily to the mind than William Farnum. The popular actor puts his best work into interpreting the part, being a figure of dominating power and attraction right through. The story, by Henry Christeen Warnack, founded largely on historical fact, gives the character intense sympathy. It follows the life of the great leader from the time when he consorted with the Indians and could not write his name up to the time when, ever led on by his fickle sweetheart, a proud Nashville beauty, he became a leader of the people. At this time, the haughty beauty, in one of her unaccountable humors just after her marriage insulted her husband, aroused his sensitive temperament to a towering rage and brought about an abrupt separation. Some time later, during a raid by a band of Mexican outlaws, Houston rescues his wife, who through suffering has become an entirely new creature. The reunion is both joyful and pathetic.



*William Farnum in Fox's "The Conqueror."*

In the story's big climax occur the battle scenes which director R. A. Walsh has "put on" in the true masterly fashion, which has characterized his former accomplishments. Not only are these scenes vivid and tensely realistic, but they have a beauty that would warrant their being spoken of as masterpieces of art. The photography, naturally, has a great deal to do with this. The belching cannon, the bursting shells, the white clouds of smoke, illumined by the fire below and standing out clearly in a sombre sky,—the whole thing has been finely executed and photographed. An enormous amount of action and suspense attaches to the scenes enacted soon afterward in a convent whither the heroine flees for refuge. It is here, that after a gigantic struggle, Houston rescues his wife from a terrible fate at the hands of the invaders.

The whole story is deeply dramatic and entertaining, dealing with characters which really have character. Jewel Carmen, first as the proud sweetheart and later as the suffering and repentent wife, does exceptionally well with the role. Charles Clary is to be complimented for his work in another villain part, and J. A. Marcus provides the picture with some good comedy. Others in the cast are Carrie Clarke Ward, William Chrisholm, Robert Dunbar, and Owen Jones. Three real Indian chiefs, William Eagle Shirt, Chief Birdhead and Little Bear, besides a large number of Sioux Indians, add some fine realism to the play.

Not the smallest attraction of "The Conqueror" is the fact that it is a real American drama, and, as such is surely of particular value at this time. The picture is another demonstration of what the William Fox organization can accomplish when it sets its heart on doing things really big.

The feature was photographed by Dal Clawson.

# COMING TRIANGLE RELEASES

**Many Triangle Productions Breezing to Completion—Belle Bennet with Texas Guinan in New Variation of Vampire Theme**

Eight productions are in progress, seven have just been completed and the scenario department is working on scripts for a score of others at the Culver City plant of the Triangle Film Corporation.

At present in the cutting room and soon to be released are "Ashes of Hope," featuring Belle Bennet, under the direction of Walter Edwards; "A Phantom Husband," starring Ruth Stonehouse, directed by Ferris Hartman; "One Shot Ross," featuring Roy Stewart, under the direction of Cliff Smith; "Wild Sumac," with Margery Wilson and directed by William V. Mong; "The Firefly of Tough Luck," starring Alma Ruebens, under the direction of E. Mason Hopper, and "The Stainless Barrier," with Dorcas Matthews, directed by Thomas Heffron.

The most elaborate production of those now occupying the seven big glass and concrete stages at the Culver City plant and the 1,800-acre ranch at Hartville in the Santa Monica mountains is "Doing Her Bit," in which Ruth Stonehouse plays the leading role and Jack Conway wields the megaphone. This play was written by H. O. Davis, vice-president and general manager of Triangle, and centers about the adventures of a girl of the New York tenement district who undertakes to recruit all the bums in the Bowery to the cause of Old Glory. An entire block of New York's East Side was reproduced at the Triangle studio to form the principal setting for the piece and hundreds of picturesque types and characters were selected to furnish the atmosphere. Jack Gilbert plays the leading male role opposite Miss Stonehouse.

William Desmond is given an opportunity to interpret a part in "The Strange Weakling," far removed from his familiar work as a matinee idol. The matinee girls who have adored Bill's male beauty and melted before the gaze of his soulful brown eyes will be sorry to learn that for the past two weeks he has been reduced to the rags and tatters of a "desert rat" and, owing to the requirements of the picture, has been a stranger to the barber for a fortnight. His handsome countenance is now decorated with a luxuriant growth of chin curtains.

Texas Guinan shares stellar honors with Belle Bennet in a new type of "vampire" piece which Walter Edwards is preparing for the screen. It is entitled "The Fuel of Life," and throbs with the emotions of a wife who turns siren to win her husband away from the wiles of a modern vampire whose rare business acumen and spectacular beauty have stolen his love.

Lynn Reynolds, famed as one of the most artistic directors of filmland, promises that "Up or Down?" a new production for which he has searched the entire State of California for scenic splendors, will be a masterpiece of its kind. Reynolds and his company returned last week from Santa Barbara, where thousands of feet of marine views and ocean action were taken. He also took advantage of the mission city's magnificent homes to secure some unusual exteriors. George Hernandez is playing the leading role in "Up or Down?" and is supported by Fritzie Ridgeway and Jack Curtis.

With burning incense, leopard skin rugs, downy counches, filmy draperies and all the other accoutrements of an up-to-date vampire, Olive Thomas is luring George Chesebro to his doom in "Frankly Chaste," with Director Jack Dillon in command.

Three other pictures just begun are: "External Circumstances," featuring Charles Gunn, under the direction of Ferris Hartman; "Guardian of El Dorado," with Roy Stewart, under the direction of Cliff Smith, and "Blue Blood," featuring Alma Ruebens, under the direction of E. Mason Hopper.

# PARAMOUNT SENNETT COMEDY

**"A Bedroom Blunder," Initial Offering of Noted Comedy Producer Under Paramount Banner to Be Released October 7**

The long awaited news of the release date for the first Paramount-Mack Sennett comedy, "A Bedroom Blunder," is now available. October 7 will be the day upon which this combination of beauty and fun will be presented.

In "A Bedroom Blunder" beautiful Mary Thurman has the role of a young wife who has the misfortune to lose a diamond necklace, which, by a train of excruciatingly funny circumstances comes into the possession of Charley Murray, who has a volcanic wife, in the person of Eva Thatcher. Wayland Trask is Mary's husband and his jealousy is aroused over the necklace episode. There are indescribably funny scenes in a hotel, due to the switching of rooms by a hotel clerk. Charley, who is a flirt, gets into no end of trouble and is in one series of harrowing and hilarious predicaments from start to finish, which culminate in amazing climaxes. There are bathing girls galore in costumes that are exceedingly *chic*. Miss Thurman's costumes are said to be absolutely novel. Murray introduces inimitable "stunts" and from all indications the comedy will be the most surprising and entertaining that has ever reached the screen.

## Modern Mother Hubbard

A travesty on Old Mother Hubbard of the nursery rhyme, "who went to the cupboard to get her poor dog a bone," has been made into a five-part comedy drama by Essanay for its six-year-old star, Little Mary McAlister.

The picture sets forth, in treatment of the lightest vein, the theory that times have changed but little since Old Mother Hubbard's time. And, while her cupboard was bare and her poor dog had to go boneless then, the high cost of living in the present day would enable them to fare no better now.

The picture is entitled "Young Mother Hubbard," and it will be released on the Perfection Pictures program October 29. Its diminutive star's recent productions are reported to have met with considerable success. Among them are "Pants," the series of child plays, "Do Children Count?" and the super-feature, "On Trial," which is being shown over the First National Exhibitors Circuit.

## New Ann Murdock Play

Ann Murdock, the Empire-Mutual star, will have for her second picture to be released October 15 the delightful comedy, "The Beautiful Adventure" that was adapted from the French by Michael Morton.

"The Beautiful Adventure" tells a pretty, romantic love story that, for all its Gallic piquancy, is as dainty as a fairy tale.

## Woman Suffrage Film

Willis Robards, who recently brought East the big Suffrage propaganda picture' "Mothers of Men," produced by the Robards Players, and featuring Dorothy Davenport, held a private showing of the picture at Loew's New York Roof for the benefit of several prominent members of the Suffrage party.

The production was pronounced by all a distinct success, and Mr. Robards was warmly congratulated upon his achievement. The representatives of the party feel that this picture, when exhibited throughout the country, will be a great benefit in bringing the actual, practical good of the woman's franchise before the eyes of the public, and it will probably be put to that use in the coming campaign. The story is strong and has some real thrills.

## Edna Goodrich in "Queen X"

Miss Edna Goodrich's new Mutual photodrama "Queen X," released October 1, is a sensationally attractive production.

Miss Goodrich entered into the adventurous spirit of the play quite as though she were well used to underground passageways, smugglers' dens, villainous looking and slant-eyed orientals and all the elements that go to make up this quick action drama. The brilliant young actress has made Edwin M. Stanton's play a most fascinating study.

Miss Goodrich is at her best when she has plenty of chance for action. She made the critics sit up and take notice when she played "Paprika" in "The Runaway." She used the cayenne instead of the paprika and as a result this dashing little bit was one of the sensations of the New York stage. In "Queen X" Miss Goodrich is living up to her reputation as a peptonizer. She is charming, convincing, thrilling in her dramatic moments, amusing where she lights the labyrinths of crime with a touch of comedy and entirely satisfactory in her general treatment of a difficult topic.

Director O'Brien has caught the spirit of the play admirably. It is the atmosphere of mystery—the subterranean element, the waterfront tang with the big ships in the offing, that stimulates imagination in Mr. Stanton's drama. The smuggling band is made up of Oriental plotters whose determined efforts to circumvent the government in importation and distribution of prohibited drugs is so persistent that the revenue department finds its hands full in running the slant-eyed schemers to earth and ultimately into federal prisons.

## New Billie Burke Play

Plays and pictures dealing with the present great conflict are naturally of exceptional interest because generally speaking nearly everything nowadays centers or hinges upon the war in one way or another. Thus "Arms and the Girl," in which Billie Burke, the beautiful and winsome actress, will appear October 8, is a Paramount picture calculated to please the great majority of those who attend the photoplay.

The plot of "Arms and the Girl" follows rather closely the successful stage version. It depicts the adventures of a beautiful American girl, Ruth Sherwood, played by Miss Burke, who is stranded in Belgium at the beginning of the war.

## Mutual Empire Star

It isn't often that a star climbs to her exalted rank in exactly two moves, and yet that is what Miss Olive Tell, the beautiful Empire All Star Corporation star, has accomplished, for her previous record in pictures is once as leading lady with Robert Warwick and the second picture playing opposite Walter O'Brien.

On the stage Miss Tell has been just as fortunate for, unlike most beginners, in every play, except one, she has played the leading role. In New York, Miss Tell's first engagement was with Julian Eltinge in "Cousin Lucy," then came "The King of Nowhere" with Miss Tell playing opposite Lou Tellegen, and last autumn she created the principal role in "The Intruder."

At present Miss Tell is very busy, having completed "The Unforeseen," in which she is supported by David Powell, and is now at work on "Her Sister," in which Mr. Powell is again playing the leading male role. "The Unforeseen" is scheduled for early October release on the Mutual programs.

During the hottest ten days on record ten of Chicago's finest photoplay theaters did capacity business with "Parentage," the states rights special feature controlled by Frank J. Seng.



*A couple of snaps of Edna Goodrich in "Queen X," Mutual photodrama released October 1.*



*Mabel Taliaferro in Metro's "Draft 258."*

# NEW METRO FEATURE

**"Draft 258," Forthcoming Metro Production De Luxe, Has Vital Story and Many Big Patriotic Scenes —To Rival "The Slacker"**

"Draft 258," Metro's successor to "The Slacker", promises to eclipse even that superb screen drama in power and patriotic fervor. Directed by William Christy Cabanne, and written by him and June Mathis, "Draft 258"' will be issued as a special production de luxe in seven acts.

As its name indicates it deals directly with the present. It presents a true patriotic pageant of history in the making. It drives the message of patriotism home with sledge-hammer blows. Its story is that of a typical American family. Mary Alden, played by the delightful little star, Mabel Taliaferro, is a veritable torch of patriotism.

"Draft 258" has a wealth of scenes of national importance. It presents a true patriotic pageant of the nation's history, from the Declaration of Independence and the Battle of Bunker Hill, to a lawn fete in behalf of the American Red Cross, and the departure of a regiment of United States troops down Fifth Avenue on its way to the front. At one point in this remarkable production there is a "flash" of 10,000 soldiers advancing with fixed bayonets. Dashing cavalry rides that are closely connected with the story heighten the excitement.

Every cameraman in Metro's employ was utilized in obtaining the pictures of the stupendous representation of the Tower of Babel that was built for "Draft 258." This great structure, erected at a cost of $10,000, was demolished after it had been used only half a day.

A close view of the Statue of Liberty is shown in "Draft 258" and has a direct bearing on its central theme. A motion picture camera was never set up on Bedloe's Island until Director William Christy Cabanne obtained permission to do so in connection with this Metro masterpiece. The entire production closes on a note of exaltation and intense patriotic feeling.

Mabel Taliaferro lends true inspiration to the part of Mary Alden, the girl patriot. The star was chosen for the role because she is a typically "human" type of American girl. Walter Miller, who played the part of the slacker in "The Slacker," has a chance to redeem himself in the eyes of motion picture "fans" in this production, for as John Graham he is patriotic from start to finish. Matthew Alden, the socialist who finds himself being used as the tool of German propagandists, is played by Earle Brunswick, and the other brother, George Alden, is played by Eugene Borden.

William H. Tooker has the part of Van Bierman, a German agent. Edwin Boring gives a lifelike representation of the Kaiser, at a meeting of the German war-lords when plans are made to spread sedition through the United States. Others in the well-balanced cast are Camilla Dalberg, as a secret service agent; Sue Balfour as Mrs. Alden, Baby Ivy Ward, who plays a Belgian child, Robert Anderson and Sidney Dalbrook.

## Praise for "Honor System"

Two governors, one an executive in office now, the other an "ex," were present at one of the performances of "The Honor System," William Fox's stirring cinemelodrama, in Boston, recently. They were Governor Arthur Capper, of Kansas, who is president of the Humanitarian Cult, and ex-governor Foss of Massachusetts.

The critics of the Boston and Chicago newspapers were enthusiastic about the production.

The Boston *Transcript* spoke of "The Honor System" as a "vivid and unusual film, remarkable in attention to detail and in completeness." It said "the choice of characters was admirable" and that "the picture is valuable also as a record of progress."

"A big theme presented in a masterly manner," says Tamar Lane in the *Boston Record*. "An absorbing picture with a vital, illuminating story presented in a way that moves the spectator deeply"... Enough incident to provide material for another film or two... A wealth of clever touches, details and humor."

In the Windy City, the reviewers were equally impressed with the screen melodrama. Kitty Kelly, the photoplay editor of the *Chicago Examiner,* calls "The Honor System" a film masterpiece. "A picture full of human interest." "The photography shimmers with beauty."

## Director Aids Government

Edward H. Griffith, director of many successful motion picture features, has left his work at the Edison studios, New York City, to become a representative of the war department commission on training camp activities. His last picture, "The Awakening of Ruth" with Shirley Mason, has just been released as the first feature offering of the George Kleine System of Perfection Pictures.

# NEW ROTHAPFEL THEATER

**Present Manager of New York Rialto Will Direct a Second Metropolitan House with Unusual Music and Illumination**

S. L. Rothapfel, probably the best known exhibitor in the United States, managing director of the Rialto Theater of New York, will have charge of a new theater which is being completed at the corner of Forty-ninth street and Broadway.

In order to carry out Mr. Rothapfel's advanced ideas of programs and music, special theater arrangements are necessary. In order to provide these for the new house, Mr. Rothapfel has been quietly working for some months on the scheme of decoration and the stage settings and particularly upon a novel system of color illumination. He expects to put in force at the new house many ideas which he has heretofore been unable to use. The name of the theater has not yet been decided.

A classic colonnade of white stone facing on Broadway will strike an artistic keynote for the entire structure. The seating capacity will be approximately 2,500.

The orchestra of fifty pieces will uphold the Rothapfel standard so far as music is concerned. Hugo Riesenfeld will be the musical director, though he will continue to conduct for the most part at the Rialto. Once a week the orchestras of both houses will be combined in what will be known as the Rothapfel Symphony Orchestra, and will give a popular symphony concert at the new institution.

Russell B. Smith and R. H. Hall are building the theater for G. M. Heckscher, Jr. It will be operated in conjunction with the Rialto.

## Second Ferguson Release in November

An announcement from Walter E. Greene, president of the Artcraft Pictures Corporation, states that the second Elsie Ferguson subject to be released by that organization will be offered to the public early in November. The great success of "Barbary Sheep" prompted the producers to obtain the screen rights to another popular novel by a well-known author and after careful consideration of the available subjects, "The Rise of Jennie Cushing" was selected.

A well-known critic, writing on the book, recently said: "The vivid way in which the author, Mrs. Mary S. Watts, has portrayed her in the book, in the completeness with which her life is laid open and in the cordial relationship which she at once established with the reader, Jennie Cushing may be likened to Nathan Burke, another of Mrs. Watts' popular novels. Jennie is the kind of person one cannot forget; her story is not only an intensely human document, it is no less a significant comment on the tendencies of society to-day. All in all, it's a big gripping book, original in conception, fearless in treatment and exhibiting the high standard of literary workmanship which Mrs. Watts' previous volumes have set for her."

In the title role of Jennie Cushing, Miss Ferguson pictures a character which presents a strong contrast to her last screen portrayal in "Barbary Sheep," the new photoplay disclosing her as a little girl of the slums, while her former picturization presented her as the polished English noblewoman.

Wallace Reid will begin work in Lasky's eastern studios about November 1.

## New Orleans Gets Loving Cup

New Orleans, the banner office of the Greater Vitagraph distributing organization, is the first to get possession of a loving cup offered by Walter W. Irwin, general manager, as a competitive trophy to be contested for by the sales organization.

In a contest inaugurated about two months ago, each office was assigned a certain amount of business as a hundred per cent quota, the office equaling or exceeding its quota for four consecutive weeks to be deemed the leader of the organization. Where more than one office maintained an average in excess of its quota for the specified period, the one having the highest average was to be deemed the leader. It so happened that the New Orleans office was the first of the sales organization branches to go over the mark and it has maintained its lead for four weeks, although there are several others now in the "100 per cent club."

# "PUBLIC DEFENDER" COMPLETE

**First of Big Special Screen Productions Announced by Harry Raver, Has Theme Endorsed by Over 2,000 Newspapers**

"The Public Defender," the first of a series of big special screen productions, dealing with themes of vital interest to all people and treating of problems close to the minds of the masses, announced for presentation by Harry Raver, has been completed and is now ready for the market.

Aside from the fact that "The Public Defender" is built on a basic idea of momentous interest—equal rights before the law, and that its cast contains the names of three great stars, in the persons of Frank Keenan, Alma Hanlon and Robert Edeson, artists whose names have a real significance at that unerring indicator of popularity—the box office, it presents a story of genuinely strong entertainment values.

The creation of the office of a "Public Defender" as outlined in the visual story presented by Harry Raver, is held by many eminent jurists to be absolutely essential to the proper and fair administration of justice. The idea also has the unqualified endorsement of over 2,000 newspapers and magazines throughout the country, having been editorially commended by such influential metropolitan dailies as the New York *Tribune*, the *Mail*, the *Globe* and the *Herald*.

Among the prominent magazines who have placed themselves on record as strongly favorable to the idea of a "Public Defender" are *The Fra*, *The Outlook*, the *New Republic* and the *American Review of Reviews*. In fact almost every publication of any importance in the United States has been outspoken in its advocacy of the plan looking to the institution of the "Public Defender," as presented so concretely in Mr. Goldman's book and carried out with such exceptional virility and artistry in the photodrama.

Harry Raver, responsible for "The Public Defender" as a screen attraction, has been identified with pictures practically since their inception as a form of popular amusement. Mr. Raver, active in every movement wherein the standards of production have been advanced during the past fifteen years, will be best remembered as the man who introduced the two dollar photoplay to Broadway, D'Annunzio's immortal "Cabiria."

*Two of the many unusual scenes from Mc. Clure's unusual production, "The Mother."*

*In the oval is the brilliant and charming Elizabeth Risdon, the star of the play.*



# MOTION PICTURE CLUB MEETS

**New Chicago Social Film Men's Organization Starts Conservatively—Membership Limited to One Hundred Recognized and Desirable Men**

The new Motion Picture Club of Chicago held a lively and constructive meeting at the Hamilton Club on the evening of October 1. The work of getting the prominent and conservative film men of the city identified with the club has boomed and the organization is now assured permanency and an active life.

A splendid dinner was served at the meeting, after which the proposed constitution and by-laws were gone over with the fine tooth comb of analysis and adopted with the revisions voted. Richard R. Nehls, president of the temporary organization, president, with Secretary Stoddard and Treasurer Belford performing their respective functions. Great credit is due Mr. Stoddard for his thorough and efficient work on the by-laws. An informal talk by Roderick Ross on war conditions in Canada was enjoyed immediately following the dinner.

The unusual feature of the Motion Picture Club is that the membership is limited to 100. Extreme care is being exercised in adding new members. Only men who are of recognized prominence or desirability are admitted. Those present at the meeting have all paid the $10 initiation fee and the first month's dues of $2. The notes on the furniture purchased by the former Reel Fellows club have been met and the property will be preserved for the future needs of the club.

Chicago film men should be advised that the Motion Picture club is the only official and recognized social film organization in the city.

## New York Fighting Music Tax

New York exhibitors have turned. The American Society of Composers, Authors and Publishers have at last aroused them to the point where they see redress only in fighting back. The society has dragged a number of Brooklyn exhibitors into court for refusing to pay the music tax. The exhibitors are still refusing to pay the tax, and last week by filing a bill of complaint in the Supreme Court of New York against the Publishers Society at least one amusement company let that organization know the wish not to pay the tax was not merely an idle desire on their part but a very fixed determination.

The complaint was filed by Milton Goldsmith, attorney for the One Hundred and Seventy-fourth Street and Nicholas Avenue Amusement Company.

Besides seeking an injunction against the music publishers restraining them from demanding a license fee as precedent to the playing of any of their musical compositions the plaintiff goes further and demands the dissolution of the Society of Composers and Publishers on the grounds of alleged illegal combination and an attempt unlawfully to control the music publishing business in the state of New York and throughout the United States. Two million dollars per year, according to the complaint, is the amount the publishers have hopes of extracting from the exhibitors' pockets if their plans go through.

## Alice Brady in First Select Play

Work was begun last week in the Paragon Studio at Fort Lee on the first of Alice Brady's Select pictures. The name of this production has been changed from "The Red Mouse" to "Her Silent Sacrifice."

In the splendid cast which is being chosen to support Miss Brady are Robert Payson Gibbs, Henry Clive, Blanch Craig and Edmund Pardo. The production is being directed by Edward Jose, whose "Poppy" and "The Moth" have been Norma Talmadge's two most successful productions.

## Select Pictures for Week-Runs

Select Pictures, through their Atlanta representative, Walter Price, have just signed a contract with Sig Samuels, proprietor of the Criterion Theater, to play the entire list of Select pictures during the coming year. The Criterion Theater is unique among picture houses in this section of the South, in that it puts on feature plays for a solid week's run, and the one picture constitutes the entire program.

The Criterion is a new house situated on Peachtree street in the heart of Atlanta. The week-run feature was constituted by the owners about five months ago and has proved a great success. This is no doubt largely due to the splendid exploitation methods used by Manager Paterson in presenting his attractions to the Atlanta public.

# BRENON PRODUCING FOR SELF

**Acquires Entire Control of Corporation Which Bears His Name—Will Produce Hall Caine's "The Woman Thou Gavest Me"**

Herbert Brenon is now one of the most active forces in the industry. He has become an independent producer in every sense of the word, acquiring entire control of the corporation which bears his name. He has just produced, "The Fall of the Romanoffs" with remarkable success at the Broadway Theater, and secured Hall Caine's "The Woman Thou Gavest Me" for immediate production. Incidentally, he has found time to undergo an operation for appendicitis at the Postgraduate Hospital, New York.

"The Woman Thou Gavest Me," visualized from the famous Hall Caine novel, will be an important link in Herbert Brenon's chain of productions for the year. Mr. Brenon has already contributed "The Lone Wolf" and "The Fall of the Romanoffs" to the screen. He is now completing Rupert Hughes' mystery romance, "Empty Pockets." "The Woman Thou Gavest Me" will immediately follow the Hughes story and will preceed "Kismet," in which Otis Skinner makes his screen debut.

"The Fall of the Romanoffs," Herbert Brenon's recently completed history-drama, has had a remarkably successful Broadway premiere. Capacity audiences have greeted the production at each showing since the opening performance.

The newspaper comments established a motion picture record in their warmth and approval, placing Mr. Brenon's cross-section of contemporary history on a level with the screen's biggest achievements.

A brief summary of the critical comments follows:

*Tribune:* "The Brenon picture was a mighty undertaking, which the director has carried through to a successful completion."

*World:* "Pictorially, it has seldom been surpassed."

*Morning Telegraph:* "One of the most remarkable and noteworthy pictures of the year. Emphatically a stride forward in motion pictures."

*Times:* "The general effect is one of great realism and the film as a whole is grippingly interesting."

*Sun:* "Truth is not often so dramatic as fiction, but in this story of the most remarkable by-product of the war, all the essential historic and histrionic elements were present, awaiting only the skilled hand of a producer like Mr. Brenon to fuse them into the most impressive pictorial form."

*Herald:* "The picture drama, lavishly embellished with Russian atmosphere, has an almost startling effect of reality."

*American:* "It abounds in thrills, in spectacular scenes, in gripping situations. More than that, it is a very human story that could be understood by the humblest Russian peasant."

*Evening Sun:* "Is likely to have an extended success."

*Evening World:* "Engrossing—a motion picture that deserves popularity."



*One of the many striking scenes from "The Fall of the Romanoffs," the much talked of Herbert Brenon play.*

## Big European Star in New York

Asta Nielsen, noted European screen star, is in New York. She is one of the world's highest salaried screen stars and is as well known in Europe as is Charlie Chaplin here.



*Asta Nielsen, European star now in New York.*

Some of her films have been shown in this country, through Pathe, and created a sensation. Among these were, "In a Fix" (comedy), "Suffragette" (comedy-drama), "A Girl Wtihout a Country," "The Dance to Death," "Gypsy Blood," "The Traitress" and "The Heart of a Pierrot." In these plays Miss Nielsen portrayed characters of widely different emotions and import. Whether as a jolly young student, care-free and happy, or as a suffering woman of the people, she holds us with the vivid reality of each one. She is one of the few actresses on the screen who seem able to show us her inmost thoughts, almost, one might say, the workings of her mind.

Miss Nielsen has with her a scenario made from Holger Drachman's "Once Upon a Time," to which play she secured the film right some time ago, and George Brandes, the famous Danish author and philosopher, is now writing a new story for her production in films.

Miss Nielsen has been busy studying the American film art and said that what struck her most forcibly was the excellent photography, the great amount of titles and the extreme length of time consumed in photographing a feature film.

While Miss Nielsen has not made any definite plans for the future she has her studio manager, Fred Wingardh, with her, who has taken offices in the Strand Theater building.

## "Womanhood" Plays Return

Alice Joyce and Harry Morey in "Womanhood," played a return two days' engagement at the Strand Theater, Nashville, Tennessee, and enjoyed a good run. At the former presentation the Strand could not accommodate the crowds which came to see this picture, and Manager Bradford found it necessary to play a return date. Prices were set at 25 cents the first time, and 20 cents on the return.

# Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

## General Program

### Adventures of Stingaree Series

| | | |
|---|---|---|
| D | The Fugitive Passenger | 2,000 |
| D | The Jackaroo | 2,000 |
| D | The Tracking of Stingaree | 2,000 |
| D | Arrayed with the Enemy | 2,000 |
| D | An Eye for an Eye | 2,000 |
| D | A Double Deception | 2,000 |
| D | The Poisoned Cup | 2,000 |
| D | A Model Marauder | 2,000 |
| D | The Mark of Stingaree | 2,000 |
| D | An Order of the Court | 2,000 |
| D | At the Sign of the Kangaroo | 2,000 |
| D | Through Fire and Water | 2,000 |
| D | A Bushranger's Stategy | 2,000 |
| D | The Stranger at Dumcrieff | 2,000 |
| D | A Champion of the Law | 2,000 |

### American Girl Series (Kalem)

| | | |
|---|---|---|
| D | The Door in the Mountain | 2,000 |
| D | The Sage Brush Law | 2,000 |
| D | The Pot of Gold | 2,000 |

### Black Cat Stories

| | | |
|---|---|---|
| C-D | Seventy and Seven (Ellis Paul) | 2,000 |
| C | Our Boys (Ellis Paul) | 2,000 |
| C | Pete's Pants (Ben Turpin) | 2,000 |
| C-D | Vernon the Bountiful (Virginia Valli) | 2,000 |
| D | The Long Green Trail (Virginia Valli) | 2,000 |
| C | Don't Lose Your Coat | 2,000 |
| C-D | Star Dust (Marguerite Clayton) | 2,000 |
| C | The Wandering Boy and the Wayward Parents | 2,000 |
| C | What Transpires After the Wind-Up | 2,000 |
| C | What the Best People Are Not Doing | 2,000 |
| C | The Fable of the Speedy Sprite | 2,000 |

### Broadway Star Features

| | | |
|---|---|---|
| D | Blind Man's Holiday (O. Henry Series) | 4,000 |
| D | The Last of the Troubadours (O. Henry Series) | 2,000 |
| C-D | The Duplicity of Hargraves (O. Henry Series) | 4,000 |
| D | The Lonesome Road (O. Henry Series) | 2,000 |

### Chaplin Comedies

| | | |
|---|---|---|
| C | The Champion | 2,000 |
| C | A Jitney Elopment | 2,000 |

### Falcon Features

| | | |
|---|---|---|
| D | A Man of His Word (Henry Ainley, Mary Dibley) | 4,000 |
| D | The Secret of Black Mountain (Vola Vale, Philo McCullough) | 4,000 |
| D | The Climber (Henry King) | 4,000 |
| D | The Understudy (Ethel Ritchie, Neil Hardin) | 4,000 |

### George Ade Fables

| | | |
|---|---|---|
| C | The Wandering Boy and the Wayward Parents | 2,000 |
| C | What Transpires After the Wind-Up. | 2,000 |
| C | What the Best People Are Not Doing | 2,000 |

### Jaxon Comedies

| | | |
|---|---|---|
| C | Speed Demons | 1,000 |
| C | The Collectors | 1,000 |
| C | Jolly Tars | 1,000 |
| C | Wild Injuns | 1,000 |
| C | Devilled Crabs | 1,000 |
| C | The Triple Cross | 1,000 |

### Ham Comedies

| | | |
|---|---|---|
| C | A Whirlwind of Whiskers | 1,000 |
| C | The Onion Magnate's Revenge | 1,000 |
| C | The Bath Tub Bandit | 1,000 |

### Hanover Film Co.

| | | |
|---|---|---|
| D | Camille (Helen Hesperia) | 6,000 |

### Ray Comedies

| | | |
|---|---|---|
| C | Muggsy in Society | 1,000 |
| C | The Candy Jag | 1,000 |
| C | Muggsy in Bad | 1,000 |
| C | A Laundry Mix-Up | 1,000 |
| C | A Peaceful Flat | 1,000 |
| C | Cheating His Wife | 1,000 |
| C | "A Bathtub Marriage" | 1,000 |

### Selig

| | | |
|---|---|---|
| D | The House of Mystery | 2,000 |
| D | The Convert of the North | 1,000 |
| D | The Victor of the Plot | 2,000 |
| D | The Voice That Led Him | 1,000 |
| D | The Law North of 65 | 2,000 |
| D | Vengeance Vs. Mercy | 1,000 |
| | Military Training Our Kahki-Clad Heroes | 2,000 |
| D | The Angel of Poverty Row | 1,000 |

### Sparkle Comedies

| | | |
|---|---|---|
| C | Hearts and Harpoons | 1,000 |
| C | Toodles | 1,000 |
| C | Bangs Renigs | 1,000 |
| C | Triple Entente | 1,000 |
| C | Whose Hosiery | 1,000 |
| C | Wrong Wrights | 1,000 |

### Three C Comedies

| | | |
|---|---|---|
| C | His Watery Waterloo | 1,000 |
| C | His Winning Way (Lou Marks) | 1,000 |
| C | Fat and Foolish (Hughie Mack) | 1,000 |
| C | A Harem Romance (Lou Marks, Pearl Shepard, Oom Paul) | 1,000 |

## Mutual Program

### Wednesday

| | | | |
|---|---|---|---|
| T | 10-3 | Mutual Weekly, No. 144 | 05798 |

### Tuesday

| | | | |
|---|---|---|---|
| C | 10-9 | Firing Father (Billie Rhodes) | 05814 |

### Thursday

| | | | |
|---|---|---|---|
| C | 10-4 | Jerry in Yodel Land (Geo. Ovey) | 05799 |
| T | 10-4 | Reel Life, No. 75 | 05800 |

### Wednesday

| | | | |
|---|---|---|---|
| T | 10-10 | Mutual Weekly, No. 145 | 05815 |

### Thursday

| | | | |
|---|---|---|---|
| C | 10-11 | Jerry and the Bully (Geo. Ovey) | 05816 |
| T | 10-11 | Reel Life, No. 76 | 05817 |

## Universal Program

*Week of October 1.*

| | | |
|---|---|---|
| D | The Storm Woman (Claire McDowell) | 3, Gold Seal |
| C | Pete the Prowler (Eddie Lyons, Lee Moran) | Nestor |
| C | Counting Out the Count (Billy Bevan) | L-Ko |
| T | Universal Animated Weekly, No. 92. | |
| D | A Prairie Romeo (Geo. Hernandez) | Star |
| C | Her Naughty Choice (Gale Henry) | Joker |
| C | Kicked in the Kitchen (Max Asher) | Victor |
| T | Universal Screen Magazine, No. 39. | |
| C | The Masked Marvels (Gale Henry) | Joker |
| D | The Lion's Lair (Eileen Sedgwick) | Bison |
| D | The Gray Ghost, No. 15 (Priscilla Dean) | Universal |

### Regular Releases

*Week of October 8.*

| | | |
|---|---|---|
| D | The Ninth Day (Neal Hart) | 3, Gold Seal |
| C | Hot Applications (Eddie Lyons, Lee Moran) | Nestor |
| C | The Nurse of an Aching Heart | 2, L-Ko |
| T | Universal Animated Weekly, No. 93. | |
| D | A Prince for a Day (Lena Baskette) | 2, Star |
| C | A Wart On the Wire (Gale Henry) | Joker |
| C | A Walloping Time (Ruth Stonehouse) | Victor |
| T | Universal Screen Magazine, No. 40. | |
| C | Rainstorms and Brainstorms | Joker |
| D | Saving the Fast Mail (Helen Gibson) | Bison |
| D | The Gray Ghost, No. 16 (Priscilla Dean) | Universal |

## State Rights Productions

| | | |
|---|---|---|
| Alma, Where Do You Live? | Newfields Producing Co. | 6,000 |
| Christie Comedies | Christie Film Co. | |
| Christus | Historic Features | |
| Come Through | Universal Film Co. | 7,000 |
| Corruption | Popular Pictures Corp. | |
| Cross-Eyed Submarine | Universal Film Mfg. | |
| Doing Their Bit | The A. Kay Co. | 3,000 |
| Flora Finch Comedies | H. Crossman Distributing Co. | |
| Hand of Fate, The | Overland Film Co. | |
| Hand That Rocks the Cradle, The | Universal Film Co. | |
| Hate | Fairmont Film Co. | |
| Ivan the Terrible | Export and Import Film Co. | 6,000 |
| Madame Sherry | M. H. Hoffman | |
| Mother O' Mine | Bluebird Photoplays | 5,000 |
| Mutt and Jeff Cartoons | Bud Fisher Films | |
| Persuasive Peggy | Mayfair Film Corp. | 5,000 |
| Pokes and Jabbs | Jaxon Film Corp. | |
| Price of Her Soul | Variety Films Corp. | 5,000 |
| Public Be Damned | Public Rights Film Corp | 5,000 |
| Ramona | Clune Film Producing Co. | 8,000 |
| Real Life in China | F. H. McMillan | 8,000 |
| Redemption | Julius Steger | |
| Rex Beach on the Spanish Main | Grand Feature Film | 5,000 |
| Robespierre | Export & Import Film Co. | 7,000 |
| Rustler's Frameup at Big Horn | Ultra Film Co. | |
| Seven Cardinal Virtues | M. H. Hoffman | 5,000 |
| Sin Woman, The | M. H. Hoffman | 7,000 |
| Slackers Heart, A | Emerald Motion Pictures | |
| Some Barrier, The | A. Kay Co | |
| S. O. S. American Standard Motion Picture Co. | | |
| Span of Life | Joseph F. Lee | 5,000 |
| Spoilers, The | Sherman Elliott Corp | 12,000 |
| Strife | Jaxon Film Corp. | 5,000 |
| Tanks at the Battle of the Ancre | Pathe Exchange | |
| Terry Human Interest Reel | A. Kay Co. | |
| Thirteenth Labor of Hercules | Cinema Distributing Co. | 12,000 |
| Three Musketeers, The | Liberty Film Corp. | 7,000 |
| Trip Through China, A | Supreme Feature Films | 10,000 |
| Trooper 44 | E. I. S. Motion Picture Corp. | 5,000 |
| 20,000 Feats Under the Sea | A. Kay Co. | |
| Twenty Thousand Leagues Under the Sea | Universal Film Co. | |
| Uncle Sam Awake | Rubel Lawrence | 5,000 |
| War As It Really Is | Donald C. Thompson | 7,000 |
| Warning, The | Photo Drama Co. | |
| Warrior, The | General Enterprises | 7,000 |

Web of Life, The.....Gold Metal Photoplayers 5,000
West Is West.....Ultra Films
What of Your Boy?.....Cameragraph Film Co.
Whither Thou Goest.....Klotz & Streimer, Inc.
Who Knows?.....M. H. Hoffman 5,000
Who's Your Neighbor?.....Overland Film Corp.
Witching Hour, The.....Frohman Amusement Co. 7,000
Woman Who Dared, The.....Ultra Pictures Corp. 7,000
The Deemster (Derwent Hall Caine).....Arrow 7,000
The Barrier.....Rex Beach 9,000
Joan, the Woman (Geraldine Farrar).....Cardinal 11,000
The Lincoln Cycle (Benjamin Chapin).....Charter 2,000
The Curse of Eve (Enid Markey).....Corona Cinema 7,000
Enlighten Thy Daughter.....Enlightenment Corporation 7,000
Birth.....Eugenics Film 6,000
A Mormon Maid (Mae Murray).....Friedman 5,000
The Woman and the Beast...Graphic 5,000
Intolerance.....D. W. Griffith 9,000
The Bar Sinister.....Frank Hall 9,000
Her Fighting Chance (Jane Grey).....Frank Hall
Civilization.....Harper 9,000
The Honor System.....Honor System Booking 10,000
The Whip.....Paragon Films 8,000
Beware of Strangers.....Selig Special 7,000
The Ne'er-Do-Well.....Selig Special 8,000
The Garden of Allah....Selig Special 10,000
Who Shall Take My Life.Selig Special
The Black Stork...Sherriott Pictures 5,000
The Crisis.....Sherman Elliot 10,000
The Submarine Eye..Submarine Film
The Spirit of '76.....Goldstein 12,000
Should She Obey?.....Arizona
American War News (Serial Weekly).....Cinema
Are Passions Inherited?.Warner Bros. 7,000
Balloonatics.....Century Comedies
Below Zero.....Wharton 2,000
Birth Control.Moss B. S. M. P. Corp. 6,000
Bit o' Heaven.....5,000
Defense or Tribute (Defense of Tribute Film Co.).....5,000
Eagle's Wing.....Bluebird 5,000
Even as You and I.....Universal Film Co.
Eyes of the World....Clune Film Co. 10,000
Fairy and the Waif.....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies.....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think.....Creative Film Corp. 6,000
Girl Who Doesn't Know.....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man.....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Condoned Sin.....Biograph Co. 6,000
The Honor Roll.....Joseph F. Lee
How Uncle Sam Prepares.....Hanover Film Co. 5,000
Humanity.....Select Photoplay Co. 6,000
Humanizing Mr. Winsby.....Unity Sales Corp. 5,000
Idle Wives.....Universal Film Co.
Ignorance.....Popular Pictures Corp.
In the Hands of the Law.....Moss B. S. M. P. Corp. 5,000
In Treason's Grasp.....Renowned Pictures Corp.
Is Any Girl Safe?.Anti-Vice Film Co. 5,000

## Feature Program

### Artcraft

9-3 Rebecca of Sunnybrook Farm (Mary Pickford) ..... 5,000
9-10 Barbary Sheep (Elsie Ferguson) 5,000
10-1 The Man from Painted Post (Douglas Fairbanks) ..... 5,000

### Art Dramas

9-10 Blood of His Fathers (Crane Wilbur).....Horsley 5,000
9-17 Peg o' the Sea (Jean Sothern).....Van Dyke 5,000
9-23 Title not given (Catherine Calvert).....U. S. Amus. Co. 5,000
10-1 Title not given (Marian Swayne) 5,000
10-8 Unto the End (Crane Wilbur). 5,000

### Bluebird Photoplays

9-3 Triumph (Dorothy Phillips)... 5,000
9-3 Mother o' Mine (Ruth Clifford and Rupert Julian)..... 5,000
9-10 A Stormy Knight (Franklyn Farnum) ..... 5,000
9-17 The Mysterious Mr. Tiller (Rupert Julian) ..... 5,000
9-24 Flirting with Death (Brownie Vernon) ..... 5,000
10-1 The Spotted Lily (Ella Hall).. 5,000
10-8 Anything Once (Franklin Farnum) ..... 5,000

### Butterfly Productions

*Released Week of*

10-1 The Secret Man (Harry Carry) 5,000
10-8 The Girl Who Won Out (Violet McMillan) ..... 5,000

### Fox Film Corporation

*Released Week of*

9-2 Betrayed (Miriam Cooper).... 5,000
9-9 When False Tongues Speak (Virginia Pearson) ..... 5,000
9-16 The Yankee Way (George Walsh) ..... 5,000
9-23 North of Fifty Three (Dustin Farnum) ..... 5,000
9-30 Conscience (Gladys Brockwell) 5,000
10-7 Thou Shalt Not Steal (Virginia Pearson) ..... 5,000
10-14 Miss U. S. A. (June Caprice).. 5,000
10-21 This Is the Life) (George Walsh) ..... 5,000
10-28 The Scarlet Pimpernel (Dustin Farnum) ..... 5,000

### Goldwyn Pictures Corporation

9-9 Polly of the Circus (Mae Marsh) ..... 8,000
9-23 Baby Mine (Madge Kennedy).. 6,000
10-7 Fighting Odds (Maxine Elliott) 6,000
10-7 The Eternal Magdalene (Maxine Elliott) ..... 6,000
10-14 The Spreading Dawn (Jane (Cowl) ..... 6,000

### K. E. S. E.

10-8 Fools for Luck (Taylor Holmes) .....Essanay 5,000

### McClure Pictures

*Released Week of*

5-12 Seven Deadly Sins, "The Seventh Sin" (George Le Guere and Shirley Mason)..... 5,000

### Metro Pictures

*Released Week of*

9-17 Their Compact (Francis X. Bushman, Beverly Bayne)... 7,000
9-17 Henry's Ancestors (Mr. and Mrs. Sidney Drew)..... 1,000
9-24 The Silence Sellers (Mme. Petrova) .....Metro 5,000
9-24 His Curiosity (Mr. and Mrs. Sidney Drew)..... 1,000
10-1 Paradise Garden (Harold Lockwood) ..... 6,000
10-8 Life's Whirlpool (Ethel Barrymore) ..... 5,000
10-15 The Adopted Son (Francis X. Bushman) ..... 6,000

### Mutual Star Productions

*Released Week of*

10-1 Her Country's Call (Mary Miles Minter) ..... 5,000
10-1 Queen X (Edna Goodrich).... 5,000
10-8 Southern Pride (Gail Kane).. 5,000
10-8 The Girl Angle (Anita King). 5,000

### Mutual Serials

*Released Week of*

10-4 The Lost Express, No. 3 (Helen Holmes) .....Signal 2,000
10-11 The Lost Express, No. 4 (Helen Holmes) .....Signal 2,000

### Paramount Features

*Released Week of*

10-1 The Ghost House (Jack Pickford, Louise Huff)..... 5,000
10-1 Across Manchuria to Korea... 1,000
10-8 The Singular City of Seoul .....Burton Holmes 1,000
10-8 Arms and the Girl (Billie Burke) ..... 5,000
10-8 The Trouble Buster (Vivian Martin) ..... 5,000

### Pathe

*Released Week of*

10-3 Hearst Pathe News, No. 80.... 1,000
10-6 Hearst Pathe News, No. 81.... 1,000
10-7 The Heart of Ezra Greer (Frederick Ward) Thanhourser 5,000
10-7 The Fatal Ring, No. 14 (Pearl White) .....Astra 2,000
10-7 The Seven Pearls, No. 4 (Mollie King) .....Astra 2,000
10-7 St. Mary's Lake (Travel)..... .....Ralph Earle 500
10-7 Big Bear Lake (Educ.)..... .....B. E. Lope 500
10-7 Lonesome Luke in Birds of a Feather (Harold Loyd).Rolin 2,000
10-7 Happy Hooligan "In Soft".... .....International 500
10-7 From Tree to Mill (Educ.).. .....International 500
10-10 Hearst Pathe News, No. 82... 1,000
10-13 Hearst Pathe News, No. 83... 1,000

### Perfection Pictures

*Released Week of*

9-17 The Awakening of Ruth (Shirley Mason) .....Edison 5,000
9-24 Vigilantes (Marguerite Clayton) .....Essanay 5,000
10-15 The Fibbers (Bryant Washburn) .....Essanay 5,000
10-29 Young Mother Hubbard (Mary McAlister) .....Essanay 2,000

### Selznick

*Releases for July*

The Lone Wolf (Brenon)..... 7,000
The Lesson (Constance Talmadge)... 6,000
The Moth (Norma Talmadge)..... 6,500

### Triangle Distributing Corporation

*Released Week of*

9-30 Broadway, Arizona (Olive Thomas) .....Triangle 5,000
9-30 His Saving Grace..... .....Triangle Komedy 1,000
9-30 The Tar Heel Warrior (Walt Whitman) .....Triangle 5,000
9-30 Caught in the End..... .....Triangle Komedy 1,000
9-30 The Sultan's Wife (Gloria Swanson, Bobby Vernon)... 1,000
10-7 Ashes of Hope (Belle Bennett) 5,000
10-7 Her Phantom Husband (Ruth Stonehouse) ..... 5,000

### Vitagraph-V. L. S. E.

*Released Week of*

10-1 Princess of Park Row (Mildred Manning) ..... 5,000
10-1 David Garrick (Clara Kimball Young) ..... 2,000
10-1 The Politician's Dream (John Bunny) ..... 1,000
10-1 Plagues and Puppylove..Big V 1,000
10-1 The Helping Hand (Bobby Connelly) ..... 1,000
10-8 The Lone Doctor (Earle Williams) ..... 5,000
10-8 Rough Toughs and Roof Tops .....Big V 1,000
10-8 The Fighting Trail, No. 5 (Wm. Duncan) ..... 2,000
10-8 Auld Lange Syne (Harry Morey) ..... 2,000
10-8 The Troublesome Secretaries (John Bunny) ..... 1,000
10-8 Bobby, Mayor of Kid City (Bobby Connelly)..... 1,000

### World Features

*Released Week of*

10-1 The Corner Grocery (Lew Fields) .....World 5,000
10-8 Rasputin, the Black Monk (All Star Cast).....World 5,000

### Hoffman Foursquare Pictures

The Bar Sinister (Hedda Nova..... 8,000
The Fringe of Society (Ruth Roland) 7,000
One Hour (Zeena Keefe)..... 6,000
The Silent Witness (Gertrude McCoy) ..... 6,000
The Sin Woman (Irene Fenwick).... 7,000
Madame Sherry (Gertrude McCoy).. 5,000
A Trip Thru China (Brodsky's Art Pictures) ..... 8,000
Her Fighting Chance (Jane Grey).. 6,000
Should She Obey (Alice Wilson).... 6,000
Whither Thou Goest (Rhea Mitchell). 5,000

# Newslets for Your Program

## INTERESTING NOTES ABOUT THE PLAYERS—READY TO CLIP OUT AND PRINT

**JULES RAUCOURT,** who will play the part of Walter Arden Savage in **Emmy Wehlen's** forthcoming Metro production, "Nobody," a picture version of **Louis Joseph Vance's** novel, is a Belgian. Wounded in the battle of Malines, his honorable discharge was handed him by King Albert of Belguim. Before the war he was playing in one of the theaters at Antwerp, but offered his services to his country as soon as war was declared.



*The young lady in the gas mask is Helen Holmes getting ready to take a stroll on the bottom of the ocean. The helmet she wears looks as though it might be the conning tower of a one-man submarine. But it isn't. It's just the modern mermaid's head dress.*

**Bennett Molter,** formerly one of Metro's directing staff, is in this country on the twenty-one days' leave of absence granted him as a volunteer in the French army. Mr. Molter is a pilot aviator, a member of French Escadrille No. 102.

The players of the American Film Company, Inc., were more than generous when some one suggested that the Santa Barbara company of Stewart Edward White's corp of Field Artillery might like a few luxuries such as candy and tobacco while they were in training. **Mary Miles Minter** has a weakness for good bonbons herself and she wrote down her famous name for a goodly amount to purchase sweets for the boys. **William Russell** knows what a good smoke means to a tired man and he followed suit. The fund was augmented by similar generous contributions from **Gail Kane, George Periolat, Francelia Billington, Alan Forrest, Harvey Clark, Clarence Burton** and **Spottiswoode Aitken.** The boys in camp are now smoking American Film tobacco and nibbling American Film candy with many thanks.

**Mme. Emily Gilbert Boileau,** widow of the famous French artist, **Philip Boileau,** and the only model that he used for his many beautiful studies of the feminine, is at work at the Goldwyn studio in Fort Lee, N. J. She plays a nurse in "Nearly Married," the comedy by **Edgar Selwyn** in which **Madge Kennedy** will appear following her debut in "Baby Mine."

No more pies for Mabel Normand. The famous Keystone comedienne is to desert culinary comedy for higher fields, according to Goldwyn Pictures Corporation.

**Ruth Roland,** star of "The Neglected Wife," is going into vaudeville for ten weeks and will be seen over Pantages time with a singing act.

**Marguerita Fischer** is an expert on mushroom culture. She knows the first name of every edible fungus and could write a text book on the growth and discovery of mushrooms, if she chose.

**Gail Kane** is emotionally effected by color. She says blue rests her, yellow makes her feel cheerful and green makes her mentally alert.

**Mary McDonald MacLaren,** beautiful David Horsley star, brushed elbows with death recently when her automobile was wrecked by another machine. Miss MacLaren suffered several painful lacerations and several bruises. By a peculiar act of providence her beauty will not be impaired although she will be confined to a hospital bed for several weeks to come.

Adda Gleason, who appeared in support of William Russell in "Shackles of Truth," has been re-engaged by the American Film Company to play a role in "Lucky Jim."

Just one of the many thrilling scenes which will be seen in "The Still Alarm," is that showing the factory fire where more than fifty people are seen trapped in the burning building. There is shown the arrival of the fire fighting forces and the subsequent rescues. "The Still Alarm" is replete with such scenes and promises to be one of the most truly gripping pictures ever produced under the Selig brand. **Thomas Santschi** is featured with **Bessie Eyton, Fritzi Brunette, Edward J. Peil, Frank Clark** and others in the supporting cast.

Believing that an easily pronounced, easily remembered name is an aid to the popularity of a screen star, the president of the Greater Vitagraph Company suggested a change of name for three of the young actresses who have recently joined this company. They are **Miriam Fouche** (pronounced Foo-shay), **Alice Rodier** (pronounced Ro-de-ay), and **Agnes Eyre** (pronounced Ire). Those are all beautiful names if properly pronounced, but perhaps ten fans would have ten different pronounciations for each of those names. Therefore, new names have been chosen and Miriam Fouche will be **Miriam Miles;** Alice Rodier will be **Alice Terry;** and Agnes Eyre will be **Agnes Ayres.** A Vitagraph actor has also changed his name, for **Alfred Vosburgh** is now known as **Alfred Whitman.**

**Rex McDougal,** now a member of the Empire All Star Corporation, served for eighteen months in the English army in the present war. Mr. McDougall first joined the Scottish Highlanders and later was transferred to the Northumberland fusileers. A severe illness left Mr. McDougal unfit for military service and he was honorably discharged. In "My Wife" and "Please Help Emily," two early Empire-Mutual releases, Mr. McDougal will be seen in support of **Ann Murdock.**

One of the reasons for the wonderful success of **Charles Ray** is to be found in the wealth of small detail in his work. He studies every action so as to make sure it would be a natural one, and he insists that his companions act in a life-like manner when playing with him. When he is acting a character he always seems to do the natural little things one would expect of that character and it is in so doing that his parts seem to live.

**Anita King,** from gun-play and sombreros, has been ushered into the dilemmas of a political story, which will be her second of a series of six on the Mutual Program. **Edgar Jones** is directing the Anita King pictures at the Balboa studio.

**David Powell** not only is interested in photography from a business point of view, posing for a camera all day as he does, but is an exceedingly clever amateur photographer himself. Having played with all the most famous people of the stage and screen, Mr. Powell's collection of pictures and "snaps" is unique. Among them are pictures of **Sir Forbes Robertson** playing golf, **Ellen Terry** with a party visiting San Francisco's Chinatown, **Elsie Ferguson** when on tour with "Outcast," and dozens of others both stage and screen.

**George Ade,** the Hoosier humorist, visited the Essanay studios and met the company there which is filming his "Fables in Slang." It was the first time Mr. Ade had ever been in a motion picture studio, and he evinced much interest in the methods whereby the children of his pen were being given life.

**Kathleen Clifford,** star of "Who is 'Number One'?" Paramount's first serial, has returned to the vaudeville stage for several weeks in order to fulfill contracts she made some months ago. She expects to finish the last scenes of "Who is 'Number One'?" within a few weeks after which she will begin a tour of the United States in her new vaudeville act.



*Alice Mann has probably appeared on your screen. She is Roscoe "Fatty" Arbuckle's leading lady in "His Wedding Night."*

# Stories of the New Film Releases

## READY TO CLIP AND USE IN YOUR PROGRAM OR ADVERTISING

## Feature Programs

### Mutual Star Productions

**Southern Pride**—(Five Reels)—American Film Company—October 8.—Lucie De Montrond, with her aunt, Tante Jeanne, and her brother Francois, are the only members of a proud and impoverished Creole family in New Orleans. Francois is in love with an unscrupulous woman, and in order to win favor with her, steals the family jewels, on which money has been lent to Lucie by Gaspar Laroche, an old antique dealer. Robert Orme, of as blue blood as herself and as poor, is the favored suitor of Lucie, but her aunt forbids his attentions and orders her to receive only the attentions of James Morgan, a wealthy cotton planter. At a dance given by Morgan, Gaspar Laroche notices that Lucie does not wear her jewels, and when she tells him that they have been stolen, he proposes that she marry him in order to retain the jewels. A cook in the family has seen Francois steal them, and she tells Lucie, who at once goes to his sweetheart and demands the return of the jewels. Gaspar, who has been shadowing Lucie, insultingly insinuates that she has earned the money to get back the jewels by dubious ways. Lucie resents the insult, Francois enters, a quarrel ensues, and Gaspar is killed by the accidental discharge of a revolver with which he tries to kill Francois. The affair is hushed up and Francois sobered by the tragedy assumes the responsibility of the family. Lucie and Robert's difficulties are smoothed away and a happy reunion results.

### Paramount

**The Trouble Buster**—(Five Reels)—October 8.—Starring Vivian Martin. Michelena, a Roumanian girl left alone in America when her father dies, is befriended by "Blackie," a newsboy. He helps her cut her beautiful curls, gives her a suit of boy's clothing and Michelena becomes Mike. In spare time the youngsters amuse themselves by making clay statuettes, and one of these, the "Trouble Buster," is snapped up by a dealer, and becomes a famous fad. Blackie has been injured, losing his eyesight, but is later cured. After a trying experience with a crook, who tries to blackmail Mike, by threatening to tell that she is the real author of the statue, instead of Blackie, to whom she gave the credit, the little heroine is finally rescued by Blackie himself, who gives her the credit that is her due and also his love.

### Triangle

**Ashes of Hope**—(Five Reels)—Triangle—October 9.—Gonda, a woman of a typical wild and woolly settlement is piqued by the indifference of Jim Gordon, a silent man, who becomes part of the community, without taking any interest in its activities. She bets "Ace High" Lawton, a gambler and her most ardent admirer, that she will break through the ice of Gordon's reserve. Her first attempt was to offer Gordon a drink, which he knocks from her hand. A fight ensues in which the new-comer is injured. Gonda is penitent and goes to nurse the wounded man, and the result is mutual love. They are to be married when Gordon receives a letter from his wife, who lives in the East, enclosing a picture of their baby. He leaves a note for Gonda and departs. Gonda, feeling that all is lost, returns to her old form of living. Gordon, being short of funds, tries to rob the dance hall, but is caught and is to be lynched, when the woman who loves him interferes. She burns the rope about the man's neck and whispers to him instructions for his escape. Gordon reaches his home in safety, while Gonda goes on with a life, which, because of the one real love that she has known, is more irksome than ever. She later marries "Ace High" Lawton, from whom she bought Gordon's freedom.

### Blue Bird

**The Spotted Lily**—(Five Reels)—Bluebird—October 9.—The story of a little peasant girl in Brittany. Yvonne Lamour, the "war baby" of an earlier conflict than the present, in whose heart is an impulse to sacrifice, born of the conditions by which she came into being. A new conflict, that of today, devastates France, and the village priest takes Yvonne and Jean, a lad whom the girl loves, to America, hoping to find happiness and contentment for all. As a result of continued poverty, however, the father is taken ill and dies. Jean surrenders to selfishness and is about to desert the girl who has befriended him. The boy is a violinist and is offered the patronage of a rich Russian woman who has fallen in love with him. At the moment of yielding, however, realization of the girl's many sacrifices for him in the land of their adoption intervenes and he returns to the little girl whose care for him has reached from one continent to another.

### Perfection

**Fools for Luck**—(Five Reels)—Essanay—October 9.—Philander Jepson was lucky—he was lucky to have his job, so at least his friends thought. As an accountant he was a good gambler and for fear that his god-mother, Dame Fortune, might overlook him for a short time, he never missed a chance to add to his collection of lucky souvenirs. After borrowing all the money he could from his cronies, he started on his annual two-weeks' tour of the summer resorts. Brunhilda, a young lady of quite some appearance, and whose parents regarded as the family jewel, enters the scene. Philander regarded this adventure as a dare, but the result was romance. Unfortunately, at this critical moment Madame Fortune took a much needed rest, and trouble planted itself squarely in young Jepson's path. Brunhilda's pa found out all there was to know about Philander and he decided that all that was left to do was to make a fresh start. After he discovered that the girl knew all about him and had been watching him from the beginning, he decided to settle down to an honest job. The girl was not averse to notice that good sense had come to him, and Philander decided that honesty is the best policy. Reviewed in this issue.

---

## Strong Staff of Managers with Chicago Chain

THE Jones, Linick & Schaefer staff of managers, is, without a doubt, one of the finest collection of executives of any theatrical firm in the country. The three members of the firm are typical of the American democracy, for their treatment of their employees is more one of friendship than one of iron rule. Not a day passes, but what Aaron J. Jones, president of the firm, gets in immediate touch with each of his department heads and house managers.

Adolph Linick is the financial executive of the firm. Peter J. Schaefer looks after the properties, keeping them in tip top condition. Samuel I. Levin, the general manager, is the oldest employee in point of service, having been the first manager of the Orpheum Theater, which was the beginning of the vast Jones, Linick & Schaefer string. Mr. Levin is still a young man, although he boasts of the fact that he has a granddaughter four years old.

Ralph T. Kettering, who is general representative and director of publicity, is well known in Chicago, where he has spent twenty years of his life in the theatrical business. He is a playright, author and writer of reputation. Magazines are constantly printing his stories and the stage is never without a new Kettering play or vaudeville sketch.

John G. Burch, manager of McVicker's Theater, was the first manager Jones, Linick & Schaefer employed when they entered the vaudeville field. Mr. Burch was the first manager of the Wilson Avenue and Willard Theater. When McVicker's was annexed, Mr. Burch was brought into the loop to take charge.

Norman E. Field, manager of the Colonial, was one of the early employees of Jones, Linick & Schaefer, having drawn salary from the first moving picture house of the State of Illinois, which was opened in 1903 by Jones, Linick & Schaefer. He left their employ, however, to become amusement director, Earl's Court, London, but after several season's abroad, returned to the fold, and was made manager of the Willard Theater. When a vacancy occurred at the Colonial he was the first choice for the position, and has succeeded wonderfully well.

George H. Moore, who is manager of the Orpheum, one of the finest motion-picture theaters in the world, began his career as house policeman at that theater ten years ago. He was rapidly advanced from one position to another, until he was given complete charge of the Orpheum, at the time that Samuel I. Levin was removed from the management and appointed general manager of the entire circuit.

Louis J. Jones, brother to Aaron J. Jones, acts as manager of the smaller motion picture houses controlled by the firm. He is probably the busiest manager of the lot, owing to his division of duties. He is capable and a great credit to his younger brother Aaron. His theatrical career dates back to Chicago World's Fair, when he and Aaron were joint partners in the program privilege of the Anthropological building.

Sigmund Faller, manager of the Bijou Dream, has made good use of his many years of association with that playhouse, until at the present time, in addition to managing the theater, he boasts a large block of the capital stock. Mr. Faller is a thorough motion picture man, and it is owing to his individual ability to picture feature films, that the Bijou Dream is one of the most successful picture houses in Chicago.

Harry Earl, manager of the Rialto Theater, was an executive of Barnum & Bailey and Ringling Brothers circuses for many years. He was also the first manager of the Masonic Temple Roof Garden when J. J. Murdock was house electrician. It was Earl who first exploited "The Girl with the Auburn Hair."

---

## Short Features Gets Woman Suffrage Pictures

The Short Features Exchange, located on the sixth floor of the Godfrey Building, New York, has acquired from the New York State Woman Suffrage League, their official picture which is to be used in connection with their campaign in the coming election. The picture is one-reel in length and tells in a unique way just what the woman does in the war times. The picture winds up with several scenes of a patriotic nature which proves the contention of women that they are as patriotic as men.

Henry Ginsberg, manager of the Short Features Exchange reports that he has booked the picture in twenty-five of the Marcus Loew houses for an extended run.

## A. Kay Gets Lion Hunting Features

The A. Kay Company has just closed a deal with Bob Bakker, the celebrated lion hunter, which it has secured for American and Canadian distribution, the hunter's famous motion pictures of "Hunting Mountain Lions in Montana." The pictures are a novelty, and depict the hunting of mountain lions in the wild mountainous sections of the Rockies.

## Chicago Cinema Circuit Organized

Announcement is made of the formation of an organization to fill a long-felt want in the moving picture field.

In the promulgating of a theory long thought of, and exeprimented with on several occasions, finally an organization was perfected, complete in every detail, to be of real assistance to the individual theater proprietor. Such is the idea of the Chicago Cinema Circuit.

Clyde E. Elliot, for the past two years sales manager for the Paramount Picture Corporation, has resigned to accept the presidency and general managership of the new company. In an interview with Mr. Elliot, he makes the following assertion outlining his plans: "Our idea would be to accept in our organization such theaters as are representative of the best in the Middle West, thereby enabling us to co-operate more fully with the various distributing agencies and producers.

"The new organization will not confine itself to the city of Chicago alone, but to neighboring states also. There will be a direct co-operation between each member enjoying a franchise with us, as well as sharing the many years' experience of those associated with us. All of this will be included in the services rendered them. The exhibitor will have back of him an entire organization making purchases amounting to hundreds of dollars a week, and we will also buy state rights productions for first run presentation throughout our territory. I am confident, from the film people to whom I have spoken, that our proposition will be the biggest of its kind ever attempted in the Middle West, a great many theaters having already made application for franchises.

"Our offices will be in the North American Building."

## Well-Known Director Joins Metro

Metro Pictures Corporation has added to its directing staff de luxe Frank Reicher. Mr. Reicher was already a distinguished figure on the speaking stage of two continents before entering the field of motion pictures, and success has followed him. His first work for Metro will be the direction of the celebrated star, Ethel Barrymore, in a picture version of Sidney McCall's novel, "Red Horse Hill," adapted for the screen by Mary Murillo.

## Friedman at Denver

H. E. Friedman, former branch manager for Pathe at Minneapolis, now heads the Denver Exchange for the same concern. Mr. Friedman has also been connected with Pathe in New York and Chicago.

## Big Ivan Production with Stanley King

William Humphrey, one of the best known directors in the country, has in association with others for the past few months, been laboring in the preparation of a semi-spectacular, yet extremely modern play. Oscar I. Lamberger, Ph. D., who is one of the moving spirits in this enterprise, is reporting that locations, selections of special scenic settings and effects are practically completed.

As it will necessitate the taking of scenes in different parts of the country, arrangements for engaging special trains have been made.



*Stanley King, who is to appear in a special Ivan production directed by William Humphrey.*

The production will rank among the hundred thousand dollar kind, and the leading characters that are to be portrayed will call upon the finest of artistry especially in the difficult parts. One of the very important roles will be the one of the juvenile lead. who will have to appear in the double role of a youth of eighteen and a man of twenty-eight. This part already has been secured by Stanley King, a youthful artist, who in the pre-rehearsals has proved exceptional fitness for the part ascribed to him. Mr. King's screen experience and his pains-taking study of the drama has shown remarkable results. Born in this country he was not satisfied with the tutoring received in the land of his birth, but visited the Imperial dramatic school of Vienna, where he received an additional year of experience. His studies there were cut short by the outbreak of the war.

Clair Hague, general manager of the Canadian Universal Film Company, located at Toronto, has received his appointment as a member of Motion Picture Distribution Committee of the Food Controller's office at Ottawa.

Julius Bernheim, formerly of the Minneapolis Laemmle exchange, has been transferred to the Chicago office of that concern. He is succeeded in Minneapolis by Benjamin Judell.

## Chicago Notes

DICK TRAVERS, former Essanay star, is wielding a pick and shovel in the Officers Training Camp at Fort Sheridan, digging himself in and then seeing how fast he can go over the top. Dick finds it quite a change from holding the hand of his leading lady while the camera man turns the crank but, according to Joe Hopp, he likes it nevertheless and expects to come out at the end of the three months training with at least a bar on his shoulder.

Aaron J. Jones, president of the well-known firm of Jones, Linick & Schaefer, was in St. Louis and Kansas City last week on business.

Edwin Silverman, Chicago manager of the Butterfly Pictures, has just returned from New York, where he spent a week on pleasure bent.

E. Van Ronkel, manager of Jewel Productions, reports that "Come Through" was the first picture to make a successful week's run at the Casino at Madison near Dearborn streets.

Jones, Linick & Schaefer have arranged with D. W. Griffith to secure all of his productions to be seen for the first time in Chicago at their Orpheum Theater.

S. B. Griever, manipulator of the celuloid for profit, declares that business is up and coming all the time. He reports also that even the donation business is good, inasmuch as he is now furnishing over 250 theaters in this district with the single reel Ford educationals gratis.

Max Levy, silk shirter who sports monograms on his cuffs even when he goes down to shake the furnace, when seen last week in his office at the Metro exchange and asked for the scandal in the trade, said, "Come on in boy and sit down. I don't know a darn thing but I'll gladly tell you what I know."

Ludwig Kovacs is opening a theater at 3709 Southport avenue to be called the Esthena. Mr. Kovacs is already the proprietor of the Lawndale at 3677 Grand avenue and has been in the show business for 14 years, at one time being out on the road with his own musical comedy company.

C. W. Bunn, head of the Pathe local exchange, says that he made a great sacrifice when he started into the film game. He began as a salesman two and one-half years ago and is now one of the most successful managers in the country. We call that the kind of a sacrifice hit that develops into a home run.

G. H. Moore, manager of the Orpheum on State near Monroe, is up on his toes for the new policy of big features which he is about to inaugurate in this big downtown Jones, Linnick & Schaefer house. Mr. Moore states that while business is even better than at this time last year the effects of drawing the 25,000 young men for the draft army out of the city is already being felt. He expects, however, to offset this falling off

in patronage to some extent by the new big feature policy which will permit the boosting of admission prices.

At the headquarters of the League this week the weary minds that have been tusseling with the many troubles of the exhibitor are being given a rest. The World Series is on and if you don't know the national pastime and its history since Eve threw the first curve you're as out of place as a pacifist in a Junker's meeting.

E. D. Gurney, auditor of Universal and Bluebird Exchanges, has been drafted into the national army with orders to go to camp October 3.

Mr. Gurney was married last week and announced his coming marriage while in Chicago several weeks ago on his annual trip around the circuit of Bluebird and Universal Exchanges.

Grecian dances, in the open, are an artistic feature of the new six reel feature picture that is now being made by the Commonwealth Pictures Corporation at the Rothacker studios. A dozen beautiful girls, including Miss Valdeo de Coriche, take part in these dances in the woods, and Charlotte, who has been called a second Pavolwa, leads them.

"Chicago Appreciates Its Film Industry" is the heading of a story used by the Chicago Commerce, the bulletin of the Associated Commerce of Chicago. Several paragraphs are devoted to a resume of the business of the American Film Company and special mention is made of its president, Samuel S. Hutchinson.

The Playhouse Theater is another Chicago theater that will forsake movies October 1. The Playhouse, since last April, has been playing Bluebird and Jewel features. With the closing of the Playhouse Theater, October 1, it leaves only two movie theaters operating under the full week policy and those are the Ziegfeld and Bijou-Dream. At one time last summer, there were ten theaters in the loop showing pictures for a week or more.

There has been a new face at the Exhibitors League headquarters in the Masonic Temple now for a couple of weeks and it's rather a good addition to look at. Miss Catherine Melcher, member of the Chicago Federation of Musicians, has been enlisted by the League to draw up a list of the non-taxable music which can safely be used by theater men without subjecting them to the tax of the Publishers and Composers Society. As soon as the list is completed it will be sent out to all members of the League.

Alfred Hamburger has organized the Continental Theaters corporation, of which he will be the director general. The new corporation has taken over all the Alfred Hamburger theaters. The personnel is said to be composed of representative Chicago citizens and several eastern capitalists desirous of entering the moving picture business on a large scale in the middle west. Arrangements have been nearly completed to announce the acquisition of one large loop theater and another is to be built.

## BRIEF THEATER NEWS

### Arkansas

The 10-year lease on the Palace Theater at Little Rock, owned by the Epstein Amusement Co., of San Antonio, Texas, has been purchased by E. D. Brewer, manager.

Interstate Amusement Co., Carl Hoblitzelle, pres., will erect Majestic Theater at Camp Pike, seating capacity 3,000.

### Colorado

Jones Bros. who purchased the Lloyd block at Canon, intend to transform it into a theater at a cost of $20,000.

### Illinois

Henry J. Lubliner and Jos. Trinz, theater operators have filed for record their lease from Chas. H. Kusel on the theater portion of the building at 1548-56 Devon Ave., Chicago.

Alexander Flower is having plans prepared for a store, office and theater building at Thirty-fifth and Forest avenue, Chicago, to have seating capacity of 1,800.

### Indiana

J. E. Morris and Co., of Goshen, has purchased the Theatorium at Syracuse and assumed active management.

The business men of La Fayette, have decided to build a theater on North Sixth St., to be managed by the Columbian Amusement Co. The La Fayette Life Insurance Co. is interested.

### Iowa

Stewart O. Sawyer has purchased the Princess Theater at Ocheyedan, and has taken possession.

Forest Secor has sold his theater business at Forest City, to J. F. Neist.

Edwin Wattonville has taken over the management of the Iris Theater at Pomeroy.

M. H. I. Miller of the Majestic Theater at Griswold, has engaged the services of Roy Willett to manage the Opera House for him.

Howard Colon of Omaha is planning to build a new theater at Hamburg, in the near future.

Melcher, is to have another motion picture theater within a short time.

Other improvements in Rock Rapids, are the Strand Theater, which has a seating capacity of 420.

Mr. Shulkin and Lehy are remodeling the moving picture theater at Sioux city.

The moving picture theater at Crawfordsville, has been opened to the public.

After October 1st, Vinton, will have another place of amusement. Manager Brechner has definitely announced that he will reopen the Columbia Theater on that date.

F. H. Craaf's fine new Grand Theater at Estherville, will soon be opened to the public.

The Strand Theater at Rock Rapids, was considerably damaged by fire last week. R. W. Steen is the owner.

The Palm Theater at Ames, has been closed.

C. C. Cooper is now the owner of the theater at Charter Oak.

The theater at Bridgewater, has been opened to the public by C. C. Parker.

W. B. Persons has purchased a moving picture theater at Toledo.

J. G. Thorp is the new proprietor of the Star theater at Milo.

Krastch & Khastch are erecting a new theater at Des Moines, with 1,400 seating capacity.

John A. Howe is the new manager of the theater at Harper's Ferry.

Harry Lowder, formerly of the Lowder Theater company, has assumed the management of the Grand Theater at Ida Grove.

### Kansas

Pictureland, the largest theater in Fort Scott, has been sold by Miss M. C. Smith to J. T. Porter, of Kansas City. Miss Naomi Porter will manager the theater for her father.

Lea Coheen is erecting a new theater at Galatia.

### Michigan

The Negaunee Lodge of Odd Fellows at Negaunee, is considering remodeling their building into a theater.

Plans for the improvements of the Garden Theater at Battle Creek, have been approved by Messrs. Cross, Lipp and Butterfield, plans by Howard Crane of Detroit. Construction work will begin at once.

### Minnesota

The former Zone Theater in Minneapolis, has been opened under the name of the New Diamond Theater.

Messrs. H. Toren and H. Hanson are constructing a new theater at Manganese.

C. J. Otteson has purchased the Starland Theater at Montgomery.

C. J. Gilles has sold his picture theater at Wheaton, to Geo. Dancey.

I. A. Kolb has purchased the Empress Theater at Mountain Lake, and will conduct a moving picture show.

The new Strand Theater at Warren, has been opened under the management of C. F. Hanson.

Extensive improvements are being made on the Opera House at Rushford. Manager Quarve has begun work on same.

### Nebraska

A new opera house is to be built at Upland. Work is being rushed.

The Opera House at Bruning, is under new management and will be conducted on the opera line of motion picture plays.

Archie Leopold has purchased Guy Kirchner's theater at Clay Center.

**FOR SALE**—Fully equipped theater for vaudeville and pictures doing good business. Will stand investigation—the more you investigate the better you will find it. Only a real buyer with real money need answer this ad. Look this up—it will pay you if you are in the market for an up-to-date picture house that is a money maker.—R. T., c/o Motography.

**FOR SALE**

**Mailing Lists**

**MOVING PICTURE THEATERS**

Every State—Total 25,000
Price, $3.50 per M.

1400 Film Exchanges ..... $4.00
206 Manufacturers and Studios ... 1.50
235 Picture Machine and Supply Dealers..... 1.50

Particulars.

**A. F. WILLIAMS, 168 W. Adams St., Chicago**

BLUEBIRD
PHOTOPLAYS Present

# Dorothy Phillips

and

# Wm. Stowell

in

# "Bondage"

## The Dramatic Story of a Girl Whom Love Set Free

Directed by Ida May Park

Book thru your local BLUEBIRD Exchange or

**BLUEBIRD Photoplays**
**(INC.)**
**1600 Broadway NEW YORK**

# MARTY McHALE

*(Formerly Yankee Star Twirler)*

PRESENTS

# "The Baseball Revue of 1917"

(FANDOM'S FAVORITES)

## IN FIVE REELS

PRODUCED BY TOM McEVOY

# A HOME RUN

## FOR TERRITORIAL PURCHASERS

## But You Must Play the Field Fast

JOHN McGRAW, TRIS SPEAKER, TY COBB, CHRISTY MATHEWSON, HONUS WAGNER, WALTER JOHNSON, EDDIE COLLINS, BENNY KAUFF, CONNIE MACK, HOME RUN BAKER, SUPPORTED BY CLARENCE ROWLAND, EDDIE CICOTTE, GROVER ALEXANDER, BABE RUTH, MILLER HUGGINS, SMOKY JOE WOOD, HUGHY JENNINGS, LARRY DOYLE, RUBE MARQUARD, CLARK GRIFFITH, GEORGE STALLINGS, FIELDER JONES, STUFFY McINNIS, CHIEF BENDER, ED WALSH, JACK COOMBS, JIM THORPE, HEINE ZIMMERMAN, JOE JACKSON, BUCK HERZOG AND A HOST OF OTHERS.

THE Most Brilliant Galaxy of Stars of the Diamond Ever Assembled in One Picture—Every Third Man in the United States is a Baseball Fan—The Players who will make Baseball History in the Coming World's Series appear prominently in this Feature—An Interesting, Intimate and Unique Feature with an Appeal to Every American—The Picture Teems with Personality Studies and "Close Ups" of the National Pastime's Most Celebrated Exponents. With a series of "Slang" subtitles especially written by Arthur "Bugs" Baer of the Evening World.

***All the Stars of the Game in One Brilliant Feature***

The Sporting Pages of Every Daily Act Automatically as Publicity Service for this Picture.

WIRE WRITE PHONE

## ATHLETIC FEATURE FILMS

**218 West 42nd Street, New York City**

***TELEPHONE BRYANT 4922***

**MARTY McHALE, President | TRIS SPEAKER, Vice-President**
**TOM McEVOY, Director General**

# MOTOGRAPHY

## The MOTION PICTURE TRADE JOURNAL

LIBRARY OF CONGRESS
OCT 14 1917

EVERY Picture Theater in the United States charging 10 cents or more admission is effected by the new government war tax. Read the authoritative account of this vital matter on the first pages of this issue:

*Industry Meets War Tax*

---

Representative exhibitors throughout the country continue to give you direct information regarding the business done on current features. See the remarkable section —

*What the Picture Did for Me*

Pages 799 to 802

---

Again Motography aids exhibitors to avoid trouble and expense in connection with taxable music. See the new

*List of Non-Taxable Music*

Officially compiled by the Chicago Branch,
M. P. E. L. of America.

Vol. XVIII CHICAGO, OCTOBER 20, 1917 No. 16

# Goldwyn Pictures




## What Goldwyn Tells You About "The Spreading Dawn"

DISCARD all the boasts and the time-worn ways of announcing and exploiting pictures.

Does a picture hold and grip you tight? Will an audience be unable to tell what is going to happen until the very last minute? Is the star not only beautiful, but dramatically powerful?

Has the picture the elements in story value, star value, production value and audience value that will make it a drawing and profitable attraction for the exhibitor who pays the rental for it?

**Goldwyn**
presents:
**JANE COWL**
in
**The Spreading Dawn**
*By Basil King*

with the affirmative assurance that this unusual and wholly novel production contains all of the elements that audiences everywhere associate with the Goldwyn name and standard.

*Advisory Board:*

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
MARGARET MAYO
IRVIN S. COBB
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures Corporation
16 East 42nd Street, New York City

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVIII CHICAGO, OCTOBER 20, 1917 No 16

# Industry Meets War Tax

## TEN-CENT THEATERS INCLUDED IN BILL—OPINIONS VARIED ON MEASURE

PICTURE theaters charging ten cents or over for admission will be required to pay the ten per cent war tax. This measure goes into effect November 1.

Congress finally settled on that plan, due to the opinion held in the House that, in view of the other war taxes, it would be unfair to exempt the tax on admissions to ten-cent picture houses. Theaters charging five cents admission are free from the tax.

It was widely believed throughout the industry that motion picture admissions of 10 and 15 cents would be exempt from taxation following a certain conviction on the part of the Congressional committees that films were more of an educational than of an amusement character, but now that it has been decided to levy a tax in the cases of all picture houses the admission charge to which is 10 cents or over, the exhibitors, through their associations, are already laying plans to meet the situation by the best manner possible.

It is estimated that $65,000,000 in taxes will be collected from the picture theaters annually.

### *Tax on Positive and Negative Films*

In addition, taxes are to be levied upon positive and negative motion picture film. This will come as a serious blow for many manufacturers who have found the competition in their field particularly aggressive of late.

The clause of the bill as it relates to the decision to tax all amusement admissions over 5 cents is as follows:

In the case of persons having the permanent use of boxes or seats in an opera house or any place of amusement, or a lease for the use of such box or seat in such opera house or place of amusement, there shall be levied, assessed, collected, and paid a tax equivalent to ten per centum of the amount for which a similar box or seat is sold for performance or exhibition at which the box or seat is used or reserved by or for the lessee or holder. These taxes shall not be imposed in the case of a place the maximum charge for admission to which is 5 cents, or in the case of shows, rides, and other amusements (the maximum charge for admission to which is ten cents) within outdoor general amusement parks, or in the case of admission to such parks.

The film taxation which falls under the title of War Excess Taxes is decided as follows:

Upon all moving picture films (which have not been exposed) sold by the manufacturer or importer a tax equivalent to one-fourth of 1 per cent per linear foot; and upon all positive moving picture (containing a picture ready for projection) sold or leased by the manufacturer, producer, or importer a tax equivalent to one-half cent per linear foot.

### *"Will Eliminate Small Houses"—Zukor*

Adolph Zukor, president of the Famous Players-Lasky Company, has the following to say concerning the new tax:

The result of the tax will certainly be that most of these small theaters will be forced to close their doors. They could not continue to exist and operate at a loss or with no profit. The result of this in turn will reflect directly upon the Government, because it will entail a loss of income and surplus profit tax from the theaters and from the great producing and distributing organizations, whose profits will thus decline.

It is true that the tax will not so materially affect the larger theaters, because some may continue to operate at a sacrifice on their admission receipts. It is the small man who will suffer and, unfortunately, he has already been called upon to face local and other taxes in many instances which have rendered his position precarious. I do not make this statement from any lack of loyalty to the Government, because I believe it to be the absolute duty of every man in this country to assist to the last degree in the prosecution of the war. I am thinking solely of the fact that the Government, in the end, will lose more than it will gain from this tax levy.

The tax on film means literally a 20 per cent tax on completed positive or more than is imposed upon any other industry engaged in production of any character of goods. The result of this will necessarily be reduced footage — less pictures—and again the net return to the Government from the taxation of corporations will be reduced, because of the lessening of returns as a result of decreased output and more expensive production.

### *Pettijohn Makes Prophecy*

C. C. Pettijohn, general manager, American Exhibitors' Association, says:

The war tax will cause a great hardship, especially on ten-cent theaters. The exhibitors of the United States have been most willing to do their bit for Uncle Sam. Their screens have been at the disposal of the government for war loan, food conservation, Red Cross and other government propaganda work. I have never heard of a single theater in the United States refusing to co-operate in this great work.

I believe that the tax as it now exists will put twenty-five per cent of the ten-cent houses out of business. Another twenty-five per cent will take the chance of raising the price, or dropping back to the five-cent program. And probably fifty per cent will be able to continue a ten-cent program as before.

My understanding is that this matter will be regulated in such manner that the tax will be paid by the persons seeking admission.

If every exhibitor in the United States will make a complete report 30 days after the tax goes into effect, to the headquarters of either of the exhibitors' organizations it would give us some intelligent figures and something upon which to base an appeal in December, at least for the exemption of tax on ten-cent admission.

The exemption of five-cent admissions *only* was in my opinion a mistake. Five, 10, 15 and 25-cent theaters should have been exempted or no theaters should have been exempted. It is not the best thing for a business which is trying to elevate itself to encourage their lowest form of work and place the burden upon those who are trying to raise the standard.

### *Opinions of Prominent Chicago Men*

**Joseph Hopp, president Chicago branch, and vice-president of the M. P. E. L. of America:**

With the increased cost of all of the necessities of life and all the other war taxes, this tax on the people's chief amusement will come as an added burden on them and will decrease attendance at theaters. It will also be an added burden on the exhibitor who already, in many cases, has had to meet an increase in the Union scale of prices paid to employees, has had to stand the great hardship of the big increases in the cost of film service,

has had to meet the problem of the music tax and now this new 10 per cent tax will in some cases force the smaller theaters out of existence.

The exhibitors are thoroughly patriotic. They have for three years been paying a war tax to the government and have thrown open their theaters to the "four minute men" and given their screen over to aid the government in many ways. In consideration of all these things, the least Uncle Sam could have done was to adopt the senate version of the war tax, exempting all theaters not charging 25 cents or over for admission. The new tax will seriously affect the business and will make it difficult for many theaters to continue.

Canadian theaters are able to continue successfully in spite of the same war tax there, because there are much fewer theaters there than in this country and each house has a larger clientele to draw from.

**Aaron J. Jones, president Jones, Linick & Schaefer, Chicago:**

I don't believe the 10 per cent amusement tax will affect the theaters seriously. Patrons understand the matter and they have to pay war taxes on other things, so I do not believe it will greatly affect the attendance.

The best method of administering this amusement tax is unquestionably by means of the separate roll ticket for the tax furnished by the government. This method is successfully used in Canada. I have had some correspondence with the Department of Internal Revenue at Washington on this matter and have made the above recommendation. Up to date, however, no decision in this regard has been reached.

**Max Ascher, Ascher Brothers:**

The 10 per cent tax will have a great deal of effect upon the attendance at picture houses. When you consider that a person must pay seventeen cents under the tax to go to a theater which now charges him fifteen cents, it is bound to hurt attendance.

The separate ticket for the tax is absolutely the only way in which the matter can be efficiently handled.

**Joseph Trinz, Lubliner and Trinz:**

I don't believe it will have a serious effect on theaters or the attendance. The best way to handle it would be, it seems to me, to have separate tax tickets.

**Alfred Hamburger, Continental Theaters:**

I think the tax will hurt business considerably. I hope not, but I think it will. People dislike to use two coins or to buy two tickets to enter a theater.

**William J. Sweeney, secretary M. P. E. L., of America:**

It is very hard to tell what the effect of the tax will be. You know there are some people who won't break a nickel to buy a paper and the same people will stay away from theaters, if they have to buy two tickets.

---

As reflecting the extreme satisfaction of motion picture exhibitors everywhere with the O. Henry photoplays distributed by General Film Company, an unsolicited testimonial from one of the largest theaters in the country has been received with much gratification by General Film. The endorsement is from L. H. Becht, president and manager of the Mall Theater, Cleveland.

## *This Will Save You Music Money*

NEXT to the government war tax on admissions the most important problem for the exhibitor right now is the music tax.

There is a way to avoid this added burden in a legitimate way. That is by refusing to use the music published by the Society of Authors, Publishers and Composers, the organization which has imposed the tax.

You will find on page 803 in this issue a new list of music which may be used without any tax complications whatever. This is an addition to the first list compiled officially by the Chicago Branch of the M. P. E. L., published in MOTOGRAPHY last week. If you missed this first list of non-taxable music write "MOTOGRAPHY, Chicago," and a copy will be sent to you by return mail.

## A Garden Studio

In the midst of a lovely garden in California, and occupying the house, buildings and grounds of a large private estate in Hollywood, Los Angeles, the beautiful new studio of Lois Weber is unlike that of any other motion picture studio as are the plays which she produces. Just as she determines that there should be an unusual and wholly distinctive quality in her forthcoming productions, so Lois Weber determined that there should be a distinctive atmosphere about the studio in which they are to be filmed.

In converting an estate in the residential district of Hollywood into a motion picture studio, Miss Weber has realized a long cherished ambition to have a place for a workshop where it would be a pleasure to work. The residence itself now forms the administrative building, the gardener's house has become a finely equipped laboratory, while yet another cottage contains the art department's offices. One of the largest and best equipped stages in California has been erected across the entire width of the property.



*Exhibitors in the heart of the West are just as alert and alive as any in the country. A good example of an up-to-date house, run in top-notch style, is the Strand, of Livingston, Montana. Two views of this model house are shown above.*

# "What the Picture Did for Me"

## ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

*(Editorial Note:—"The trade paper than can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews* Motography *publishes in each week's issue the actual, unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

**THE LITTLE AMERICAN,** with Mary Pickford (Artcraft)—"A wonderful production; capacity business. Mary Pickford always draws well here." —S. A. Campbell, Electric Theater, Bixby, Okla.

**The Buglier of Algiers,** with Rupert Julian (Bluebird)—"This is a good picture, with lots of 'pep,' and is a good box-office attraction."—W. A. Clark, Jr., Elite Theater, Golconda, Ill.

**The Silent Battle,** with J. Warren Kerrigan (Bluebird)—"This is a picture that all liked. Is up to the usual Bluebird standard."—W. A. Clark, Jr., Elite Theater, Golconda, Ill.

**Polly of the Circus,** with Mae Marsh (Goldwyn)—"It has been some time, owing to illness and business, since I have been able to contribute to your most commendable 'What the Picture Did For Me' department, but yesterday and the day before I presented 'Polly of the Circus' to my customers and I feel it my duty in the interest of better films to take time to tell the world that here is a picture production that will please any audience any time. Convey through your valued columns my congratulations to Mae Marsh and Goldwyn Pictures, Inc. Exhibitors, give this picture an advertising campaign of class (not circus) and increase your orchestra, having them play plenty of the old circus galops, and you will have an entertainment that will stand for any reasonable increase in admission. When I see a worth-while film like 'Polly of the Circus,' I feel like boosting the good work along."—R. F. Woodhull, Baker Theater, Dover, N. J.—*Refined presentations in a mixed neighborhood.*

**Polly of the Circus,** with Mae Marsh (Goldwyn)—"A very pleasing picture which drew very good business." —M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Heart and Soul,** with Theda Bara (Fox)—"Star draws well; picture great; people unusually well pleased." —W. H. Youngblood, Greenland Theater, Greensboro, Ga.—*High class patronage.*

**The Primitive Call,** with Gladys Coburn (Fox)—"The star's first appearance at Silverton and it was a success."—William Maguire, Gem Theater, Silverton, Colo.

**The Bitter Truth,** with Virginia Pearson (Fox)—"A mighty good picture all around."—William Maguire, Gem Theater, Silverton, Colo.

**Love's Law,** with Joan Sawyer (Fox)—"Excellent staging. A good drawing card."—William Maguire, Gem Theater, Silverton, Colo.

**Skinner's Bubble,** with Bryant Washburn (Essanay-K. E. S. E.)—"This feature is unusually fine and caused general remark on its excellence."—Rosa Marquis, Lyric Theater, Clarendon, Texas.

**The Ladder of Fame,** with Harry Watson, Jr. (Essanay-K. E. S. E.)—"A crazy comedy that seems to please."—J. W. Allender, Lyric Theater, Spokane, Wash.

**The Barker,** with Lew Fields (Selig-K. E. S. E.)—"Very good. Fair business. Should draw well."—William Dabb, Lyric Theater, Shenandoah, Pa.

**By Stork Delivery,** with Mack Swain (Keystone) —"Not quite as good as average."—J. W. Allender, Lyric Theater, Spokane, Wash.

**An Oily Scoundrel,** with Fred Mace (Keystone)—"A comedy with a plot. Good."—J. W. Allender, Lyric Theater, Spokane, Wash.

**Cactus Nell** (Keystone)—"Above the Keystone standard—great."—J. W. Allender, Lyric Theater, Spokane, Wash.

**Safety First Ambrose,** with Max Swain (Keystone)—"Went over big. Kept them going every minute. A good one."—H. N. Turner, Family Theater, Pine City, Minn.

**The Love Comet,** with J. Belmont (Keystone)—"A corking good comedy."—H. N. Turner, Family Theater, Pine City, Minn.

**The Hero,** with Billy West (King Bee)—"We will not miss Chaplin much while Billy West continues to make pictures like this."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**King Bee Comedies,** with Billy West (King Bee) —"Have played four and they are well liked. Kids watch for them eagerly. West is a good bet and brings good houses. Photography fine; direction by Arvid E. Gilstrom great. Fine, snappy slapstick. Nobody laugh-proof with a West film in sight."—A. E. Finch, Strand Theater, Kansas City, Mo.—*High class neighborhood house.*

**The Slacker,** with Emily Stevens (Metro)—"Great. Capacity business. Don't be afraid to run this feature.

It will draw anywhere."—William Dabb, Lyric Theater, Shenandoah, Pa.

**The Slacker,** with Emily Stevens (Metro)—"At first we would classify this as fairly good, but Emily Stevens over-acts and, in our opinion, is very poorly cast in this play. Financially O. K. This is not Cabanne's best, however."—J. W. Allender, Lyric Theater, Spokane, Wash.

**Under Handicap,** with Harold Lockwood (Metro)—"Actual footage 7,700 feet. Too long for a feature. Seven reels is plenty for the average theater. The picture is good, mostly outdoor settings with some good western scenery."—Charles H. Ryan, Garfield Theater, Chicago.—*Middle class neighborhood.*

**Paradise Garden,** with Harold Lockwood (Metro)—"Seven reels. Picture good; star fair; story good."—Charles H. Ryan, Garfield Theater, Chicago.—*Middle class neighborhood.*

**The Haunted Pajamas,** with Harold Lockwood (Metro)—"Believe me, this is some picture. It will knock a home run to any box office. This star is excellent and a favorite here. I say he is a winner. This is a very interesting comedy-drama, a picture that gets the audience right from the start and holds them with a laugh and a roar to the finish and that counts. Don't be afraid to book this one. It is a repeater."—Mrs. George Volk, Kensington Theater, Buffalo, N. Y.

**The Haunted Pajamas,** with Harold Lockwood (Metro)—"Very good. Audience well pleased. Drew a big house. A box-office attraction."—William Dabb, Lyric Theater, Shenandoah, Pa.

**Their Compact,** with Bushman and Bayne (Metro)—"Audience was not pleased. Business just fair. Bushman is not popular in this neighborhood."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Shackles of Truth,** with William Russell (American-Mutual)—"This went over well to a good business. Everybody here seems to like Russell. He always puts the picture over."—S. A. Campbell, Electric Theater, Bixby, Okla.

**Her Country's Call,** with Mary Miles Minter (American-Mutual)—"A fairly good picture, but this star has never succeeded in bringing me any money."—H. C. Miller, Boston Theater, Chicago.—*Downtown house.*

**Queen X,** with Edna Goodrich (Mutual)—"Picture better than **Reputation.** The star does not seem to have learned the art of make-up for the screen and leaves her face too pallid."—H. C. Miller, Boston Theater, Chicago.—*Downtown house.*

**Fighting for France** (Mutual)—"A very good picture for an educational. Film not in the best condition; badly scissored; poor ending."—C. C. Stoner, Grand Theater, Springfield, Minn.

## What Does the Box Office Show?

IS THE picture you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They may want to book the same pictures. Tell them in MOTOGRAPHY's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Which picture on your program do you consider superior box office attraction? (Write in pencil.)

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks..... Remarks.....

..... .....

..... .....

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks ..... Remarks .....

..... .....

..... .....

Address ..... City and State .....

Name of Theater ..... Sent in by.....

Help the industry produce better films. Fill out the blank every week. Mail it to MOTOGRAPHY, Monadnock Bldg., Chicago.

**Reputation,** with Edna Goodrich (Mutual)—"A very good picture which played to a pretty good audience and pleased everyone."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Charity Castle,** with Mary Miles Minter (American-Mutual)—"This did not please our patrons and business was poor. I think the cheaper productions Miss Minter has played in hurt her drawing power in our neighborhood."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Highest Bid,** with William Russell (American-Mutual)—"A good drawing card and a fine picture."—William Maguire, Gem Theater, Silverton, Colo.

**Whose Wife?** with Gail Kane (American-Mutual)—"A very interesting picture. Our patrons thought it great. Attendance fair on account of bad weather."—Mrs. George Volk, Kensington Theater, Buffalo, N. Y.

**Miss Captain Kiddo,** with Marie Osborne (Pathe)—"Played this picture to a full house in competition with **The Birth of a Nation.** It's great."—William Maguire, Gem Theater, Silverton, Colo.

**The Iron Heart,** with Frederick Warde (Pathe)—"Excellent picture. Business good. The scenery is great."—William Maguire, Gem Theater, Silverton, Colo.

**May Blossom,** with Pearl White (Pathe)—"This is a wonderful hand-colored picture. It deserves all the praise one can give it. I would suggest to fellow exhibitors to book it. It is full of action and holds your attention from start to finish. Don't be afraid to book this great star in this picture. The audience liked it and went away talking about it. Please make more like it. Do not hesitate to commend it."—Mrs. George Volk, Kensington Theater, Buffalo, N. Y.

**Luke, Patient Provider** (Pathe comedy)—"I must say that Luke is great. This went over like a whirlwind. I can't say too much for Luke. Many stunts and a laugh or a yell every second. He is all right. Don't be afraid to book it."—Mrs. George Volk, Kensington Theater, Buffalo, N. Y.

**Her Beloved Enemy,** with Doris Grey (Pathe)—"This is a wonderful production, an exceptionally fine picture. The story carries a good lesson. It holds the interest from start to finish. Boost it."—Mrs. George Volk, Kensington Theater, Buffalo, N. Y.

**The Countess Charming,** with Julian Eltinge (Paramount)—"A comedy drama. Picture only fair. Drawing power far below our expectations. Business poor."—H. C. Miller, Rose Theater, Chicago.—*Downtown house.*

**Oh Doctor,** with Roscoe Arbuckle (Paramount)—"If 'Fatty' expects to get the money, he will have to whip up some. This picture is far below par."—H. C. Miller, Rose Theater, Chicago.—*Downtown house.*

**Hostage,** with Wallace Reid (Paramount)—"We had a dull night with this and I blame it to the meaningless title. Therefore what benefit is there to you fellow exhibitors when I say that the picture is good?"—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**A Kiss for Susie,** with Vivian Martin( Paramount)—"A silly title which cost us many admissions. Producing companies hiring stars at fabulous salaries should pay more attention to titles given their plays."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Out of Darkness,** with Charlotte Walker (Paramount)—"Star well liked. Fine picture, up to the best. Well pleased patrons. Film in good condition."—G. C. Stoner, Grand Theater, Springfield, Minn.

**Helene of the North,** with Marguerite Clark (Paramount)—"This is one of the pictures people talk about. Well liked. Film in good condition."—G. C. Stoner, Grand Theater, Springfield, Minn.

**Bab's Diary,** with Marguerite Clark (Paramount)—"A very interesting picture. Photography and star very good. The people somehow got the idea that this was a serial, which injured its drawing power. It pleases everyone who sees it and is holding up well."—M. J. Weil, Castle Theater, Chicago.—*Downtown house.*

**Hoodoo Ann,** with Mae Marsh (Triangle)—"Just a fair picture that played to fine business on account of the publicity given the star recently."—J. W. Allender, Lyric Theater, Spokane, Wash.

**The Raiders,** with H. B. Warner and Dorothy Dalton (Triangle)—"A fine picture to good business."—J. W. Allender, Lyric Theater, Spokane, Wash.

**The Square Deal Man,** with W. S. Hart (Triangle)—"Picture very good. Drew well. Extra large house."—W. H. Youngblood, Greenland Theater, Greensboro, Ga.

**Sudden Jim,** with Charles Ray (Triangle)—"A good picture to good business. Film in poor condition."—Levi Stevens, Bijou Theater, Alpena, Mich.

**The Primal Lure,** with W. S. Hart (Triangle)—"A fair picture, but not up to Hart's standard."—H. N. Turner, Family Theater, Pine City, Minn.

**The Weaker Sex,** with Dorothy Dalton (Triangle)—"Very good. Miss Dalton is getting to be a good drawing card."—H. N. Turner, Family Theater, Pine City, Minn.

**The Ten of Diamonds,** with Dorothy Dalton (Triangle)—"The kind of a picture I think would be classed as good in any kind of a neighborhood, and it is a box-office attraction."—H. N. Turner, Family Theater, Pine City, Minn.

**Idolators,** with Louise Glaum (Triangle)—"New creations in 'vampire' gowns. 'Pink permit' for Chicago. Play brought us some business."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Broadway, Arizona,** with Olive Thomas (Triangle)—"A very good Triangle picture. Pleased the audience and brought good business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Broadway, Arizona,** with Olive Thomas (Triangle)—"A fair picture, business fair."—H. C. Miller, Boston Theater, Chicago.—*Downtown house.*

**The Tar-Heel Warrior,** with Walt Whitman (Triangle)—"Picture fair; business fair; photography good."—H. C. Miller, Boston Theater, Chicago.—*Downtown house.*

**The Return of Draw Egan,** with William S. Hart (Triangle)—"A Hart picture and a cracker at that."—William Maguire, Gem Theater, Silverton, Colo.

**The Matrimaniac,** with Douglas Fairbanks (Triangle)—"A live picture with plenty of action."—William Maguire, Gem Theater, Silverton, Colo.

**Casey at the Bat,** with DeWolf Hopper (Triangle)—"A little slow for a picture of its kind."—William Maguire, Gem Theater, Silverton, Colo.

**The Crab,** with Frank Keenan (Triangle)—"A good picture with fair drawing power."—M. A. Clark, Jr., Elite Theater, Golconda, Ill.

**The Honorable Algy,** with Charles Ray (Triangle)—"A good picture, but a disappointment at the box-office."—M. A. Clark, Jr., Elite Theater, Golconda, Ill.

**A Regiment of Two** (Vitagraph re-issue)—"Too old. Settings not up to present-day standard."—J. W. Allender, Lyric Theater, Spokane, Wash.

**Sally-in-a-Hurry,** with Lillian Walker (Vitagraph)—"Good enough for anybody. Comedy drama is popular. Produce more."—W. H. Youngblood, Greenland, Theater, Greensboro, Ga.—*High class patronage.*

**The Devil's Prize,** with Antonio Moreno (Vitagraph)—"Star popular here. Story not much. Attendance small on account of rain."—W. H. Youngblood, Greenland Theater, Greensboro, Ga.—*High class patronage.*

**By Right of Possession,** with Antonio Moreno (Vitagraph)—"Just a fair picture, with fair drawing power."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Transgression,** with Earle Williams (Vitagraph)—"Excellent. This star always draws big. Play this great feature."—William Dabb, Shenandoah, Pa.

**The False Friend,** with Carlyle Blackell (World)—"A good picture to poor houses, unusual for a World picture."—Levi Stevens, Bijou Theater, Alpena, Mich.

**The Woman Beneath,** with Ethel Clayton (World)—"As good as the so-called 'selective star' pictures which we pay an exorbitant rental for. Get the ropes out the night you run this, as it is good for capacity business if you will let the public know that you are running it."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Brand of Satan,** with Montague Love (World)—"A pretty good picture, but it did not please the audience."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Glory,** with Juanita Hansen, Kolb and Dill (State Rights)—"Juanita Hansen with the splendid support of Kolb and Dill brought a fine crowd and pleased everyone."—Rosa Marquis, Lyric Theater, Clarendon, Texas.

**Beware of Strangers,** with Bessie Eyton and Thomas Santschi (Selig special)—"Very good. Played to good business. Good drawing power."—H. N. Turner, Family Theater, Pine City, Minn.

**Twenty Thousand Leagues Under the Sea** (Universal special)—"Good business at advance prices."—H. N. Turner, Family Theater, Pine City, Minn.

### *Serials and Series*

**The Great Secret,** with Bushman and Bayne (Metro)—"Picture and attendance can be summed up in one word, 'punk.'"—Levi Stevens, Bijou Theater, Alpena, Mich.

**The Voice on the Wire** (Universal)—"Great! Standing room only at 7 p. m."—Levi Stevens, Bijou Theater, Alpena, Mich.

**The Shielding Shadow,** with Grace Darmond (Pathe)—"Not holding the crowd at the eighth episode."—H. N. Turner, Family Theater, Pine City, Minn.

**Shorty Hamilton Series** (Mutual)—"Book it. It surely gets them coming and going."—William Maguire, Gem Theater, Silverton, Colo.

**The Mystery of the Double Cross,** with Mollie King (Pathe)—"At the tenth episode and it holds the people better than the first."—William Maguire, Gem Theater, Silverton, Colo.

**The Neglected Wife,** with Ruth Roland (Pathe)—"Pathe is the king in serial work. This picture draws like a magnet."—William Maguire, Gem Theater, Silverton, Colo.

## Plan to Stop Film Thefts

At a meeting of the committee appointed to investigate film thefts, held at the office of the National Association of the Motion Picture Industry on Friday, September 28th, definite plans were agreed upon with a view to putting a stop to the thieving and selling of films which has been constantly increasing during the past year through an elaborate system which is international in its scope, and has cost the industry upwards of a million dollars.

A sub-committee, consisting of P. A. Powers, treasurer of Universal Film Manufacturing Co., and W. W. Irwin, general manager of the Vitagraph-V. L. S. E., was appointed to complete the necessary arrangements and with full power to act on behalf of the producer and distributor branch of the National Association.

It is confidently expected that the activities of the alleged gang of film thieves will be seriously interrupted just as soon as the National Association committee's plan is put into effect. It is also proposed to secure the co-operation of the Federal authorities in checking up all film export shipments for the purpose of investigating the shipments and to put a stop to any stolen prints being sent out of this country.

# Additional Non-Taxable Music

## LIST OF SELECTIONS COMPILED BY CHICAGO EXHIBITORS LEAGUE

BELOW is an additional list of non-taxable music compiled by the Chicago Branch of the Motion Picture Exhibitors League of America. The first list was published in the last issue of MOTOGRAPHY. Watch for further additions.

When writing for music designate whether it is desired for orchestra or piano alone.

### *G. Schirmer, 3 East 43rd Street, New York*
*(Publisher)*

Pizzicato-Bluette, Theodore Lack.
Norwegian Suite: Peasant's Dance, Eventide, Rhapsodie, Ludwig Schytte.
Hungarian Dance, H. Hofmann.
Celtic Dance, F. F. Bullard.
Serenata, A. Cajani.
Passepied, L. Delibes.
Serenata Napoletana, G. Sgambati.
Funeral March (Burlesque), from "Pierrot Macabre," P. Lanciani.
Danse Orientale, G. Lubomirsky.
Serenade Espagnole, G. Bizet.
Intermezzo Pittoresque, J. Kocian.
The Emerald Isle, a Selection of Irish Melodies, Otto Langey.
March and Profession of Bacchus "Ballet Sylvia," Leo Delibes.
Romance, Anton Rubinstein.
Minuet, Franz Schubert.
Serenade, Arthur Kautzenbach.
Petite Serenade, M. W. Horton.
A la Cubana and March Militaire, E. Granados.
Five Modern Songs: Elegie, Massenet; Wiegenlied, Brahms; Nur wer die Sehnsucht kennt-Tschaikowsky; Mandoline, Debussy; I Love Thee, Grieg.
Arabian Serenade, Otto Langey.
Meditation, G. Drumm.
Petite Bijouterie, C. Bohm.
Camille Bacchanale, from "Samson and Delilah," Saint-Saens.
From the Highlands, a Selection of Scotch Melodies, Otto Langey.
Musical Gems from Tschaikowsky, Otto Langey.
Romance, G. Karagnoff.
Intermezzo: Yester-love, Gaston Borch.
Norwegian Folk Song, Gaston Borch.
Songs from Shakespeare's Time: A Selection of Old English Melodies, Gaston Borch.
Two Sketches: 1, Serenade; 2, Romance, H. Frommel.
An Old Love Story, Paolo Conte.
Spagnuola, Irenee Berge.
Three Lyric Pieces: 1, French Serenade; 2, Folk Dance; 3, Butterfly, Edward Grieg.
Adieu, G. Karagnoff.
Coquetterie, H. A. Matthews.
Orientale, Cesar Cui.
Springtime Waltz (Intermezzo), George Drumm.
Three Songs: 1, In Summer Fields; 2, Faithfulness; 3, The Vain Suit, Johannes Brahms.
Air de Ballet, Gaston Borch.
Three Lyric Pieces: 1, Waltz; 2, Elegie; 3, Homeward, Edward Grieg.
Festival Dance, Valse of the Hours and Czardas, from Ballet "Coppelia," Leo Delibes.
Ballet Egyptien, A. Luigini.
Prelude Op. 28, Nos. 6 and 7, F. Chopin.
Nocturne Op. 15, No. 2, F. Chopin.
Humoreske, A. Dvorak.
Vecchio Minuetto, G. Sgambiati.
Danse Bretonne, C. M. Widor.
Gitanilla (Suite), P. Lacombe.
Coquette, A. Arensky.
Madrigale and Valse Lente, A. Wormser.
Scenes from an Imaginary Ballet, S. Coleridge-Taylor.
Allegro Con Grazia, from "Symphonie Pathetique," P. I. Tschaikowsky.
Scene de Ballet, from "Le Pavillion d'Armide," N. Tscherepnine.
Two Hungarian Dances, Nos. 1 and 3, J. Brahms.
Espana Rhapsodie, E. Chabrier.
College Life: Selection of American Student Songs, Gustav Hinrichs.
Cosatchoque, A. S. Dargomijsky.
Marche Joyeuse, E. Chabrier.
Cortege du Serdare, from "Caucasian Sketches," M. Ippolitow-Iwanow.
Prulde, Armas Janefelt.
Aria from Sonata in F Sharp Minor, Robert Schumann.
Hungarian Rhapsodie, Franz Liszt.
Serenade, Henry Ern.
Gypsy Songs, A. Dvorak.
La Lisonjera, Cecile Chaminade.
Adagio Pathetique, B. Godard.
Intermezzo, A. Arensky.
Scarf Dance, Cecile Chaminade.
Hungarian Fantasia, Armand Vecsey.
L'Arlesienne Suite, No. 1, Georges Bizet.
Three Oriental Sketches: 1, Among the Arabs; 2, In a Chinese Tea Room; 3, Persian March, Otto Langey.
Souvenir, Serenade, Pensee Lyrique, Minuet Rococo, Henry H. Geehl.
Prelude to Act II of the Opera, "Cyrona," Walter Damrosch.
Polonaise from the Opera, "Eugene Onegin," P. Tschaikowsky.
Ballet Music from the Opera, "Faust," C. Gounod.
Intermezzo from the Opera, "Goyescas," E. Granados.
American Festival Overture, A. Hegner.
Over to the Opera, "Il Guarany," A. G. Gomez.
Overture to the Opera, "Mireille," C. F. Gounod.
Andante from the "First Symphony," L. Van Beethoven.
Menuetto from "Symphony in G Minor," G. F. Mozart.
First Movement from the "Military Symphony," Josef Haydn.
Menuet from the Symphony in E Flat, G. F. Mozart.
Allegretto from the "Seventh Symphony," L. Van Beethoven.
Selection from Elijah, Felix Mendelssohn.
Selection from "The Messiah," G. F. Handel.
Gavotte-Intermezzo from "String Quartet," A. Bazzini.
Minuetto from the Pianoforte, "Sonata," L. Van Beethoven.
Berceuse, G. Karagnoff.
Idilio, Theodore Lack.
Arabian Night, A. Mildenberg.
Three Cuban Dances, Ignazio Cervantes.
Nocturne, G. Karagnoff.
Barcarolle: Over the Waters, H. Hofmann.
Air de Ballet, G. Hille.
Visions (Reverie), P. Tschaikowsky.
Cradle Song, H. Kjerulf.
Northern Serenade, O. Olsen.
Krakowiak, Polish Dance, R. Statkowski.
American Festival Overture, Anton Hegner.
Nocturne, I. Kryzanowski.
Serenade, L. Zerkowitz.
Swedish Professional March, X. Scharwenka.
Japanese Reverie, Homer N. Bartlett.
Suite: From the South, J. L. Nicode.
Adagio Cantabile, Richard Strauss.
Waltz from the Ballet, "Dornroschen," P. Tschaikowsky.

(Continued over page)

A Polish Dance Theme, Phillip Scharwenka.
Slavic Dance, A. Dvorak.
Three Songs from Eliland, A. Von Fielitz.
March of the Dwarfs, Edward Grieg.
A Love Song, Homer N. Bartlett.
Air de Ballet, C. Chaminade.
Berceuse, A. Iljinsky.
The Lady Picking Mulberries, E. S. Kelley.
Poetical Scenes, "Scenes Poetiques," B. Godard.
Allegretto from the "Violin Sonata No. 2," Edward Grieg.
A la Hongroise, Xaver Scharwenka.
In the Tavern, Adolf Jensen.
Romance in F, P. Tschaikowsky.
Canzonetta, A. D'Ambrosia.
Gavotte from the Opera, "Iphigenie en Aulide," C. W. Von Gluck.
Menuet from the Opera, "Bernice," G. F. Handel.
Serenade, G. Karagnoff.
Tarantella, Carl Bohm.
Polonaise from the Opera, "Eugene Onegin," P. Tschaikowsky.
Canzonetta, J. L. Nicode.
Mercedes, Enrique Miro.
Menuetto all'antico, G. Karagnoff.
From Italy: A Selection of Italian Folk Songs, Otto Langey.
Serenade, C. Chaminade.
Cuban Dance, No. 4, Ignazio Cervantes.
Le Retour, G. Bizet.
L'Automne, "Bacchanale from the Seasons," A. Glazounow.
Vanity Caprice, R. C. Jackson.
Suite: Valse Gracieuse, Souvenir, Gypsy Dance, Edward German.
Canzonetta, B. Godard.
A Ball Scene, J. L. Nicode.
Serenade, A. Rubinstein.
Morris Dance, from the New York Pageant Music, T. Tertius Noble.
Song of the Boatmen of the Volga, A. Cady.
Cossack Lullaby, J. Jiranek.
Moszkowskiana, from the Works of Moritz Moszkowski, Otto Langey.

### *Carl Fischer, 46-54 Cooper Square, New York; 337 South Wabash Avenue, Chicago, Ill.*

Christmas Dreams Waltz, Ch. Bach.
Concert Overture, Ch. Bach.
Ein Maerchen, Ch. Bach.
Flowret for Everybody, Ch. Bach.
Jubilee Overture, Ch. Bach.
Schauspiel Overture, Ch. Bach.
Awakening of Spring, C. E. Bach.
Grace and Beauty Gavotte, W. Morse.
Bohemian Girl Opera, W. Balfe.
Adelaide, L. Beethoven.
Coriolan Overture, L. Beethoven.
Danse Antique, L. Beethoven.
Egmont Overture, L. Beethoven.
Fidelio Overture, L. Beethoven.
Leonore Overture, L. Beethoven.
Menuet No. 2 in G, L. Beethoven.
Moonlight Sonata, L. Beethoven.
Pathetic (On the Death of a Hero) Funeral March, L. Beethoven.
Carmen Opera, G. Bizet.
Serenade d'Amour, F. v. Blon.
Whispering Flowers, F. v. Blon.
Nature's Adoration, Ellis Brooks.
La Source Ballet, Leo Delibes.

### *Will Rossiter, 71 W. Randolph St., Chicago. Ill.*

In My Dreams of Waikiki, Bob Brown.
The Jazz Dance, Benton Overstreet.
Somewhere, Somewhere in France, Dunham & Brooks.
I Hear the Land of Bohemia Calling Me, Newton Alexander.
Back to Alabama in the Spring, Coffman & Palmer.
My Hula Hula Lou, Buster Santos.
Dorothy Jardon Waltz, Billy Gaston.
Dorothy Jardon Novelette, Roy Barton.
We'll Have to Do It Again, Herbert O'Mara.
Jelly Roll Blues, Fred Morton.
Chicken Walk, Tom Brown.
Bull Frog Blues, Tom Brown & Shrigley.
That Moaning Saxophone Rag, Tom Brown & Harry Cook.
A Bunch of Blues, Kelly & Wyer.
S. M. BERG, Columbia Theater Bldg., 47th and Broadway, New York.

# Screenshine

By Mel

TRAGEDY.

EVER reach in your pocket and get a hundred dollar bill when you expected to pull out a one?

We never did either.

But that's what Fatty Arbuckle did while he was on his trip last week from old New York to Chicago. At least Lou Anger swears he did, and we don't want to stir Lou's anger by suspecting the story.

Fatty had tipped the porter with that hundred—and the porter was so scairt to see it that he brought it back!

When the party got on another train, after a stop-over in Cleveland, where Fatty made a spooch at the Stillman, Anger told the new porter about the hundred dollar bill incident.

Then that niggah sho gave them service!

HIGH COST OF TIME.

Up in Max Goldstine's office the other day Fatty Arbuckle was tossing something white and bright up in the air.

"Whachagot?" we said.

He showed us a little plaything Hiram Abrams had given him. It was a platinum watch with Fatty's initials on the back in diamonds—a little bag of shells worth $1,500.

Charles H. Ryan of the Garfield Theater, 2844 Madison street, Chicago, is the latest exhibitor to receive an autographed photograph of Mary Miles Minter as a result of his contributions to Motography's "What the Picture Did for Me" section.

Get wise.

If you send in your report on pictures you're liable to get all kinds of bribes from the stars.

Let's hear from you next week.

THE Si-non Theater of the Simon-Nonnemacher Enterprises of Demopolis, Alabama (when you get through that the rest is easy) has an original method of encouraging good pictures.

Every week the house sends out the following letter:

**To all Exchanges Serving our Theater: Greetings—We award at the end of each week prizes as follows:**

**First prize for best feature of current week.**

**Booby prize for poorest feature of current week.**

**After careful consideration our judges have made the following awards for the past week. First prize..... Booby prize.....**

**Trusting that we may have the pleasure of awarding you first prize next week, we are, with best wishes, Si-non Theater.**

The firm operates, besides the Si-non, the Braswell Theater of Demopolis, and the Theatorium of Uniontown, Alabama.

We'll bet this method sort of tends to make the exchanges keep off the bottom of the list if possible. They wouldn't care particularly to have a booby prize letter passed around among exhibitors at the other exchanges.

And in time those letters would percolate to the home office.

THEY KNEED CHAIRS.

The opening of a New York theater failed to take place on the scheduled date because the chairs, ordered last May, and due to arrive four weeks before the first night, were sidetracked for war freight somewhere between Chicago and Manhattan.

They should have held the opening anyway.

It would be great to see a kneeless audience once.

PAUL H. WOODRUFF, Editor
ARTHUR E. CURTIS, Associate Editor

NEW YORK OFFICE: 1022 LONGACRE BUILDING, Forty-second Street and Broadway Telephone Bryant 7030
CHARLES R. CONDON, Eastern Representative

LOS ANGELES OFFICE: 6035 HOLLYWOOD BLVD.
MABEL CONDON, Western Representative

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy.

Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY
THE MOTION PICTURE TRADE JOURNAL
PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
E. R. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS
Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

SUBSCRIPTION PRICE
Per Year $3.00

| | |
|---|---|
| Canada | Per year $4.00 |
| Foreign | Per year 5.00 |
| Single copy | .15 |

NOTICE TO SUBSCRIBERS
REMITTANCES—Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.
CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.
If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVIII CHICAGO, OCTOBER 20, 1917 Number 16

# Picture Shows, Music Taxes and Vaudeville

IF all the picture theater owners who also operate vaudeville houses should refuse to recognize music publishers who belong to the "Tax Club," the musical shoe would be on the other foot. For every dollar the music publishers hope to extract from the unnecessary expense column of picture theater accounts, they spend fifty in vaudeville theater song plugging. Vaudeville is more than half music—whether the public realizes that fact or not—and is one of the music publishers' biggest assets.

Last year we published figures showing that less than fifteen hundred exhibitors owned and operated a good half of all the picture theaters in the country. That means an average "string" of six theaters for each of these exhibitors—and some of them, we found, have many times that number.

A good many of these theater strings included at least one vaudeville house. Vaudeville and films do not mix as closely as they did once, but by way of theater ownerships they are still quite intimately related. The "big" exhibitor of pictures generally has a vaudeville house somewhere, and the vaudeville manager with more than one theater usually controls at least one picture house.

There would be nothing surprising in the situation if these exhibitors with vaudeville houses were found to be denying the members of the music publishers' tax club admission to their vaudeville stages. "Tit for tat," while not necessarily a golden rule precept, still governs a good many human actions. The exhibitor who was denied the use of certain music in his picture theaters by process of a prohibitive and arbitrary tax, might see nothing wrong in retaliating by way of his vaudeville theaters.

If anything like that did happen, and the music publishers of the royalty family found themselves shut out of the vaudeville theaters controlled by film men, it probably would not be long before we heard rumors of "royalty rebates" and special exemptions from taxation for the combination picture and variety men. It is not likely that the owner of a vaudeville house would have to pay anything for the use of music in his picture houses.

That, of course, would not be fair to the straight picture man, with no vaudeville weapon to enforce his rights. But it would help him indirectly, because it would be a blow to the music vampires, and we doubt if they could keep it secret. They would be suspected of rebating wherever a vaudeville owner ran royalty music in his picture houses. And that certainly would not make it any easier for them to get their music into the general picture houses.

Of course there is plenty of good music without the tax feature, and we published a list of it last week. The Chicago branch of the Motion Picture Exhibitors' League is doing good work in preparing these lists. With such assistance, there seems to be no logical reason why the exhibitors should use taxable music at all. It is easy to impose a tax on anything, but enforcing its use is impossible.

# Stereoscopic Motion Pictures

THE motion picture principle had scarcely been discovered before a number of imaginative geniuses calculated what a wonderful thing it would be if the moving images could be projected in nature's colors—and could be given a voice—and could be made to stand out in relief like a stereograph. All of which only goes to show that there is nothing particularly new in the line of color pictures, or talking pictures, or stereoscopic pictures. The only distinction is that colored and talking pictures have been developed to as nice a point as one might wish; but pictures with true stereoscopic quality have never yet been presented.

The hard working promoters of color films and talking pictures have been grievously disappointed. Neither ever gained more than a faint flicker of public approval. The colored pictures, whether produced by ingenious mechanical and chemical means or by infinitely painstaking handicraft even more clever, pleased the people only for a thousand feet or so.

Experienced mechanics and famous inventors collaborated in the effort to synchronize phonograph records and celluloid picture strips, so that their activities should exactly coincide. They succeeded. But the public smiled and went back to its silent gray screen.

Here is a situation that deserves a little study. It is clearly a matter of what people like and do not like; and yet it fooled some of the oldest showmen. They fell for the color and the talking features; but the public did not. Why didn't they like it? Or why didn't the showmen know they wouldn't like it?

A good color picture is delightful of course. Color combinations strike pleasantly on every eye. Yet our color perception and our sense of action do not work together. When we make a still observation of an autumn forest, or admire a Chinese vase, we are conscious of color value. But when we watch a baseball game color means little except as an aid in indentifying the White Sox and the Giants. It would be just as good a show in black and white. Color appreciation, in other words, is esthetic and has no real connection with action. So color, while it has charm in itself, adds nothing to the real purpose of a motion picture.

Talking pictures never pleased anybody because they never fooled anybody. The inventors fondly imagined that if the sound and the image were tuned exactly together they would blend into a harmonious and artistic unit. But they did not, and never will. The picture is an illusion—that is its value. The voice does not support the illusion; it distracts from it and damages it. We might say that, illusion being a minus quantity, the sum of two illusions produces a lesser, instead of a greater result.

All this is more or less of a prelude to the subject of stereoscopic pictures. For that is number three of the trio of novelties suggested as improvements in the motion picture art, and at first thought might be mistaken for the same kind of an experiment.

Scientists have said that stereoscopic projection would always be impossible, because to get the stereoscopic effect the two eyes of the spectator must see two different images. Ordinarily, of course, that could not be done, because there are right eyes and left eyes all over the room, with no way of dividing them.

Nevertheless, the scientists were wrong on two counts. True stereoscopic projection can be attained with a stereoscopic film, a double projection, and a screen simply but expensively made of thousands of small lenses. And projection that looks stereoscopic, and therefore is, can be worked in other ways.

Showmen who have been bitten by the color-and-talk pictures would probably be shy toward stereoscopic films if they were offered a chance to show them. They would mentally group the three "stunts" together, just as we did in our opening paragraph, and discard the last because there was nothing in the first two.

But there is a difference. The color and talking effects were additions, but not improvements—as it turned out. The stereoscopic effect would be an improvement, but not an addition.

Pictures projected stereoscopically would be just like ordinary pictures made a great deal more attractive. The illusion—which, as we pointed out, is the real virtue of the picture—would be brought just that much nearer to perfection.

We hope the day will come when motion pictures as good as we have now—we are not asking for better—can be projected stereoscopically in any theater. The present form of projector is so near mechanical perfection, and the present picture is optically so good, that stereoscopy is apparantly the only improvement for which there is still room and opportunity. And motion picture ingenuity will rise, sooner or later, to that very desirable opportunity.

# To Support Independent Publishers

## CHICAGO LEAGUE VOTES TO USE ONLY NON-TAXABLE MUSIC

MEMBERS of the Chicago Branch of the Motion Picture Exhibitors' League of America have decided hereafter to play only non-taxable music in their theaters and thus avoid the excessive charge the Society of Authors, Publishers and Composers is endeavoring to wring from them for the use of its copyrighted music.

At a well attended meeting, held in their hall at the Masonic Temple, Friday, October 5, they unanimously agreed to put the kibosh on the taxable selections and let them go begging so far as they were concerned.

### Plenty of Good Music

Many of the members expressed the utmost confidence in their ability to find plenty of good music in the non-taxable list, which the Chicago League has compiled and sent out to its members.

There was a good deal of disappointment manifest when President Joseph Hopp informed those present that several of Chicago's largest and most influential exhibitors, without waiting for the league to take action, had given in to the Publishers' Society and had agreed to pay the tax.

Attorney Hartman, representing the music trust, as it has been branded by a New York concern which is attacking it under the anti-trust law, informed Mr. Hopp just before the meeting that Jones, Linick and Schaeffer, Schaeffer Bros., Lubliner & Trinz, Schoenstadt & Sons, Katz & Ballaban and Ascher Bros. had already capitulated and come to terms with the society.

This bad news hit the gathering right at the opening of the meeting, and for a time wrapped their determination to fight the tax in a verbal wet blanket. Gradually, however, the blow lost its sinister effect as the discussion progressed and the exhibitors began to realize the possibilities that might eventuate as a result of succumbing to the boot and screw tactics of the composers and publishers.

### To Fight To Last Ditch

They finally decided it would be better to fight the thing to the last ditch than bow to the exorbitant levy. A committee consisting of George Laing, G. D. Hopkinson, Jacob Cooper, Sam Gold and Ludwig Siegel was appointed to go to the exhibitors who had agreed to pay the tax and show them the folly of their way in an endeavor to bring them back into the fold.

Although it was considered doubtful as to whether anything could be done to head in those who had strayed, members thought the attempt should be made anyhow.

After informing the assembly of the purpose of the meeting, President Hopp called upon Fred Laing, chairman of the music tax committee, to start the ball rolling.

In his speech Mr. Laing said, "Our only hope is in concerted action. The court has upheld the Publishers' Society in the east, so we have slight chance of beating them through the courts. One thing, however, is certain in my mind —and that is that we can't use their music and fight it. In order to beat them and bring them to their senses we must boycott the taxable music and instruct our pianists, organists and orchestra leaders to make their selections from the uncopyrighted compositions. The non-taxable list contains only one-tenth of all the music published but it will suffice. It must, for I think there is little doubt but that the society will soon see the mistake of trying to tax us for advertising its wares, and if we present a solid, united front and concertedly refuse to play its stuff, it will have to give in."

W. E. Heaney, who spoke just before Fred Hartman's motion to throw the question before the house, brought home the seriousness of the fight when he said, "The revenue of ten cents a seat is merely to bring in a first trench fighting fund. If they get us to pay that they will have us making the rope with which they later expect to hang us. Now is our only chance to fight.

### 10 Cents a Day Only Starter

"If we don't take this opportunity it will be too late. After we once pay the tax we are gone. The independent publishers, outside of the society, are waiting to see how we are going to accept the levy. They are watching to see whether it is going to be worth their while to stay out. If the Publishers' Society gets the independents they can ask anything they want and we'll have to pay it. That 10 cents a seat charge is just a trial. If they get that and secure the co-operation of the independent publishers also, what is to prevent them from raising the tax to a dollar a seat or anything else they like?

"If we are going to do anything we must act now and act together."

When the vote was finally taken on the question as to whether the society would support the independent publishers or use the taxable music the Chicago men voted unanimously to use only the non-taxable music in their houses.

# Picture Showmanship Superior Says Goldfish

### Goldwyn Head Thinks Screen Is Better Exploited Than Legitimate Stage—Gives Evidence to Prove It.

THAT the motion picture exhibitors of America strive harder to gain and come nearer to success in attaining the full showmanship values out of their picture attractions than theatrical managers obtain from plays presented in their theaters, is the belief of Samuel Goldfish, president of Goldwyn Pictures Corporation, who is himself responsible for many innovations in screen production.

"If you will carefully analyze the situation in the first two hundred cities of America, or several hundred additional towns and cities," says Mr. Goldfish, "you make the following significant discoveries:

"First, you will find that motion picture advertising in the daily newspapers is from two to ten times as great as the advertising of theatrical attractions. This means, of course, that, independently of their natural attraction and popularity with the public, motion pictures are more aggressively exploited than any other forms of amusement ever have been and doubtless ever will be.

"Second, you will discover that the exhibitor, the owner or manager of the motion picture theater makes a greater personal effort to gain public attention through the quality of his showmanship, through display of his inventiveness and ingenuity than the theatrical house manager reveals. A traveling theatrical company comes from New York bringing its own scenery and equipment whereas film arrives in metal containers with only a limited number of showmanship aides in the way of photographs and music cues and printed suggestions for exploitation. The individual exhibitor then applies to each picture as received his own thought and mental inventiveness and imagination. The result of this concentration results each week in some distinctive and attractive exploitation and setting within the theater that it is impossible to apply to theatrical productions.

"Third, there are more existing channels for the exploitation of motion pictures than ever existed for attracting attention to theatrical attractions. The motion picture is more nearly the universal entertainment than anything else could be because of its fractional cost to the amusement-seeking individual.

"I venture to say that few managers of any type have ever equaled the recent fine mounting and staging of 'Polly of the Circus' devised by S. Barrett McCormick and Robert Lieber at The Circle Theater, Indianapolis; of Harold Edel, managing director, and his associates at the Strand Theater, New York; of J. A. Quinn at The Rialto Theater, Los Angeles; of Herschel Stuart at the Old Mill Theater, Dallas, Texas; W. H. Smythe of The Strand, Seattle, and dozens of others with whose showmanship I am familiar. In Indianapolis Mr. McCormick and his aides staged a remarkably beautiful ballet divertisement worthy in every way of the larger opera houses of the country where such delightful spectacles can be achieved because of the larger stages."

## Change of World Title

Little Madge Evans' newest World-Picture Brady-Made is called "The Adventures of Carol" instead of "The Little Patriot," as formerly. Like previous photoplays centering around "the World's kiddie star," this one carries a main story about grownups, with whose loves, sorrows and joys the adventures of the little girl are closely intertwined.

# Essanay's Schedule Ready Up to First of Year

**Essanay's Schedule Ready Up to First of Year—Taylor Holmes and Little Mary McAlister Appear Often on Winter Program of Perfection Pictures.**

EXHIBITORS will find a veritable gold mine of Essanay productions in store for them at the beginning of the winter season. Essanay is far ahead of its release schedule, and a complete program of excellent subjects up to the first of the year is now ready.

Taylor Holmes, the stage comedian, in "Fools For Luck," the current release, heads the list. The picture is based on the *Saturday Evening Post* story, "Talismans," by Kennett Harris. It deals with superstition. Helen Ferguson, Essanay's sixteen-year-old star, plays the leading feminine role.



*Little Mary McAllister in Essanay's "Young Mother Hubbard."*

"The Fibbers," the next October release, is a comedy-drama based on married life, starring Bryant Washburn and Virginia Valli.

Little Mary McAlister, Essanay's six-year-old star, will appear next in "Young Mother Hubbard," a travesty on the old nursery story, written especially for the tiny actress by Charles Mortimer Peck.

Mr. Holmes will make his third screen appearance in "Two Bit Seats," the action of which was adapted from the *American Magazine* story of the same title, by Gladys E. Johnson. Marguerite Clayton appears in the leading feminine role. The picture deals with a young spendthrift who can't afford midnight suppers, and a girl who refuses to mulct him, but encourages thrift. The spendthrift reforms, then they call a minister.

There is plenty of action in "The Kill-Joy," in which little Miss McAlister, plays the only feminine role in the picture.

"The Small Town Guy," Mr. Holmes' fourth picture, is taken from the *Munsey Magazine* story, "The Picture of Innocence," by Freeman Tilden. Mr. Holmes depicts the role of a small town hotel clerk who unconsciously becomes the tool of bunco men, and Miss Ferguson plays the part of the sweetheart who rescues him.

Jack Gardner and Miss Ferguson play the leading roles in "Gift of Gab." Mr. Gardner does the best work of his career in this picture.

"Sadie Goes to Heaven," another Little Mary McAlister picture, taken from the story of the same name appearing in *Good Housekeeping* magazine, has a strong appeal and numerous humorous situations.

The foregoing pictures all have a screen time of approximately 65 minutes. They are being released on the Perfection Pictures program through the George Kleine exchanges.

In addition, new prints of the original Essanay comedies that made Charlie Chaplin famous will be released monthly. These include "A Jitney Elopement," "A Night in the Show," "By the Sea," and all the others on which the popular comedian made his reputation. New fables by George Ade, the noted Hoosier humorist, are being released each week. These pictures have a screen time of 25 minutes and are released through the General Film Company.

A picture in which Mary McLane, the gifted authoress of unconventional books, will play the vampire in one of her own works, "Men Who Have Made Love to Me," will be ready for release soon.

## Bring Suit to Enjoin Infringement

The Fort Pitt Theater Company of Pittsburgh has begun action in the Southern New York District of the United States District Court to restrain Jack Goldberg and Alexander Stathopoulo from exhibiting "On the Italian Battle Front."

The plaintiffs, in asking for $50,000 damages, declare that the use of the latter title is an infringement on their copyrighted title, and that the release of a production purporting to be the official pictures of the Italian army is a violation of their property rights and unfair competition.

The bill of complaint filed by the Fort Pitt Theater Company, under the direction of which the American tour of "The Italian Battle Front" is being conducted, and by the Italio-North American Commercial Union, recites that during the years 1916 and 1917 the Italian Government officially authorized and supervised the taking of certain photographs of scenes along the battle front of the Italian army, depicting the actual war conditions, military operations and achievements of said army, and that these pictures were arranged into a ten-reel motion picture film, the sole and exclusive distribution of which the Italian Government placed in the hands of the Italio-North American Commercial Union.

The Union, in turn, entered into an arrangement with the Fort Pitt Theater Company whereby the latter corporation was given exclusive right, under the supervision and with the assistance of the Italian Government, to exploit these pictures in the United States.

The complaint further declares that the title, "The Italian Battle Front," which was adapted with the consent and upon the authority of the Italian Government, has been copyrighted, and that the Fort Pitt Theater Company has expended large sums of money in advertising this title. It is declared that "The Italian Battle Front" has been widely and favorably known to the public, and that this title has come to be associated with and to designate the officially approved and sanctioned Italian war pictures, and that for the purpose of benefiting from a favorable public opinion which has been created for this production, the defendants have "jointly conspired and concerted together to deceive the public and to deprive the plaintiffs of their just reward and profit by exhibiting 'On the Italian Battle Front,' which wrongfully, untruthfully and falsely purports to be scenes taken on the battle front of the Italian army."

The plaintiffs request the court to enjoin the exhibition of this alleged spurious product and also its advertising.

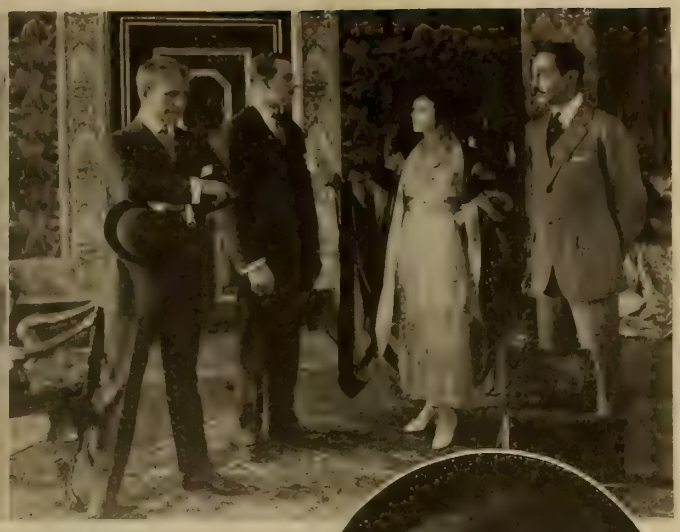
## Chicago Amusement Company Builds New House

THE West End Amusement Company of Chicago is completing its splendid new theater at Madison and Cicero streets. The new house will be called the Madison Square and will seat 1,850. Pictures only will be shown. The building is a two-story structure, containing six stores in front and costing $200,000.

On the second floor of the theater will be a dance hall equipped with a mezzanine balcony and refreshment booth. The theater will be all in one floor. The house is of cantilever construction, which eliminates all pillars. The rotary converter used in the projection is one of the largest in the country, being five horse-power larger than the converter used in the Strand of New York. A Wangerine & Wickhardt giant pipe organ will be installed. It is expected that the house will open October 20.

The West End Amusement Company is composed of James B. Heaney, president; Wm. F. Merle, vice-president; H. J. Heaney, secretary; Wm. E. Heaney, treasurer.







*Constance Talmadge in "Scandal," Norma Talmadge in "The Moth," and Clara Kimball Young in "Magda"—all Select Pictures productions.*

# Select Pictures in Seven League Boots

**Big Organization Well Launched—Many Offices Opened and Contracts Signed in First Two Months of Activity.**

ALTHOUGH Select Pictures Corporation has been in operation for less than two months a truly marvelous progress has been made by President Lewis J. Selznick and General Manager Arthur S. Kane in establishing the new organization.

Having taken over the home offices of the Lewis J. Selznick Enterprises in New York City, the company has already fully equipped branches in operation in nineteen cities of the United States, embracing the various centers of distribution for the motion picture industry. Exchange managers have been appointed to each of these branches, as well as a sales manager and a special representative with headquarters in New York.

Contracts have been signed calling for the distribution of the pictures made by Clara Kimball Young and her own company, the Norma Talmadge pictures presented by Joseph M. Schenck, the Constance Talmadge pictures presented by Lewis J. Selznick, and Alice Brady, a recently signed Select star, in productions, to be presented by the Select Company itself.

It has been arranged that each of these four stars will produce a series of eight productions during the coming twelve months, and all of these Star Series pictures will be distributed by Select.

In addition, Select Pictures has arranged to distribute a number of splendid single productions of the highest quality. These include "The Wild Girl," the first picture to be made by vaudeville's famous star, Eva Tanguay, which will be released during the next few weeks; the stupendous film drama "Lest We Forget," built around the sinking of the Lusitania and other international episodes, which will present Rita Jolivet as the star and which will be released during November; and the sensational drama of food control and price regulation "The Public Be Damned," now being shown.

Select has been particularly successful during its six weeks of sales campaigning in closing big contracts with exhibitors of prominence. Both Arthur S. Kane, the general manager, and Sales Manager C. E. Shurtleff have been subject for congratulation on account of the remarkable showing which their sales forces have made in the very short time that they have been operating.

Among the nationally known exhibitors and theaters which have been provided with the pictures of all Select stars for the coming year under these contracts are the following:—

New York, and vicinity, Marcus Loew chain of theaters; Philadelphia, Stanley V. Mastbaum's Stanley Theater; Boston, Marcus Loew's Orpheum, St. James and Columbia Theaters; Chicago, Sig Faller's Bijou Dream Theater, H. C. Miller's Boston Theater; Minneapolis, Finklestein & Rubens Lyric Theater; St. Paul, Finklestein's & Ruben's Garrick Theater; Cleveland, Marcus Loew's million dollar Stillman Theater; Columbus, Harry Hart's Colonial Theater; Cincinnatti, Libson's Strand Theater; Canton, Ohio, Ney & Bernower's Alhambra Theater; Youngstown, Ohio, Strunk's Dome Theater; Dayton, Ohio, Libson's Strand Theater; Pittsburgh, Olympic Theater; Erie, Pa., O. A. Potter's Columbia Theater; Altoona, Pa., A. Notopoulos's Olympic Theater; Providence, R. I., Chas. H. William's Strand Theater; Indianapolis, Ind., B. V. Bachus's Alhambra Theater; Denver, The American Theater; Ogden, Utah, H. C. Skinner's Alhambra Theater; Tulsa, Okla., M. M. Smith's Empress Theater; Fort Worth, Texas, E. H. Phillip's Egypt Theater; San Antonio, Tex., Lytle & Epstein's Empire Theater; San Francisco, Kahn & Greenfield's new Mission Theater, New Filmore Theater; Los Angeles, T. L. Tally's Broadway Theater; Santiago, California, R. E. Hick's Cabrillo Theater; San Jose, California, James Beatty's Liberty Theater; Atlanta, Ga., Sig Samuels Criterion Theater; Columbus, Ga., S. E. Possey's American Theater.

It is interesting to note in connection with the above listed notable contracts that through its New York Exchange Select has just signed S. L. Rothapfel's world-famous Rialto Theater in New York for first-run on the entire series of pictures made by Clara Kimball Young and her own company, the first of these productions, "Magda," being shown at the Rialto during the week beginning October 7.

## Government Officials See Films of Camp Construction

A moving picture of the construction of a cantonment, from the basic blue prints to the arrival of troops, was shown recently at the War College at Washington to Secretary Baker and members of the general staff. The picture was prepared at the expense of the Board of Commerce of Little Rock, Arkansas, and shows the progress of the work at Camp Pike, near that city.

This picture is the first film shown of the complete process of making an army training camp and will be given general circulation.

The making of the cantonment at Camp Pike covered 52 days. During that time approximately 1,200 buildings were erected. Some 4,000 carloads of material were used. At one stage of the operations three buildings were put up simultaneously within a space of 38 minutes.

## Another Week at Broadway

"The Fall of the Romanoffs," Herbert Brenon's latest screen achievement, did not come to a close at the Broadway Theater at the end of its past two weeks' run. The attendance required a continuance.

# Memphis Theaters Must Close, Says Mayor

### Police Given Positive Instructions to Allow No Theaters or Other Establishments to Open on Sunday.

By J. L. Ray
*Special Correspondent for* Motography.

ACTING under orders given him by Mayor H. H. Litty, Chief of Police James Quinlan, has instructed his force to arrest the manager and every employe of any theater or moving picture house which attempted to operate on Sunday in the future. Shoe stores, furniture and hardware merchants, cobblers, etc., also come under this order, but instructions issued to date do not make any provision for cigar stands and soda fountains.

Following Chancellor Francis Fentress' opinion which dissolved the injunction the theater managers had obtained against the city which prevented the police from closing these shows, the mayor proceeded to get busy and make final arrangements for carrying out the wishes of the court. Plans formulated two weeks ago were intended to be carried out in such a manner that the managers would be arrested and given the privilege of carrying the case to a higher court on appeal. This ruling was to have served as a guide for future action on the Sunday show question, which has created so much agitation recently. However, a misunderstanding occurred and plans were not carried out. No arrests have been made thus far, so far as the last outbreak is concerned.

Knowing that his job will be in danger and that he can be ousted at the hands of the taxpayers if he fails to comply with the law, the mayor has been firm in his latest orders to the police department. "Close the town," is what he said, and both Police Inspector Hayes and Chief Quinlan have signified their intention of carrying out the mayor's orders in every particular.

"They will be arrested if they open, and with them every employe of every amusement house which we find open," Chief Quinlan said. "We have no choice but to see that the Sunday closing order is obeyed. Our instructions from Mayor Litty are positive."

Contrary to the custom of the past, the amusement houses will not be permitted to reopen after the managers have been once arrested and have posted a forfeit, according to Inspector Hayes. "That merely is a convenient method for evading the law," said Hayes. "If the law says that they shall close, close they must. Our orders from the mayor are to keep the theaters shut, and we will do it."

## Billie Burke in "Arms and the Girl"

Just about a week before she makes her debut in a new play at the Hudson Theater, New York, Billie Burke, the beautiful star of stage and screen, who was last seen in the Paramount production, "The Mysterious Miss Terry," will appear in the film version of the successful drama, "Arms and the Girl." This second Paramount picture starring Billie Burke was released October 8.

"Arms and the Girl," however, is more serious in theme, dealing as it does with those harrowing days at the outbreak of the Great War, when the hand of the Hun fell heavily upon helpless Belgium. As an American girl involved in the meshes of an espionage intrigue forced by a German general to marry the man she has avowed to be her affianced, in order to save his life, Billie Burke is said to have achieved a triumph in emotional acting coupled with that delightful and wholly charming delicacy of humor that has made her a favorite throughout the land. Thomas Meighan, one of the most popular of leading men, appearing in Paramount productions, supports Miss Burke.



*Elizabeth Risdon, brilliant new star in McClure's "Mother."*

## Elizabeth Risdon, Star of McClure's "Mother"

Elizabeth Risdon, the young girl who plays the part of a woman past fifty, in the McClure picture entitled "Mother," by the well-known author, Eden Philpotts, has made gigantic strides in the short six years that she has been on the legitimate stage, and the two brief seasons she has been in film work.

Miss Risdon, although she has lived mostly in London, is really an American. She began her stage career at the Haymarket Theater, London. In America she has appeared in many Bernard Shaw productions, having recently opened in William Faversham's presentation of Shaw's "Misalliance."

Miss Risdon's first important appearance in the pictures was in "The Manxman," which recently ran a whole month at the Criterion Theater. Hall Caine saw her play "Gloria" in his play, "The Christian," in London, and immediately asked her to enter motion pictures in his productions.

In "Mother," Miss Risdon has the part of a dear old lady much misunderstood and maligned by her own children, but in the end, just before it is too late, they come to realize her great worth.

*Note—This liberty loan boost by a popular star would attract attention and aid the loan if printed in your program.*

## Back Up Our President

BY DOUGLAS FAIRBANKS.

OUR Government has called for subscriptions to the new Liberty Loan.

Every citizen of our land should consider it a privilege to do his or her bit towards financing our country during this terrible war—the losing of which would mean practical oblivion for every one of us.

There are about twenty million families in the United States of America. A subscription of two hundred dollars per family to the new Liberty Loan would total four billion dollars. Many families can not spare two hundred dollars. But every family can and should subscribe fifty or one hundred dollars or more, according to their means.

It is more than a public duty. It is the one best and surest investment any man or woman can make. Uncle Sam guarantees it. And that insures a fair interest return—in fact, it is a perfectly safe, remunerative way of lending one's money.

I do not believe the majority of our citizens realize the tremendous moral effect that a nation-wide, unanimous, every-last-one-of-us, subscribing to this loan would have with our enemies and the immense stimulation it would give to our Allies.

We must win.

We must back up our President and Congress.

So come on—let's do it the way we should and everybody chip in his bit towards the raising of this new Liberty Loan!

## Fatty Arbuckle Hesitates a Day in Chicago

On his way to the Pacific coast, where he will continue to produce two-reel comedies for Paramount, Fatty Arbuckle spent October 4 in Chicago. With him were Lou Anger, manager of the Comique Film Corporation, as Fatty's company is called, and Herbert Warren, who has charge of the fun-making scenarios. The latter has just married Valerie Bergere, the well known stage star of New York.

Fatty drove home one vital point during his conversation with Motography's representative when he said, "A picture is only half done when it reaches the exhibitor. At least 50 per cent of the value and pulling power of the picture depends upon the way in which it is advertised and presented. Music is the most important thing of all in showing a picture."

Mr. Arbuckle's company is to work in the Balboa studio, at Long Beach, which has been leased for the coming season. In the spring, Fatty will make a five-reel comedy of foreign origin, under the direction of Julius Steger.

During his stay in Chicago, Mr. Arbuckle was entertained by Manager Max Goldstine of the local Paramount office.

*Below is a sit-up-and-take-notice-scene in Triangle's "Firefly of Lough Luck," with Alma Reuben. Texas Guinan, musical comedy star now with Triangle, laughs from the circle. Below is Margery Wilson in "Wild Sumac," a new Triangle drama.*



# Stars in Triangle's October 14 Releases

**Margery Wilson Featured in "Wild Sumac," Picture of Canadian Northwest, and Roy Stewart in "One Shot Ross"**

THE triumph of justice over lawless brigandry, and romance among the great woods of the Canadian Northwest are motifs which promise a strong Triangle program for October 14, when "One Shot Ross" and "Wild Sumac" are released.

Surrounded by the genuine article in cowboys, Roy Stewart undertakes to clean up a western settlement infamous for its wild disregard of law and order. His direct methods of dealing with offenders earn him the title of "One Shot," and as the vigilante of the community, he comes in for a deal of admiration and necessary bloodshed. But when his unerring aim of authority brings sorrow to a little child, he decides to pull stakes for a camp where eternal vigilance is not the price of safety. The hold-up of the outward-bound stage brings him under the shelter of the Sheridan roof, and sows the seed of a pretty romance in which the famous gunman uses his skill to avenge a father's murder and rid the earth of a rival. Supporting Stewart in this new western drama are Josie Sedgwick, as Mary Sheridan, and Jack Richardson, whose "bad men" characterization gives the familiar "gambler of the screen" an opportunity to desert his faro table for a time.

In the second release of the week, "Wild Sumac," Margery Wilson has an unusual opportunity to adapt her personality to the character of a fair young gypsy of the big woods, untamed and unguided, who is charged with a murder of which she is innocent. The long arm of the royal northwest mounted police figures prominently in this story as the half-breed bootlegger is brought to justice and the girl Sumac's true identity revealed. Her thrilling rescue from a burning pyre and a realistic man-battle rivalling in its intensity of emotion the famous fight scene in "The Flame of the Yukon," are high points in the wistful love story. Jack Cunningham prepared the scenario from the story by Elaine Sterne.

On the Triangle Komedy program for this week are "Their Love Lesson" and "A Prairie Heiress," both one-reelers. The Keystone feature, "Pearls and Perils," concerns a maze of trouble started over a string of pearls.

## Army Cantonments Provide Big Amusement Field

The film men and legitimate theater men of the country are now reckoning with the fact that the war with Germany has created twenty-eight new cities in the United States, with an average population of 40,000 each. These cities contain a total of about one and a half million young men, all of whom have healthy appetites for amusement and have the money to spend for it.

At most of the cantonments either the government or the Y. M. C. A. is providing pictures for the men. However, in some cases exhibitors have established theaters nearby and have made money. Some of the eastern theatrical magnates are planning vaudeville circuits also.

## Abrams and Schulberg in West

Hiram Abrams, president of Paramount Pictures Corporation, and B. P. Schulberg, general manager, have arrived in Los Angeles, thus completing the first leg of a trip whose itinerary includes visits to every city in the United States boasting more than 50,000 inhabitants. The two travelers were met at the depot in the City of Angels by Jesse L. Lasky, vice-president of Famous Players-Lasky Corporation, who has himself arrived in the Coast metropolis only a couple of weeks before; and Herman Wobber, Western representative of the company.

"Among other important matters that I must take up while here," said Mr. Abrams, "is that of making additional productions in the West. I will take this up with Mr. Lasky at once. Weather conditions will render this course advisable for outdoor productions to a large extent."

## "Mothers of Men" Ready

Willis Robards, who recently brought East the great Suffrage propaganda picture, "Mothers of Men," has been making some important changes in the arrangement and titling of the picture, and now has it practically ready for the market. The play has attracted much attention in women suffrage circles.

# General Has "War News Weekly"

AN announcement of much interest is that General Film Company will act as exclusive distributor for the "American War News Weekly," one-reel subjects dealing with military and naval activities of the United States. This new arrangement began with the twenty-fifth number of the "American War News Weekly," dated October 5.

The "American War News Weekly" is edited from the work of some thirty cameraspondents in this country and Europe, who are doing highly creditable work in providing a high grade graphic weekly of patriotic and topical interest. The activities of the fighting forces, important events in the preparedness movement, patriotic demonstrations and many other events dealing with America's participation in the war are shown each week in these series. As the time approaches when the first overseas army will soon be in the trenches, this graphic weekly is beginning to attract even more attention, and the weekly releases are being followed keenly by the general public. Captain Robert E. Reynolds, well known in army circles, is the editing director of the "American War News Weekly."

A series of new exhibitors' helps has been prepared by General Film. These include twenty slides for advertising purposes, two stock posters and a weekly one-sheet, printed in red, white and blue, in which the four leading subjects are headlined.

# Distribute American Films in Europe

## President Wilson, Through National Association of the Motion Picture Industry, to Appoint Overseers of Exported Films

ONE of the industry's greatest contributions to the war is the volunteer offer of the National Association of the Motion Picture Industry, through its War Co-operation Committee, to appoint several of the best known film company executives in this country to have entire charge of the distribution of American films in Russia, France and Italy during the period of the war.

European war pictures will also be included in the plan, which is to be worked out in conjunction with the National War Work Council of the Young Men's Christian Association, which is erecting hundreds of buildings in these European countries for the entertainment and recreation of the soldiers.

### American Cinema Commission

In response to a personal request made by President Wilson during a conference with President Brady, Arthur S. Friend, P. A. Powers and J. A. Berst, at the White House, President Brady called a general meeting of the industry. It was decided to organize the American Cinema Commission in Europe under the supervision of the National Association of the Motion Picture Industry. President Brady then called for volunteers for the commission. P. A. Powers, president of the Universal Film Manufacturing Company, was unanimously chosen as the commissioner for France. Walter W. Irwin, general manager of the Vitagraph V. L. S. E., was requested to take the commissionership for Russia. J. A. Berst, vice-president and general manager of the Pathe Exchange, Inc., was chosen for the Italian commissionership.

It was the consensus of opinion that an American commissioner should be chosen who will have under his sole jurisdiction the selection of all the films to go to these countries, as well as the appointment of assistants and a staff which will be immediately organized for this purpose. Jules E. Brulatour, representing the Eastman Films and treasurer of the National Association of the Motion Picture Industry, was the unanimous selection for the head of the American Cinema Commission, with headquarters in the United States. Mr. Brulatour reported that he had talked over the long distance telephone with George Eastman, president of the Eastman Kodak Company, at Rochester, N. Y., who volunteered the fullest co-operation possible from the company's organization in France in connection with the distribution of films in that country.

### Select Millions of Feet of Film

In connection with the great task which is placed before the American Cinema Commission is the selection of millions of feet of film which is to be sent abroad. There were several volunteers to assist Commissioner Brulatour in this country, among them being Samuel R. Rothapfel of the Rialto Theater; Adolph Zukor, Famous Players-Lasky Corporation; Samuel Goldfish, Goldwyn Pictures Corporation; B. N. Busch, World Film Corporation, and Al Kaufman of the Famous Players-Lasky Corporation.

President William A. Brady presided at the meeting which was attended by the following:

William L. Sherrill, Frohman Amusement Corporation; W. W. Irwin, Vitagraph V. L. S. E.; Lewis J. Selznick, Lewis J. Selznick Enterprises; Arthur S. Friend, Famous Players-Lasky Corporation; Adolph Zukor, Famous Players-Lasky Corporation; Samuel Goldfish, Goldwyn Pictures Corporation; Ricord Gradwell, World Film Corporation; W. R. Rothacker, Rothacker Film Mfg. Co., of Chicago; P. A. Powers, Universal Film Manufacturing Company; Samuel R. Rothapfel, Rialto Theater; J. E. Brulatour, Eastman Films; Lee A. Ochs, National Exhibitors' League of America; Louis E. Blumenthal, *Exhibitors' Trade Review;* William Wright, Kalem Company; Al Kaufman, Famous Players-Lasky Corporation; Fred Beecroft, *Motion Picture News;* Peter Jeup, Detroit, Michigan; R. R. A. Mosher of Buffalo; Charles C. Pettijohn, American Exhibitors' Association; Alfred S. Black, Rockland, Maine; Robert W. Priest; Mark Vance of *Variety;* Sam Spedon and George Blaisdell of the *Moving Picture World,* and Executive Secretary Frederick H. Elliott.

President Brady is to arrange for an appointment through Secretary Tumulty so that he may present the members of the American Cinema Commission to President Wilson very soon.

## Three Authors Added to Universal Forces

During the past fortnight, Universal has added three authors of considerable note to the scenario department on the coast. They are Charles Kenyon, J. Edward Hungerford and Captain Leslie T. Peacocke.

Charles Kenyon, who has recently completed several photoplays of note for Paramount, is the author of "Kindling," the play in which Margaret Illington created a furore on Broadway some seasons ago. He is a native of San Francisco, and worked on newspapers in that city before winning success in the dramatic field. Mr. Kenyon is now engaged upon a story which will run to five or more reels.

For the past ten years, J. Edward Hungerford has been one of the best known magazine writers in the country, and has also had books published and feature photoplays produced during that time. He has been assigned to the creative branch of the scenario department, under Col. Jasper Ewing Brady, and it is safe to predict that he will furnish many striking new ideas during the months to come.

Captain Leslie T. Peacocke is already well known to Universal patrons, having been connected with the organization twice in the past. He is probably best known as the author of "Neptune's Daughter," the first great Annette Kellermann spectacle. Captain Peacocke is said to have completed the outline of another big marine story which has been O. K.'d for early production.

## Frank Campeau Re-engaged by Fairbanks

Frank Campeau, who plays the part of "30-30" Madden in "The Man from Painted Post," the forthcoming Artcraft release, has been re-engaged by Douglas Fairbanks to appear in the next production under the direction of John Emerson. As a portrayer of heavy dramatic roles, Frank has few rivals, and because of his unusual ability was selected for the new cast, as contrast to the Fairbanks' smile and light comedy characterization.



*Douglas Fairbanks and Frank Campeau, powerful character men.*

On the speaking stage Campeau was known as "the villain with the eyes of fire." In addition to creating the character of "Trampus" in "The Virginian" he played important parts in a number of the Augustus Thomas, A. H. Woods and Charles Frohman productions.

It is very likely that Campeau will be permanently identified with the Douglas Fairbanks-Artcraft photoplays.

## Herbert Lubin Undergoes Operation

HERBERT LUBIN of General Enterprises, Inc., was removed from his home to the Stern Hospital, New York, last week, suffering from an acute case of appendicitis. An immediate operation was necessary, owing to the advanced stage of the disease.

A touch of sentiment was loaned to the affair through the presence of Dr. Engel as officiating surgeon, inasmuch as he is a brother of Joe Engel of the Metro organization and was called in at the urgent solicitation of Herbert Lubin, who was formerly associated with Metro as holder of the Canadian franchise. Dr. Engel, who is just in receipt of a commission as lieutenant in the United States army, left for his post after delaying his departure to superintend the operation of his friend.

Owing to the weakness of Mr. Lubin's present condition, caused by the unusual duration of the operation, no visitors will be permitted to see him until after Friday of this week, after which time he will be glad to greet his friends during his period of convalescence. Mr. Sawyer will handle Mr. Lubin's affairs during his enforced absence from his desk at the offices of General Enterprises, Inc.





*Some of the stirring situations in Greater Vitagraph's picturization of Alfred Henry Lewis's immortal "Wolfville" story, "Dead Shot Baker," starring William Duncan and Carol Holloway, set for release on October 15.*



## Vitagraph Serial Goes Over Big

Walter W. Irwin, general manager of the Greater Vitagraph distributing organization, last week sent his personal congratulations to the company's sales force for the splendid work its members did in booking "The Fighting Trail," Greater Vitagraph's big serial of the outdoors.

When the home office statisticians finished their compilation of the bookings on "The Fighting Trail," their figures showed that the serial has been booked to numerous accounts in every city of the United States having 10,000 population and over, and in many smaller cities and towns. From New York City, with ninety-seven bookings, down to towns like Swaledale, Iowa, with a population of 235, practically the whole country has been covered.

Greater Vitagraph continues to receive a flood of telegrams and letters from exhibitors characterizing the serial as the greatest melodrama ever produced on stage or screen. The company's $150,000 advertising campaign on "The Fighting Trail" is being credited by exhibitors in many instances with contributing to the tremendous impetus given to the serial by release date.

In advance of the release of "The Fighting Trail," the Greater Vitagraph Company sent out a complete campaign book containing press material for each of the fifteen episodes, reproductions of paper, advertising cuts, a novelization of the story, star cuts, heralds, and numerous suggestions for "stunts" to be used in putting over the picture. This campaign book has been declared the biggest thing of its kind ever put out in the history of the industry, and, according to statements by Vitagraph, the exhibitors of the country have found it of inestimable value in their handling of the serial.

## Visiting Exchange Man

A. J. Nelson, branch manager for General Film Company at Washington, D. C., was a visitor at the home office of General last week. He reports a strong demand for the O. Henry and George Ade releases, as well as an unusual amount of interest in the de luxe production of "Camille" with Helen Hesperia, just released by General.

## Indiana Exhibitors Hold Successful Meeting

The Indiana State organization of the American Exhibitors' Association held a successful business meeting at Indianapolis, September 28, at which plans for the coming year were discussed. Charles C. Pettijohn, general manager, and Frank J. Rembusch addressed the meeting and outlined the policies to be pursued to build up a strong organization entirely on business lines and free from all entangling alliances with any other branch of the motion picture industry.

# Film Stories Changing Rapidly

### Frances Marion, Scenario Writer for Mary Pickford, Says Audiences Now Understand More Intricate Stories

FRANCES MARION, who is responsible for the screen adaptation of Mary Pickford's current triumph, "Rebecca of Sunnybrook Farm," as well as other Artcraft productions, is not only a writer, but an artist with the brush and pallet as well. Miss Marion's success in the motion picture field is partly due to her close observation of the public and her study of screen audiences.

"The scenario of today is vastly different from the scenario of five, three or even a year ago," said the Artcraft scenario writer recently. "In fact, it has changed considerably within the last six months and we no longer have to do our pictures in words of one syllable for an audience which has developed so fast that we can write more and more intricate stories and picture audiences can follow them.

"I am now working on a screen adaptation of Francis Hodgson Burnett's story, 'The Little Princess,' for Mary Pickford. As soon as that is finished we will do an adaptation of another famous story. The screen adaptation of 'Rebecca of Sunnybrook Farm' was more difficult to write than one would imagine, because it will be recalled that there are no very thrilling or dramatic situations; however, I believe we have presented a story that has particular interest to the public."

On being questioned as to how she became connected with the photoplay world, Miss Marion said: "I just fell into the scenario writing game entirely by accident. I used to write short stories for the magazines and received several requests from motion picture companies for the screen rights to these stories, so I thought that if I had magazine stories that the screen wanted, a little study would enable me to write stories directly for the screen.

"I gave up illustrating and designing which I was then doing, and went in entirely for scenario work. I went with various producing companies before joining the Artcraft forces as scenario writer for Mary Pickford. My first work for Miss Pickford was an adaptation of 'A Poor Little Rich Girl,' upon which 'Our Mary' induced me to come West and write all of her scenarios, and there is no person in the world nicer to write for than Mary Pickford.

"Even scenario writers have their limitations and cannot think of everything, but Miss Pckford and Drector Neilan work right with one, and between the three of us we manage to evolve a story."

# Triangle Production Goes Forward

**Variety of Themes Keeps Enlarged Directorial Staff Busy—Olive Thomas Picture Nearly Completed—Elaborate Sets in "Regeneration"**

WITH nearly a half score of directors at work on new pictures and five waiting to begin early work on new stories, production records at the Triangle Film Corporation's Culver City studio are threatened with a new high water mark.

Seven new screen dramas were finished last week, including "The Firefly of Tough Luck," "The Stainless Barrier," "Fighting Back," "Doing Her Bit," "The Fuel of Life," "The Guardian of El Dorado," and "Easy Money." Three of these are western dramas and all of the stories carry punches befitting their titles.

Director Lynn Reynolds, well-known in the picture world for his amazing feats with the camera, is working on "Up or Down?", in which George Hernandez is being featured. This is the thrilling story of the experiences of a young author and his ex-convict pal in the cattle country. Many scenes for the picture were located in the vicinity of Santa Barbara, which boasts of the largest cattle ranches in California, and incidentally, much beautiful scenery.

Rapid progress is being made on Olive Thomas' new picture, "Indiscreet Corinne," which is being directed by Jack Dillon. In this comedy drama Miss Thomas will be seen to advantage as a pampered young society girl seeking adventure in the guise of a masked cafe dancer who has always regretted her lack of a past. The way in which she acquires the lurid background, against her own will, is a novel feature of this story.

"Regeneration," E. Mason Hopper's latest creation, is heralded as an intense drama of New York life. A proud old man sees his hopes turn to ashes with the slaying of his worthless grandson, only to find an unexpected heir whose red blood is fused with the Van Duyn blue. One of the most elaborate settings ever erected on the Triangle lot at Culver City is used in this picture, an entire stage being covered by the interiors of the Van Duyan establishment. The rich furnishings are valued highly. One of the finest homes in the fashionable West Adams district of Los Angeles is being used for the exteriors and as many as thirty-two stock people have been used in one day by Director Hopper. Alma Ruebens, "the dusk jewel of the screen," is featured in this picture. Her costumes are said to be a revelation in fashions.

Director Thomas Heffron, who recently completed "The Stainless Barrier," a romance of the south featuring Irene Hunt, is now directing William Desmond in his newest picture, "Gentility." In this story a young Irish lad, a blacksmith in a little village in old Erin, suddenly finds himself rich through the death of an uncle in America. The adventures of the uncouth but wholesouled lad in a Chicago mansion, where he is trying to play "the lord of the castle," his breaks and quick recoveries and how he foils a polished Italian count and fortune-seeker promise episodes which will give the Triangle star ample opportunity to display his histrionic ability and manly good looks. "It's quite a relief to be an Irish lad after several weeks as an unshaven desert rat," was Desmond's comment on beginning "Gentility." In his last picture, "Fighting Back," the star was driven into hiding behind a growth of whiskers.

"Fanatics," in which J. Barney Sherry will be seen in the leading role, is rapidly taking shape under the direction of Raymond Wells. The apartment of an adventuress, furnished with rare tapestries, oriental antiques and teak wood masterpieces, will contribute rich atmosphere to this story.

Director William Gittens and his company, including Monte Blue, master swimmer and horseman, and Claire MacDowell, are at work in the San Diego harbor district on a water picture whose working title is "Everlasting Mercy." In this story of the sea, Director Gittens plans some feats of daring in the water, such as a knife fight with a shark.

## New Wallace Reid Play

Baring German intrigue in America, portraying Hun plots to injure this country and its Allies, "The Thing We Love," which will be released in November by Paramount, with Wallace Reid as the star, supported by a splendid cast, will be a timely picture, besides possessing much merit and innumerable thrilling scenes and situations.

## Costume Review in Eva Tanguay Production

WHEN Eva Tanguay makes her first appearance on the screen in "The Wild Girl"—which Select Pictures will release shortly—picture fans throughout the country will see the star of vaudeville in all the costumes which she has worn during her many years of sensational success as a vaudeville headliner.

In "The Wild Girl" Eva Tanguay is presented by Harry Weber. It is a Selznick picture and will be distributed by Select Pictures Corporation.

"The Wild Girl" is the story of a little southern heiress left by her dying father to the care of a band of wandering Gypsies. Owing to the immense wealth, which she is due to inherit, her childhood is singularly free from restraint, the Cypsy chief realizing her inevitable value to him and the tribe. In time, forced to an undesirable marriage, she runs away, and the succeeding events which work out the tangle of her life make a dramatic and consistent story. As Firefly, unlettered, childishly appealing and hoydenish at the same time, Miss Tanguay has been given a role at once congenial and in tone with her peculiar gifts.

Exhibitors, who show this first picture production of Eva Tanguay, have an opportunity to cash in on the tremendous popularity which this little artist has enjoyed for a number of years. There is no one on the stage upon whom such vast sums have been spent in publicity campaigns. The Eva Tanguay picture should make a clean-up.

# N. A. M. P. I. to Help Trace Lost Shipments

**Held Up by Incomplete Addresses—Express Company Objects to Holding Large Quantities of Unclaimed Film**

CARELESSNESS in the addressing of film shipments is causing much loss to distributors, exchanges and exhibitors, and one of the important express companies, having been unable to deliver many shipments, has requested the National Association of the Motion Picture Industry, through its transportation committee, of which William L. Sherrill, president of the Frohman Amusement Corporation, is chairman, to lend its aid in an endeavor to assure more careful attention to shipments in the future.

E. E. Bush, traffic manager of the American Express Company, in a recent letter to the national association, states that these shipments have accumulated so rapidly of late that they have no further space at their terminals in which to store them. At the present time two safes are utilized for this purpose, but the shipments have accumulated so much that a surplus has built up around the safe constituting a serious hazard. In fact, this official states the matter is so imperative that it will be necessary to enforce a rule in their classifications applying to the transportation of explosives and other dangerous articles by express which provides that when shipments of this nature are refused and cannot be delivered within forty-eight hours after arrival, they must be disposed of by storage in a safe place or by sale or destruction, when it is evident that storage on the company's property will be a source of real danger.

With a view to relieving this condition, the distributors and exchanges are offered the facilities of the national association. The transportation committee of the national association is working in complete accord with the traffic departments of all the express companies, which have extended every courtesy to the committee. This service through the national association should prove of inestimable value to the exhibitors and exchanges throughout the country, acting as a central clearing house and incidentally saving the shippers much trouble and inconvenience, as well as the expense of sending telegrams to hundreds of express agents throughout the country.

Through the efforts of the national association a shipment from a well known company valued at $1,054.88 was located and immediate delivery made as soon as the necessary information was given to the express company, which was holding the shipment owing to incomplete address. Film shipments valued at many thousands of dollars are now being held by the express companies and the exchange managers are requested to check up their lists, forwarding a copy of the same to the National Association of the Motion Picture Industry, Times building, New York City, which will advise the proper officials in the hope of making unnecessary the destruction of the films owing to the hazard and danger to the public involved.

# Stage Stars on Mutual Schedule

**Juliette Day and Ann Murdock Both Appear in Second Screen Plays on Mutual's October 15 Release Sheet.**

TWO stars of the speaking stage, each in her second Mutual production, are listed on Mutual's schedule of releases for the week of October 15. Ann Murdock appears in "The Beautiful Adventure," a picturization of the Charles Frohman stage success, and Juliette Day, star in "Upstairs and Down" and other Broadway hits, comes to the screen in "The Calendar Girl," a five-reel comedy drama.

### Clever Comedy Drama

"The Beautiful Adventure" is a pretty, romantic love story. It deals with a pretty French girl, in love with her cousin, but engaged by a scheming aunt to a methodical, statistic-loving "stick," but wealthy. On the wedding morning the girl runs away with her lover to the old home of her grandmother in the country. Her grandmother makes the natural mistake of thinking the lover the husband. The resulting complications afford wonderful opportunity for comedy and provide Miss Murdock with a role wonderously suited to her ability.

Miss Murdock is supported in the picturization of the stage production by a majority of the members of the original cast, which Mr. Frohman himself properly selected to support her at its first presentation. Her leading man is David Powell. Other members of the original Lyceum Theater cast who are seen in the screen production are: Edgar Norton, Edward Fielding, Marcelta Esmond, Robert Entwistle and Anton Ascher. Ada Boshell, who plays the part of "Granny," is "the grand old lady of the stage" in America. She has been a member of Miss Maud Adams' company for the last eight years. Carl Sauermann, a member of the cast, has appeared for several years under the management of David Belasco. Kate Sergeantson, also a member of the cast, is one of the best known women on the stage in America and England.

The production was staged at the studios of the Empire All Star Corporation, which is producing the Charles Frohman plays in pictures for Mutual release, at Glendale, L. I. It was directed by Dell Henderson, stage manager of the original production at the Lyceum Theater.

### "The Calendar Girl"

Juliette Day scored heavily in "The Rainbow Girl" and her second Mutual release, "The Calendar Girl," is equally interesting and equally well produced. Miss Day has been at work for several months at the American studios in Santa Barbara on a series of productions for Mutual.

"The Calendar Girl" deals with the experience of a pretty model in a modiste's shop, who goes to the beach to display an attractive bathing creation and becomes involved in complications with a newspaper reporter, a calendar printer and a rich and handsome young lawyer.

### "The Lost Express"

"In Deep Water," the fifth chapter of "The Lost Express," Helen Holmes' latest Mutual-Signal photonovel, is released October 15. Heavy bookings have been reported on the new serial and they are increasing rapidly as exhibitors are discovering the success with which first run exhibitors are showing the production.

### Two New Comedies

There are two comedies on the Mutual schedule for the week. Billie Rhodes appears in the third of her new series of Strand Mutual one reelers, "For Sweet Charity." She is supported by Jay Belasco and a capable cast. George Ovey appears in "Jerry's Jam," another of the highly laughable one-reel productions in which the humorous George Ovey appears as Jerry. "For Sweet Charity" is released October 16 and "Jerry's Jam" on October 18. Reel Life, Mutual's one-reel film magazine, is released October 18. Mutual Weekly, the Mutual-Gaumont news reel, is released October 17.





*Ann Murdock, in circle, starring in Mutual's "The Beautiful Adventure," at left. The other is a scene from "The Calendar Girl," with Juliette Day.*

## Goldwyn to Distribute Big War Spectacle

Goldwyn Distributing Corporation announces to the trade that it will distribute "The Freedom of the World," one of the biggest productions ever made as an outgrowth of the world war.

"The Freedom of the World" was months in the making in Philadelphia and Canada, and thousands of Canadian troops in maneuvers, training and camp evolutions are shown in the picture prior to the time when the locale of the story switches to the French battle-line. It is in every respect a tremendous patriotic drama that will make the blood run fast, and United States army officers believe it will prove one of the greatest of aids in stimulating recruiting all over the continent.

This production carries a story that through sheer mastery in production plus those accidents that so often make films sensationally big in spots where only strong drama is looked for makes it take precedence over the stars—though "The Freedom of the World" has as its star E. K. Lincoln, supported by Barbara Castleton and Romaine Fielding.

The rescue of a wounded soldier by a coward who is given the alternative of bringing the injured man back from a shell-swept plain to the safety of the trenches or of being shot for obtaining promotion and honors through falsehoods, is one of the big, gripping scenes in the spectacular eight reels of realism.

Goldwyn is now shipping trade prints of "The Freedom of the World" to all of its branches for screenings for exhibitors and will be ready to release the picture for showings quickly.

---

Constance Talmadge has begun work on another of her Select pictures. This is an original story called "The Honeymooners" and was written by Lloyd Sheldon.

# Vitagraph Studios Busy

### Six Companies Started on New Productions Last Week—Release List Nearly Completed to Middle of February

SIX companies, each headed by one or more well known stars, were started on new productions last week by Albert E. Smith, president of the Greater Vitagraph Company, who announces that the completion of these pictures will fill his Vitagraph release list to about the middle of February.

By the addition of a number of well known players to the Vitagraph lists, Mr. Smith has brought Vitagraph up to a point in production better than it has known in many months. He also is sticking firmly to his "best authors" policy, as demonstrated by the fact that four out of the six authors represented in the list of plays on work has just begun are world-famous writers. They include E. Phillips Oppenheim, Earl Derr Biggers, Robert W. Chambers and Cyrus Townsend Brady.

Earle Williams, directed by Paul Scardon, was chosen for the stellar role in "The Hillman," the first story by E. Phillips Oppenheim to be put into production by Vitagraph. Mr. Williams is supported in the play by an unusually strong cast, including Miriam Miles, Grace Darmond, Denton Vane, Julia Swanye Gordon, Templar Saxe and Robert Gaillard.

Harry Morey, who has just recently returned from a month's vacation, is playing the leading role in "His Own People," written by William Addison Lathrop and directed by William P. S. Earle. Morey, noted for his wonderful strength and rugged physique, is ideal for the role he plays.

Alice Joyce, whose last picture was "The Fettered Woman," an adaptation from the Robert W. Chambers novel, "Anne's Bridge," is to be seen in another Chambers story, "Between Friends." Marc McDermott will be co-starred with her, it being the plan of Mr. Smith to make a combination of these two popular stars for a series of unusual productions. Tom Terriss is directing them in this feature, which is said to be one of the most powerful stories Mr. Chambers ever has written.

Corinne Griffith, Evart Overton and Ned Finley are to be seen in "Heredity," a novel by Rex Taylor. John Robertson, who has directed some of the season's most successful photoplays, is in charge of the production.

Edward Earle, Betty Howe and Eulalie Jensen are being directed by Wesley Ruggles in "The Agony Column," the famous story by Earl Derr Biggers. This story, which ran in the *Saturday Evening Post*, created quite as much of a sensation as "Seven Keys to Baldpate," another story of which Mr. Biggers is the author. In obtaining the rights to "The Agony Column," Mr. Smith feels that he caught the legitimate stage producers napping. It is said that certain managers sit up late into the night watching for the *Saturday Evening Post* in the effort to pick out promising stage material and get to it first. In this instance it would appear that the Vitagraph chief sat up later than the others.

Edward Earle and Betty Howe will be remembered for their work in "For France," a Vitagraph Blue Ribbon feature which has proved one of the popular program releases of the fall season.

Mildred Manning, Wallace MacDonald and "Daddy" Charles Kent are the principal players in "An Investment in Petticoats," a story by Cyrus Townsend Brady which is being produced under the direction of Ashley Miller. This is Mr. Miller's third picture with Vitagraph, he having produced "The Princess of Park Row" and "Next Door to Nancy," in both of which Miss Manning and Mr. MacDonald were featured.

## New Ethel Clayton Play

Ethel Clayton's new World-Picture Brady-Made will be published October 22. Its title is "The Dormant Power," and it shows the reclamation of a young man of real ability who has allowed himself to drift until he faces a desperate emergency. As this is about to engulf him, a little girl of the mining camp comes to his rescue with the money she has scrimped and saved to buy a piano, and this act of self-sacrifice arouses the manhood that is in him. Montagu Love plays the big male personage who is in conflict with the young fellow stirred from his inertia by the heroine.

## Heyes and Benham in Emmy Wehlen's Support

Two prominent leading men, Herbert Heyes and Harry Benham, will appear in the support of Emmy Wehlen, the exquisite Metro star, in her forthcoming Metro wonderplay, "The Outsider." "The Outsider" is a screen version of Louis Joseph Vance's clever novel, "Nobody," which has been adapted for Miss Wehlen's use by Charles A. Taylor. William C. Dowlan is directing "The Outsider," assisted by Benjamin S. Kutler.

## Exhibitors Assured Newspaper Co-operation on Serial

Newspaper co-operation with exhibitors, of distinct value in promoting a serial, is assured through a new department established by Edward A. MacManus, head of Paramount's serial activities.

Earl Gulick has been a special traveling representative for the "Who Is 'Number One'?" newspaper campaign, and his specific duties are to tour the United States, making arrangements with newspapers for special service and to see that behind every exhibitor showing "Who Is 'Number One'?" the Paramount serial, is all the strength and all the co-operation of the newspapers running Paramount's serial advertising and story.

Mr. Gulick has just returned from a transcontinental tour, visiting Baltimore, Washington, Pittsburgh, St. Louis, Cleveland, Toledo, Columbus, Denver, Salt Lake City, Los Angeles, San Francisco, Seattle, Portland, Spokane, Des Moines, Omaha, St. Paul, Minneapolis, Indianapolis and other cities. In each he arranged for the publication of the complete Anna Katherine Green story in the leading newspaper.

In every city he visited Mr. Gulick made special arrangements for exhibitor co-operation, so that theaters showing the Paramount serial will have every possible aid from the newspapers.

Mr. Gulick will keep in personal touch with all cities throughout the country, concentrating his efforts on helping the exhibitor to get the maximum amount of publicity.

Because of this unusually valuable advertising campaign that Paramount is putting behind "Who Is 'Number One'?" exhibitors throughout the country, Mr. Gulick found, were ready to sign the moment they were handed a contract. They were eager to give the patrons a fifteen-week Paramount serial. Paramount's advertising campaign on "Who Is 'Number One'?" is more extensive and has a vastly greater pulling power than that of any other serial.

# Laemmle Takes Active Control of Bluebird

HAVING finally arranged his otherwise extensive film holdings so that he will have time to devote himself to his favorite interests, Carl Laemmle, president of Universal, has taken over the active control of both the production and distribution of Bluebird photoplays.

The increased activities in Bluebird affairs, which Mr. Laemmle now assumes, as managing director, will involve his full participation in the most important advances the series has made since its establishment, marking a broadening of policy that has for some time been contemplated, and the introduction of innovations still to be announced. Every matter of policy, distribution, production and advertising, in all essential details, will, in future, have his personal attention.

Mr. Laemmle said: "Simultaneously Bluebird enlarges its original scope to encompass not alone the dogma, 'The Play's the Thing,' but goes further to enlist a star in every production. That we may fully exploit our attractions to the mutual advantage of Bluebird and the exhibitor there will be inaugurated on Oct. 15 a campaign of national advertising that will employ billposting in all of the more prominent cities in every state from coast to coast. The schedule for this advertising has been prepared; the contract for posting has been awarded in every town on the list and there will be Bluebirds flying in climates and localities where the bird of happiness has never previously been a-wing during similar seasons."

## G. P. Hamilton New Triangle Director

G. P. Hamilton, veteran of the stage and screen, with twenty-three years' experience as motion picture and dramatic performer, producer and director, has been added to the Triangle Film Corporation's large directing staff at the Culver City studio.

At one time Hamilton was general manager of the St. Louis Motion Picture Company. Prior to that time he was production manager of the American Film Company and superintendent of the Essanay studios and factories in Chicago. He also served five years with the Biograph in New York and Los Angeles.

# Goldwyn Announces Second Four Releases

## Mary Garden to Have Distinguished Directors and Supporting Players for Screen Debut — Maxine Elliott Scores Success in "Fighting Odds"

GOLDWYN'S second four releases, just announced for the exhibitors of America, are as follows: November 4, Mae Marsh in "Sunshine Alley," by Mary Rider; November 18, Mabel Normand in "Joan of Plattsburg," by Porter Emerson Browne; December 2, Madge Kennedy in "Nearly Married," by Edgar Selwyn; December 16, Maxine Elliott in "The Eternal Magdalene," by Robert McLaughlin.

"Sunshine Alley" gives Mae Marsh a role unlike anything she has ever had before in her career. The role is as plaintive and charming as her most recent role of Polly in "Polly of the Circus" and in addition there is a whimsical note that gives her the opportunity to reveal again what a really remarkable actress she is. Audiences everywhere will be delighted to find that in "Sunshine Alley" Robert Harron, Miss Marsh's famous team-mate under Griffith, is again her leading man and his entry into Goldwyn Pictures is certain to please both exhibitors and the public.

"Joan of Plattsburg," is Mabel Normand's first Goldwyn Picture and it brings this delightful little comedienne back to the screen after an absence of more than a year. Her first Goldwyn Picture is a comedy with a big patriotic touch and thousands of soldiers at the Plattsburg, N. Y., camp take an active part in the picture. First announced, a few weeks ago, as "Joan of Flatbush," the title has now been changed at the suggestion of Miss Normand herself to reveal to the country now familiar with the Plattsburg name in the date-lines that there is a patriotic tinge to her picture. In the cast with Miss Normand are: Robert Elliott, Wm. Frederic, Joseph Smiley, John W. Dillion, Isabel Vernon and Louis M. Sturey.

"Nearly Married" brings Madge Kennedy before the public for the second time. This picture is being directed by Chester Withey and Miss Kennedy is supported by Frank Thomas, Mark Smith, Alma Tell, Richard Barthelmess and Hedda Hopper.

"The Eternal Magdalene," from Robert McLaughlin's sensational play, gives Maxine Elliott a tremendous opportunity to attract the attention of American audiences. The direction of this picture was in the hands of Arthur Hopkins. He has made an unusual production which will attract attention from the critics everywhere.

"The Eternal Magdalene," on being viewed by the censors in Pennsylvania and the city of Chicago, succeeded in winning their temporary disapproval, though Goldwyn insistently denies all of the points they make against this great morality play of the screen. Marguerite Marsh, Donald Gallaher, Chas. Trowbridge, Maude Cooling and Chas. Dalton support Maxine Elliott.

### Exhibitors Find Way to Increased Prices

In the past couple of weeks reports have been received at the offices of Goldwyn Productions from exhibitors of that brand of pictures, announcing that they are successfully maintaining a raised schedule of prices, in some cases unprecedented in the given localities.

J. W. Dusenbery, of the firm of J. W. and W. J. Dusenbery, operating the Grand Theater at Columbus, Ohio, writes that the management is playing Goldwyn for week engagements at a substantial increase in prices, a top price of 25 cents for matinees and 35 cents for evenings.

W. S. McLaren, manager of the Majestic and Colonial Theaters, Jackson, Mich., makes a comment much along the same lines in his house organ, The Weekly Film News, under the heading, "Why the Goldwyn Pictures are 15, 25 and 35 cents."

*Mabel Normand in "Joan of Plattsburg."*



### Distinguished Aids for Mary Garden in "Thais"

The mystery hedging about the director selected for Mary Garden's first screen play, "Thais," has been solved. Not one director but two are to take charge of the famous diva's debut. They are Hugo Ballin and Frank Crane.

In addition to his directoral share in various Goldwyn pictures, Mr. Ballin has designed settings for the large proportion of the productions.

Mr. Crane is a justly popular director, whose most recent work has been the direction of Mrs. Vernon Castle for the Pathe organization. Mr. Crane's experience also includes work for the World, Universal, Thanhouser and Lubin companies.

These two men will collaborate in the making of "Thais," Mr. Ballin giving more attention to the artistic phases of the picture, beginning with the settings and ending with the composition of the figures in the scenes, while Mr. Crane will handle the technical direction.

The problem of finding an actor to play the leading part opposite Miss Garden in a manner to satisfy the star's very definite conception of the role, has been solved by the securing of a well known player of both stage and screen, Hamilton Revelle, for the role of the monk, Paphnucius. For many years Mr. Revelle has appeared in the distinguished casts of managers like Charles Frohman and David Belasco, and in support of such stars as Mrs. Fiske and Frances Starr. His screen career has been equally distinguished.

Crauford Kent, a long-time favorite with motion picture audiences, and last seen on the screen in support of George M. Cohan in "Broadway Jones," has been engaged to play the part of Lollius.

Among others chosen for the long cast of "Thais" are Lionel Adams, who will play Cynius; Alice Chapin, for the part of the Mother Superior, and Margaret Townsend for a nun.



*Above is Mae Marsh and Robert Harron in Goldwyn's "Sunshine Alley." Below, Rex Beach's "The Auction Block," Goldwyn.*

## "Fighting Odds" Has Rousing Send Off

The metropolitan premiere of "Fighting Odds," which marked the screen debut of the stage beauty, Maxine Elliott, at the Strand Theater, New York, September 30, received commendatory notice from the critics.

Most of the papers devoted space to the achievement of the celebrated star in a new medium and not a little praise to the authors for the vehicle that they provided. The unusual settings created by Hugo Ballin, the artist, also came in for a goodly share of attention.

Excerpts from the New York reviews follow:

*New York World*: Miss Elliott screens very well, and registers as if she had grown up with the movies, instead of having retired from the stage several years ago and devoted herself to war relief since the world war started.

*New York Times*: The still radiant Maxine Elliott who long since left New York and the stage behind her, returned to town yesterday in a new guise, that of a motion picture star. In her first film, exhibited at the Strand, she is more than frequently a stunning figure.

*New York Tribune*: "Fighting Odds" is a mighty good story, everyone would go to see it anyway, because the first thing the prospective spectator asks of the one who has already seen it is, "Does Maxine Elliott look beautiful?" Maxine Elliott does look beautiful, and even an occasional flash of close-up failed to reveal the fact that she is not so young as "When We Were Twenty-One."

*New York American*: Miss Elliott is very appealing on the screen; her eyes are as eloquent as ever. She wore a series of gorgeous gowns, and was always beautiful, majestic, but human. The entire production was dignified, well acted, well directed.

*New York Herald*: Although she has been absent from the stage several years, Miss Elliott played before the camera in a way that overcame the difficulties of the film with the same enthusiasm that she showed at the beginning of her career as a star. Miss Elliott wore an amazing number of exquisite gowns, to the great delight of feminine spectators. The stage settings were equally in good taste.

# Tender Exhibitor Farewell Party

**Exhibitors and Exchangemen of Minneapolis and St. Paul Give Dinner to David D. Rodgers, Who Becomes National Organizer for M. P. E. L.**

MORE than fifty exhibitors and exchangemen assembled at the West Hotel, Minneapolis, on September 28 to wine and dine David D. Rodgers, formerly of the Nicollet Theater, now beginning work as national organizer of the M. P. E. U. of America.

James Giloski, president of the Exhibitors' Association of the Northwest, was toastmaster. Everybody who attended was called upon for some little speech.

Everybody said something nice about David. Some of the brighter and more humorous remarks were furnished by Fred S. Meyer, representing the Universal Film Exchange, Clyde Hitchcock, secretary of the Association, Messrs. Deeth, Breilein, Rowe, Sobelman, Reisman, Chamberlain and others.

Mr. Rodgers responded in his usual capable manner and just before breaking up, the music tax was discussed pro and con by the various exhibitors, in which the exchange and supply men took an active part and offered their assistance.

Among those present the following exhibitors came all the way from St. Paul.

James Giloski of the Rex and Alhambra Theaters, Wm. Sobelman of the Gem Theater, H. J. Breilein of the Verdi, Faust, Victoria and Arcadia Theaters; Julius Reisman of the Dale, Geo. Cranstrom and Joseph Friedman of the Park, Chas. Campbell and Oliver Rowe of the Blue Mouse.

Minneapolis was represented as follows:

Wm. B. Watson of the New Garden Theater, H. P. Green, representing the five theaters of the Lake Amusement Company; S. A. Louis of the Rialto Theater Supply Company, Ed Hinz of the Cozy Theater, Clyde Hitchcock and B. W. True of the Princess, J. Barnett of the New Home, P. Hayes of the Nakomis, D. W. Chamberlain of the American Amusement Company, representing five theaters; L. Cone of the Metro Film Exchange, Geo. Fineberg and L. Frances of the Teco Supply Company, Wm. Deeth of the American Theater, Fred S. Meyer of the Universal Film Exchange and D. W. Rodgers.

## Bluebirds Regular at Broadway Theater, New York

Through an arrangement made with Stanley Mastbaum by Carl Laemmle, managing director of Bluebird Photoplays, Inc., the pictures on that favorably established program will be shown regularly at the Broadway Theater, New York, starting with Mae Murray's first Bluebird feature, "Princess Virtue," Oct. 21. After a week's showing of "Princess Virtue," the bill will change, Oct. 28, to "The Savage," a Rupert Julian Bluebird, with Ruth Clifford, the star, and Monroe Salisbury, featured as her leading man.

## Quintuple Exposure

Only those who have studied photography or have gone into it seriously can appreciate the full significance of the announcement that in "Conscience," Gladys Brockwell's new William Fox production, there is one scene which required quintuple exposure.

Because of the difficulties to be surmounted, even triple exposure is exceedingly rare in motion pictures. This is undoubtedly the first time that as many as five different exposures were made for a single scene.

## Brenon Offices on Hudson Heights

Since breaking off his relations with Lewis J. Selznick, Herbert Brenon has given up his offices in the Godfrey building and, with the entire staff of the Herbert Brenon Film Corporation, has transferred his offices to new headquarters on Hudson Heights.

His offices on the Heights have been fitted out with all modern equipments and have been built with the idea of increasing their size as necessity demands.

Mr. Brenon's idea in transferring his offices across the river is to have the business end of the corporation run in absolute connection with his workshop, and to provide light and airy accommodations for his staff.

## Evaporated Milk Educational Film

A large Chicago food concern handling evaporated milk as one of its products has made a moving picture film showing how milk is evaporated. Thousands of quarts of fresh milk are wasted daily through housewives purchasing more than is needed, and the use of more evaporated milk is urged as a conservation measure. More than 1,200,000,000 cans of evaporated milk are consumed in the United States yearly, and the product is put up at milk-condensing plants situated in the dairy districts under sanitary methods, which insure quality and prevent spoilage and waste.

The film showing the process will be exhibited at colleges and universities, as well as to the general public.

# Director Albert Capellani Signed by Metro

RICHARD A. ROWLAND, president of Metro Pictures Corporation, announces the signing of Albert Capellani, famous French director, to produce super-productions with famous stars under the Metro banner. This is the third prominent director to be signed by Metro within a week, the others being Frank Reicher, formerly of Lasky, and William S. Davis, recently of Fox.

Mr. Capellani came to America about two years ago, after serving the first year of the great war as an officer in the French army. He was relieved from duty through illness contracted at the battle of Soissons, and as war conditions made it impossible for him to continue his profession in France, he brought his family to America.

It was not long before Albert Capellani won recognition in this country as a master of screencraft. His French production of Victor Hugo's great work, "Les Miserables," was acknowledged to be one of the greatest motion picture masterpieces. As director for Clara Kimball Young, he produced her most famous successes, "The Common Law," for Selznick-Pictures; "Camille," "Trilby," and others for World-Pictures. His most recent production is "The Richest Girl," starring Ann Murdock, for Empire-All Star, and released by Mutual.

Mr. Capellani was trained as a director in the greatest of all motion picture schools, the old Pathe Company of Paris, a pioneer in the art. He was with this concern twelve years, or practically during the entire development of the motion picture, from the days of the three-hundred-foot comedies to the ten-reel spectacle.

Many exhibitors are printing attractive programs with the aid of the cuts borrowed from MOTOGRAPHY.

*William Fox's production of the immortal story of "Cleopatra," with Theda Bara as original vampire princess of the ages.*



*This big spectacle opens on Broadway, New York, on October 15 at the Lyric Theater. A long run for it is already assured.*





## Theda Bara in "Cleopatra" on Broadway

THEDA BARA will make her first Broadway appearance at the Lyric theater, in New York City, on Monday night, October 15, in the film drama, "Cleopatra," as portrayed by Shakespeare and Sardou. The picture is a most sumptuous production. It was photographed last summer in California.

Many months were spent in the filming of the subject. J. Gordon Edwards, one of the veteran directors of filmdom, who screened more than a score of Fox successes, including "Romeo and Juliet," was in charge of the picturized "Cleopatra." The scenario was by Adrian Johnson.

The completion of the drama, according to the statement by Fox Film Corporation, represents the co-ordinated playing of 30,000 men and women and a large expenditure in the erection of Egyptian and Roman cities and paraphernalia true to historical type.

The story depicted takes place in Rome and Alexandria and covers the period from Cleopatra's meeting with Caesar through the various episodes in her life, to her tragic death in Alexandria.

An elaborate musical setting has been arranged to accompany the presentation of the picture.

## Bessie Barriscale on New Paralta Play

Bessie Barriscale and Raymond B. West have begun work on the filming of her latest Paralta Play, "Within the Cup," written by Monte M. Katterjohn, which will follow the release of "Madam Who" and "Rose o' Paradise."

Miss Barriscale will act the role of "Thisbe Lorraine," an erratic young literary woman and artist, who attempts to make a career for herself. The opening scenes are laid in the Latin Quarter in Paris and change to old Greenwich village in New York City, which has become the great Bohemian center of American artistic and literary life.

For several weeks Paralta has had scenic artists seeking locations and making sketches in Greenwich village under the guidance of noted artists and writers who make their homes in this unique little separate world of art and letters established within the greatest city in America.

Constant progression in value as entertainment, magnitude of production and artistic merit is the avowed purpose of the Paralta organization. Cost will be entirely disregarded to attain the desired result—actually great pictures.

---

In a recent number of the Hearst-Pathe News appear some very interesting scenes taken on board a Chilean submarine.

## Community Pictures in Chicago Suburb

Riverside is a suburb of Chicago with a population of about 2,000. Twice moving picture concerns experimented with shows in the Town Hall, but they were abandoned, not having the support or approval of the village. Community gatherings at the school house had been found impracticable by the educational department of the Woman's club, and the idea of managing community pictures was evolved.

However, the thought of the films being educational was one which had to be overcome during the first few months. The committee made a special effort to secure donations for the equipment from everybody that all the community might feel an interest in the project. The Woman's club became incorporated under state laws in order to be the owner of the machine.

The "shows" have now been held for three years, with experiments in almost every direction, until the plan now in force is as follows:

Pictures every Friday night except during July and August, and four weeks during the busy Christmas season. Occasional special "shows" as on election night, for example.

Prices: Fifteen cents, and ten cents for those under sixteen years of age. The aim is to give for fifteen cents what it would have been necessary to pay 25 cents to see the previous week in the city, and not to make money but to give the best show possible for the price.

Bookings for about two months at a time are made with different companies by the chairman and a few of the committee.

Every show is in charge of three of the committee in turn. The secretary and treasurer of the committee maintains an account at the bank in the name of the committee and looks after the business end.

When the idea first started the club thought the busiest time would come in spending all the receipts judiciously. Those dreams were soon abandoned, and now the committee is thankful at the end of the year to come out with enough money in the bank to start another year.

# Forty-Star Picture Free of Rental

## Ten Companies Distribute Liberty Loan Production—Exhibitors Urged to Secure and Advertise Films at Once

COMPLETE plans for the distribution of the All-Star feature production which has been made for the purpose of boasting the second liberty loan have been perfected by the committee of the National Association of the Motion Picture Industry appointed to co-operate with the secretary of the treasury in this important work. The production consists of five distinct episodes, each five hundred feet in length and of each of which there will be one hundred prints. Many national celebrities, including the President of the United States, appear in the picture together with more than forty of the greatest artists of stage and screen.

### Handled by Distributors

Distribution of the finished product is placed in the hands of the committee, of which Adolph Zukor is chairman, the other members of which are Marcus Loew, J. B. Brulatour, W. W. Irwin and George K. Spoor. This committee has arranged for ten of the largest distributing concerns, all of which are members of the National Association of the Motion Picture Industry, to handle the actual distribution of the pictures through their various exchanges. In order to avoid any possibility of confusion each episode has been assigned exclusively to two of the ten companies as follows: The first episode will be handled by Universal and Vitagraph; the second by Metro and Paramount; the third by Fox and Goldwyn; the fourth by Pathe and Triangle; the fifth by World and Select. Each of these ten companies will have fifty prints of the particular episode which it has been designated to handle.

Under this arrangement it will be necessary for any exhibitor who desires to run all five episodes to get into immediate contact with either concern in the respective five groups which are handling the distribution. In other words, if he wishes to run all five episodes he must obtain the first either from Universal or Vitagraph, as he finds more convenient; for the second he must apply either to Metro or Paramount; for the third either to Fox or Goldwyn, and so on until he has completed the five episodes.

It is pointed out by the committee that there is no order or sequence in these five episodes and that they have been numbered consecutively only for a matter of record and in order to facilitate their distribution and identity. The fifth can be shown first just as well as that which has been designated number 1, and any exhibitor who finds it impossible to show all five reels can show any one of the five.

### Reels Cost Exhibitor Nothing

Exhibitors are earnestly requested to facilitate the handling of these pictures to the greatest possible extent and it is particularly called to their attention that the pictures are distributed to them absolutely without any cost to themselves, inasmuch as there is no rental charge and the express charges are borne by the respective exchanges.

In view of the fact that the campaign will close on October 28 it would be a very serious matter for any exhibitor to delay unnecessarily the forwarding of the print from his house to the next one in which it is to be shown and the committee is very anxious to impress upon all exhibitors the great importance of handling the entire campaign with the greatest speed possible.

Inasmuch as there is absolutely no cost to the exhibitor, either for rentals or express charges, the committee takes upon itself the liberty of urging that every exhibitor advertise this production to the greatest possible extent, both for its patriotic value and because of the undoubted prestige which such an action will give his theater.

### Many Notables Take Part

It has been pointed out that the production itself is one of the greatest drawing cards that has ever been issued for the screen and that the artistic talent which it presents has no parallel in screen history. Herbert C. Rawll directed the actual staging of the production in which the following notables and stars appear: President Wilson, Secretary of the Treasury William C. McAdoo, Dudley Field Malone, Ex-Collector of the Port of New York; Thomas A. Edison, DeWolf Hopper, Raymond Hitchcock, Douglas Fairbanks, Julian Eltinge, William S. Hart, Wilton Lackaye, David Warfield, William Courtleigh, Clifton Crawford, Leon Errol, Edmund Breese, Jack Hazard, Jefferson de Angelis, Hal Forde, Paul Everton, Jed Proudy, Tom McGrath, Will Rogers, John Drew, Barney Bernard, Mary Pickford, Lillian Russell, Mabel Taliaferro, Beverly Sitgreaves, Mrs. William Courtleigh, Billie Burke, Pauline Frederick, Ann Wheaton, Nance O'Neill, Ethel Barrymore, Elsie Janis, Laurette Taylor, Marguerite Clark and Lillian Walker.

For any information which cannot be obtained from the exchanges apply to Al Lichtman, sales manager of Paramount Pictures Corporation, 485 Fifth avenue, New York.

## "Draft 258" Successor to "The Slacker"

"Draft 258," Metro's forthcoming special patriotic production de luxe, is described by those who have seen it as the logical successor of this firm's sensational box office success, "The Slacker"; and, as "The Slacker" has already done, will further crystallize patriotic enthusiasm through the country. Directed by William Christy Cabanne, the man who made "The Slacker," and written by him in collaboration with June Mathis, it takes up the situation of America today exactly where "The Slacker" left off.

"The Slacker" is intended to arouse men to volunteer in the service of the country. "Draft 258" deals with the situation after the inauguration of the draft system. It recognizes the fact that many men who have failed to enlist and who have been called in the draft have tried to claim exemption when they have no moral right to it. Bravery and cowardice, patriotism and treachery, are frankly arrayed against each other in "Draft 258," and the right side wins.

## "Reaching for the Moon" Next Fairbanks Picture

Walter E. Greene, president of the Artcraft Pictures Corporation, has announced that the title of the new Douglas Fairbanks picture will be "Reaching for the Moon" and that work on this photoplay is now well under way in California at the Lasky studio. In fact, it was for this production that the entire Fairbanks producing organization crossed the continent recently in order to get New York scenes. After two days the entire organization again returned to California to produce the balance of the picture.

Eugene Ormonde, well known for his recent work in Famous Players pictures, arrived in Los Angeles shortly after the return of the Fairbanks troupe, to join this company. Mr. Ormonde started work immediately in "Reaching for the Moon," playing an important part in this film.

# Goldwyn Starts Big Campaign

## To Introduce Its Stars and Productions to the American Public Through Saturday Evening Post Beginning October 13

GOLDWYN PICTURES, now securely launched throughout America, will be further introduced directly to the American people through the inauguration in the *Saturday Evening Post,* beginning October 13, of a tremendous advertising campaign to back up the exhibitors everywhere who are playing, or are about to play, the Goldwyn productions.

Despite the fact that by the contracts and responses of the public Goldwyn has already proved the drawing power of its stars and the productions thus far announced, Samuel Goldfish felt that there was still one big step to be taken to focus the attention of the nation's population on the theaters in which these productions will be seen in all communities. The *Saturday Evening Post* campaign is therefore the direct development and outcome of this feeling.

This campaign is but the beginning of a vast plan of introduction and further popularization of the six great stars thus far announced under the Goldwyn imprint—Mae Marsh, Madge Kennedy, Mary Garden, Jane Cowl, Mabel Normand, and Maxine Elliott, with other stars of equal magnitude to come.

This campaign covers an extended period of time, the second of its announcements appearing on October 27.

In conceiving and carrying out a national campaign Goldwyn follows the sane and careful policy which has marked the career of the company from the beginning, with emphasis laid on the fact that this advertising was not undertaken or promised in advance to encourage exhibitors to book the Goldwyn productions, but is carried out at great cost after exhibitors have signed as evidence of the company's intention of adding to the appeal and drawing power of its productions.

# About State Rights Plays

NEWS OF THE HANDLING OF SPECIAL PRODUCTIONS

## Shipman Establishes State Rights Clearing House

ERNEST SHIPMAN, who has established a New York clearing house for feature pictures, states that he will handle none but the best, as quality and not quantity will be the slogan of his output. Then, too, the owners of the pictures must agree to a fair and reasonable market price being asked for them before Shipman will place them before the state rights buyers, as he will be no party of boosting false values.

Inflated quotations not only delay operations, but in a great may cases, lose first and best opportunity for a quick sale.

Buyers are becoming wise by experience. Their time is valuable. First impressions are best, and quick campaigns are the most effective ones.

Mr. Shipman being interviewed, stated: "I am to handle pictures which have been so constructed to prove good money getters from the start, and would rather exploit a limited number of successes than choke up my avenues of distribution by a lot of medium product.

"Last week I looked at twelve feature pictures (so called). Nine of them would never have been made if the producers had considered the demands of the market before manufacture. Two others were being held at too high a price by the owners. When a reasonable 'profit basis' has been agreed upon, I will be only too glad to exploit them, for they are both splendid and will get money for the state rights buyers and exhibitors."

## Metro Films of Canada

ONE of the most important transactions of the past month in the motion picture distribution field was concluded between M. H. Hoffman, Inc., and the Metro Films Service, of Canada. M. H. Hoffman and J. J. Unger, representing their respective organizations, arranged for the distribution of the entire Hoffman-Foursquare product in Canada through the Metro Films Service, whose principal exchanges are situated in Montreal and Toronto.

"This arrangement," said Mr. Hoffman, "could not be more satisfactory if I had installed entire staffs in both Toronto and Montreal exchanges. For Mr. Unger's organization is so well equipped to serve Hoffman-Foursquare Canadian patrons that I would add nothing to what he has, and is preparing to include, in both his exchanges in order to handle our product in the same way we would handle it if we had no affiliations whatsoever.

"The advantages in establishing such a co-operative arrangement with Mr. Unger's distributing company are of peculiar advantage in Canada and will work to our advantage. Knowing all this I feel particularly gratified, because Canada could not be more advantageously handled under any different plan.

"The first pictures to be distributed in Canada will be 'The Bar Sinister,' 'The Sin Woman,' 'Madame Sherry,' 'The Silent Witness' and 'The Fringe of Society.' With the increasing demand among Canadian motion picture patrons for elaborate features in which strong, vital stories are uppermost I believe Hoffman-Foursquare product will find a ready welcome."

## Klever Komedies Sold

The Victor Moore Klever Komedies have been booked in the William Fox and Marcus Loew theaters, also Max Spiegel's New Newark theater at Newark, N. J. The rights for these comedies in Scandinavia and Russia have also been disposed of.

## Rosenthal Buys "The Lust of the Ages"

Isaac A. Rosenthal of the Western Civilization Company closed a contract with the Ogden Pictures Corporation for the rights to "The Lust of the Ages" for the territory of Oregon, Washington, Idaho and Montana.

Mr. Rosenthal intends sending out six prints of the production to be exploited as a road attraction.

Among the original ideas to be used in the exploitation of this attraction is street car advertising in the big cities, where the production is to play.

A contract was also closed with the Photoplay Exchange of Salt Lake City on the same production for the territory of Colorado, Utah, Wyoming and New Mexico. A. L. Stallings, vice-president and manager of the Photoplay Exchange, reports that in a showing of the production to exhibitors he received bookings which will keep three prints of that production working until the first week in January. The Alhambra Theater at Ogden, Utah, a house with a seating capacity of 2,500, immediately booked the production for a full week's run, beginning October 18.

The Photoplay Exchange also intend to inaugurate an extensive advertising campaign and will make prolific use of the film card novelty issued in connection with the production.

This novelty contains strips of film tinted and toned, showing actual scenes from the production and when hung in the lobby of the theater in front of an electric light creates an unusual effect.

## Rex Ingram Joins Paralta Forces

Mr. Rex Ingram, the well known photoplay director, who has been responsible for many of the most notable Bluebird successes, has been engaged by Robert Brunton, director of productions at the Paralta studios in Hollywood, California, to direct the making of "His Robe of Honor," in which Henry B. Walthall will make his debut as an independent star-manager under the executive direction of Paralta Plays, Inc. Mr. Ingram, while one of the younger directors, is looked upon as one of the most capable men of the Western coast.

In securing the services of Rex Ingram as a director the Paralta organization can boast of another man of really exceptional worth who will be added to their galaxy of directors, which now consists of such noted men as Reginald Barker, Raymond B. West, Oscar Apfel, Emmett Flynn and Wallace Worsley, all of whom are working under the eye of Robert Brunton, who is the manager of the productions being pictured at the Paralta studios.

## Secure Billy West

The Bee-Hive Exchange, with offices in the Godfrey building, New York, has secured the state rights in New York and New Jersey for all Billy West King-Bee comedies. Nat. H. Spitzer will be general manager of the Bee-Hive Exchange.

## Allens Get Select Films for Canada

SELECT Pictures has closed a contract with Jule and Jay J. Allen, the eminent Canadian exhibitors, whereby their important chain of theaters throughout Canada will play all Select Pictures.

The signing of this contract makes the Allens probably the largest single distributor of pictures in the industry. This firm now controls the rights for Canada to Artcraft, Paramount, Famous Players, Select and Monarch pictures, as well as a number of important individual productions. Their houses in Canada have built up big patronages by presenting these quality pictures, the long list of attractions available on account of the contracts held with the producing firms above mentioned giving the Allens the widest choice of absolutely top-notch photo-plays for their houses.

They have recently added to their list of theaters the splendid new Allen theater at Toronto. This house is similar to the well known Majestic at Detroit, and was built at a cost of $250,000. It ranks as one of the finest houses in Canada.

By their Select Pictures contract the Allens obtained the Canadian rights to the entire Select Star Series, including eight productions in the coming year by Clara Kimball Young and her own company, the first of which, "Magda," is now being released; the Norma Talmadge pictures beginning with "The Moth," which was released last week; the Constance Talmadge pictures, including her first starring vehicle, "Scandal," which is scheduled for early distribution, and the pictures starring Alice Brady, the newest star on the Select list. They have also obtained the rights to a number of the special single productions distributed through the Select exchanges.



## A. E. A. Directors Hold Session in New York

A business meeting of the directors of the American Exhibitors' Association was held at their offices in the Times Building, New York, October 4. Among those who attended were I. M. Mosher, Buffalo, N. Y.; William Fait, Jr., Utica, N. Y. W. A. Steffes, Minneapolis, Minn.; Guy Wonders, Baltimore, Md.; Peter Jeup, Detroit, Mich.; M. Levy, Norfolk, Va., and Charles C. Pettijohn, who held proxies for the other directors who were prevented from attending because of previous business engagements.

President Jake Wells, of Richmond, Va., who is opening a new theater at Atlanta, Ga., and was unable to be present, kept in touch with the meeting by long distnce telephone. The meeting was adjourned until October 11, to conclude business.

## "The Burglar" Draws Crowds and Praise

"The Burglar," a World-Picture Brady-Made starring Carlyle Blackwell and featuring Madge Evans and Evelyn Greeley, is in its second week at the Park Theater, New York, where the attendance has been very large and recognition of the merits of the performance most cordial.

The *Evening Sun* calls the entertainment "a treat." The *American* asserts that "nothing has been lost of the romance, the pathos, and the beauty of the original theme in the screen adaptation. A splendid cast enacts the principal parts." The *Evening Telegram* says: "'The Burglar' is a real thief. He steals your heart and forgets to return it to you as you are leaving the theater."

## Campaign Book on "Who Is 'Number One'?"

Paramount is sending to exhibitors and exchanges one of the most comprehensive campaign books ever issued on a serial. The book tells everything about "Who Is 'Number One'?" the Paramount serial, that the exhibitor wants to know.

An artistic double-page spread shows scenes from the fifteen-episode serial. Another page is filled with miniatures of a few



*William S. Hart's first Ince-Artcraft, "The Narrow Trail."*

of the newspaper ads that will be used in the campaign.

A small reproduction of Frederic Dorr Steele's twenty-four sheet poster, that will be posted by Paramount in 150 cities, illustrates the article outlining the billboard campaign.

Other pages are devoted to Anna Katherine Green, who wrote the story, which is to appear in full in America's greatest newspapers, and to Kathleen Clifford, star of "Who Is 'Number One'?"

## Big Cast for Herbert Brenon's "Empty Pockets"

Herbert Brenon is recruiting the characters for his latest production, "Empty Pockets," from the novel of Rupert Hughes, from the ranks of the Jewish actors and actresses from the East Side, also from the ranks of Broadway's foremost actors.

As has already been announced, Bert Lytell, who made his screen debut in "The Lone Wolf" with such success, will be seen again in this picture, while Barbara Castleton is to play Muriel Schuyler.

Mr. Brenon has now added to his list Kitty Galanta, as Maryla, Malcolm Williams as Perry Merrithew, Susan Willa as Red Ida, Henry Leone as Angelo Angelillo, Ben Graham, Thorton Baston, Frank Nelson, Joseph Chailles, Germaine Bourville, Inex Shannon, Peggy Betts, Mr. Ackman, Mr. Rothstein, Nathan Marcus, Ethel Kaufman, Peggy Shaw, Mrs. Mandel and Mrs. Rosen.

## William S. Hart Film Next Artcraft Offering

OCTOBER 15 is the release date of William S. Hart's first Thomas H. Ince photoplay to be distributed through Artcraft Pictures. In addition to making his debut as an Artcraft star, "Big Bill" on this day discloses his initial efforts as an author, the story of the photoplay which marks his first Artcraft offering having been written by the star himself.

"The Narrow Trail" is the title of Artcraft's initial Hart-Ince subject, which presents the well known star in the role of Ice Harding, an outlaw of the plains who falls out with his gang because of his horse, a conspicuously marked pinto that discloses the identity of the bandits wherever they go. The outlaw's great love for his pony causes a rupture between him and the men, with the result that Harding leaves the gang and conducts his raids alone. Various touching scenes between master and beast are portrayed by Hart and his popular pinto, "Fritz," who appears for the last time on the screen in this picture. In a thrilling scene for this picture "Fritz" narrowly escaped death recently, whereupon Hart decided to retire his horse because of his fondness for the pony. The story for "The Narrow Trail" is practically written around the famous animal and presents many startling incidents in which "Fritz" plays an important part.

A stirring romance between Ice Harding and the daughter of a dive keeper on the Barbary Coast is also presented in this production, as are various spectacular scenes in which a thousand people took part. The play contains the fiercest screen fight in which Hart ever took part. (See illustration above.)

As leading lady to the star appears Sylvia Bremer, the beautiful Australian actress who has recently made such pronounced successes in Ince pictures.

## Clarine Seymore in Toto Comedies

Rolin has signed for Pathe's "Toto" comedies Clarine Seymour. She has already started work in these comedies as Toto's leading woman and Director General Hal E. Roach is confident that in her he has found a girl who will make her mark.

# "Split Reel" Notes for Theater Men

## HOW OTHERS ARE STEERING THE SHIP

IN Pasadena they are trading motion picture theaters for farms. During the week the Clune Theater was traded for fifteen hundred acres of land near Bakersfield, California, and the Crown Theater for one hundred and eighty-three acres of land near Chino, California.

* * *

The Lehigh Theater at Bethlehem, Pennsylvania, has been purchased by L. F. Heiberger and Charles F. Oldt from a syndicate for $50,000.

* * *

The Bijou Theater at Birmingham, Alabama, one of the Loew string, is being used on Sunday mornings for the purpose of holding community "sings."

* * *

A contract giving operators of Scranton, Pennsylvania, a $3 a week increase in wages to run five years was signed September 24 by all Scranton movie houses, excepting one.

Men operating machines in Scranton have been receiving $18 a week and under the new contract, effective October 1, will receive $21.

* * *

The Chemung Theater Company, Inc., of Elmira, New York, has been incorporated with the secretary of state. The directors for the first year are: William R. Gantley, Frederick J. Meagher and Reuben Cohn.

The corporation has been organized to conduct the Lyceum Theater in Elmira. Mr. Gantley is president of the corporation.

* * *

The Cantonment Amusement Company plans to erect a motion picture theater that will seat 1,000 persons at Camp Greene, Charlotte, N. C. The building is to be 60x115 feet. The same company contemplates erecting a billiard room and a building containing ten bowling alleys on the grounds.

* * *

Feature moving pictures are being shown three times a week at every Y. M. C. A. shack in Chickamauga Park, Tennessee, being free to the soldiers encamped there. The pictures are often accompanied by lectures, and are of such a nature as will tend to elevate the standard of morals at the camp.

* * *

Swift Current, Saskatchewan, now has a lady exhibitor in the person of Miss P. Lauzliere, who has assumed the management of the Princess Royal Theater after being associated for two years with the Regina Theater of Regina, Saskatchewan.

* * *

It has been decided by the Quality Amusement Company of Nashville, Tennessee, operating the Lincoln Theater for negroes under the new management, to add vaudeville to its moving picture programs. It is specifically announced, however, that under no circumstances will the pictures be removed, and that high-class films will continue to hold the screen as a leading inducement to patrons.

* * *

Judge N. B. Neelen and Jacob S. Grauman of Milwaukee, members of the citizen commission on motion pictures, have sent their resignations to Mayor D. W. Hoan. Judge Neelen says his duties on local draft board No. 15 occupy too much of his time, while Mr. Grauman resigned as he is about to engage in the business of handling films. Henry Trintz, of the Columbia Theater, and Ernest Langemack, of the Colonial Theater, have been named to fill the vacancies.

* * *

The Pitt Theater management announces a change of policy from big pictures to the legitimate drama. It will be the aim of that famous Pittsburgh playhouse to present meritorious dramatic productions and a few big pictures as well as special attractions such as grand opera, the Russian Ballet and others. The opening date is set for October 9, and the first production will be new in Pittsburgh.

* * *

The old Indiana Theater of South Bend, Indiana, has opened up, rejuvenated, rechristened and rehabilitated. It was an old vaudeville house with a reputation none too good. Twelve thousand dollars was spent remodeling it and Manager Barnett is sanguine as to the results to be attained under the new picture policy. The house has been renamed the New Castle and ought to do a good business.

* * *

Construccction on another important Los Angeles building, the large fireproof playhouse projected by Col. J. B. Lankershim for the Miller Theater, will be started at once, the contract for the excavation work having been let during the past week. The theater will stand on the east side of Main street between Eighth and Ninth. The structure will be one of the finest of its kind in the city and will represent an investment of about $150,000.

* * *

This is the sort of notice the Theater Louisiana at Baton Rouge served on its patrons last week in announcing a raise in prices:

JUST A WORD IN CONFIDENCE.

What must we do? We ask you, dear patron, when 10 cents admission, in cities the size of Baton Rouge, won't cover the operating expense of a first-class picture theater? This is not our experience alone but that of every theater in the south, or the country, for that matter. The facts are that there is just so much possible business. There are just so many picture fans, and we hardly think anyone would deny that we get our share of these, and our business has steadily increased. Yet operating costs have increased faster. Just to cite one item: film service three years ago cost this theater $60.00 per week; today it is $250 and going higher. Any fair-minded person will admit we are entitled to a profit, and when we say *we*, we mean theaters in general. A profit at 10c admission is impossible, therefore raised admission is the only solution. That is the reason you see an increased number of days at 15 cents.

Also we are obliged to charge admission for all children occupying seats. This rule is effective at once.

* * *

The government has decided to use a number of huge tents at the mobilization points throughout the country where the War Department's commission on training camp activity has found itself unable to supply the soldiers with the necessary amusement facilities. A new department, with Harry Harrison of Chicago as chairman, is to take over the task of providing this temporary tent entertainment for the troops, while the work continues on more permanent theater projects under way at the various cantonments. The big canvas play houses will each have a seating capacity of about 3,000.

* * *

LeRoy Hodges, representative of the United States food administration, has appointed C. D. Cooley, of Tampa, president of the Florida Motion Picture Exhibitors' League, to assist in the work in that state. Mr. Cooley is head of the Florida committee designated by William A. Brady to co-operate with the government in its war propaganda from the various departments.

Through the assistance of the league, Mr. Cooley will set work in motion to display slides in the various picture theaters over the state exploiting the food conservation campaign leading up to "Food Week," which is to take place late in October.

* * *

The ministers and church people of Richmond, Virginia, are unanimous in their determination to fight the proposal to allow the opening of motion picture theaters, and the sale of certain goods on Sunday for the accommodation of visitors and soldiers. It is understood that some proposal is to be made to the City Council. The ministers and church people are standing solidly for the strict observance of the Sabbath and the enforcement of all laws for its observance.

* * *

A great deal depends on how an exhibitor puts across a picture. Manager Clarence Robson of the Toronto Strand made a huge success of "The Public Be Damned" by an extended advertising campaign in the local Saturday and Sunday papers; by the use of striking banners on the front of his house and by a very special lobby display during the week of the picture's presentation. For two weeks all that appeared in the newspapers was the title of the feature without the name of the theater or other clue. One week previous to the booked date came the full announcement in all papers. Then on the Monday

### Exhibitors Notice

**We do not see how any live exhibitor can afford to be without MOTOGRAPHY. In our opinion it is worth more to the exhibitor than any magazine we have ever had our hands on yet.**

**Yours, for we surely watch for each issue.—S. A. Campbell, Electric Theater, Bixby, Oklahoma.**

the lobby of the theater was transformed into a huge grocery store with high prices on all goods, while a farm set was also placed in the entrance to the house.

✤ ✤ ✤

A picture show party was given a few days ago by A. W. B. Johnson of Birmingham, Alabama, to fifty children at the Alcazar, where the popular children's picture, "Jack and the Beanstalk," was being shown. Mr. Johnson's guests were composed of child employees of the Avondale Cotton Mills, and were chaperoned by the mill superintendent.

✤ ✤ ✤

The Lookout Theater at Dyer Field, Chattanooga, Tennessee, recently booked "The Eleven Countries at War," a war feature, which was shown under the personal supervision of Count de Besa, lecturer, traveler, and war correspondent. The pictures have the endorsement of commanding officers at West Point and other military establishments over the country.

✤ ✤ ✤

The police department of St. Louis, Mo., acting on instructions issued by the prosecuting attorney on September 23, seized the film, "Birth," which was to be shown at the Gem Theater, 16 South Sixth street, and arrested the owner of the film, John H. Semler, and the manager of the theater, Louis K. Ansell.

Semler and Ansell gave bond to answer any charge that may be preferred. The theater was crowded when the police stopped the show.

✤ ✤ ✤

The Dodge City (Iowa) Amusement Company, a corporation which will conduct a movie theater at the army cantonment, has been incorporated. W. W. Sears is president; Joe S. Zwart, vice-president; B. F. Kauffman, treasurer; W. J. Riddell, secretary. Ralph P. Bolton and Norman Wilchinski are members of the directorate. The company plans to erect a $35,000 theater at once. Elbert and Getchell will manage this theater.

✤ ✤ ✤

Manager Harry Sudekum of the Princess Theater at Nashville, Tennessee, began his fall opening week October 1, at which time he placed an unusually strong program before his patrons. To celebrate the event and to create interest in the opening week a large mechanical "airship" was sent up from the theater to make a flight over the city, to which were attached fifty free theater tickets. These tickets were dropped from the machine and distributed over the city. Much interest was created through the plan, which was given publicity through the press.

✤ ✤ ✤

The following is a list of Chicago loop theaters and the features they used as drawing cards last week:

Alcazar, "The Tar Heel Warrior," with Walt Whitman.

Auditorium, "The Eyes of the World," drama.

Bandbox, "The Spy," with Dustin Farnum.

Bijou Dream, "Sirens of the Sea," with Louise Lovely.

Boston, "Lost in Transit," with George Beban.

Casino, "Every Inch a Man," with William S. Hart.

Castle, "Double Crossed," with Pauline Frederick.

Kozy, an O. Henry drama.

Lyric, "The Siren," with Valeska Suratt.

Orpheum, "The Whip," drama.

Pastime, "The Disciple," with William S. Hart.

Rose, "The Countess Charming," with Julian Eltinge.

Star, "The Lamb," with Douglas Fairbanks.

World, "The Maiden of the Surf," with George Walsh.

Ziegfeld, "Bab's Diary," with Marguerite Clark.

✤ ✤ ✤

Judge Daniel E. Bird, of the Kansas City circuit court, granted a temporary restraining order September 23 to the Goldwyn Distributing Company against F. F. McClure, motion picture censor, and other city officials, to prevent them from interfering with the production of "Baby Mine," at the Twelfth Street Theater. Though the play, from which this film was made, was shown at a local theater and no objections then were raised, the movie censor and the board of appeals declared the film adaptation to be objectionable. The censor rejected the picture merely because of the wording of three sub-titles.

The same reel had been passed by the three women composing the Kansas censor board. The court action now permits the film to be shown without molestation by city officials or the police.

✤ ✤ ✤

To advertise "The Slacker" in an unusual manner during the week of October 1, Manager Mitchell of the Regent Theater, Toronto, flew two large airplane kites from the roof of the handsome structure. From the kite strings were hung long streamers bearing the name of the Metro feature. Incidentally Manager Mitchell has been able to abolish the inconvenience of having a second lot of tickets for the Government War Tax by securing permission from the Ontario authorities to print the tax on the reverse side of the regular admission tickets sold from the box office. Manager Mitchell makes regular returns to the Government according to the receipts of the house in the usual way.

✤ ✤ ✤

The progressive Victoria Theater of Buffalo, New York, takes the following manner of announcing to its patrons an increase in prices:

Today an economic problem besets the Victoria—one that has been brought about by conditions beyond our control—that of the rapidly increasing cost of the high class productions exhibited at this theater and everything else pertaining to the operation of this institution.

This condition has led to a necessary slight rearrangement of prices in the forward portion of the house.

The following plans have been decided upon and we feel confident will meet with the approval of our patrons—namely to provide 1,000 seats at 10 cents and 500 seats at 15 cents, children 10 cents, boxes and loges 20 cents. This slight advance in a portion of the house will barely cover the increased cost of operation.

## Use Motography Cuts Free

AS we have stated before, you are welcome to use MOTOGRAPHY cuts free of all charge. Simply go through the magazine each week and select the picture or pictures which you would like to use in your program or other advertising. Then write "MOTOGRAPHY, Chicago," as soon as possible and the half tones will be loaned to you gratis.

***Important***

It is impossible to keep the cuts run in MOTOGRAPHY on file for more than four weeks after the date of the issue. Therefore in order to be sure to be able to get the illustrations you desire, make your request shortly after you receive your paper—the sooner the better. We cannot guarantee to furnish cuts later than four weeks from date of issue in which the illustrations appeared.

It is to be remembered that MOTOGRAPHY cuts are of very fine screen, not adaptable for use in newspapers. They are, however, of great value in making a program attractive.

If you don't see the cut you would like to use, ask us anyway and we'll do our best to furnish it for you.

## "The Adventurer" Set for Release October 22

"The Adventurer," next of the Chaplin-Mutual specials, will be released October 22.

This announcement was made by John R. Freuler, president of the Mutual Film Corporation, upon receipt of a telegram from Los Angeles announcing that the film, completed after weeks of delay, was on its way to the Mutual's executive offices in Chicago.

"The Adventurer" has met with innumerable adventures in the course of its completion. Just as the final scenes were about to be shot Mr. Chaplin was taken ill. He was well enough to appear in the studio for only a few days when Edna Purviance, his leading woman, was forced to go to the hospital for two weeks.

After the last scenes were finished and Mr. Chaplin began his task of cutting the 20,000 feet down to 2,000, it was found that certain of the scenes, destined to remain in the film, were not done to the satisfaction of the comedian and he ordered retakes.

"The Adventurer" portrays Mr. Chaplin in the bestriped garb of a convict and many of the most comical situations in the film occur during his pursuit by the prison deputies over the Sierra Madras.

## Balshofer Engages "Johnny" Waters

Fred J. Balshofer, president of Yorke Film Corporation, has engaged John Waters as his assistant director for Harold Lockwood's next Metro wonderplay, "Love Me for Myself Alone."

"Love Me for Myself Alone," the first production on which Mr. Waters will assist Mr. Balshofer, is a picturization of a story by Francis Perry Elliott, the same novelist who wrote "The Haunted Pajamas," from which was made one of the most successful pictures of the year starring Mr. Lockwood.

# The Man Inside the Booth

## PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THE Indiana State Federation of Labor convened at Anderson, Indiana, on September 26, for a three day session. This was the 33rd. annual convention and was attended by delegates who represented nearly every craft in the state. The I. A. T. S. E. and M. P. M. O. was represented by the following delegates. Local No. 30—Indianapolis, J. E. Smith and Leon Louiso; Local No. 106—Marion, Harry K. Otis; Local No. 133—Hammond, W. Wagner; Local No. 194—Indianapolis, Benner and E. C. Scobey; Local No. 628—Anderson, Chas. Hartly. Chas. Fox of the United Mine Workers of America was re-elected president; Arthur Lahr of The Building Trades of Lafayette, first vice-president; Joel Messick of the Glass Bottle Blowers Association, second vice-president; D. J. Williams of the Amalgamated Association of Iron, Steel and Tin Workers, third vice-president; J. A. Lechler of the International Association of Machinists, fourth vice-president; Alden B. Hattery of the Typographical Union No. 1 of Indianapolis, fifth vice-president; Adolph J. Fritz of the International Moulders of North America was re-elected secretary-treasurer. Third vice-president Williams is an active member of Local No. 49 I. A. T. S. E. and M. P. M. O. of Terra Haute, Ind.

### Trouble With Inspection

**Projector Department—I am an operator working in a small town where there are three theaters. The booth that I work in is equipped with two Simplex machines and a generator set. The booth is fire-proof and has all ports protected with heavy iron doors held up by a ma-ter cord and each door has a film link attached to the master cord so that in case of fire in the booth the doors will be released immediately.**

**I have visited several of the first class theaters in the larger cities and the booth that I work in will compare with any of them in construction and protection against fire. One of the other theaters here is equipped about the same as this one only they use Power's machines where I have the Simplex. Another house has one machine over four years old which has none of the latest improvements—not even a fire shutter.**

**Three weeks ago there was a small fire in this house and it came very near causing a panic. This fire was caused from poor equipment and an inexperenced operator. The operator at this house is a boy of fifteen years old and had about three months experience. We have no building inspector in this town but the chief of the fire department comes around every month or so and "inspects" our booths. When this fire occured the operator grabbed the burning reel of film and threw it out into the house and then jumped out ofter it.**

**Now here is where my kick comes in: —this fire chief comes around after the fire and orders my manager to close off the balcony, where my booth is situated, so that no one can be seated there while the show is going on. He claims that it is dangerous to have people seated near the booth. But he lets this other house keep right on runinng and they are still using a machine without a fire door on it and the same operator that they had before.**

**I do not think that this is right or fair. Is there any way that we can get some one with higher authority than the fire chief of this town to condemn this kind of action? Is there any law that will compel the manager of a house to install the right kind of machinery in the booth or is there any law that will allow a fire chief to close a balcony in a theater when the booth is properly equipped? If you can give me any information on the subject I would like to hear from you.**—*V. I. N.—Iowa.*

---

In answer to your questions I can only say that I would advise you to take up the matter with the State Fire Marshall of your state. I believe your state has such an official. If they do not, however, have your local insurance agent give you the address of the Board of Fire Underwriters at Des Moines or Council Bluffs and they can refer you to the proper parties. You are situated just the same as others on the question of having to contend with an inspector who knows absolutely nothing about his business. It is very disgusting to an operator who tries to be careful and to a manager who tries to protect his patrons to have some one come into the house and booth and either condemns something or orders it changed when the so-calleed inspector knows nothing about the business except what he has read in some insurance book. But that is a condition that exists in the majority of towns or cities.

The different officials will tell you how dangerous it is to handle film and then they will appoint some man to the job of inspector that has worked all his life as a plumber or stone mason and who up to the time of taking the job has never seen a film before. But he has the authority vested in him to compel you and the manager to do what ever he imagines ought to be done.

A new theater was opened several weeks ago and I happened to be in the booth when the inspector called. The operator had used short pieces of film instead of the metal fuse links to connect his port hole shutters to the master cord and this inspector insisted that he take out the film and install the regular links.. The only argument that the operator or myself could get out of him was that the insurance book called for a metal link. Anyone that has had any experience at all around a booth or who has ever tested a metal link knows that film will release port doors considerable sooner than the metal link will release them and in my opinion that is the vital point in a film fire in reference to the audience.

As you say the fire that occured in your city nearly caused a panic and my contention is that had the booth been properly equipped with doors over the ports and connected with fusible film links and a vent to the outside of the building, and last, but not least, had the operator been experienced, there would have been no cause for a panic. The day is coming, when inspectors will have to know their business and operators will be licensed. There are enough laws on the statute books of every state and city to cover and recover everything that pertain to the theater and booth, and when that time arrives that men, not boys, are handling the booths and men who know the business are appointed as inspectors we will get results. Our troubles of today are not from lack of laws but from lack of enforcement. Every state has its own laws governing theaters and for that reason you will have to take up the matter of closing the balcony of the theater with the proper official of the state which I think would be the fire marshall.

---

An order has just been issued by Postmaster-General, A. S. Burleson to the effect that magazines will be forwarded to our soldiers and sailors by the post office officials providing periodicals have a one cent stamp placed on the front cover and that the magazine is not wrapped or addressed. Readers of magazines are requested to place a stamp on the magazine when through with it and hand it to any postal employee that it may go to the boys at the front. Quite a few of the operators throughout the country have answered the call to the colors and a magazine or trade paper sent to them will help them to pass the time while at the training camps.

### Machine Slows Down

**Projection Department—I am having trouble with the speed control on a Simplex machine that I am using. I had one of the old style outfits, with the control on the motor but changed from A. C. to D. C. current and had to change motors so got the new style speed control with the new D. C. motor. After the machine has run for a while, say two or three reels, then it commences to slow down and I can't get it to speed up again. The trouble seems to be in the control for I have watched the motor and it does not seem to vary any. Can you help me out with a suggestion as to what may cause it?**—*H. A. A.—Kentucky.*

---

If you are quite sure that the motor is all right then examine the friction disc and the bronze disc and be sure that there is no oil on either of them. The least bit of oil will cause them to slip and that will cause the speed of your machine to slow down. In oiling the parts on the speed control watch that none of the oil gets on these discs and I think that you will have no more trouble.

# Enlargement of Studio Facilities for Pathe

### Increase of Production Due to Announcement of Pathe Plays—To Take Over Three New Plants

THE big increase in production of Pathe features necessitated by the announcement of Pathe Plays, commanding the enormous resources of the company, means an enlargement of studio facilities.

In addition to the four studios used by the Astra Film Corporation in Jersey City and Fort Lee, and the Rolin Studio in Los Angeles, three new production plants have been taken over in whole or in part for the making of Pathe pictures. They are the former Sanger Studio, 134th street and Park avenue, New York; the Norma Talmadge Studio in 48th street, New York, and the Kalem Studio in Los Angeles.

Coupled with the factories at Jersey City and Bound Brook, known as the best anywhere, and the studios abroad, this makes Pathe a producer in a scale that shows the strength of an organization built on solid rock, and backed by unlimited capital.

J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., has a habit of taking out a pencil, and, using the knowledge which long experience has given him, coupled with an analytical instinct that is his by nature, calmly figuring out what will make a reasonable profit both for his company and for its customers and what will not—in other words, "where he will get off."

Owing to the enthusiastic reception accorded to the first of the series of Pathe Plays, Mrs. Vernon Castle in "Stranded in Arcady," released October 14, particular interest attaches to the statement made by the official quoted above, that this box office star has been accorded the honor of having another of her pictures chosen as the second of the Pathe Plays.

This is a five-reel feature of extraordinary power, produced by Astra under the direction of George Fitzmaurice, "the man who never makes a failure," and it marks Antonio Moreno's first appearance opposite the charming and popular Mrs. Castle.

It is further stated that the other big new stars already signed for Pathe Plays—Fannie Warde, Frank Keenan, Bessie Love and Bryant Washburn—are making final arrangements to begin work at Pathe studios, each surrounded by a producing organization equal in every way to the splendid one gathered for the making of Mrs. Castle's picture.

## Vivian Rich Again with Western Fox

The popular Vivian Rich is again with the William Fox forces in the West. She will appear soon in an important role in a feature production now in the making.

Miss Rich has been in motion pictures for years. She played opposite William Farnum in "The Price of Silence," and made an appealing heroine in this powerful photo-dramatization of a child labor story. Miss Rich is a native of Boston and began her theatrical career as a member of a stock company. Later, she played on Broadway in "The Country Girl."

# Farrar-Artcraft Spectacle Oct., 22

### Producers Predict Greater Triumph Than "Joan the Woman"—Most Spectacular Subject Yet Released by Artcraft

THE initial Geraldine Farrar film, "The Woman God Forgot," appears October 22. A greater triumph than experienced even with "Joan the Woman" is predicted by the producers for the new Farrar cinema spectacle, and a special exploitation campaign is being prepared by exhibitors throughout the country who have already booked this picture.

In announcing the release of the first Farrar-Artcraft subject, Mr. Greene said: "In the photodramas in which Geraldine Farrar has appeared she has established herself as the leading emotional actress of the film. Her first appearance, 'Carmen,' and her more recent production, 'Joan the Woman,' have been the sensations of the photodramatic world.

"Jeannie Macpherson, who wrote the story of 'Joan the Woman,' is also responsible for the authorship of the 'The Woman God Forgot,' and also for Mary Pickford's recent production, 'The Little American' and 'A Romance of the Redwoods.'

"For her theme in 'The Woman God Forgot,' Miss Macpherson has taken the story of a princess who sells her country for the man she loves. The whole story is taken from a chapter in the early history of America, telling how the Spanish invaded Mexico and of their conquest of Montezuma. She falls in love with a handsome young Spaniard, which role is played by the ever-popular star, Wallace Reid.

"The production is one of the most elaborate and beautiful ever made by Cecil B. De Mille. The work of this famous director is too well known to require comment. Noted as the creator of artistic effects, his last work is considered his best.

"The reproduction of the famous Aztec pyramid of Teocalli, as seen in 'The Woman God Forgot,' is one of the largest settings ever built for a photodrama, the pyramid being nearly 200 feet in height and an exact reproduction in every detail of the famous temple to the Aztec gods. More than a thousand men took part in the thrilling battle scenes, and the effects of the first few cannon with gunpowder are graphically shown.

"The cast supporting Miss Farrar, besides Wallace Reid, includes such prominent names as Hobart Bosworth; Theodore Kosloff, the famous Russian dancer; Raymond Hatton, James Neill and others of equal popularity."



*J. Warren Kerrigan and Lois Wilson in Mr. Kerrigan's second Paralta play, "Turn of a Card"*

# What Food Control Really Means

## Question of Many Exhibitors Who Are Lending Government Their Screens Answered by Arthur S. Friend

HERBERT HOOVER, Food Administrator, has been highly elated over the manner in which the thousands of exhibitors have come forth and offered their co-operation in spreading the propaganda of the Food Administration in its campaign to have people waste less and to have one meatless and wheatless day each week.

One question that has come from many exhibitors in answer to the request to co-operate is "What Does Food Control Really Mean?" Arthur S. Friend, treasurer of the Famous Players-Lasky Corporation, who is the chairman of the Motion Picture Division of the Food Administration, is answering this question by telling exhibitors what Mr. Hoover himself had to say on the subject recently at a meeting of the State Food Administrators and his personal staff, when he gave a striking explanation of the part that food control plays in war.

He said European nations went into the war giving little thought to the subject of food. Even Germany with all its preparations had not foreseen the significance of this factor. With millions of men taken from production, and thousands of square miles of fertile fields laid waste by armies, the world's cupboard quickly began developing a bareness like that of Mother Hubbard's.

This made it necessary to organize food supply and distribution, and the various countries tried different methods. They fixed maximum prices, and minimum prices, regulated the production and distributing trades, and put their people on rations. Those countries which established the earliest and best methods of food control secured the greatest efficiency in war. The best system, on the whole, is still that of Germany, and she has been able to maintain efficiency with a food supply which in some of her enemy countries might be most embarrassing. Russia, with perhaps the greatest possibilities of food production in Europe, did nothing at all, and out of Russia's food situation grew her revolution.

Mr. Hoover said, that whether we like it or not, we must deal with the food problem of war in one of two ways. There is not enough food to go around if we stick to the lavish methods of peace times. Rising prices, coupled with depreciation of money, due to issues of war bonds in every country, which make the purchasing power of money shrink, compel us to adjust the food supply to the world's appetite, either by controlling that supply in ways that lead to economy and make it suffice, or by having wages rise as prices rise, to keep pace roughly with fluctuations. Even an amateur economist can see at a glance that food control is better than wage increase, because wage increase is a crude force operating slowly, unevenly and with great injustice and suffering to millions of workers. The wages of many workers do not rise—the professional men, clerical workers, public employes, and so forth. Russia tried the experiment of letting wages adjust themselves to the diminishing food supply, and it did not work—Russia was brought to a state bordering on anarchy by the intolerable pressure of the food situation on the ordinary peaceful citizen.

## Tom Mix Stars in Five-Reel Fox Drama

William Fox anounces as the latest star of the Fox Exclusive Feature Series, Tom Mix, popular cowboy of motion pictures.

For the last ten months, Mr. Mix has been starring in comedies on the Fox program.

Tom Mix's fame as a cowboy assures him certain success in this newest move. The type of drama in which he will appear, will be largely western, and will afford Mix ample opportunity to display the daredevil "stunts" which have gained him a place in the film world.

Tom's picture work is merely a chapter from the adventurous story of his life. Born on the Texas plains, of a family noted for its daring and bravery, Tom early manifested his roving spirit. He enlisted, when the Spanish-American war began, and served for some time as chief of scouts in Cuba. Thereafter, he worked in a similar capacity in the Philippines, and carried on the difficult task of organizing the natives there into American army units.

At the time of the Boxer uprising in China, Tom was there, attached to the Ninth U. S. Infantry. He was wounded at the Battle of Tien-tsin.

Well again, Tom resigned from the army and joined the Texas rangers. He was leader of the band who hunted down and captured the notorious Shont brothers, a group of men engaged in running horses across the Mexican border.

After that, Mix became deputy marshal in that state. Then he heard of a meeting of cowboys who contemplated going into motion picture work. Tom joined them, and immediately became their leader.



*Tom Mix, consistent fan magnet, with Fox.*

## Judge Grants Restraining Order

Judge Charles M. Hough in the Federal District Court of New York has granted a temporary injunction restraining the Export and Import Film Company, Inc., Ben Blumenthal and Isaac E. Chadwick, during the pendency of the action, from advertising, publishing and exhibiting the motion picture play, entitled "The Tyranny of the Romanoffs."

This injunction also comprehends the reproduction of any photograph of Sergius Michailoff Trufanoff, otherwise called Iliodor, the Mad Monk, in any costume worn in Herbert Brenon's photoplay, "The Fall of the Romanoffs." The use by Messrs. Blumenthal and Chadwick or the film company of a title similar to "The Fall of the Romanoffs with Illiodor" is also enjoined.

## New York League Discusses Soldier Admissions

The Commission on Training Camp Activities sent a representative before the executive committee of the New York branch of the Exhibitors' League, which held an important meeting at its headquarters, the afternoon of October 3, to ask the co-operation of the league in a plan which contemplated the admission of soldiers and sailors to picture shows at half price.

Action on the proposition, however, was deferred until Mr. Fosdick, head of the commission, had been consulted, for he has hitherto refused to give the motion picture industry the recognition that is due it.

Owing to the repeated refusal of the operators' union to arbitrate their demands the committee decided to no longer treat with their union but to let each exhibitor settle with them.

## Hospital Cot Good as Office Chair for Brenon

From a bed in the Postgraduate Hospital Herbert Brenon has been busily engaged in mapping out his producing campaign for the next few months.

It is characteristic of the producer that he is not wasting a single moment of his enforced rest, following an operation for appendicitis. Almost from the moment of the operation he has been in telephone connection with his studio at Hudson Heights, N. J.. where everything has been prepared to complete Rupert Hughes' mystery romance, "Empty Pockets," as speedily as possible when the producer returns to work.

Mr. Brenon has mapped out his forthcoming production of Hall Caine's novel, "The Woman Thou Gavest Me," and is naturally anxious to get back in harness again. He is still undetermined upon the star who will play the big feminine character role, a part running the whole gamut of emotions.

Edward Knoblock's "Kismet," in which Otis Skinner will make his screen debut, awaits the completion of the Hall Caine visualization.

He has adopted a policy of getting into direct and personal touch with exhibitors throughout the country by means of letters. The director is keeping up a big correspondence from his hospital cot. In fact, some of the most cheering letters Mr. Brenon has received during his convalescence were business communications from theater managers throughout the country anent the way "The Lone Wolf" is being received. Brenon believes that this personal study of the needs and desires of exhibitors will be a vital factor in the progress of his producing corporation.

# Praise Laemmle's "Best Cartoon" Plan

## Telegrams from Governors, Senators and Other Notables Show Wide Interest in Universal's News Novelty

CARL LAEMMLE'S recently announced plan of co-operation with fifty or more leading newspapers of the United States, so that the three best cartoons published each week in the various dailies that have entered into the agreement will be recreated on the screens of all theaters using Universal service as the outstanding feature of Current Events, is arousing the interest of many personages of note. Already the plan seems destined to become the biggest news novelty of the year, and the resulting publicity and patronage will undoubtedly make the arrangement a practical success from the start.

During the past ten days, the following telegrams have been received by Mr. Laemmle, and it is safe to say that no recent move by any film company has aroused the same interest on the part of men high in public esteem.

"Carl Laemmle, 1600 Broadway, New York. Note with interest your article on cartoons on screens, morning telegraph. This is an excellent move and I congratulate you on its consummation."—*Rothapfel.*

"Accept my congratulations on your new step in screen progress."—*Wm. A. Brady.*

"The press is now the tribune of the people. You are making the screen the tribune of the press."—*Henry L. Myers, United States Senator.*

"Together the newspaper press and the motion picture screen can bring to bear an influence for good that is incalculable."—*James D. Phelan, United States Senator.*

"The current thought of the hour is pithily expressed by the newspaper cartoon and in showing the best ones on the screen you have blazed a new trail."—*John K. Shields, United States Senator.*

"Congratulations. Linking press and screen will link north and south, east and west."—*Emerson C. Harrington, Governor of Maryland.*

"To consider every public question from every point of view by means of screening newspaper cartoons is an idea of such magnitude as to challenge the interest of all. Congratulations."—*Reed Smoot, United States Senator.*

"Of the many notable achievements of the screen the joining of forces with the largest newspapers in every city will mark a red letter day in the cinema calendar."—*James H. Brady, United States Senator.*

"Interest of all thinking men are challenged by the plan to publish on the screens before millions the newspaper cartoons that have proved effective. May I wish success and extend my warmest felicitations."—*Champ Clark, Speaker of the House.*

"The screen has borrowed the most powerful weapon of the press. I know you will wield it effectively."—*Chas. Curtis, United States Senator.*

"The newspaper cartoon and motion picture screen are two of the most powerful engines of our day in generating and influencing public opinion. Congratulations on uniting them."—*Ed. S. Johnson, United States Senator.*

"The Universal indeed renders a unique and helpful service in extending the influence of the newspaper cartoon."—*James M. Cox, Governor of Ohio.*

"Regard welding of press and screens as an achievement of first importance."—*Arthur Capper, Governor State of Kansas.*

"Regard wedding of newspapers and motion pictures as a real accomplishment."—*E. L. Phillip, Governor of State of Wisconsin.*

"Cartoons now speak to thousands; on the screen they will appeal to millions."—*Francis E. Warren, United States Senator.*

## Another Display of Keystone Beauty

Triangle-Keystone Director William Beaudine has finished the first comedy under his direction at the Triangle-Keystone studios and has started on another which will feature Peggy Pearce, Paddy McGuire, Joseph Belmont and Fritz Schade. The new story calls for considerable "water stuff" and the immense Keystone plunge has been fitted for the opening scenes. Keystone's shapely bathing beauties will be very much in evidence.

# Blackwell at Work on 400th Screen Play

CARLYLE BLACKWELL, popular star of World-Pictures Brady-Made, is at work upon his four hundredth screen play, in each of which he has acted the principal male personage.



*Carlyle Blackwell, who has made 400 photoplays during his career.*

To commemorate the occasion, which is entirely unique in cinema history, the World Film Corporation has adopted measures to provide a souvenir for every feminine member of each assemblage that witnesses this particular picture in all theaters where it is shown.

Mr. Blackwell has been a screen player for seven years and is entering his eighth. The first film drama in which he appeared was the Vitagraph version of "Uncle Tom's Cabin," a feature production considered altogether immense at that early period. He remained with Vitagraph for nine months, appearing in pictures of one and two reels apiece.

The actor then joined Kalem for a term, and afterward had a long engagement with Paramount-Lasky-Famous Players, spending a part of his time in New York and the rest in California. In December he will have been for two years with World-Pictures Brady-Made, which confines itself to the production of features, each of five reels or more.

The name of the photodrama to the feminine patrons of which special souvenirs are to be given will be announced shortly. The reason for the delay is that the play is being prepared under a working title which serves merely to identify it in the process of production as against the other six in the making at the World studio.

A permanent name may not be decided upon until the drama is fully completed. Mr. Brady does not permit his output to be finally titled until all the members of his staff have had a chance to make suggestions based upon viewing the finished film.

He believes that fully half the value is in the name and that motion pictures have changed the times since Mr. Shakespeare wrote.

## New Metro Studio on Coast in Full Swing

Production work is now well under way at the Metro West Coast studio, former home of Charlie Chaplin and his comedians, at Hollywood, California. B. A. Rolfe, Western manager, selected this studio after studying, from every angle, production on the west coast.

The studios comprise five acres of ground, with adjoining land available if required. There is at present one stage, 150 by 70 feet, which is to be enlarged, making it one of the largest stages around Los Angeles. The contract has already been let to make this mammoth stage glass-enclosed.

A spacious scene dock and property room adjoin the stage. Other buildings include a fully equipped carpenter shop, paint shop, and sculptoring department, a modern laboratory, office building, dressing room building, and a building to be devoted exclusively to the directors, their assistants, and the scenario department.

C. W. Thomas, who has been identified with Metro for some time, has been made studio manager. J. E. Newman, who has been associated as technical director with several coast companies, has been engaged in the same capacity at this studio. Daniel Hogan, formerly at the New York studio of Metro, is head of the property department.

Frances Guyhan and H. P. Keeler have joined the scenario department. Miss Guyhan was until recently a member of the Balboa scenario department. Mr. Keeler has been identified with Ince-Triangle productions for the past two years. Both of these writers are at work on stories for Viola Dana and Edith Storey.

# Current Releases Reviewed

## "Aladdin and the Wonderful Lamp"

### Second "Fox Kiddies" Picture Gets Rousing Reception. Reviewed by George W. Graves

PEOPLE fortunate enough to witness the new Fox Kiddies picture which is now enjoying its initial run at the Globe Theater, New York, are finding that, as far as the intimate contact with the children themselves is concerned, the second "Kiddies" picture is more fascinating than "Jack and the Beanstalk." The children seem to be much nearer the audience because a great quantity of closeups and semi-closeups are employed, all of these affording the spectator the keenest delight in watching the expressions of the youngsters.



*Scene from Fox's remarkable kiddie spectacle, "Aladdin and the Wonderful Lamp."*

The directors, C. M. and S. A. Franklin, surely have handled and supervised the work of the little players with a degree of skill that bespeaks the finest kind of sympathy with and understanding of their differing histrionic capacities. Such expressions as "The most wonderful child actors I ever saw," "The most adorable kiddies I have seen on the screen," etc., were heard around us in the theater from all sides. The work of little Francis Carpenter and Virginia Corbin is truly exquisite. These children were certainly born actors; their mimicry of the actions and feelings of older people is amusing in the extreme. Violet Radcliffe, as the deep-dyed villain, stands out as prominently as she did in "Jack and the Beanstalk." These children register anger, sorrow, passionate love, apprehension, etc., like veterans. Gertrude Messinger, as the lady in waiting to the princess, registers all the way through with bits that are quite different from the rest. She makes a very considerable "hit."

The luxurious sets with all their atmosphere of the far east show taste. Most of these sets required skillful construction and extensive, costly building, since very little natural scenery was used. As in "Jack and the Beanstalk" many beautiful effects were secured by "shooting" from the distance.

"Aladdin and the Wonderful Lamp" is truly as the program describes it—"mystery, romance and thrills blended for young and old." Those who love children can find no more delightful way of sharing a wonder-filled two hours with some of the most beautiful children alive than by attending the showing of this picture. Its whole conception and production marks it as a special—one of the biggest specials William Fox has yet released.

## "The Silence Sellers"

### Five-Part Metro Drama Released September 24. Reviewed by Helen Rockwell

THE "Silence Sellers," from a story in *Snappy Stories* by Blair Hall and featuring Mme. Petrova, is an offering dealing with professional black-mailers who prey upon innocent victims of society. The action of the play is brisk and the interest is keen throughout. It is a relief to have the final big scene come as a complete surprise after so much that is obvious in pictures. Next to having the villain foiled, an audience likes nothing better than being foiled itself, and there is enough of this element of trickery to absorb the interest of the most fastidious.

Madame Olga Petrova in a conventional role charms by the intelligence and refinement of her work. The story is of a young girl, Laura Stutphen (Madame Petrova) who breaks her engagement with Don Loring (played by Mahlon Hamilton) because he is still sowing his wild oats. While motoring one day her machine breaks down just as a storm is coming up. She takes shelter in the country home of some friends who have gone to the city. Herr Von Kollnitz (Wyndham Standing) comes to the house to pay a call. Both are forced to stay in the house over night. The only witness to this is Don, who happens to be walking to a distant hunting lodge and who stops upon seeing a light, but he does not remain for fear of causing embarrassment to the girl.

After the incident has been forgotten the girl receives word from a libelous paper to the effect that the story is to be published. She suspects Don of having repeated the story, and feels sure of it when she sees him coming out of the newspaper office.

At a house-party where Laura, Don and Von Kollnitz are congregated, after much manoeuvering of situations, it turns out that Don is in the employ of the Secret Service and that Von Kollnitz is the real blackmailer, so Laura and Don take up the threads of their life together. The supporting company is good and the director, Burton L. King, is to be highly commended for the success with which the scenes were staged.

## "Shall We Forgive Her?"

### World Film Melodrama in Five Parts Released Oct. 15. Reviewed by Helen Rockwell

THIS melodrama tells the not altogether new story of the innocent girl who goes west to meet her sweetheart when he sends for her, only to find that he is a drunkard and gambler and that the expected minister is conspicuously absent. How the girl struggles to escape but is compelled to stay, how the villain still pursues her when she finally makes her way back to New York, and how she eventually marries a worthy young man, is all told with plenty of interest and many tense scenes. There is some real heart interest in the story, which at times is plainly an appeal to the emotions rather than the intellect.

The introduction of a baby is always received well, although one finds it a little difficult to believe that a woman would maliciously give the wrong medicine to an innocent babe, even if doing so from the most jealous of motives. This is a bit overdrawn and unnecessary even in this kind of melodrama, but as it brings about the happy reunion of husband and wife—and we were very much interested in these two normal people—we close our eyes to this license of the screen.

There is a thrilling fall down a sand-hill in the desert, done by George McQuarrie, and there are a few hand-to-hand struggles which are startlingly realistic. The work of June Elvidge as the heroine is so convincing that we wonder that her husband



*One of those scenes that never fail to "set" the audience from "Shall We Forgive Her?"*

could ever have doubted her for an instant. The supporting company is good, the work of Arthur Ashley as the profligate miner being especially effective.

The story in detail is of a sweet and innocent girl, Grace Raymond (June Elvidge), who goes west after an engagement of two years, to join her sweetheart, Neil Garth (Arthur Ashley). Neil has been steadily traveling the downward path and is a drunkard when not worse. Grace, upon seeing him, is struck by his uncouth appearance and the squalor of his cabin. Learning that there is no waiting minister, she starts to leave, but is driven back by three rough men, who have been lying in wait for her. A year passes and Grace loathes the man with whom she has been compelled to live. One day she saves the life of James Stapleton, a miner, and receives the assurance of his friendship and a bag of gold. After a struggle with Neil, she strikes him over the head with a bottle and escapes to New York. There she meets, loves and marries Oliver West (James Bowers) without telling him of her past. Eventually Neil puts in an appearance and demands "hush-money" of Grace. She gives him a check she has just received for a magazine story. Jean, the housekeeper, who is in love with Oliver and is jealous of Grace, informs Oliver of Grace's past. The shock blinds him and he turns Grace from the house. Grace sells another story and pays for an operation on Oliver's eyes without his knowing from where the money comes. The operation is successful. The friend in need proves himself a friend indeed by making Neil confess that Grace was an unwilling victim, and Oliver, horrified to think of what Grace has suffered, gladly takes her back. The direction was by Arthur Ashley.

## "The Girl Angle"

### First of Anita King Horkheimer-Mutual Features. Reviewed by Genevieve Harris

ANITA KING'S first appearance in a Horkheimer production, released through Mutual, is in a refreshing outdoor story, a western comedy drama. It is a good example of the right star in the right story, and Miss King plays very cleverly. The majority of patrons will make a mental note to see her coming pictures. There is plenty of life and humor in this, and there is a "different" twist to it, partly because the story is well handled, partly because of the whole-hearted manner in which Miss King plays.

Julian Lamothe wrote the story, in which humor predominates but which contains plenty of human interests and the required love element. The photography is good and the locations are well chosen. All in all, this is a first rate offering of a light, pleasing type. The exhibitor can make an advertising point of the fact that the heroine is a "lady-farmer," a profession of special interest to women in war time. Her costumes, her achievements and adventures will interest any other women who have a longing to "get back to the land."

*The Story*: Maud Wainwright, jilted on her wedding day, becomes a man-hater and takes up a homestead in the south-



*Farming did not become monotonous.*

west. She refuses to allow any man to aid her and builds her own house and tills her own fields. The local sheriff and "Three Gun" Smith, a desperado, both fall in love with her. Smith's bashful wooing amuses the girl, but her mind is poisoned against him by the sheriff. When Smith's gang knock over her shack she is ready to believe anything bad of him. She believes she has proof that he is a thief and she reports him to the authorities, while he, in reparation, has set up a portable bungalow in place of the ruined shack. When she learns this, she repents her betrayal. Smith is apparently in danger of being lynched when he reveals his true office of secret service man and proves the sheriff the real bandit. Later Maud is persuaded to revise her judgment of men, and she admits her love for Smith.

## "Her Country's Call"

### Mary Miles Minter in Patriotic American-Mutual Play. Reviewed by Genevieve Harris

MARY MILES MINTER and patriotism will put this play across in the average theater. Although Miss Minter plays a role similar to others she has taken, the play itself is different. It is not one of Miss Minter's best pictures, but in its patriotism it may be considered as the star's contribution to the spirit of



*Jess is injured in the battle.*

the times. There are several exciting situations and the exploits of the little star when she arouses the soldiers in time to check the invaders will win applause in the average neighborhood house. In fact, for theaters where Miss Minter is popular, and that means most theaters, "Her Country's Call" is a safe "bet." Miss Minter is as appealing as ever, and the story, which deals with a situation on the Mexican border, is not of the usual war type. It contains no harrowing scenes. Several historical events are visioned during the course of the play. There isn't a great deal of plot but there is enough to interest the casual fan.

Charles T. Dazey wrote the story and Lloyd Ingraham directed it. Alan Forrest, George Periolat, Margaret Shelby, Ashton Dearholt, Spottiswood Aitken and others are in the cast. The release date is October 1.

*The Story*: Jess Slocum, a little mountain girl, lives in a rough mountain cabin with her father, Jim Slocum. Sometimes she wonders why he hates the soldiers and the flag so much. Once when she brought the field glass to the window to show him the soldiers of the Flagstone Home guards drilling in the village below, he shook his fist angrily at them. He explained that fifteen years before he had been beaten and drummed out of camp on the charge of having sold liquor to the soldiers. He boasted of a revenge; but refused to tell her what it was.

Jess wants pretty clothes such as the town girls wear, especially after she has met handsome young Captain Neville fishing in a mountain stream. Her fond dad gives her the money for new clothes, and while she is gleefully trying them on, the secret service men trail Jim to the cabin and fire on it. They hit poor little Jess in the shoulder and take away her dad to prison for bootlegging.

She is cared for in the home of Captain Neville by his maiden sister. He teaches her to love the flag and the old doctor who attends her teaches her to sound the bugle calls. She would be happy but the town girls will not play with her. They coldly remind her that her father is a jailbird.

Jess starts back to the little cabin; but on the way she sees John Reynolds, a strange visitor in the town, insult the town flag and haul it down. He has planned a raid of the border ruffians on the town while the soldiers are at a dance at the armory; but Jess shoots him and calls the soldiers to arms with a rousing bugle call. And then Jim Slocum confesses that his revenge had been to steal her from her father years ago—Colonel Tremaine.

## "The Fighting Trail"

**Episode Five, "Torrent Rush." Reviewed by Helen Rockwell**

THE fifth episode of this thrilling Vitagraph serial comes entirely up to expectations. The scenery is remarkably beautiful, holding one spellbound by its grandeur, and there are thrills galore to please the most jaded fan. Nan is first seen struggling for her life in a rushing mountain torrent, and from then on, until Gwyn and Cut-Deep are shown clasped in a death-struggle on the edge of a precipice, one sits breathlessly following the action. The continuity of this picture is remarkably good.

Nan and Gwyn, after a genuine western wedding, start for their new cabin on the mountain. Here they are surrounded by Cut-Deep and his gang, who overpower Gwyn and attempt to carry off Nan. They are prevented from doing this by Gwyn's following of cowboys, who have come to the cabin to give the bride and groom a rousing welcome. Gwyn makes a sensational leap through a window after Cut-Deep and pursues him to a rocky ledge where they engage in a terrific struggle.

It is all splendid melodrama so adroitly told and well pictured that the interest is held throughout. William Duncan and Carol Holloway are consistently good in their work in this serial.

## "One-Shot Ross"

**Triangle Release of October 14. Reviewed by Helen Rockwell**

THIS is an exceptionally good western picture with a punch in every scene, a smooth-running story, beautiful photographic effects and a hero who is real. We can believe implicitly in "One-Shot" Ross without being ashamed of our faith. There are many western pictures, and so many of them bad, that when we witness one which rings true we are more than thankful.

The sub-titles, written in true cowboy vernacular, are a genuine treat, affording half the pleasure derived from the picture. As an ambidextrous hero of the guns Roy Stewart charms immeasurably, and when he pretends to have lost his mind, or as he puts it to be, "locoed," he does a very clever bit of character acting.

The story is of "One-Shot" Ross, who decides to give up killin' after witnessing the grief of a child, the daughter of the man he "got." On a journey through a desolate country, bound for civilization, his stage is held up by bandits and he is injured. He is taken to Sheridan's ranch, which is nearby, and is carefully nursed by Mary Sheldan, who is the belle of the community. Sheridan is killed by the bandits, and some stain is attached to his name as having been connected with the band.

Upon hearing this, "One-Shot," whose name tells a story, decides that the bandits must be run down and, in order to gain evidence against Jim Butler, the leader of the gang, he pretends to have lost his mind. He of course worsts the bandits in regulation style, and wins Mary, for his bride. While the story is not great, it is told in a unique way and appeals to one's acumen

The photography deserves especial mention. Some of the effects are conspicuously noteworthy, the wild western atmosphere being gloriously pictured. Cliff Smith directed the picture, on which Captain Crane was the cameraman.



*Roy Stewart in "One-Shot Ross."*

## "The Love Doctor"

**Vitagraph Blue Ribbon Feature Released October 8. Reviewed by Helen Rockwell**

THAT it is possible to meddle with nature and interchange the desires and passions of people by transposing bits of their brain, but that it is highly inexpedient, is the theme of this rather improbable picture. Whether the story is scientifically plausible or not, it presents an interesting study in psychological develop-



*Earle Williams in "The Love Doctor"*

ments and depravities due to the surgeon's scalpel, and gives wide scope for some clever characterizations.

Two young women of widely different natures—one in whom the sex instinct is undeveloped, and one in whom it is predominant—are operated upon by a surgeon who thinks he can strike a balance between the two. But he overshoots the mark, somehow, and the two natures are merely reversed, in one case with a vengeance. After this we are inclined to get rather mixed-up, trying to decide just where our sympathies should go.

The idea of the picture holds so much food for thought in spite of its improbability that interest is well sustained although the action is at times a little slow.

Earle Williams plays the "love" doctor with sincerity and force, and makes himself at all times a sympathetic character when we might only have been disgusted with his blunderings. Patsey de Forrest shows much ability in portraying the girl with two widely different temperaments. Corrine Griffiths as the other victim of the surgeon's knife is remarkably pretty and Webster Campbell and Adele de Garde ably fill minor roles.

The story tells of Doctor Brandt, a brain surgeon who is in love with Rose Demming, a girl whose sex-instinct is apparently undeveloped. Blanche Hildreth, the young wife of an invalid husband, is infatuated with Doctor Brandt and uses every sex lure to attract him. Rose is injured in an automobile accident and her only chance for life lies in an operation for concussion of the brain. Doctor Brandt conceives the idea of transposing to her brain some of the love-cells from the brain of Blanche, feeling that he has the right to give to one the power to love while freeing the other from herself.

Science does more than was expected, and Rose becomes the victim of unrestrained passions. She responds to the Doctor's love for a while, but finally runs away with another man and then sinks lower and lower.

She is finally discovered in the slums, injured. An operation is necessary to save her life. Doctor Brandt, who has had to give up practice through grief and remorse, stands willing to sacrifice part of his brain for the operation. "Remove all moral weaknesses from her brain and restore them to mine. I have the will power to withstand them," he orders the surgeon. Rose spends the rest of her life in a convent and the Doctor marries Blanche, whose love and loyalty deserve a reward. Paul Scardon directed the picture.

The World Film Corporation has presented several of its photoplays to the United States battleship Missouri.

## "The Girl Who Won Out"

### Violet MacMillan in Butterfly Feature of October 8. Reviewed by Genevieve Harris

THIS picture is made of old and conventional material, but such plays have pleased many audiences and will doubtless continue to do so. It concerns a little girl and her baby sister, orphans, who are sent to an asylum, ill treated, then adopted by



*Nancy kidnaps her little sister.*

different families. The older girl becomes a household drudge, runs away dressed as a boy, kidnaps her little sister, is eventually adopted into a better home, blossoms quickly into a young lady and marries the heir of the family. This plot, with a few variations, has been pictured numberless times. There is nothing distinctive about this version. It is produced in a routine fashion. If your patrons have liked this type of play in the past, they may be entertained by this. If they crave originality or real drama, they will not find it here. There isn't much of the humor which frequently redeems this sort of play, and pathos is laid on heavily.

Violet MacMillan is the abused, be-curled heroine. She plays with feeling. She is best when masquerading as a boy. Eugene Moore directed the play from a story by Judge Willis Brown. The cast includes P. L. Pembroke, Charles Mailles, Gertrude Aster, L. M. Wells and others. The acting is generally satisfactory. Photography is good.

*The Story:* Nancy and Baby Ellen are left orphans when their mother dies. At the orphan asylum, the two are separated, and later Ellen is adopted by a wealthy family, who neglect her. Nancy is adopted by a woman who wants a servant. Tired of this life, Nancy, dressed as a boy, runs away. She finds Ellen and takes her with her. For a little while, she supports herself and the baby, but the authorities learn where the children are and take Ellen away. Nancy is aided by a young man who takes her to his own home. His parents adopt her and later find and adopt the little sister also.

## "A Crooked Romance"

### Gladys Hulette in Pleasing Pathe Comedy-Drama. Reviewed by Genevieve Harris

GLADYS HULETTE at her best in a humorous story, well produced, with funny situations and clever subtitles makes an offering good for any theater, especially fine for the neighborhood theaters and well fitted for a children's matinee performance. Miss Hulette is so well known in roles similar to this that one has only to say that she is at her best, and that the story is worthy.

Tom Cushing wrote this story, which William Parke directed. The production is good in every respect. Paul Clerget, William Parke, Jr., and J. H. Gilmour have important roles in support of the star. Exhibitors lucky enough to have this offering on their schedule should boost it in advertising.

*The Story:* Mary Flynn is an accomplice of Syd Flynn, supposed to be her father. He had rescued Mary from a fire and trained her to believe theft justifiable. Flynn and Mary are caught breaking into the home of Clifford Cannon, a young man who has recently inherited great wealth. Mary escapes, but Flynn is sent to prison. Mary returns to the city, where she must now both hide from the police and live. First she blacks boots, then develops a remarkable trade of opening doors and locks which have stuck or to which the owners have lost their keys. It is through this trade that she again meets Gifford Cannon and because of circumstantial evidence he is convinced of her unworthiness. She loves children and finds a "ready-made baby" which she adopts. It turns out to be Gifford's little cousin, and through it, in unusual manner, a happy ending is brought about.

## "Wild Sumac"

### Triangle Release of October 14, Featuring Margery Wilson. Reviewed by Helen Rockwell

THIS clever new star deserves a large following. Her work is so brimfull of spontaneity and intoxicating youth that she charms whenever on the screen. There is a flavor of the great northwest in this picture with the characterizations so splendidly portrayed that one can afford to overlook a few little flaws in production.

Parts of the mediocre story are somewhat intangible and the action is not always smooth, but it is a picture decidedly pleasing to the eye with an ineffable something which appeals.

As "Wild Sumac," a little wild creature who is continually being brow-beaten by a worthless father, Miss Wilson has splendid opportunities to display her delightful personality and screen ability.

This picture is not quite up to the Triangle's high standard of a well-told picture, and the good acting throughout saves it from being unattractive. Frank Brownelly as Jacques and George Chesebro as Lupine are splendid in their respective roles, while the photographic effects obtained by Eddit Gailer are especially worthy of note.

The story, in brief, is as follows: A half-breed called Lupine returns to the village of St. Croix, after an absence of fifteen years. With him are his Indian wife and his daughter, Wild Sumac. At the same time there comes to the village Jacques Fontaine, a genial gypsy, who is fleeing from a nearby settlement because he has killed a man. Jacques and Lupine meet and indulge in card games together at the latter's shanty, where Jacques has a chance to see and befriend Sumac, who is a very lonely little person.

Armand de Fere is constructing a railroad near the village and his dissolute young son Pierre also plays cards with Lupine, who always wins because he cheats. Pierre makes rough advances to Sumac, but she repulses him. One day she innocently tells Pierre why Lupine always wins at cards. Pierre, in rage, protests to Lupine, who kills him. As Sumac is found clasping the revolver when the police arrive she is held under arrest and is in danger of being mobbed. Lupine, anxious to have suspicion turned from himself, gladly fastens the blame on her.

Then Jacques starts in to prove Sumac's innocence. In one of the best fights ever seen on the screen he overpowers Lupine, learns the truth from him and arrives in time to save Sumac from being burned at the stake by the angry mob. To make the ending doubly happy, or perhaps to try the patience of the audience, we learn that Sumac is in reality the long-lost niece of Armand de Fere, who thereby gets a niece for the son he lost, and Jacques a bride for his trouble. The play was directed by William V. Mong.



*Stirring scene from "Wild Sumac," with Margery Wilson.*

## "The Beautiful Adventure"

### Ann Murdock in Empire-Mutual Release of Stage Play. Reviewed by Genevieve Harris

ANN MURDOCK in this picture appears in the role in which she won fame on the speaking stage. The play has a light, amusing story, decidedly French and rather risque. It is prettily produced, in settings, costumes and acting. Ann Murdock is



*Helene is ruled by her relatives.*

charming, and David Powell is an excellent choice for the part opposite. The cast as a whole is well chosen.

We believe six reels is too long for the story, both because the plot is insufficient for so long a production and therefore drags, and because the fanciful mood of the play is difficult to sustain for six reels. The average audience will like this just as well as it likes Ann Murdock. She is at her best, and gives the picture its chief charm. Some of the lines from the play are kept in the subtitles, and these are good. As a whole, the play is suited for audiences which prefer light, pretty plays to heavier offerings. The picture will draw in high-class communities because of its stage history.

*The Story:* The story is laid in France. Helene, the heroine, is engaged to marry her cousin, Andre d'Eguson, but a scheming aunt has Andre sent away and destroys the letters written by the lovers. Helene, believing Andre untrue, becomes engaged to Valentine, whom she does not love. On the morning of the wedding, Andre returns and the lovers are reconciled. Andre persuades Helene to run away with him. They go to the home of Helene's aunt in the country. The aunt believes Andre is Helene's husband and Helene fears to tell her the truth. A number of complications naturally arise. In the morning, Valentine and the others arrive and the aunt learns the real situation. Then objections to the marriage of Andre and Helene are put aside.

## "The Public Defender"

### Harry Raver Presents Well-Acted Drama with Substantial Theme. Reviewed by George W. Graves

FRANK KEENAN, who certainly needs no introduction to picture theatergoers, is the featured actor in this picturization of a book written by Lawyers Mayer C. Goldman and Frank W. Harris, whose subject matter is absolute justice in law courts to poor as well as rich. The story points out the inefficiency of present systems, advances a remedy, and, through a series of dramatic situations, shows how in a particular instance the remedy proves its efficacy and justice. This, of course, makes the picture more or less of a propagandic subject, although the producers have not built their drama along conventional lines followed by this type of picture. As soon as the picture once gets under way there is no dearth of exciting situations, the action is swift, the direction painstaking and the acting most intelligent and realistic—all of which removes the offering far from the dullness of mediocrity. The theme used as the picture's basework—impartial justice to the poor in law courts—has found its way on the screen before, to be sure, but the counteracting remedy for present inadequate usages as found in the picture is a novel one and worthy of serious consideration.

Frank Keenan's portrayal of the soulless district attorney prosecuting the case for the state without regard for the meting out of impartial justice, is frought with interest for the spectator, inasmuch as Mr. Keenan makes his heavy role realistic to the point of perfection. The admirers of Mr. Keenan's art will surely be gratified at his art in this. Alma Hanlon, who by this time must have acquired quite a name with the theatergoers, plays daintily the part of a stenographer who has a vital connection with events in the story, and Robert Edeson as the "public defender" gives a very notable characterization. The three featured players, as the supporting cast, members of which are J. K. Roberts, John Sainpolis, and Florence Short, constitute an array of ability that cannot be lightly passed over by the exhibitor who wishes to present to his patrons stars who have already gained their seal of approval.

On account of the fact that "The Public Defender" has a story with real depth, developed with interest and even with "grip," enacted by a competent cast and given direction of a very fine sort, it seems to us that the picture is big enough to make a good place for itself in the state rights field.

## "The Calender Girl"

### Second Juliette Day American-Mutual Feature. Reviewed by Genevieve Harris

THIS picture will probably meet varied receptions in the various theaters which will run it. If your patrons liked Juliette Day in her first picture, they will enjoy this. If Miss Day did not win them before, they may not care for this, since it depends largely upon the star's personality for its attraction. As a costume model, it gives Miss Day many chances to pose in pretty gowns and bathing suits. The story of the picture is not very remarkable, but serves its purpose. It is well photographed. As a whole, the offering is satisfactory as a light, pleasing entertainment, depending chiefly upon the appeal of the star. It is not especially strong either in humor or pathos, but it is pretty and will distract tired minds from heavier problems.

The release date is October 15.

*The Story:* The heroine is a model in the salon of a fashionable modiste. Her employer sends her to the beach, wearing a striking bathing suit, as a means of getting publicity. The girl plays her game cleverly. A photographer snaps her picture, and later wishes permission to use it on a calendar. The girl's employer gives him the right, but the girl and her mother refuse. A millionaire falls in love with the girl at the beach and has an amusing and exciting time finding her again. When he does, he wins the mother's gratitude by aiding them in their fight against the calendar company and finally wins the girl's love.



*The reporter scents a story.*

## "Bondage"

### Dorothy Phillips in a Fine Bluebird Production. Reviewed by Genevieve Harris

"BONDAGE" is a feature above the ordinary Bluebird standard. It is simply but intelligently set forth by its director, Ida May Park, and it is excellently acted by Dorothy Phillips, William Stowell and the supporting cast. It is the type of emotional story which appeals to the average audience, especially the feminine portion. The story was suggested by Edna Kenton and put into scenario form by Ida May Park. It follows the fortunes of a clever and interesting woman, Elinor Crawford, whom Miss Phillips makes very

convincing. She seems to live the part. It is one of her best roles and in it she adds another to the growing list of fine screen characterizations.

The fact that the play is set forth in a direct manner, with no unnecessary complications, adds to its strength. All padding is cut away, with the result that the action is smooth and the interest held and satisfied. The subtitles are worth noting. These are short and few, but each hits its mark. The story has plenty of good plot material, and it is so sincerely handled in directing and acting that it is convincing. William Stowell is an excellent foil for Miss Phillips. His restrained yet forceful acting aids the play greatly. The photography and settings are up to the best Bluebird standard. The picture as a whole is very worth while.

*The Story:* Elinor Crawford is a newspaper woman who writes sensational stories and is losing her refinement and moral standards. She meets Evan Kilvert, a prominent lawyer, whom she had know as a boy. Kilvert has old-fashioned ideas about women, and Elinor and her friends shock him. Elinor is angry with him and in a sarcastic mood, makes him the subject of a scathing article. She submits it to the magazine of which Bertie Vawtry is editor. Vawtry is fascinated by the article and its writer. He and Elinor become good friends.

Vawtry marries a wealthy woman but wishes to continue his love affair with Elinor. Disgusted and realizing how far she has gone, Elinor leaves her friends. They believe she has gone with Vawtry. By chance she meets with Kilvert again. He falls in love with her and they are married.

Before a year is over Elinor is restless in her new home and longs for her old Bohemian life. She goes back to her old friends and meets Vawtry. The old feeling returns and she considers running away with him. But she cannot quite persuade herself to and at the last moment goes away alone. Her



*Disillusioned, Elinor left her friends.*

husband believes she is with Vawtry but when he meets her sometime later, ill and alone, he takes her back to his home. His generous act reveals to Elinor the true nobleness of his character and she realizes that she loves him. Then Kilvert learns that Elinor had at no time been guilty of anything worse than unconventionality, and the picture ends with their entire reconciliation.

## "Conscience"

### William Fox Melodrama Released October 7. Reviewed by George W. Graves

"CONSCIENCE," whose story was written by J. Searle Dawley and Bertram Bracken, is a rather novel picture in the lights of its allegorical treatment and the general moral points it strives to bring home. Also the picture is very much out of the ordinary in its photography, as much as five exposures being employed in one scene.

As the story is told, it takes the form of lurid melodrama, rather too lurid and distasteful, perhaps, for a sensitively refined audience. The sheer wickedness of the heroine, leading her to captivate men and to spurn them with fiendish pleasure, is not particularly delectable food for the thought of entertainment seekers, especially as it is not made genuinely dramatic. But the picture, of course, has its place on the market for there are those who joy in this vivid exaggerated melodrama.

Gladys Brockwell handles all of her work with fine ability. First, the cold and devilish delight of the woman with her pas-



*William Fox's "Conscience."*

sions run wild, and finally her remorse and haunting fears are all portrayed in their full strength by the actress, and without the overplaying which is so easy in a role of this type. Other players in a cast whose work averages good are Marjorie Daw, Eugenie Forde, Douglas Gerrard and Bertram Grassby.

## "Mountain Dew"

### Triangle Five-Reel Moonshiner Drama Features Margery Wilson. Reviewed by George W. Graves

THIS is a moonshiner story built along routine lines and made very enjoyable through the acting, direction and fine atmosphere. The picture as entertainment is nothing especially out of the ordinary, but it averages as a very fair program release. There is one very big black blot on the face of the picture's entertaining qualities—the forced comedy brought in at most inopportune moments. The center of this comedy, or what was meant to be such, is a big negro who is allowed to overact terribly.

Margery Wilson and Charles Gunn, both of whom should by this time be good drawing cards, are featured. Miss Wilson is, of course, dainty and attractive and she has several very good bits of acting in the picture; but Mr. Gunn takes the acting honors in this particular picture. Charlie Gunn is making quite a record with Triangle. Others in the cast are Al W. Wilson, Jack Richardson, Aaron Edwards and Mary Boland.

The story was written by Julian Josephsen and Monte M. Katterjohn. Thomas Heffron's direction (outside of the negro comedy) is an exceedingly big asset of the drama.



*Margery Wilson in "Mountain Dew."*

# What Theater Men Are Doing

## NEWS FROM LIVE EXHIBITORS ALL OVER THE COUNTRY

**This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, Motography, Chicago.**

### *Moss Goes Ahead With Theater*

B. S. MOSS hastens to announce that the statement in a trade paper to the effect that he will not go ahead with the erection of his contemplated $1,000,000 theater at 181st street and Broadway, New York, is entirely erroneous and absolutely without foundation.

The assumption of this baseless report was probably brought about by a distortion on someone's part of the new-fangled "building zone" law, which temporarily affected Moss' new theater as well as some new theaters proposed by the B. F. Keith Company. The so-called "building zone" restriction, which prohibits a theater within 100 feet of the main thoroughfare in certain districts, has been circumvented by Moss with plans for an adjoining apartment house.

Mr. Moss wants to emphasize the fact that once the way is clear of the red tape, which is all that stands in the way of construction, the new theater will be built and ready to open in the early fall of 1918.

The "Wilson," as it is proposed to call the new house in honor of the President, will take in 200 feet on 181st street, running east to west, 178 feet from the north to the south, and a Broadway frontage of 100x178. The seating capacity will run to 3,000. The policy will be in line with the other Moss houses of vaudeville and photoplays.

### *Music in Mexican Theaters*

By Vice-Consul William P. Blocker, Piedras Negras, Coahuila.

A prominent motion- picture theater in Piedras Negras has installed one of the latest pipe organs of American manufacture. The instrument is valued at $6,500 United States currency, f. o. b. Eagle Pass, Texas, and is one of the first of its kind in the Republic of Mexico. In addition to the regular pipe-organ features it has a 30-piece orchestra, mocking birds, tom-toms, and other instruments used to produce various sounds required in connection with performances by the actors in the films.

Since the organ was installed the house has been filled to its capacity each night.

Player pianos, electric pianos, etc., have never been placed on the Mexican market to any extent, and manufacturers of such instruments now have an excellent opportunity to obtain some business in these lines. Many motion picture shows will be opened as conditions improve. The Mexican people are great lovers of music and theatrical exhibitions, especially comedy, which gives electric pianos, with attachments for sounds appropriate to expressions on the screen, a preference over the Mexican orchestra of four to six pieces. The American one-step also has gained favor in the ballrooms over the old two-step during the past year, and ragtime music is gradually finding its way into the home, where only sentimental pieces were permitted before.

The Mexican duty on musical instruments is $0.60 Mexican gold per kilo (13.6 cents United States currency per pound), including packings.

### *Seattle's Strand Redecorated*

For the introduction of Goldwyn Pictures to Seattle, the Strand Theater of the city, not only completely redecorated the inner and outer lobbies, but made extraordinary additions to its musical staff. Manager Smythe especially engaged twelve local musicians and brought in Gregor Cherniavsky, one of the five or six most distinguished violinists of the world, to head the orchestra.

### *Army Delays Theater Opening*

Calling of the National Army quota from Chicago to the training camp at Rockford, was one of the chief causes of an embarrassing delay in the giving of the Eastern premier of the "Eyes of the World," filmed




*Reproduction of the cover of the "Weekly Film News," the splendid organ issued by the John H. Kunsky Enterprises of Detroit. Harry Guest is the capable editor. The concern has announced to its patrons that the magazine will be given away at the theaters as heretofore, but that a charge of $1.50 per year is to be made for it when sent direct to the home. The present circulation is 45,000 copies weekly, which, with the high cost of paper, is the reason for the charge.*




*This well-equipped theater is one of the livest in Illinois. It is made the most attractive spot in Harvard by its open-eyed manager, Eugene Sangers.*

from Harold Bell Wright's novel, at the Auditorium, Chicago.

The original date for the first showing was set after conference with contractors who are redecorating the big theater. The W. H. Clune representatives in Chicago were assured that the house would be in readiness by the opening night. But the contractor failed to reckon with the call of the National Army men to service. He had planned to employ one hundred decorators, but was able to obtain the services of only twelve.

An extensive advertising campaign, embracing not only the ordinary channels but several hundred newspapers in towns surrounding Chicago, had been carried out in connection with the presentation, entailing a loss of perhaps $10,000 to the Clune organization.

### *Crystal Installs Electric Chair*

Manager W. H. Wassman recently had an electric chair placed in the lobby of his theater, the Crystal, on Fifth avenue, Nashville, Tennessee, charged to the hilt with electric current, but nevertheless harmless except for furnishing power to an electric globe and buzz-box to attract attention. Attention it did attract, and the pavement was packed for several days with curious onlookers, many of whom found their way to a cool seat inside.

### *Plan to Lease Birmingham Orpheum*

A proposal by Robert Lawrence is under advisement by the City Commission to lease the Orpheum Theater, Birmingham, Alabama, at a monthly rental of $200, for use by community singers during the winter season. It will be necessary for the City Commission also to purchase about $1,100 worth of chairs for use in the auditorium. These chairs, however, can be removed from the building in the summer and placed in Capitol Park.

R. L. Coffee of the Standard Film Service of Dallas, Texas, has just returned from the North, where he had gone to play "Fighting in France" in Indiana, his company owning state rights there. While away Mr. Coffee purchased the entire Unicorn exchange at Indianapolis, and had the 1,000 reels shipped to Dallas. This purchase puts the Standard in position to book customers for a regular weekly program or a feature program.

## They All Say So

Motography, Chicago:—

Your publication is a wonder! I am so afraid that I will sometime miss a copy of it that I wish to subscribe. I enclose my check for three dollars, which I understand is the subscription price.

Please let it come to me at The Arlington Hotel, Santa Barbara, Cal.

Wishing you every success, I am yours very sincerely,
*Mary Miles Minter, Santa Barbara, California.*

## Exhibitors Fight Wage Increase

The Motion Picture Exhibitors' League of Cleveland is another of the organizations meeting the problem of advanced wage scales. At its last meeting the league had a large attendance and went into plans in connection with the new prices demanded by the Operators' Union.

Ways and means were discussed for fighting the union and the advanced rates. This fight promises to cement the interests of members of the league and to mean that the organization will possess added strength in the future.

### *Seattle House Gives Concerts*

By A. R. M. Sutton.
(*Special Correspondent for* Motography.)

James Q. Clemmer, manager of the Clemmer Theater, Seattle, has added six pieces to his eight piece orchestra. Some of the musicians which now compose Guterson's Russian Orchestra are internationally known and Mr. Clemmer is advertising his theater as the "House of Music."

Three daily concerts are given, and on Friday and Tuesday afternoons special concerts consisting of five or six selections are featured. These are proving very popular among Seattle motion picture patrons. With the addition to his orchestra Mr. Clemmer raised his admission price to 20 cents in the evening, 15 cents remaining as the matinee price.

Ethel Clayton, star of World-Pictures Brady-Made, was absent from the studio for a few days recently through illness.




*Photograph taken at Columbus Circle, New York at 7:40 on the opening night of "Rasputin, the Black Monk," a World Brady-made picture.*

## Mary Charleson Opposite Walthall

Mary Charleson, the fascinating young woman, who has won a host of friends while appearing opposite Henry B. Walthall in many of his greatest successes of the Essanay Company has been engaged as leading woman with the Henry B. Walthall Pictures Corporation whose productions will be made under the executive direction of Paralta Plays, Inc. Miss Charleson has won the distinction of appearing as leading woman for this illustrous star after a wide and varied experience in the hall of dramatic fame. Her father was one of the famous "heavies" on the stage of Ireland, the country in which she was born, and she made her first appearance behind the footlights as a baby in arms. Since that time she has been connected with the stage until her entrance into motion pictures.



*Mary Charleson, charming Paralta star.*

"It was about seven years ago," said Miss Charleson, "that I first went into pictures playing with the old Reliance Company in New York. After which I joined the Vitagraph forces, remaining with them for two years and then went with Lubin. I have appeared in a number of feature pictures for the World Film Company and for the Selig Company and joined the Essanay Company, where I received my first opportunity to play leads with Mr. Walthall. That was about a year ago."

Among some of the pictures in which Miss Charleson has appeared with Mr. Walthall are "Burning the Candle," "The Saint's Adventure," "The Truant Soul" and "Little Shoes." She has also appeared in "Mr. Barnes of New York," "The Prince Chap," "Sealed Lips," "Passers-By" and "The Country that God Forgot."

## New Globe Films Manager

Bert Lubin has been appointed general sales manager of the territory embraced by Western Canada, acting in this capacity for the interests of The Globe Films, Ltd., a new organization of prominent Canadian exchangemen and financial lights. Globe Films, Ltd., has recently acquired the rights to "The Warrior," starring Maciste, of "Cabiria" fame.

## New Universal Comedy Company

The latest addition to the directing force at Universal City is Edwin Frazee, well-known producer of comedies who will direct two-reel subjects.

Frazee is the director of a number of successful Keystone comedies, including "Crooked to the End," "The Village Vampire," "An Oily Scoundrel," "Bathtub Perils," "Love Will Conquer" and "A Favorite Fool," in which Eddie Foy and the Seven Little Foys were starred.

He also produced "Social Pirates" and other comedies for the Fox company.

A new company of players has been organized by Production Manager McRae for Director Frazee. The principal comedian is Stanley Laurel, who recently was one of the featured players at the New York Hippodrome. Rena Rogers, who has been appearing in Vogue comedies, will play the leading feminine role, and Neal Burns, who is well known through his work in Christie comedies, will be the juvenile man.

## Dorothy Bernard with Fox

Dorothy Bernard has returned to the Fox forces in the Eastern studios at Fort Lee, N. J. Miss Bernard is before the camera in the role of Eponine in "Les Miserables," the massive production starring William Farnum. Jewel Carmen plays Cosette. Frank Lloyd is the director.

Miss Bernard's last production for William Fox was "Sporting Blood," which was made by Bertram Bracken, now directing Gladys Brockwell in California.

Eleven pictures stand to Miss Bernard's credit. In some of these she was featured. Her screen record for Fox Film Corporation includes: "A Soldier's Oath," "Fighting Blood," "The Bondman," "A Man of Sorrow," "The Broken Law," "The Little Gypsy," "The Song of Hate," "Dr. Rameau," "Princess Romanoff," "Sins of Men" and "Sporting Blood."

## Largest Stage Under Way

What will probably be the largest motion picture stage built is now in course of construction at the Triangle Film Corporation's Culver City studio. It covers a ground space of 400 by 60 feet and will be of reinforced concrete and glass. It is to be used exclusively for comedy productions, and upon its completion the Triangle-Keystone forces now working at the old Fine Arts studio on Sunset boulevard, Los Angeles, will be moved to Culver City.

This is the first step in the building campaign outlined for the sixteen acre addition recently made to the Culver City plant. The plans for these improvements represent an outlay of nearly one million dollars and will make the plant the largest in the world.



*America's best girl was having a little afternoon party in the studio with the kiddies that appear in her next picture, "The Little Princess," when she was swooped down upon by America's bad man. Bill captured a dish of ice cream and then beat it.*

## New William Fox Plays

Work has begun on a new William Fox production in the West Coast studios. Richard Stanton will supervise it and the cast will include Enid Markey, Frankie Lee and Fanny Midgley. Miss Markey was George Walsh's leading woman in "The Yankee Way"; Frankie Lee was in "Sins of Her Parent," "One Touch of Sin," "Durand of the Bad Lands," and "The Soul of Satan," and Miss Midgley has been on the stage since she was fifteen years old.

Mr. Stanton's most recent films were "The Spy" and "The Yankee Way."

The last named production, incidentally, is one of the cleverest and speediest comedy-dramas William Fox has yet produced. The picture fits George Walsh, the star ebullient, like the proverbial glove. George is now working in a production under the direction of his brother, R. A. Walsh, called "This Is the Life."

Mr. Fox has opened "Aladdin and the Wonderful Lamp" at the Globe Theater, New York. This is the second of the Fox Kiddies' Features to be shown. The same children who enacted "Jack and the Beanstalk," the first of the series, appear in the chief roles of "Aladdin." Francis Carpenter has the title role, that of the son of Mustapha, the tailor, who aspires to the love of the beautiful princess, portrayed by Virginia Lee Corbin.

The next Fox special feature—for the week of September 30—will be Gladys Brockwell in an allegorical film called "Conscience," in which Miss Brockwell essays half a dozen characters. It demonstrates finely her splendid histrionic abilities. Bertram Bracken is the director and Bertram Grassby appears opposite Miss Brockwell.

## New Washburn Play

Bryant Washburn's new comedy-drama, "The Fibbers," will be released by Essanay October 15, on the Perfection Picture program. Trade showings of the five-part picture are now in progress at George Kleine's branch offices.

"The Fibbers" is announced as another typical Washburn production, presenting the star in the same subtly humorous type of characterization which made the Skinner pictures famous. Virginia Valli, who has been seen with Mr. Washburn in numerous of his former productions, and also enacted the leading feminine role in Taylor Holmes' initial Essanay production, "Efficiency Edgar's Courtship," played the woman's lead in "The Fibbers." The picture has a screen time of sixty-four minutes .

## Dancer in Big Vs

Florence Curtis, the sprightly little dancer who was with the Cohan Revue last season, has abandoned the musical comedy stage for motion pictures and now is engaged as leading woman in the Big V comedies produced by Greater Vitagraph. Miss Curtis has done so well on the screen that Lawrence Semon, director and leading comedian of the Big V company is now engaged with Graham Baker, scenario writer, in producing a script that will give Miss Curtis an opportunity to display her skill as a dancer.

The engagement of Miss Curtis was part of the plan of Albert E. Smith, president of the Vitagraph company, to make pretty girls a distinctive feature of the Big V comedies in future. There now are a score of them in the Big V "beauty squad."

## Types in "Empty Pockets"

"Empty Pockets," the mystery story by Rupert Hughes which Herbert Brenon has chosen for his next picture, is composed mainly of types. For this production there will be no star, but a typical Brenon cast will be headed by Bert Lytell, Barbara Castleton, Galanta and Susanne Willa.

Mr. Brenon has had considerable difficulty with his types. His casting director presented to him one character actor after another, till in desperation he went to the east side district of New York. It was there in the Jewish theater that he found the necessary material and Mr. Brenon is now satisfied. The scenes in the sweatshops are acted by people from the sweatshop district and Mr. Brenon is satisfied.





*Beatriz Michelena, a former grand opera singer, is one of the screen's most versatile and capable stars. Evidence of this is found in the pictures above. At the left left she is seen as the classic Marquerite in a film interpretation of Goethe's "Faust." At the right is a scene from her newest production, "Just Squaw," directed by George E. Middleton at Boulder Creek, California.*

## Industry's War Committee Meets

At a recent meeting of the war council of the National Association of the Motion Picture Industry, comprising the chairmen of the various sub-committees which are acting in conjunction with the federal departments, plans were discussed for extending the scope of the work of the war co-operation committee with a view to providing more effective co-operation with the government in the prosecution of its war policies.

The motion picture liberty loan committee, of which Adolph Zukor, president Famous Players-Lasky Corporation, is chairman, reported that the treasury department had approved a liberty loan film comprising five distinct subjects with patriotic appeals for subscriptions to the second loan, and which is to be supplemented by a series of colored slides and distributed among the 16,000 motion picture theaters throughout the country.

Captain Edward C. Kavanagh of the U. S. Army addressed the committee, soliciting the support of the industry, as represented by the National Association, in raising a fund to supply tobacco to the soldiers as they embark on the transports. The request was granted immediately, and a committee appointed consisting of S. L. Rothapfel, managing director of the Rialto Theater, New York; J. A. Berst, vice-president of Pathe Exchange, Inc., and Lee A. Ochs, president Motion Picture Exhibitors' League of America, to co-operate with the quartermaster's department of the United States army.

## Essanay Men Drill

Although many Essanay actors and studio employes either enlisted in the army or navy or were selected for the new national army, those remaining behind are intent on "doing their bit."

President George K. Spoor has turned over Studio C of the Essanay plant for drilling purposes two nights a week. Nearly a hundred actors and other Essanay employes drill several hours. They represent a unit of the new Illinois Home Reserve Guard, organized by the state officials to replace state militia units called for war service.

Virtually every man in the Essanay organization who could qualify is a member of the organization. Uniforms are being provided as rapidly learning the business of being soldiers. Copies of the United States Infantry Drill Regulations are the most popular reading matter among men of Essanay these days.

## Titles All-Important, Says Smith

Albert E. Smith, president of Greater Vitagraph, in a recent discussion of the various factors that enter into the work of "putting over" a picture, expressed the conviction that half the battle is won with an effective title. This fact, he says, appears to escape the notice of many manufacturers.

"To estimate the true value of a title," said Mr. Smith, "you have only to ask yourself a few simple questions. What is the first influence that sways you in the choice of a book or the play you are going to see? The title. What is the first thing that attracts the picture palace patron? The title of the star film. What is the first thing that catches the eye of the film buyer? The title. What first catches the eye of the film renter? The title. And to come back to the script itself, what is the first thing that the scenario editor reads? Again, the title.

"So you will readily realize when you come to consider the matter that the title is a big factor in the career of a photoplay from its very conception. Indeed, the conception itself very often hangs upon the title. Personally, I keep a notebook containing hundreds of titles and very often one of those titles itself has suggested the possibility of a story. And that is the first essential of a title, that it should contain a suggestion and that it should immediately suggest a wealth of possibilities to the reader.

"A good title should rouse certain emotions in the reader, notably those of curiosity and imaginative excitement. And it should be remembered that the value of the title holds from the beginning, commencing with the reader or scenario editor, right through to the producer, buyer, renter and exhibitor, till it reaches the audience. Many a comparatively poor scenario has sold on its title alone; and while equally many a good script has been returned to its owner because it did not answer to a good name.

"The essential of a good title is that it may be 'punchy' and carry a suggestion of just what the picture is about."

## "Best-Dressed Man" of Screen

Kathleen Clifford, the dainty star of "Who Is 'Number One'?," the Anna Katharine Green story that Paramount has made into a serial, has had an extended career as a musical comedy star and vaudeville headliner. She gained great fame for her impersonations of boys and men, and is known as "the best dressed 'man' on the stage."

Until she appeared in the Paramount serial, Miss Clifford never had been in motion pictures. She was born in Charlottesville, Va., in 1894 and was educated in England, but she's an American through and through.

She was a very young lady when she returned to America and decided she would became an actress. She approached Charles Frohman.

"What can you do?" he asked the tiny miss who was seeking a career.

"Nothing," she answered promptly. And he immediately signed her.

"You'll have nothing to unlearn," he explained, and he put her into the cast of "The Top O' the World" where she immediately established herself as an actress of ability.

This engagement was followed with important parts in "Little Dorrit," "Little Boy Blue," "The Follies Bergere," "The Winsome Widow," "Everyman's Castle," "A Pair of Queens," "Business Before Pleasure" and "The Heart of a Child." In between these engagements she toured in vaudeville and became as popular in the "two-a-day" as she was on the legitimate stage. Most of her vaudeville acts, songs, lines, and music are her own work.

## Versatility to Mark Charlotte Play

The screen drama, now in the making, in which Charlotte, the faomus skater, is starred, should be a winner. During the unfolding of this story, she is called upon to run the gamut of physical tests, showing that she not only is a genius of the stage, but also a sportswoman of great daring. She will not only present her skating feats, but will also dance, dive, swim, ride a horse at breakneck speed, operate a wireless machine, try her hand at the wheel of a speeding yacht, and race in an automobile.

## Censor Tells Troubles

THIS letter from a state film censor contains information interesting to the trade in general and valuable to producers in particular as throwing light on the workings of the censorial mind—and scissors. We reproduce it verbatim. A copy of the censor report mention may be had upon application to the Censor State Board of Review, Old City Hall, Kansas City, Kansas.

MOTOGRAPHY, Chicago;

When I sent you the repart of the Kansas State Board of Review, I thought you would use it in your publication. I sent it to you with that hope because I wanted to get your viewpoint. Now, most of the scenes that you list in your editorial as ludicrous are scenes that have been ordered by the National Board of Review. Many companies do not make the eliminations on copies which are sent into the states where there are legal censorship. I have always been very careful to order the eliminations as made by the National Board. I admit that they do seem comical when just reading a few words pertaining to such scenes.

### *Comedies Hard to Censor*

I also find the hardest thing to censor is comedies. You probably see one comedy now and then. I see thirty to fifty reels a day and it seems to me that the directors of comedy all have the same idea that when every thing else fails some man or woman must lose their clothes. Often times, the scene is very vulgar and suggestive and the humor of this certainly does rest on the film producers and as long as I am a member of a Board I shall order such scenes eliminated.

I admit often times there is more comedy in the projection room than there is on the screen, especially when comedies are being reviewed.

### *Too Much Suggestiveness*

I sent these reports to all producers hoping they would take time to glance over our work of the past three months as shown in this report. If they would only study their pictures and give them more of the human touch—do away with all these suggestive scenes—these horrible struggles and melodramas—long drawn out, tiresome love scenes—less infidelity shown in the pictures would be a great improvement. So many pictures of broken homes and betrayed girls are unnecessary and not entertainment. For when all is said and done, all the public wants is entertainment. They go there to forget all the day's worries and to live in the land of make believe and to leave rested and happy. When a picture does this, it is certainly worth while, and just at this time with the conditions of the country, such pictures are a blessing to everyone.

I, personally, now am editing these reports beginning this month. I want them to show the demand of the people of this State. I realize my responsibility. I know that "nobody loves a censor," but as long as we have the State law, let us be fair and just to everybody.

I have many friends in the film industry. I want to help them and I want them to help me. I want to co-operate in every way possible. I have always tried to give a fair, unprejudiced opinion and to stay with my decision when once given. I have always been for that great play, "The Birth of a Nation" and always will be. I will try to improve on these reports from week to week and if you are interested and have any suggestions to offer, I will greatly and deeply appreciate anything you may say.—Yours sincerely—*Carrie H. Simpson*, Kansas State Censor.

Mary Anderson and Alfred Whitman, under the direction of William Wolbert, have begun the production of the five-reel feature, "Captain Sunlight," which is one of mountain-banditry, and so striking a resemblance between a noted western hold-up man and who is vacationing in the West, that interesting confusions result. Alfred Whitman is the "Captain Sunlight," of the story and Mary Anderson, in this picture, has one of the best roles of her "Sunshine Mary" career.

## BAR HARBOR GETS EYE FULL

**Annette Kellermann Walks Tight Rope in Teeth of Gale—Dives 85 Feet in "Queen of the Sea" Scene**

Accustomed as blasé Bar Harbor is to the unique and unusual, it received two thrills recently when Annette Kellermann walked a tight wire and dove 85 feet into the ocean and when a massive tower was destroyed by dynamite.

The scenario of the new William Fox sub-sea photofantasy "Queen of the Sea" called for these two stunts and society waited a whole week for them to come off. Miss Kellermann, as in all of her work in pictures, refused to be doubled in the wire-walking scene, insisting upon doing it herself.

The wire on which she had to walk for the camera was stretched eighty-five feet above the ocean. It had a stretch or span of 150 feet and despite guy ropes and the use of a dozen falls it could not be kept taut.

Undaunted by the difficulties which beset her, Miss Kellermann announced that she was going to walk the wire. She practiced and waited days for a favorable wind, but every day for more than a week the wind blew a gale. The waiting got on Miss Kellermann's nerves and she finally announced that she was going to walk the wire the next day, no matter how hard the wind blew.

When the time came for the difficult feat there was a strong wind and she was almost blown from the top of the tower to which the wire was anchored. Five cameras were focussed on her. From the beginning it was a supreme struggle against the gale which was blowing. Partly protected against the full force of the wind by the tower Miss Kellermann's first few steps were perfect, then the fight began. Twice before she had gone the prescribed distance it looked as though she would be unbalanced. And finally in spite of wind and all she made a beautiful dive into the water 85 feet below.

Society which had asembled on the shores gave her rounds of applause, not only for her masterly feat, but for the nerve she displayed in making the walk against the wind.

Two days after the wire walking and dive the massive tower, built for the picture, was destroyed by dynamite and Bar Harbor had its second thrill of the week.

## Dexter Opposite Elsie Ferguson

Elsie Ferguson's next picture, "The Rise of Jennie Cushing," marks the return to the Artcraft fold of Elliott Dexter, whose last work under this trade mark opposite Mary Pickford in "A Romance of the Redwoods," is well remembered. In Miss Ferguson's second Artcraft photoplay, Mr. Dexter appears in the role of Donelson Meigs, the young artist who falls in love with Jennie Cushing.

In the supporting cast to Miss Ferguson are various other well-known players, including Fania Marinoff, Frank Goldsmith, Callie Delatorre, Mae Bates, Edith McAlpin, Isabel Vernon, Blanche Craig, James Cogan and Marie Burk.

"The Hungry Heart," by David Graham Phillips, has been accepted for Paramount and will be produced in photoplay form with Pauline Frederick in the leading role.



*Aeroplane view of Triangle Culver City studios, as they will appear when construction now under way is completed.*

## More Praise for "Warrior"

A. H. Sawyer, of General Enterprises, Inc., received a communication this week from Edward J. Meagher, chairman of the Mutual Welfare League of Sing Sing, New York, regarding the recent showing of "The Warrior" to the prisoners of that institution.

"About fifty-eight per cent of the inmates," says Mr. Meagher, "are Italians up here and they greeted the appearance of their hero and idol, Maciste, with tumultuous applause. We have perhaps the most critical and exacting audience to be found anywhere and a picture has to be "more than good" to get over here. We have but one projection machine and in the intervals of changing reels the assemblage manifested their approval of "The Warrior" by continuous hand clapping. It is a remarkable and wonderful picture and I wish to thank you in behalf of the entire prisoner body for your kindness in making this projection possible. If you have a photograph of Maciste we shall be glad to print same in an early issue of *The Star of Hope.*"

The Mutual Welfare League at Sing Sing is the most potent factor in the prisoner's life during his incarceration and prison authorities count the motion picture as one of their most valuable assets in the work of diverting and educating the inmates.

## Who Is Cleopatra?

To the general public of today there was only one Cleopatra, the siren of the Nile, whose life has just been put into a magnificent film drama by William Fox, with Theda Bara in the title role, was the only bearer of that name who has become famous. As a matter of fact, however, the great Egyptian queen was the seventh of the name Cleopatra. The first Cleopatra was the daughter of Antiochus, king of Syria. Cleopatra VII, the most noted of them all, was a daughter of Ptolemy XIII, nicknamed "Auletes," or the Piper. This pseudonym was bestowed on the Pharaoah because he found his chief amusement in playing the flute.

The great Cleopatra was the third child of "Auletes." She, in turn, had four children, one the son of Caesar, the others, of Mark Antony. According to the laws of Egypt, she was legally married to both men.

## Famous-Lasky Buys Paragon Studio

The Paragon studio and printing plant at Fort Lee, N. J., have been purchased by the Famous Players-Lasky Corporation. For some time the producing companies of both these organizations have been working at the Paragon studio, but the actual purchase was not made known until now.

The studio is 200x200 and there is approximately 20,000 feet floor space, exclusive of the work rooms and offices. The glass roof at the peak is 75 feet from the floor. Underneath the floor boards is a concrete base which obviates danger of jarring, which sometimes ruins an important scene. There are two revolving stages and a steel bridge which travels the length of the studio.

## O. Henry Filming Delayed

Completion of Greater Vitagraph's adaptation of "A Municipal Report," the O. Henry story which was made into a five-reel Blue Ribbon feature at the direction of President Albert E. Smith, was delayed several days on account of the non-arrival of the players' trunks from Baltimore. This company was on location for several weeks at the Galloway Stock Farms, a magnificent estate near Easton, Md., and through an error in transfer their trunks did not reach New York until several days after the players had arrived at the studio in Brooklyn.

## Theater Named for Margaret Mayo

Those who are in need of testimony to what woman is doing in the world of art need only point to the announcement just issued from the offices of Selwyn & Company, New York theatrical producers, that they will open in West 42d Street, New York, a comodious new playhouse to be known as the Margaret Mayo Theater.

Miss Mayo will therefore prove, henceforth, the seeming paradox of a bright star of the motion picture world with a "speaking stage" theater named after her. With her present declaration that she will do no more work for the so-called "regular" playhouse, she is inclined to regard the new theater as being a sort of monument to past endeavor.

# Metro Releases Five Features in October

**"Draft 258" and Metro-Drew Comedies Not Included—Harold Lockwood, Emily Stevens and Madame Petrova Among Stars Listed**

FIVE superb feature productions will be presented by Metro Pictures Corporation during the month of October, as well as the usual quota of Metro-Drew comedies. These are exclusive of the patriotic special production de luxe, "Draft 258."

Ethel Barrymore, Harold Lockwood, Emily Stevens, Francis X. Bushman and Beverly Bayne, and Mme. Petrova are the stars represented in the October output. First on the list is "Paradise Garden," with Harold Lockwood as star, released October 1.

"Life's Whirlpool," the October 8 release, has the celebrated Ethel Barrymore as star. It is an all-Barrymore production, for it was both written and directed by the star's brother, Lionel Barrymore.

Supporting the star in this production is a cast of Metro favorites, including Alan Hale, Paul Everton, Walter Hiers, Ricca Allen, Reginald Carrington and Frank Leigh.

"A Sleeping Memory" is a seven-act Super-Feature starring Emily Stevens. It is a screen version of E. Phillips Oppenheim's splendid novel of the same name, and has been adapted for the screen by Albert Shelby Le Vino. "A Sleeping Memory" makes remarkable demands on the versatility and acting ability of the star, and no one but an artist of Miss Stevens's well-recognized talents could have emerged from the ordeal triumphant.

In "A Sleeping Memory" Miss Stevens has the part of Eleanore Marston, a rich girl who becomes penniless, and who, unable to cope with the poverty that confronts her, permits a scientist to perform an operation on her brain whereby all recollection of her past life is blotted out. By a further experiment, she is then hypnotized and made to remember her previous incarnations. Miss Stevens acts in turn the mate of Ulric, a Viking of old, a woman of the court of Catherine de Medici, and a girl of Salem witchcraft days. The most dramatic incident in the life of each is depicted on the screen. "A Sleeping Memory" has been given a superb production. Frank Mills plays opposite the star, and the supporting cast includes Walter Horton, Kate Blancke, Mario Majeroni, Richard Thornton and Frank Joyner.

"More Truth Than Poetry" is the October 22 release. Mme. Petrova appears in this five-part feature, which has been written by the star herself. It is a story within a story. Elaine Esmond, a novelist, is so absorbed by the theme of her new novel that she continues dictating to her stenographer hour after hour, "More Truth Than Poetry" being the child of her imagination. Vera Blair, the heroine of the story, aids her husband in winning the success that he could not attain without her assistance, and when he has reached the pinnacle of fame and fortune, he attempts to discard her in favor of another woman. Her treatment of this crisis forms the climax of the play. Mme. Petrova plays the dual role of the novelist and the heroine. Mahlon Hamilton has the leading masculine role, that of Ashton Blair. Others in the cast are Violet Reed, Harry Burkhardt, William B. Davidson, Charles Martin, Mary Sands and Anthony Merlo. Burton L. King directed the picture.

Metro's final release for October is "The Adopted Son," in which Francis X. Bushman and Beverly Bayne are co-stars. "The Adopted Son" is a picturization of Max Brand's story of the same name appearing in the *All-Story Weekly*. Charles Brabin has directed this six-part Super-Feature under the personal supervision of Maxwell Kerger, and it has been adapted for the screen by Albert Shelby LeVino. "The Adopted Son" is a stirring tale of the Tennessee mountains, and of a feud of long standing between two prominent families, the Conovers and the McLanes.

A capable cast, including J. W. Johnston, Leslie Stowe, John Smiley, and Art Ortega, interprets "The Adopted Son."

## Nazimova Company Goes South

Madame Nazimova, who has signed a long time contract with Metro Pictures Corporation to appear in super-productions, has left with Director George D. Baker and a large company for New Orleans, Louisiana, where the exteriors of her initial Metro photodrama, an adaptation of Mabel Wagnalls' "A Rose Bush of a Thousand Years," will be staged.

The members of Madame Nazimova's supporting cast who are accompanying her to New Orleans are Charles Bryant, her leading man; Frank Currier, Bigelow Cooper, John Sturgeon, Albert Hall and Philip Sanford. A large number of players will be engaged in the southern city for the ensemble scenes.

Much of the action centers around a monastery, which will be a large set constructed of masonry, that will equal in cost and size the great Tower of Babel set erected for powerful scenes in Metro's patriotic special production "Draft 258."

## Shipman Discusses Independent Field

ERNEST SHIPMAN makes the statement that it is about an even break in responsibility between the producing and the exploiting ends of feature pictures.

This raises a much discussed phase of the industry, and each side of the argument will have its staunch advocates. Shipman, however, qualifies his statement by paying tribute to the creative genius of the producer and, while he contends that the volume of work and responsibility is about on a par, yet the creator of the product should be entitled to the lion's share of the profits. He says:

"This attitude, of course, refers to the independent producer, who constructs for the open market. It is somewhere among the unfettered directors that we are more apt to find the masterpieces.

"Creative genius requires to be surrounded with the safeguards of practical business, but in such a way as to foster the profits without warping the big thought of the producer.

"An eye to the world-wide appeal in the selection of theme is something which should not be overlooked, for while the God of War has temporarily checked some portion of our export trade, he is, at least, granting us a two-years' franchise for universal manufacture."

Mr. Shipman, with years of experience back of him, has announced that he has severed all connections with film producers for the purpose of giving his individual thought to exploiting a limited number of features in the open markets of the world, and has affiliated with Chester Beecroft for the export trade.

## Mary Pickford's Director Drafted

Marshall Neilan, director for Mary Pickford and producer of "Rebecca of Sunnybrook Farm," has been drafted and last week received word to report to the concentration camp. The new Mary Pickford-Artcraft picture, "The Little Princess," adapted from the play and book of the same name by Frances Hodgson Burnett, is now being staged by Mr. Neilan and a short extension of time has been granted him in order to finish his work. Both Miss Pickford and the director are working night and day to complete the production before his time of leaving.

## No Self Consciousness in Lee Kiddies

Exhibitors, especially patrons of Fox Film Corporation, view with evident relish the optimistic reports regarding progress of Jane and Katherine Lee, the William Fox "Baby Grand" film stars.

There has been always, and especially of late, a demand for juvenile film stars of big caliber, youngsters who would act naturally before the camera, act just as plain, everyday children, not as actors or actresses. In comedy roles they are scarce as hen's teeth. They are usually either utterly ridiculous, or absolutely flat.

Abetted by short-sighted directors, most of the juveniles appearing before the camera have destroyed rather than conserved the naturalness that makes children so attractive and beloved in real life. In trying to manufacture comedy instead of portraying it, they fail utterly.

The Lee "Kiddies"—Jane and Katherine, are exceptions, and their remarkable success in films, aside from their natural talent, can be traced to their ability to act just like real red-blooded kiddies would naturally act.

It is in this naturalness their chief charm lies.

## Change in William Fox Releases

The little accident in William Fox's Eastern studios which gave dainty June Caprice a black eye (temporarily) and forced her into several days of idleness, has compelled another shift in the schedule of Fox releases for October.

Owing to the necessity which has now arisen for more time on "Miss U. S. A.," Miss Caprice's new subject, William Fox has transposed the release dates of "Miss U. S. A." and "This Is the Life" will be issued on October 21 and "Miss U. S. A." on October 28, instead of vice versa.

# Newslets for Your Program

## INTERESTING NOTES ABOUT THE PLAYERS—READY TO CLIP OUT AND PRINT

**LLOYD INGRAHAM will direct Margarita Fischer,** newly acquired screen star for the American Film Company. Mr. Ingraham has recently completed a series of three productions, featuring **Mary Miles Minter,** who will be directed now by **Henry King.** The Minter productions are "Charity Castle," "Her Country's Call" and "Peggy Leads the Way."



*Helen Holmes, the Signal-Mutual nerve-wringer, in her latest bathing suit, built specially for some of the "deep stuff" in "The Lost Express," her newest serial. Like to use this cut? Just say the word to "Motography, Chicago." There will be no charge.*

Miss Fischer will first be presented as an American screen star in a timely five-reel feature dealing with modern questions, and called "A Daughter of Joan." It is a comedy-drama and was written by **Beatrice Vander Pluym** and **William Parker,** and adapted for the screen by **Chester B. Clapp. Jack Mower** will continue as her leading man. **Frank J. Urson** has been secured by the American Film Company to photograph the Margarita Fischer productions. Mr. Urson formerly worked under the direction of Lloyd Ingraham for several years and their long association in the motion picture field is expected to produce some excellent results in the Fischer productions.

If **Little Mary McAlister's** mother had not taken her to a photographer in New York two years ago, Essanay's child star probably would be learning her A. B. C.'s in school today instead of delighting movie fans by her acting. A moving picture producer's wife saw the child entering the photographer's rooms and, struck by the character of Mary's features, asked Mrs. McAlister to take the girl to the producer's office. Mrs. McAlister had not thought of making an actress of her child, but when the producer offered a contract she signed it.

**Bryant Washburn,** appearing in "The Fibbers," one of his latest Essanay pictures, declares he didn't have to rehearse a dish washing scene where he dons an apron and gives **Virginia Valli,** who plays the role of his wife, a lift with the kitchen work. Mr. Washburn says he always washes the dishes for Mrs. Washburn when the maid takes a night off or the cook leaves and another can't be found at once.

**Vivian Martin** is subjected to various exciting moments in her Paramount productions. Recently she had to engage in a fist fight in "The Trouble Buster." In a forthcoming production the script required that she be dragged through a mud puddle by several temperamental dogs. It spoiled a nice gown and splattered the star with mud—which she didn't permit to annoy her in the least.

**Mary Pickford** is being kept busy these days, mothering regiments, recruiting for the Canadians, appearing on behalf of charities and working. She is doing it all with the same engaging smile and if she gets tired out at times, she does not show it.

**Vola Vale,** the only girl playing in **William Hart's** second Artcraft picture, has been elected by Mr. Hart and his thirty or more cowboys as an honorary members of "The Horse-Opera Troupe," as Mr. Hart's company is called.

**Tom Forman,** Lasky leading man, who recently enlisted in the Coast Artillery Federal Reserve of California, as a private, is by way of becoming a second lieutenant, having taken the examination in company with several others.

The novel, "John Burt," is in the course of picturization by **Director William Wolbert** at the Vitagraph Hollywood plant. **Mary Anderson** and **Alfred Whitman** play in the principal roles. The story is of the 1893 period and the action is laid in New England.

**Anita King** is a frequent and popular visitor at the aviation camp in San Diego, where she has learned to fly a plane and is as expert with it as she is with her automobile. Miss King is completing her second Mutual feature at the Balboa studio.

When the Santa Barbara boys, one hundred and seventy of them, left for the training station at American Lake, Washington, **Margarita Fischer** was early at the station to bid them a cheery "Godspeed."

**Monroe Salisbury** is being featured by the Universal as Anthony in Samuel Merwin's story, "Anthony the Absolute." **Rupert Julian,** the producer, has provided some most realistic Japanese and Chinese settings.

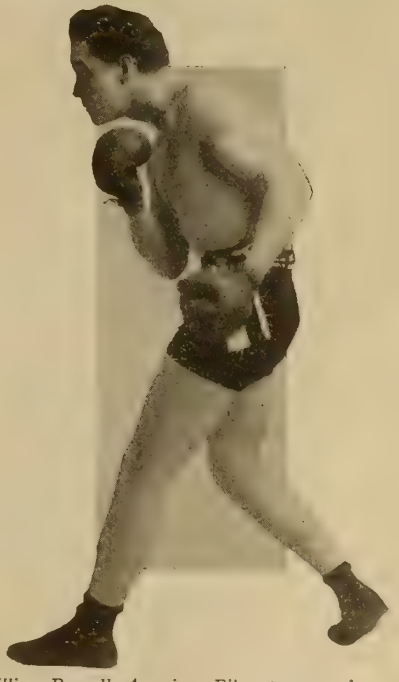
**Ruth Roland** is singing her way deep into the hearts of her audiences on the Pantages circuit and is appearing in Seattle, Portland, Oakland, San Francisco and Los Angeles. She is a tremendous favorite in the west.

**Jack Warren Kerrigan** is back on the lot once more. His leg still bothers him, but he would not stay in confinement any longer and is at work.

**Grace Cunard** is planning to make occasional trips to the California training camps during the next few months. She is vastly interested in the welfare of the soldier boys and believes that personal visits mean a whole lot.

**Webster Campbell,** the juvenile lead with the Vitagraph's eastern forces, first came prominently to the front in the "Beauty" pictures which were made at the American company at Santa Barbara. Later Webster acted with the western Vitagraph and the Lasky companies.

**William Russell,** for the past two months, has been using **"Bull" Montana, Douglas Fairbanks'** fighting partner, in Russell features up at the American studio at Santa Barbara. "Bull" became very fond of Mr. Russell and took every occasion to so inform him. "Duugalus," as the native of sunny Italy calls Mr. Fairbanks, "is very fine man, Bill, but I likea work for you!" But on coming down to Los Angeles on faithful and frequent intervals to see Mr. Fairbanks, he would remark: "Bill Russell, he vera fine man, but I lika work for you, Duugalus!" Mr. Russell and Mr. Fairbanks exchanged notes on the admiring "Bull" Montana and, getting him between them, had some fun as the result of his conflicting statements.



*William Russell, American Film star, was formerly a professional boxer. He still likes this role. You can borrow this cut for the asking.*

# Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

## General Program

### Adventures of Stingaree Series

| | | |
|---|---|---|
| D | The Fugitive Passenger | 2,000 |
| D | The Jackaroo | 2,000 |
| D | The Tracking of Stingaree | 2,000 |
| D | Arrayed with the Enemy | 2,000 |
| D | An Eye for an Eye | 2,000 |
| D | A Double Deception | 2,000 |
| D | The Poisoned Cup | 2,000 |
| D | A Model Marauder | 2,000 |
| D | The Mark of Stingaree | 2,000 |
| D | An Order of the Court | 2,000 |
| D | At the Sign of the Kangaroo | 2,000 |
| D | Through Fire and Water | 2,000 |
| D | A Bushranger's Stategy | 2,000 |
| D | The Stranger at Dumcrieff | 2,000 |
| D | A Champion of the Law | 2,000 |

### American Girl Series (Kalem)

| | | |
|---|---|---|
| D | The Door in the Mountain | 2,000 |
| D | The Sage Brush Law | 2,000 |
| D | The Pot of Gold | 2,000 |

### Black Cat Stories

| | | |
|---|---|---|
| C-D | Seventy and Seven (Ellis Paul) | 2,000 |
| C | Our Boys (Ellis Paul) | 2,000 |
| C | Pete's Pants (Ben Turpin) | 2,000 |
| C-D | Vernon the Bountiful (Virginia Valli) | 2,000 |
| D | The Long Green Trail (Virginia Valli) | 2,000 |
| C | Don't Lose Your Coat | 2,000 |
| C-D | Star Dust (Marguerite Clayton) | 2,000 |
| C | The Wandering Boy and the Wayward Parents | 2,000 |
| C | What Transpires After the Wind-Up | 2,000 |
| C | What the Best People Are Not Doing | 2,000 |
| C | The Fable of the Speedy Sprite | 2,000 |

### Broadway Star Features

| | | |
|---|---|---|
| D | Blind Man's Holiday (O. Henry Series) | 4,000 |
| D | The Last of the Troubadours (O. Henry Series) | 2,000 |
| C-D | The Duplicity of Hargraves (O. Henry Series) | 4,000 |
| D | The Lonesome Road (O. Henry Series) | 2,000 |

### Chaplin Comedies

| | | |
|---|---|---|
| C | The Champion | 2,000 |
| C | A Jitney Elopment | 2,000 |

### Falcon Features

| | | |
|---|---|---|
| D | A Man of His Word (Henry Ainley, Mary Dibley) | 4,000 |
| D | The Secret of Black Mountain (Vola Vale, Philo McCullough) | 4,000 |
| D | The Climber (Henry King) | 4,000 |
| D | The Understudy (Ethel Ritchie, Neil Hardin) | 4,000 |

### George Ade Fables

| | | |
|---|---|---|
| C | The Wandering Boy and the Wayward Parents | 2,000 |
| C | What Transpires After the Wind-Up. | 2,000 |
| C | What the Best People Are Not Doing | 2,000 |

### Jaxon Comedies

| | | |
|---|---|---|
| C | Speed Demons | 1,000 |
| C | The Collectors | 1,000 |
| C | Jolly Tars | 1,000 |
| C | Wild Injuns | 1,000 |
| C | Devilled Crabs | 1,000 |
| C | The Triple Cross | 1,000 |

### Ham Comedies

| | | |
|---|---|---|
| C | A Whirlwind of Whiskers | 1,000 |
| C | The Onion Magnate's Revenge | 1,000 |
| C | The Bath Tub Bandit | 1,000 |

### Hanover Film Co.

| | | |
|---|---|---|
| D | Camille (Helen Hesperia) | 6,000 |

### Ray Comedies

| | | |
|---|---|---|
| C | Muggsy in Society | 1,000 |
| C | The Candy Jag | 1,000 |
| C | Muggsy in Bad | 1,000 |
| C | A Laundry Mix-Up | 1,000 |
| C | A Peaceful Flat | 1,000 |
| C | Cheating His Wife | 1,000 |
| C | "A Bathtub Marriage" | 1,000 |

### Selig

| | | |
|---|---|---|
| D | The House of Mystery | 2,000 |
| D | The Convert of the North | 1,000 |
| D | The Victor of the Plot | 2,000 |
| D | The Voice That Led Him | 1,000 |
| D | The Law North of 65 | 2,000 |
| D | Vengeance Vs. Mercy | 1,000 |
| | Military Training Our Kahki-Clad Heroes | 2,000 |
| D | The Angel of Poverty Row | 1,000 |

### Sparkle Comedies

| | | |
|---|---|---|
| C | Hearts and Harpoons | 1,000 |
| C | Toodles | 1,000 |
| C | Bangs Renigs | 1,000 |
| C | Triple Entente | 1,000 |
| C | Whose Hosiery | 1,000 |
| C | Wrong Wrights | 1,000 |

### Three C Comedies

| | | |
|---|---|---|
| C | His Watery Waterloo | 1,000 |
| C | His Winning Way (Lou Marks) | 1,000 |
| C | Fat and Foolish (Hughie Mack) | 1,000 |
| C | A Harem Romance (Lou Marks, Pearl Shepard, Oom Paul) | 1,000 |

## Mutual Program

### Wednesday

| | | | |
|---|---|---|---|
| T | 10-10 | Mutual Weekly, No. 145 | 05815 |

### Thursday

| | | | |
|---|---|---|---|
| C | 10-11 | Jerry and the Bully (Geo. Ovey) | 05816 |
| T | 10-11 | Reel Life, No. 76 | 05817 |

### Tuesday

| | | | |
|---|---|---|---|
| C | 10-16 | For Sweet Charity (Billie Rhodes) | 05830 |

### Wednesday

| | | | |
|---|---|---|---|
| T | 10-17 | Mutual Weekly No. 146 | 05831 |

### Thursday

| | | | |
|---|---|---|---|
| C | 10-18 | Jerry's Jam (Geo. Ovey) | 05832 |
| T | 10-18 | Reel Life No. 77 | 05833 |

## Universal Program

*Week of October 8.*

| | | |
|---|---|---|
| D | The Ninth Day (Neal Hart) | 3, Gold Seal |
| C | Hot Applications (Eddie Lyons, Lee Moran) | Nestor |
| C | The Nurse of an Aching Heart | 2, L-Ko |
| T | Universal Animated Weekly, No. 93. | |
| D | A Prince for a Day (Lena Baskette) | 2, Star |
| C | A Wart On the Wire (Gale Henry) | Joker |
| C | A Walloping Time (Ruth Stonehouse) | Victor |
| T | Universal Screen Magazine, No. 40 | |
| C | Rainstorms and Brainstorms | Joker |
| D | Saving the Fast Mail (Helen Gibson) | Bison |
| D | The Gray Ghost, No. 16 (Priscilla Dean) | Universal |

### Regular Releases

*Week of October 15.*

| | | |
|---|---|---|
| D | The Taming of Lucy (Belle Bennett) | 3, Gold Seal |
| C | Wild and Woolly Women (Eddie Lyons, Lee Moran) | Nestor |
| C | Vamping Reuben's Millions (Bob McKenzie) | L-Ko |
| T | Universal Animated Weekly, No. 94 | |
| C | The Cross-Eyed Submarine (Gale Henry) | 2, Star |
| C | The Magic Jazz-Boo (Dave Morris) | Joker |
| C | When Liz Lets Loose (Evelyn Selbie) | Victor |
| T | Universal Screen Magazine, No. 41 | |
| T | Universal Current Events, No. 23 | |
| C | Who Done It? (Gale Henry) | Joker |
| D | The Temple of Terror (Eileen Sedgwick) | 2, Bison |
| D | The Silent Terror The Red Ace, Episode No. 1 (Marie Walcamp) | Universal |
| T | Seeing New York with Hy Mayer | 1, Travelaugh |

## State Rights Productions

| | | |
|---|---|---|
| Alma, Where Do You Live? | Newfields Producing Co. | 6,000 |
| Christie Comedies | Christie Film Co. | |
| Christus | Historic Features | |
| Come Through | Universal Film Co. | 7,000 |
| Corruption | Popular Pictures Corp. | |
| Cross-Eyed Submarine | Universal Film Mfg. | |
| Doing Their Bit | The A. Kay Co. | 3,000 |
| Flora Finch Comedies | H. Crossman Distributing Co. | |
| Hand of Fate, The | Overland Film Co. | |
| Hand That Rocks the Cradle, The | Universal Film Co. | |
| Hate | Fairmont Film Co. | |
| Ivan the Terrible | Export and Import Film Co. | 6,000 |
| Madame Sherry | M. H. Hoffman | |
| Mother O' Mine | Bluebird Photoplays | 5,000 |
| Mutt and Jeff Cartoons | Bud Fisher Films | |
| Persuasive Peggy | Mayfair Film Corp. | 5,000 |
| Pokes and Jabbs | Jaxon Film Corp. | |
| Price of Her Soul | Variety Films Corp. | 5,000 |
| Public Be Damned | Public Rights Film Corp | 5,000 |
| Ramona | Clune Film Producing Co. | 8,000 |
| Real Life in China | F. H. McMillan | 8,000 |
| Redemption | Julius Steger | |
| Rex Beach on the Spanish Main | Grand Feature Film | 5,000 |
| Robespierre | Export & Import Film Co. | 7,000 |
| Rustler's Frameup at Big Horn | Ultra Film Co. | |
| Seven Cardinal Virtues | M. H. Hoffman | 5,000 |
| Sin Woman, The | M. H. Hoffman | 7,000 |
| Slackers Heart, A | Emerald Motion Pictures | |
| Some Barrier, The | A. Kay Co | |
| S. O. S. American Standard Motion Picture Co | | |
| Span of Life | Joseph F. Lee | 5,000 |
| Spoilers, The | Sherman Elliott Corp | 12,000 |
| Strife | Jaxon Film Corp. | 5,000 |
| Tanks at the Battle of the Ancre | Pathe Exchange | |
| Terry Human Interest Reel | A. Kay Co. | |
| Thirteenth Labor of Hercules | Cinema Distributing Co. | 12,000 |
| Three Musketeers, The | Liberty Film Corp. | 7,000 |
| Trip Through China, A | Supreme Feature Films | 10,000 |
| Trooper 44 | E. I. S. Motion Picture Corp. | 5,000 |
| 20,000 Feats Under the Sea | A. Kay Co. | |
| Twenty Thousand Leagues Under the Sea | Universal Film Co. | |
| Uncle Sam Awake | Rubel Lawrence | 5,000 |

War As It Really Is.....Donald C. Thompson 7,000
Warning, The.....Photo Drama Co.
Warrior, The.....General Enterprises 7,000
Web of Life, The.....Gold Metal Photoplayers 5,000
West Is West.....Ultra Films
What of Your Boy?.....Cameragraph Film Co.
Whither Thou Goest.....Klotz & Streimer, Inc.
Who Knows?.....M. H. Hoffman 5,000
Who's Your Neighbor?.....Overland Film Corp.
Witching Hour, The.....Frohman Amusement Co. 7,000
Woman Who Dared, The.....Ultra Pictures Corp. 7,000
The Deemster (Derwent Hall Caine).....Arrow 7,000
The Barrier.....Rex Beach 9,000
Joan, the Woman (Geraldine Farrar).....Cardinal 11,000
The Lincoln Cycle (Benjamin Chapin).....Charter 2,000
The Curse of Eve (Enid Markey).....Corona Cinema 7,000
Enlighten Thy Daughter.....Enlightenment Corporation 7,000
Birth.....Eugenics Film 6,000
A Mormon Maid (Mae Murray).....Friedman 5,000
The Woman and the Beast...Graphic 5,000
Intolerance.....D. W. Griffith 9,000
The Bar Sinister.....Frank Hall 9,000
Her Fighting Chance (Jane Grey).....Frank Hall
Civilization.....Harper 9,000
The Honor System.....Honor System Booking 10,000
The Whip.....Paragon Films 8,000
Beware of Strangers.....Selig Special 7,000
The Ne'er-Do-Well.....Selig Special 8,000
The Garden of Allah....Selig Special 10,000
Who Shall Take My Life.Selig Special
The Black Stork...Sherriott Pictures 5,000
The Crisis.....Sherman Elliot 10,000
The Submarine Eye..Submarine Film
The Spirit of '76.....Goldstein 12,000
Should She Obey?.....Arizona
American War News (Serial Weekly).....Cinema
Are Passions Inherited?.Warner Bros. 7,000
Balloonatics.....Century Comedies
Below Zero.....Wharton 2,000
Birth Control.Moss B. S. M. P. Corp. 6,000
Bit o' Heaven..... 5,000
Defense or Tribute (Defense or Tribute Film Co.)..... 5,000
Eagle's Wing.....Bluebird 5,000
Even as You and I.....Universal Film Co.
Eyes of the World....Clune Film Co. 10,000
Fairy and the Waif.....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies.....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think.....Creative Film Corp. 6,000
Girl Who Doesn't Know.....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man.....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Condoned Sin.....Biograph Co. 6,000
The Honor Roll.....Joseph F. Lee
How Uncle Sam Prepares.....Hanover Film Co. 5,000
Humanity.....Select Photoplay Co. 6,000
Humanizing Mr. Winsby.....Unity Sales Corp. 5,000
Idle Wives.....Universal Film Co.
Ignorance.....Popular Pictures Corp.
In the Hands of the Law.....Moss B. S. M. P. Corp. 5,000
In Treason's Grasp.....Renowned Pictures Corp.
Is Any Girl Safe?.Anti-Vice Film Co. 5,000
The Fly Cop.....King Bee Film Corp. 2,000
The Chief Cook...King Bee Film Corp. 2,000
The Candy Kid....King Bee Film Corp. 2,000

## Feature Program

### Artcraft

10-1 The Man from Painted Post (Douglas Fairbanks)..... 5,000
15-15 The Narrow Trail (Wm. S. Hart)..... 5,000

### Art Dramas

9-23 Title not given (Catherine Calvert).....U. S. Amus. Co. 5,000
10-1 Title not given (Marian Swayne) 5,000
10-8 Unto the End (Crane Wilbur). 5,000

### Bluebird Photoplays

9-17 The Mysterious Mr. Tiller (Rupert Julian)..... 5,000
9-24 Flirting with Death (Brownie Vernon)..... 5,000
10-1 The Spotted Lily (Ella Hall).. 5,000
10-8 Anything Once (Franklin Farnum)..... 5,000
10-15 Bondage (Dorothy Phillips).... 5,000

### Butterfly Productions

*Released Week of*
10-1 The Secret Man (Harry Carry) 5,000
10-8 The Girl Who Won Out (Violet McMillan)..... 5,000
10-15 "'49-'17" (Donna Drew and Joe Girard)..... 5,000

### Fox Film Corporation

*Released Week of*
9-30 Conscience (Gladys Brockwell) 5,000
10-7 Thou Shalt Not Steal (Virginia Pearson)..... 5,000
10-14 Miss U. S. A. (June Caprice).. 5,000
10-21 This Is the Life) (George Walsh)..... 5,000
10-28 The Scarlet Pimpernel (Dustin Farnum)..... 5,000

### Goldwyn Pictures Corporation

9-9 Polly of the Circus (Mae Marsh)..... 8,000
9-23 Baby Mine (Madge Kennedy).. 6,000
10-7 Fighting Odds (Maxine Elliott) 6,000
10-21 The Spreading Dawn (Jane (Cowl)..... 6,000

### Herbert Brenon Film Corp.

The Lone Wolf..... 7,000
Fall of the Romanoffs..... 8,000
Empty Pockets..... 7,000

### K. E. S. E.

10-8 Fools for Luck (Taylor Holmes).....Essanay 5,000

### McClure Pictures

*Released Week of*
5-12 Seven Deadly Sins, "The Seventh Sin" (George Le Guere and Shirley Mason)..... 5,000

### Metro Pictures

*Released Week of*
10-1 Paradise Garden (Harold Lockwood)..... 6,000
10-8 Life's Whirlpool (Ethel Barrymore)..... 5,000
10-15 The Adopted Son (Francis X. Bushman)..... 6,000
10-15 The Dentist (Mr. and Mrs. Sidney Drew)..... 1,000

### Mutual Star Productions

*Released Week of*
10-1 Her Country's Call (Mary Miles Minter)..... 5,000
10-1 Queen X (Edna Goodrich).....Goodrich 5,000
10-8 Southern Pride (Gail Kane)..American 5,000
10-8 The Girl Angle (Anita King).....Horkheimer 5,000
10-15 Betty and the Buccaneers (Juliette Day)..... 5,000
10-15 The Miracle of Life (Margarita Fisher)..... 5,000

### Mutual Serials

*Released Week of*
10-4 The Lost Express, No. 3 (Helen Holmes).....Signal 2,000
10-11 The Lost Express, No. 4 (Helen Holmes).....Signal 2,000
10-18 The Lost Express No. 5 (Helen Holmes).....Signal 2,000

### Paramount Features

*Released Week of*
10-1 The Ghost House (Jack Pickford, Louise Huff)..... 5,000
10-1 Across Manchuria to Korea.....Burton Holmes 1,000
10-8 The Singular City of Seoul.....Burton Holmes 1,000
10-8 Arms and the Girl (Billie Burke)..... 5,000
10-8 The Trouble Buster (Vivian Martin)..... 5,000
10-15 The Call of the East (Sessue Hayakawa)..... 5,000
10-15 Queer Korean Customs.....Burton Holmes 1,000

### Pathe

*Released Week of*
10-7 St. Mary's Lake (Travel).....Ralph Earle 500
10-7 Big Bear Lake (Educ.).....B. E. Lope 500
10-7 Lonesome Luke in Birds of a Feather (Harold Loyd).Rolin 2,000
10-7 Happy Hooligan "In Soft".....International 500
10-7 From Tree to Mill (Educ.)..International 500
10-10 Hearst Pathe News, No. 82... 1,000
10-13 Hearst Pathe News, No. 83... 1,000
10-14 Stranded in Arcady (Mrs. Vernon Castle).....Astra 5,000
10-14 The Torture of Silence (Mrs. Emmy Linn).....Pathe 5,000
10-14 The Fatal Ring, No. 15 (Pearl White).....Astra 2,000
10-14 The Seven Pearls, No. 5 (Mollie King).....Astra 2,000
10-14 Bairitz—the Fashionable..Pathe 500
10-14 Warblers of France.....Pathe 500
10-14 Bliss (Harold Lloyd).....Rolin 1,000
10-14 Katzenjammer Kids.....International 500
10-14 Making Steel Plates for Our New Merchant Marine.....International 500
10-17 Hearst-Pathe News, No. 84..... 1,000
10-20 Hearst-Pathe News, No. 85..... 1,000

### Perfection Pictures

*Released Week of*
10-15 The Fibbers (Bryant Washburn).....Essanay 5,000
10-29 Young Mother Hubbard (Mary McAlister).....Essanay 2,000

### Triangle Distributing Corporation

*Released Week of*
10-7 Ashes of Hope (Belle Bennett) 5,000
10-7 Her Phantom Husband (Ruth Stonehouse)..... 5,000
10-7 Half and Half.Triangle Komedy 1,000
10-7 All at Sea.....Triangle Komedy 1,000
10-7 His Crooked Career.....Keystone Comedy 2,000
10-14 One-Shot Ross (Roy Stewart).....Triangle 5,000
10-14 Their Love Lesson.....Triangle Komedy 1,000
10-14 Wild Sumac (Margery Wilson).....Triangle 5,000
10-14 A Prairie Heiress.....Triangle Komedy 1,000
10-14 Pearls and Perils.....Keystone Comedy 2,000

### Vitagraph-V. L. S. E.

*Released Week of*
10-8 The Love Doctor (Earle Williams)..... 5,000
10-8 Rough Toughs and Roof Tops.....Big V 1,000
10-8 The Fighting Trail, No. 5 (Wm. Duncan)..... 2,000
10-8 Auld Lange Syne (Harry Morey)..... 2,000
10-8 The Troublesome Secretaries (John Bunny)..... 1,000
10-8 Bobby, Mayor of Kid City (Bobby Connelly)..... 1,000
10-15 Dead Shot Baker (William Duncan, Carol Halloway).... 5,000
10-15 Tough Luck and Tin Lizzies.....Big V 1,000
10-15 The Fighting Trail, No. 6 (Wm. Duncan)..... 2,000
10-15 Dr. La Fleur's Theory (Clara Kimball Young)..... 1,000
10-15 Jerry's Uncles Namesake (Sidney Drew)..... 2,000
10-15 Bobby's Fairy (Bobby Connelly)..... 1,000

### World Features

*Released Week of*
10-1 The Corner Grocery (Lew Fields).....World 5,000
10-8 Rasputin, the Black Monk (All Star Cast).....World 5,000
10-15 Shall We Forgive Her? (June Elvidge).....World 5,000

### Hoffman Foursquare Pictures

The Bar Sinister (Hedda Nova..... 8,000
The Fringe of Society (Ruth Roland) 7,000
One Hour (Zeena Keefe)..... 6,000
The Silent Witness (Gertrude McCoy)..... 6,000
The Sin Woman (Irene Fenwick).... 7,000
Madame Sherry (Gertrude McCoy).. 5,000
A Trip Thru China (Brodsky's Art Pictures)..... 8,000
Her Fighting Chance (Jane Grey).. 6,000
Should She Obey (Alice Wilson).... 6,000
Whither Thou Goest (Rhea Mitchell). 5,000

# Stories of the New Film Releases

## READY TO CLIP AND USE IN YOUR PROGRAM OR ADVERTISING

## Feature Programs

### Pathe

**Stranded in Arcady**—(Five Reels)—Astra—October 14.—Lucy Millington is a dancing teacher and Donald Prime is a writer. Lucy has an opportunity to dance in Quebec and Donald is invited to visit his friend Gilder, who lives there. Lucy and Donald are drugged and wake up to find themselves marooned on an island in the Canadian woods. Although they are not acquainted at the time of the incident, they soon become fast friends. Lucy is compelled to rescue him from drowning, as he is apparently useless when it comes to looking out for himself. There are guards on the island that prevent them from leaving, and it seems as if there is nothing to be done but make the best of their situation. Donald becomes suspicious that his friend Gilder has had something to do with the affair, as previous to it Gilder has told him that he (Donald) should have an opportunity to study women. It later develops that the two are to inherit a fortune if they appear before a certain date, otherwise the money goes to another man. It is this man that has held them prisoners, having overheard a conversation in Donald's club. Lucy and Donald are rescued just in time by Gilder and claim their inheritance. Of course a speedy marriage follows.

**The Torture of Silence**—(Five Feels)—Gold Rooster—October 14.—The story is that of the young wife of a celebrated surgeon who is wrapped up in his profession and gives it such application that of necessity his home life suffers. The young wife is, in consequence, unhappy. Her only relief from a life which is fast becoming intolerable seems to lie in a handsome young man, the friend of her husband. He resists her pleadings to take her away with him, and writes her a letter to that effect, telling her that his friendship with the husband would not permit him to betray the confidence reposed in him. In a struggle at his house the young man is accidentally shot and dies. Some time later there is born to the doctor and his wife a child whom they idolize. Bound together by the child they are again happy together. A dealer in books has purchased the library of the dead man. Between the leaves of one of the books is found the letter of the wife urging the young man to elope with her. This letter is made the means of blackmail upon the woman. Horrified by the consequences of the folly of which she has now long repented, the wife agrees to pay the price demanded for the letter. It gets into the hands of the husband. Amazed at its contents and in doubts as to the true paternity of the child, he takes the boy to the country to a place which is unknown to the wife. There months later, after the woman has paid in full in suffering and tears for her folly, her husband at last learns the real truth and the three are reunited again.

### Artcraft

**The Narrow Trail**—(Five Reels)—Artcraft—October 15.—Starring Wm. S. Hart. "Ice Harding" is an outlaw chief and has not been annoyed a great deal by the sheriff, owing to the fact that he has a very swift pony known as "The King." During his last hold-up he meets the girl who is to be the means of changing his career. Circumstantial evidence causes "Betty" to be suspected of being a crook, and only after many thrilling incidents are matters straightened out for the outlaw and his sweetheart.

### World

**Shall We Forgive Her?**—World—(Five Reels)—October 15.—When a girl left her eastern home and went West at the request of the man she hoped to marry she found out that childhood sweethearts do not always make grown-up lovers. After a bitter experience she returns to the East only to find out that the past with its taunting ghosts continue to haunt her. Had it not been for the faithfulness of a friend whom she had befriended in that past she would not have been able to find peace and happiness at last with her husband and child.

### Vitagraph-V. L. S. E.

**Dead Shot Baker**—(Five Reels)—October 15.—"Dead Shot Baker" is the sheriff of Wolfville and the terror of the outlaws. He drives three of them from town without drawing his gun, and to get revenge they hold up the stage and kill the messenger and carry two girls away to the hills. After a struggle Baker and his posse overtake the bandits and rescue the girls, one of whom is the beautiful but wilful daughter of a Wolfville character who was once very wealthy but is now a penniless drunkard. Evelyn is indolent and will not accept the efforts of her new found friends to find employment for her. Moved by sympathy, Baker marries her, much against the sentiment of the place, which is that he is too good for her. The girl is anything but a loving wife and she is disliked by everyone. She shows great interest in the new postmaster, a dapper easterner, and they are seen together too much to please the people. A noted band of rustlers go on the rampage, and Baker leads his posse against them, and in a hand-to-hand fight with their leader, falls to apparent death over a cliff. The news of Baker's death arouses Evelyn, and filled with remorse she leads the posse back into the hills. The outlaws are routed and Baker is found and nursed back to life and happiness by Evelyn, now the heroine of all Wolfville.

### Paramount

**The Cow Jumped Over the Moon**—(One Reel)—October 8.—Vic Moore. Vic gets the butcher bill and the total of it nearly knocks him off his feet. He decides then and there to put an end to the high prices. He starts out to purchase a cow and on the way he picks up a circular with a drawing of a cow, with directions of how to dissect her in the most economic way. He arrives at a farm house and buys a cow and starts homeward with her. En route he has no end of trouble, but eventually gets her home. The next morning at breakfast he is without cream for his coffee, and he figures here is where he beats the milkman. Out he goes to the cow, and knowing nothing about milking a cow, he thinks he'll "crank her." After much trying he finds the cow is "dry." He decides to be stylish and get a Dairy Maid for the cow, but his wife soon puts this idea out of his head. He then decides to map the cow out as per the drawing and take her to the butcher. He does, but he manages to get into an argument with the butcher, who throws him and the cow out of the place. The finish finds Vic without his cow and out the money he paid for it.

### Mutual

**Reel Life No. 78**—Gaumont.—The Rocky Mountain Jay: Because it hangs around the cook tent, this bird has been called the "camp robber." It lays its eggs in the winter time, and therefore they are in great demand as curiosities by the museums. Then and Now, or How High Living Cost Wins the Race: When grandfather was a boy wages were less, but the dollar bought considerably more than it does today. An entertaining comparison of earnings in 1848 and 1917 is made possible by clever double exposure. Queer Trees of Trinidad: Three unusual trees are photographed. The Saman, or rain-tree, is so large that it takes a trolley car more than a minute to pass it. The second is a twin tree, a freak of nature, one fully grown tree growing on the top of another. The third is a tree planted by King George the Fifth when he was a boy. Dining on Wheels, How the American Traveler Is Fed: The greatest railway systems now pay as much attention to the commissary as to any other branch of service. Cooks and waiters are trained in special schools. Consequently the traveler dines as well and as economically at a mile a minute as he does at the best hotels. The Apparel and the Man: An animated drawing from "Life," which proves that man is not always what he seems.

### Triangle

**Mountain Dew**—(Five Reels)—Triangle.—Featuring Charles Gunn and Margery Wilson. The story, by Monte Katterjohn and Julian Josephsen, tells of a young novelist who, invading the forests of the Kentucky moonshiners, is taken for a revenue officer, first by jealous enemies and finally by his sweetheart herself. The story reaches an exciting climax, with plenty of gun play, but the novelist is finally able to convince the dull mountaineers that he is only a harmless story writer. Thomas Heffron directed the picture. Reviewed in this issue.

### Fox

**Conscience**—(Five Reels)—William Fox—October 7.—Featuring Gladys Brockwell. The story of this is in allegoric form, showing a woman, the reincarnated Serama, consort of Lucifer, working evil in the world at the present time, with the reincarnated Lucifer ever at her elbow, actuating her wicked deeds. But the woman, who has broken hearts promiscuously and caused anguish to many innocent souls, is finally brought up before the court of Conscience, receiving a penalty commensurate with her crimes. Reviewed in this issue.

## General Program

**The Fable of All That Triangle Stuff as Sized Up by the Meal Ticket**—Essanay—(Two Reels)—October 13.—Once there was a heavy draft employe named Joe, who lived in a cold storage dispensary called a hash house. His bread pudding was dropped in front of him by the landlady's daughter Effie. Joe's fellow toilers regarded him as a mush-head because he stuck overtime. Joe got his promotion just when the wise Jimmies got the sidewalk. Effie looked to Joe like a million dollars worth of woman. Joe looked to her like a bushel of oats until he began to pull down at the works, then she and her maw suddenly fell to the fact that they were harboring a live one. Joe and Effie were married. Then one day the boss got the pipp and Joe took the reins. Effie, now in for highbrow stuff, regarded Joe as a handicap to her career. She could not help compare him with a literary gink she worshipped, who advised her to unhitch from Joe and marry him. While such a sympathy party was being staged one night Joe trotted in on them. Effie erupted all. Joe told the literary guy to stop trembling and there would be no scandal. He induced him to get his locks shorn next day, then took him before Effie. She took one look at her hero minus his Sampsons, then snuggled up to Joe. Moral: Many an aviator would look foolish sawing wood.

**The Fable of the Film Fed Family**—Essanay—(Two Reels)—October 20.—In one of the doubtful states was a city with more area than population where lived the Wiggamores. The main provider for the domestic plant was one Adolphus Wiggamore. Randolph, the first born, was employed in a bank. The daughter, Maidie, was undecided whether to be a barefoot dancer or a trained nurse. Then there was a kid brother. The Wiggamores saw no use in going to the theater, but kid brother went against the movies every time he could dig up a jit. The daughter slipped when she saw a poster with the name of her favorite star. About this time mamma Wiggamore was put on a club committee to investigate the movies. Then papa decided to do a little investigating himself. After a taste of the movies the Wiggamores found excuses to go often. Finally the cook got the habit and the Wiggamore bill for electric lights took a sudden slump, for the entire family sidled out to the nearest movie theater every evening. Moral: The principal ingredient of real entertainment is the absence of talk.

**A Jitney Elopement**—(Two Reels)—October 13.—Starring Charlie Chaplin. Reissue a general appeal. Chaplin is shown in the role of the favored suitor of an heiress, played by Edna Purviance. The girl's father, however, insists upon marrying his daughter to a poverty-stricken count, who demands $1,000,000 in addition to the girl. Chaplin calls and is mistaken for the count. The father hands over the money. While the three are at dinner the real count enters. There is a lively encounter in which the count, Charlie and the father take part. The fight is carried into the open, where several cops take part, only to be given a series of K. O. blows by Charlie. Finally, after a series of mirth-provoking adventures, Charlie and the girl reach an automobile, then the chase begins. Through mud holes, over ruts, and across formidable obstacles the two autos race at break-neck speed. When the machines reach a dock and Charlie is overtaken he used strategy to get rid of his enemies. He backs his car suddenly, pushing the pursuing machine and its occupants into the ocean.

## Universal Program

**The Wart on the Wire**—Joker—(One Reel)—October 11.—Polly Piffle is the manager and sole owner of The Piffle Pickle Works. She is very joyful as she gazes on the announcement of the Wartless Pickle, which is the latest and most wonderful product of her factory. A messenger delivers a very mysterious letter which reads "Beware—beware—beware, divulge the secret of your wart remover or take the consequences."

It is signed, "The Wart." Polly rushed to the telephone and called up her friend and fiance, John Shirtless, the famous criminologist, and begs him to save her from "The Wart." Doctor Rainhole, although apparently a physician, is in reality a Man of Mystery. He is the inventor of the famous Wart Remover, and it will remove warts from anything on earth, pickles included. Having seen the ads of the Piffle Pickle Works, he feels certain that his formula has been stolen. The doctor has one foot that is much larger than the other, as have also his henchmen. By means of his wonderful psychic power he is able to dematerlize their bodies all except the odd sized feet, which is the only part that remains visible. The crooks enter the factory and force the men to tell that Polly is the owner of the secret formula. Polly hears them coming and just has time to gasp "The Wart" over the telephone wire to John before she is snatched away. By the means of an invention which he has attached to the phone he sees the entire occurrence at the factory. After many hair-raising incidents John captures the crooks and rescues Polly and they are united in happy anticipation of making a million out of the wartless pickle.

**Hot Applications** — Nestor Comedy — (One Reel.)—Eddie was fired and instead of getting his back pay he received three trunks of sample women's wear. He also had some more hard luck, for his aunt had died leaving him her business on condition that he was to manage it with his wife, but he had no wife. His pal Lee sees no reason why he cannot borrow some of Eddie's samples and be his darling wife, so together they decide to run the store. Asparagus Corners received the good-looking young manager and his smart city wife with all the excitement which was usually caused by the annual visit of the circus. Lee being a distractingly beautiful female, decided to open a beauty parlor and did a rushing trade. Trouble started when the wives of the village discover that their husbands are becoming altogether too interested in their physical appearance. Husbands found no supper on the table when they returned at night and began to suspect that their wives were becoming regular visitors at the beauty parlor. At last Mr. and Mrs. Dub chanced to arrive at the Beauty Parlors at the same time. Mrs. Dub was quickly smothered in hot towels by Eddie, and Mr. Dub was totally obliterated from view in the same manner by Lee. Then the two villains joined the hands of their victims and both went out to flirt with Kittie. Mr. and Mrs. Dub grew tired at last of mere hand-holding, and snatched off the sheltering towels, discovering each other! Then they leaped from the barber chairs and rushing into the front of the store, attached Eddie and Lee tooth and nail. Mrs. Dub won and getting her hands firmly embedded in Lee's blonde wig, she tore it from his head. Sensation! which was augmented when [illegible]m declared that as Eddie was not really married the store reverted to him. "If I'm not married, I soon will be," cried Eddie, leading forward the blushing Kittle, so all ended merrily as a marriage bell.

**Universal Screen Magazine No. 40**—October 12.—The Travels of a Check is the first subject of the Screen Magazine, Issue No. 40. These slips of paper plays an important part in our daily economic and domestic life, and sometimes travel through dozens of hands and thousands of miles. Some of these are illustrated. Making Maple Syrup is a subject which makes our mouths water. The real thing is made from the sap of the hard maple tree. We see the process from the tapping of the tree to the sampling of the syrup by a delighted small boy. Scenes in the Cincinnati Museum of Art come next. Reproductions of some of the greatest masterpieces of sculpture, from the ancient Greek to the modern Italian, are shown. American fashions have received a great impetus since the war. Some fashions created in our country are illustrated in the Screen Magazine. Madame Haverstick, one of the foremost dressmakers of the country, creates dresses before our eyes, Mme. Desiree Lebowska, the dancer, posing while morning, afternoon and evening gowns are draped upon her. A Miracle in Mud by the Screen Magazine's sculpor, Willie Hopkins, completes the reel. It is called "His Pipe Dream."

## New Universal Serial with Eddie Polo

One of t[illegible] most widely known directors of pho[illegible]play serials—the man who staged "Who[illegible]ays," "Neal of the Navy," "The Grip of Evil" and "The Neglected Wife" for the Pathe program—has been engaged by the Universal to film a new serial which will soon be started at Universal City. His name is Harry Harvey, and he has been directing motion picture serials and other features for the past four years.

## New England Exhibitors to Convene

The Copley Plaza Hotel at Boston, Mass., will be the scene of activity among picture men October 23, when the motion picture exhibitors of New England come together for a joint meeting and convention under the auspices of the Exhibitors' League of America.

A good deal of vital business will be brought before the assembly at this time and definite concerted action will be agreed upon in regard to the exhibitors attitude toward some of the big problems which confront them. The question of the music tax, it is reported, will consume a good deal of the time and thought of the meeting, and plans for the coming expositions will be discussed.

A joint open meeting and informal dinner will be held in the grill room of the hotel in the evening.

At the dinner, addresses will be made by Hon. Jas. M. Curley, mayor of Boston; Wm. A. Brady, national president N. A. M. P. I.; Lee A. Ochs, national president M. P. E. L. of A.; ex-Gov. David I. Walsh, Granville S. MacFarland, Stephen W. Bush, Louis Blumenthal, A. S. Black, C. H. Bean, E. H. Horstmann and others.

The New England convention committee consists of the following: E. R. Gregory, E. H. Horstmann, A. S. Black, C. H. Bean, E. R. Hutchinson, S. Grant, C. N. Hodgdon, A. Goodside and W. E. Spragg.

FOR SALE AT A BARGAIN—ENTIRE MOtion picture equipment of the Selig-Tribune, including 4 Schustek, 2 Pathe and 3 Universal cameras, tripods, carrying cases, lenses, magazines, etc. Address Purchasing Agent, Chicago Tribune, Chicago, Ill.

FILMS CLEANED
and softened by hand. No machinery comes in contact by my process.
A. TEITEL
112 N. La Salle St., Chicago, Ill.
Phone Franklin 3516

FOR SALE
Mailing Lists
MOVING PICTURE THEATERS
Every State—Total 25,000
Price, $3.50 per M.
1400 Film Exchanges ..... $4.00
206 Manufacturers and Studios ... 1.50
235 Picture Machine and Supply Dealers..... 1.50
Particulars.
A. F. WILLIAMS, 168 W. Adams St., Chicago




## Loew's Newest and Finest House Opens

The opening of Marcus Loew's newest and finest house, the Victoria, at One Hundred Twenty-fifth street and Seventh avenue, New York, was a very successful event. Several thousand people tried to obtain admission but the entire house was filled with invited guests.

The house has a seating capacity of 3,000 and it said to have cost more than $1,000,000. Vaudeville and pictures are shown.

Elsie Ferguson was the guest of honor at the opening. She and "Fatty" Arbuckle addressed the audience. Mr. Arbuckle also directed the orchestra for one number. Irving Berlin sang some of his latest songs.

Among the notables in the boxes were Marc Klaw, Adolph Zukor, Walter Greene, Al Lichtman, general manager of Artcraft; Arthur Brisbane and many others.

Marcus Loew himself was present and, following Miss Ferguson's speech and in response to insistent demands from the audience, made an address of welcome. Mr. Loew was introduced as the man who was responsible for the theater and many others of a similar nature throughout the country, but this is believed to be the crowning triumph of his ten years of vaudeville endeavor.

## Bobby Connelly Gets Warm Greeting at Theater Appearence

The National Board of Review and the National Committee for Better Films, in co-operation with Marcus Loew, have indorsed the Bobby Connelly Series, produced by Greater Vitagraph, as an ideal feature for children's entertainment, according to a statement by N. T. Granlund, of the Loew Enterprises, Inc. He says that the pictures were recommended to Mr. Loew by the National Board as the best for children's matinees and Mr. Loew has made them the feature of the Saturday morning matinees for youngsters in New Rochelle, N. Y.

In a letter to Walter W. Irwin, general manager of Greater Vitagraph, Mr. Granlund requested that little Bobby Connelly, the eight-year-old star of the Bobby series, be permitted to appear at the Loew Theater in New Rochelle and meet the kiddies of the town.

Bobby's coming had been heralded a day in advance and when he appeared in the theater he received an ovation. The theater was packed with 1,600 children and their parents or attendants, gathered to see Bobby and his picture, "Bobby, the Movie Director." This picture shows Bobby in his native element, the business of making pictures, and the youngsters got an insight into the studio when Bobby ran away from his director, picked up a bunch of his playmates and staged a picture of his own conception.

## Drama and Comedy in U Releases

BELLE BENNETT is the star of the Gold Seal drama entitled "The Taming of Lucy," which heads Universal's regular schedule of releases for the week of October 15. It presents the theme of the unwilling bride married to the alleged caveman, whose reputation for rough virility acts as a bar to happiness. When the big test comes, however, the real man shines through. There are some unusual angles to this touch-and-go drama which seem guaranteed to give any spectator a real surprise at the climax. Val Paul, Betty Schade and Morris Foster are prominent in Miss Bennett's support.

Eddie Lyons and Lee Moran will appear Tuesday, October 16, in a Nestor comedy entitled "Wild and Woolly Women," written by Fred Palmer and produced by Roy Clements. Edith Roberts takes the featured feminine role in this amusing commentary on life in a co-educational school.

The L-Ko comedy to be released Wednesday, October 17, bears the title, "Vamping Reuben's Millions." It was directed by Dick Smith under the supervision of J. G. Blystone, and details the many unusual occurrences in the life of an agriculturist whose good judgment of horses is only exceeded by his poor judgment of mortgages. Bob McKenzie, Eva Novak, Eddie Barry and Catherine Young are the principal funmakers. The ninety-fourth issue of the Universal Animated Weekly will be released on the same day.

Gale Henry and William Franey are the stars of the feature for Thursday, October 18, which is an uproarious burlesque on "Twenty Thousand Leagues Under the Sea," entitled "The Cross-Eyed Submarine." Lillian Peacock and Milburn Moranti have parts well suited to their respective styles of humor, and the many mechanical novelties introduced in the course of "Prince Ducker's" ceaseless quest through the caverns of the deep for his kidnaped daughter will be sure to provide much genuine merriment. Dave Morris and Gladys Tennyson will be featured in a Joker comedy known as "The Magic Jass-Bo," released coincident with "The Cross-Eyed Submarine." Alfred Santell and A. F. Stater are responsible for the direction and authorship of this swiftly moving version of the art of slapstick, which exemplifies some of the best trick photography recently turned out at Universal City.

On Friday, October 19, Evelyn Selbie and Harry Griffith will be shown in a Victor comedy of English cockney life entitled "When Liz Let Loose," written by E. Magnus Engleton and picturized and produced by Ruth Ann Baldwin. The forty-first number of the Screen Magazine, containing several exclusive features of semi-news interest, will also be shown at the same time.

"The Temple of Terror," a Bison drama featuring Eileen Sedgwick and Fred Church, will be released Saturday, October 20. This is one of a series of short thrillers with wild animals prominent in the action that have aroused much favorable comment on the part of Universal patrons during the past four months. Gale Henry and William Franey will also be seen in a Joker comedy by R. A. Dillon and W. W. Beaudine, known as "Who Done It?" The mistakes of a jealous husband provide several hearty laughs in this exhilarating farce.

The week will also be notable in marking the closing episode of "The Gray Ghost" and the opening episode of "The Red Ace," Universal's new outdoor mystery serial which has already produced a remarkable impression for its vigor and well-timed suspense in Greater New York.

## Olga Grey, Popular Charmer, Returns to Triangle

Olga Grey, who was once well known to Triangle patrons as one of the most alluring sirens on the screen, is back on the Triangle lot anxious to win new laurels in a field where she has already attracted considerable attention.



*Olga Grey, who has returned to Triangle.*

Miss Grey, who is known in her native Hungary as Annshka Zacsek, came to New York from her birthplace, Budapest on the Danube, when a mere child. Because of her father's wishes, her early ambition was not realized until chance gave her a small part at the old Fine Arts studio while she was travelling in the West with her parents. It was no small achievement for her to break the bonds of her musical training and enter the dramatic field, however, and she was not immediately secured to the screen.

Miss Grey has been cast for the role of the adventuress in Director Raymond Wells' new story, "Fanatics," where she will have an unusual opportunity to display her emotional ability. William V. Mong, who recently took a leave of absence from the Triangle playing forces to direct "Wild Sumac," also has an important role in this play.



*Edwin Milton Royle showing Florence Reed how it's done in "The Struggle Everlasting."*

## Author Aids in Production of Rapf Film

Edwin Milton Royle, the playwright, in the screen version of whose allegorical production, "The Struggle Everlasting," Florence Reed is appearing for Harry Rapf, is at the studio daily, working with Miss Reed and co-operating with Bennett Musson, who is adapting the piece. James Kirkwood is directing the production, which is said to be mounted on a lavish scale. Miss Reed is supported by Milton Sills, Irving Cummings, E. J. Radcliff, Edwin Hoyt, Albert Hall, Wellington Plater and Fred C. Jones.

## Philadelphia Exhibitors' League Holds Meeting

PRESIDENT O'DONNELL held the reins over a very lively meeting of the Pennsylvania branch of the M. P. E. L. of America, held in the Parkway building in Philadelphia on October 2.

The most important matter which came before the exhibitors was the report of the grievance committee on the alleged mistreatment of members of the League by one of the distributing companies. The matter will be further investigated and when a decision is reached the theater men will act in a body.

The League decided to move its headquarters to 1331 Vine street.

The dissolution of the Stanley Mastbaum Association of exhibitors was reported and it was announced that the members of this former organization desired membership in the League. After some discussion it was decided to bury the hatchet and admit all exhibitors who would tend to strengthen the League.

Following the meeting the men retired to Soula's Rathskeller for a luncheon.

## New General Manager Student of Conditions

Since his recent appointment as manager of the New York City exchange of General Film Company, P. A. Bloch has been very busy organizing his forces for an enlargement of business by this branch and in establishing contact with the exhibitors in his new field. He comes to the metropolis after a highly successful regime as head of the Philadelphia branch of General Film, and has been from the beginning of his film career an energetic student of trade conditions in every phase of the industry.

# Five Hundred Stars in Big "War" Pageant

THE silent and noisy stages combined their efforts in an extensive Red Cross benefit in New York last week in the form of a grand historical pageant of war.

Nearly 500 stage and film stars took part in the event, held at the Rosemary open air theater. It is estimated that the sale of seats alone netted the Red Cross $75,000. The motion picture of the pageant is expected to yield $225,000 more.

The event had been coached for weeks by some of America's most capable film and stage directors. Sousa's marine band of 250 men was one of the features of the occasion.

Five motion picture operators, under the direction of William Christy Cabanne, who recently staged "Draft No. 258," and had donated his services to the Red Cross, filmed each of the episodes from different parts of the amphitheatre. Between the first and second parts of the spectacle, they filmed the audience from the stage. The pictures will soon be shown in every city of the nation.

## Chicago Notes

BALABAN and Katz are building a big 2,700-seat house at the corner of Twelfth street and Central Park avenue. The theater will be one of the most elaborate in the city and the presentations there will follow the general style ofr those of the Rialto in New York. It is expected that the house will be opened November 15. Further details concerning the new theater will be given later.

Albert W. Hale, director, passed through the city last week on his way to New York from the film coast.

The Monarch Film Company, whose offices were in the First National Bank building, has closed shop and the stockholders are wondering.

Frank Christoph, well known as the Indiana salesman for Pathe, was in the city last week on extended leave from the quartermaster's corps of the National Army.

Ralph A. Wettstein, manager of the Milwaukee Paramount branch in the Toy building, was in the city on business last week just in time to meet Fatty Arbuckle.

Earl Estes, the former crack organist who managed the big organ at the Crawford Theater, owned by the West End Amusement Company, has been drafted and is already attacking the earth at Rockford.

The $20,000 launch which was donated to the Government by Paul Armstrong of the West End Amusement Company is now in service somewhere on the Eastern coast. It is commanded by Mr. Armstrong's son, Horace.

Nicholas McDonald, cameraman with the Chicago *Examiner*, who made official Government motion pictures of the army activities on the border last summer, has received a commission as first lieutenant in the U. S. Signal corps and has left for a New Jersey training camp.

F. H. McMillan, who is handling safety projectors from the office of McMillan & Crowley on the fourth floor of the Consumer's building, last week made a trip to his company's factory in Duluth, where the new portable projector is made.

Things have been doing around the headquarters of the Operators' Union. The organization has sent forty men to the different camps, has won the new wage increase and escaped the serious fire that broke out in the building in which the union is located at Dearborn and Quincy streets.

Miss E. S. Corbett, better known as "Jim Corbett," has gone for a three days' stay on Bluebird business to South Bend, Indiana.

Sigmund Faller, manager of the Bijou Dream, reports that "Sirens of the Sea," the Jewel production featuring Louise Lovely and Carmel Myers, has broken all records for attendance.

Charles H. France, president of France Films, Inc., producers of a seven-reel feature about to be released, was in Chicago last week for a meeting of the board of directors of his firm.

Jesse L. Goldburg of the Ogden Pictures Corporation, Wednesdayed at the Hotel Sherman and made various negotiations pertaining to the new Lillian Walker play, "The Lust of the Ages."

The Ascher string of theaters continues to grow like the grass in the springtime. The latest additions to the chain respond to the names of the Grand Oak, a Hamburger house, and the Delphi.

M. G. Watkins, of M. G. Watkins, Inc., was in the city the first of this week on his return from a trip to Pittsburgh, Washington, Baltimore, Philadelphia, New York, and other Eastern film centers. He will in the future make his headquarters in the Candler building, New York, where he is marketing special feature productions.

S. J. Stoughton has resigned as local Famous Players-Paramount manager and has been succeeded by Max Goldstine, former Artcraft manager. Mr. Goldstine is also district manager. It is said that Mr. Stoughton has returned to Pittsburgh, where he may become associated with another line of business.

Jack O'Toole, manager of the Fox exchange, is out and in most of the time these days, with the emphasis on the "out." He is making flying trips to towns and cities in the central district in the interest of the Fox Standard pictures and we understand that Jack is putting them over.

Chicago film folks who have not visited the Chateau Theater at Broadway and Grace streets, opposite the Bismarck Gardens, have missed something. The house, one of Ascher Bros.', seats 1,800 and is exceptionally beautiful and well arranged. The presentations are excellent, aided by a seven-piece orchestra and fine organ, a splendid stage setting and unusual lighting effects. Attendance at this house has been excellent since its opening a short time ago. Ten and 15 cents is the admission fee.

J. T. Rucker, head cameraman for Universal Current Events and Animated Weekly, directed the taking of pictures of the Sox-Giants series. He remained several days, and while here showed some new wrinkles in the way of making moving pictures of ball games.

H. A. Spanuth, president of the Commonwealth Pictures Corporation, announces that the six-reel feature picture in which Charlotte, the ice skater, is being filmed, will be ready for release the latter part of October. Oscar Eagle is directing the production and Jack Meredith is the leading man.

It may not be generally known, but Louise Glaum, whose coming and goings are now so widely heralded, was once a member of a stock company at the Imperial Theater in Chicago. She received her first film experience at the Essanay studios in Chicago. Miss Glaum also made a tour with a company playing "The House of a Thousand Candles."

Watterson R. Rothacker, head of the Rothacker Film Manufacturing Company, has been in Washington, D. C., on business connected with the war cooperation committee for the motion picture industry, of which William A. Brady is head. Mr. Rothacker is also a member of the advisory board of the American Red Cross Bureau of Motion Pictures.

R. W. Berman, manager of the New York Jewel office, is making an extensive trip around the country, visiting all the Jewel exchanges. He stopped over in Chicago for a day and was pleased at the results gotten by Eli Van Ronkel, the Chicago manager. Mr. Berman's next stop will be at Kansas City, where he expects to stay for several days.

In order to make the big ice skating scene in the six-reel picture now being filmed by the Commonwealth Pictures Corporation in which Charlotte is being starred, the Arena, Chicago's most famous skating rink, will be especially frozen over. In this scene a hundred skaters take part in carnival costume. Charlotte is also appearing at the College Inn every evening.

George H. Moore, manager of the Orpheum, is all enthusiasm over the new big feature policy that is being tried out in this popular "heart of the city" house. He has D. W. Griffith's "Intolerance" slated for the interim between October 10 and 14, and during that time expects to break house records. Any number of people, he says, have come to him and asked him when he expected to run that great spectacle film.

Among the visitors to the American Film Company plant last week was a committee from the Illinois Congress of Mothers and Parent-Teachers' Association, headed by Mrs. Frederick Mi-

chaels, chairman of the Better Film Committee of the Association. They spent an afternoon looking at the latest of the Mary Miles Minter pictures, "Charity Castle" and "Her Country's Call," and later took a trip through the many interesting departments of the plant.

M. Carzas is building a splendid new picture house on Sixty-third street.

Bryant Washburn, who has departed from the familiar Argyle studio to join Pathe, has removed with his family to Los Angeles.

At the meeting of the Motion Picture club at the Hamilton club last Monday evening Roderick Ross, the w. k. printer de luxe to the film trade, gave an interesting talk on war conditions in Canada as found by him on his recent trip to Halifax.

Charles E. Ashley, Essanay director, is in New York on his honeymoon. He was married September 24 to Miss Gretchen Frase, daughter of Mrs. B. M. Frase, of 1259 Victor avenue, Chicago. Mr. and Mrs. Ashley will be at home at 3100 Leland avenue upon their return.

H. K. Somborm, general manager of the Longacre Distributing Co., producers of the Alice Howell comedies, dropped into town for a few days, interrupting his trip to the coast. Mr. Somborm is making what he calls a "pulse feeling tour" to find out what kind of comedies the exhibitors need to meet public demand. He expects to stop at all prominent cities and meet as many exhibitors as possible.

Solicitors for the second Liberty Loan found open doors and check books in their canvass of the Essanay plant at the launching of the campaign the week of October 1. When a delegation representing the Chicago committee called at the plant they were informed by George K. Spoor that the shop was theirs. A trip through the studios, offices and manufacturing plant earned a ready response and a substantial amount was gained.

## Chicago Branch of A. E. A. Holds Meeting

The Chicago local of the American Exhibitors' Association held a meeting last week at its Windy City headquarters. It was one of the largest gatherings of exhibitors held in Chicago in several months. Seventy-one of the leading exhibitors turned out for the meeting, many of whom were not affiliated with any exhibitors' organization.

Charles C. Pettijohn, general manager of the American Exhibitors' Association, addressed the gathering. His remarks made such an impression on the audience that the local's membership was increased sixteen members. At the conclusion of the meeting everyone expressed the opinion that it was the most successful assemblage of exhibitors they ever attended.

They all endorsed the businesslike principles of the American Exhibitors' Association, and the local turned over to the treasury of the national body of the A. E. A. a check for the annual dues of fifty-one members.

## Universal City Stages Fire not in Scenario

UNIVERSAL City suffered a $10,000 fire loss last week as a rampant blaze broke loose and for a time threatened to sweep the whole city. It started outside of the buildings, but worked its way through the dry grass up to the big plant and before it could be stopped had cremated several sets of buildings erected for Western street scenes.

The Universal City fire department and the studio force battled with the flames as sparks from the burning buildings fell to one of the stages and set fire to a number of overhead diffusers.

Actors and actresses were forced to flee as flames sprang up about them. Valuable "props" and scenic effects were destroyed, delaying the production of pictures on which the Universal Company was working. The new electric-lighted studio, construction of which was launched only a few weeks ago, was threatened, but efficient fire-fighting saved it.




Perfection Pictures
"The Highest Standard In Motion Pictures"

Did You Ever Tell a Fib?

BRYANT WASHBURN
*and* VIRGINIA VALLI *in*

"THE FIBBERS"

present a veritable comedy of errors, which nearly resulted in a tragedy, through telling just little white ones. Full of laughs and a touch of pathos.

Screen time, 65 minutes—By James W. Adams

*Distributed through George Kleine System*

ESSANAY
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., Chicago

Perfection Pictures

# MOTOGRAPHY

## The MOTION PICTURE TRADE JOURNAL

Vol. XVIII CHICAGO, OCTOBER 27, 1917 No. 17

LIBRARY OF CONGRESS OCT 20 1917

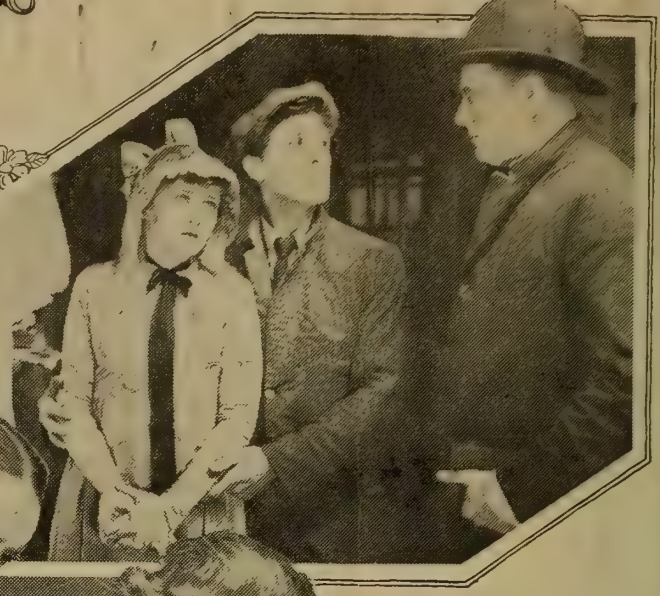


LOUISE GLAUM, TRIANGLE STAR

Read By More Than 9,000 Exhibitors

# Goldwyn Pictures







*The Quaintest Mae Marsh Picture Ever Made*

**Goldwyn** *presents:*

# MAE MARSH
## *in Sunshine Alley*

*by Mary Rider*

Of this production the National Board of Review said: "It possesses a refinement and beauty that has rarely ever been attained before in motion pictures. It possesses that thing called 'Goldwyn Quality'."


*Advisory Board:*

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
MARGARET MAYO
IRVIN S. COBB
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE


**Goldwyn Pictures Corporation**

**16 East 42nd Street, New York City**

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVIII CHICAGO, OCTOBER 27, 1917 No. 17

# Plans for National Expositions

## M. P. E. L. AND NATIONAL ASSOCIATION COMMITTEE MEET IN NEW YORK

THE industry is already laying its plans for the big national shows at which the annual displays of all kinds of picture wares will be made to the public.

As stated in MOTOGRAPHY some time ago, two national expositions will be held during the coming year. The first will take place in February in New York City and the second in Boston in July. The latter will be the regular annual convention and exposition held by the Motion Picture Exhibitors' League of America.

### *Joint Exposition Committee Meets*

The members of the joint exposition committee, representing the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League of America, have met at the headquarters of the National Association for the purpose of organization and for the consideration of plans for the 1918 exposition.

In the absence of President William A. Brady, chairman ex-officio of the committee, Arthur S. Friend of the Famous Players-Lasky Corporation presided, and others present, representing the National Association, included J. A. Berst, J. E. Brulatour, Gabriel L. Hess, J. H. Hallberg, P. A. Powers, Walter W. Irwin, William L. Sherrill, and representing the Motion Picture Exhibitors' League, Lee A. Ochs, J. H. O'Donnell, Alfred S. Black, Louis F. Blumenthal and Ernest Horstman.

### *To Decide on Location*

The committee considered two propositions which have been received for the New York exposition and decided to refer the selection of a location, as well as the direction of a show to a sub-committee, consisting of Messrs. Berst, Powers, Ochs and Blumenthal, with President Brady, chairman ex-officio.

A special sub-committee appointed to close arrangements in regard to the Boston show consists of Messrs. Brulatour, Irwin, Horstman and Black, President Brady, as chairman ex-officio. A committee consisting of President Brady, Ochs and Horstman was appointed to recommend a manager or managers for the New York and Boston expositions, this committee to report back to the joint exposition committee their recommendations for confirmation.

### *Exhibitors' Ball November 5*

Communications were read from the ball committee of the Exhibitors' Association of the Bronx, requesting financial co-operation in connection with a ball to be held on election eve, November 5, and from the Manhattan Local of the Exhibitors' League, requesting co-operation in connection with a ball to be held on Thanksgiving eve. The committee decided that it could not recommend co-operation in either of these events and the executive secretary, Frederick H. Elliott, was instructed to notify the officers of the respective organizations accordingly.

## Industry Aids "Food Week"

All the resources at the command of the motion picture industry will be used to insure the success of the "Food Pledge" week scheduled for October 21 to 28.

Plans have been completed by the motion picture committee appointed by William A. Brady to co-operate with the food administration and will be ready to be launched at the appropriate time. This committee is headed by Arthur I. Friend, counsel of the Famous Players-Lasky Corporation, and its other members are Alex Pantages, who operates a big chain of theaters in California; Thomas Ince, of the Paramount Film Corporation; Donald J. Bell, of the Bell & Howard Co., and John Wiley.

The heartiest possible co-operation is to be given to the United States Food Administration in its endeavor to enroll the 22,000,000 families of the nation into a great food conservation army. Through the efforts of the committee the assurance of aid from the majority of the nearly 20,000 theater owners has been promised.

Slides showing the campaign slogans and posters will be displayed. A striking figure of "Miss Liberty" will appear on the inside and outside of every theater which is helping the food campaign.

Attached to the various news weeklies will be trailers carrying special food pledge features during the week of October 21.

To further the food campaign it is planned to produce scenarios which will advance the ideas Mr. Hoover wishes to impress upon the country. Care will be exercised, however, in excluding everything susceptible of the charge of being mere propaganda. Those in charge of the work are wise enough to realize that its value will be impaired if the scenario does not contain a certain amount of entertainment as well as instruction.

## "War Tax Great Thing"—Selznick

BY LEWIS J. SELZNICK.

When I advocated open booking the film industry generally said I was crazy. In less than a year's time, however, I was proved right and open booking was the accepted order of the day.

Again the film industry is going to say that I am crazy when I state as I do now that I am most emphatically in favor of the government's tax on motion picture film. But I know that I am right and time will prove me so just as it proved me so in the case of open booking.

Aside from the patriotic purpose, which the tax accomplishes by providing revenue for the government,

there is a great and everlasting benefit which the tax will bestow upon the picture industry. For it is such a burden upon the picture manufacturer that only those who make and market pictures of high quality and merit can hope to survive. In this way the tax becomes an agent for the cleansing and purifying of the producing end of the industry, by eliminating all the junk and the poor weak pictures which are being produced at the present time.

Let me explain a little more fully. The man who has to pay this enormous tax has to get a high price for his product in order to keep his head above water. Now, high prices can be obtained only for good pictures. The vast amount of junk which is being marketed today under the name of motion pictures does not bring a price sufficient to pay a profit on production cost after this tax is added. Therefore the manufacturers of this junk will be compelled to produce fewer pictures and better pictures in order to escape the disastrous effect of the operation of the tax, and this will be one of the best things that ever happened to the motion picture industry.

The case is similar to that of a man suffering from cancer. He dreads the surgeon's knife and yet his only hope lies in operation. Through the operation he has a chance to recover. It is a case of kill or cure. We may regard this government tax as the operation performed on motion pictures which will cut away the dead rotten tissue and leave behind only the healthy, vigorous body.

That is why I say that I am a firm believer in the motion picture tax and only wish that it were heavier. If it drives to the wall those whose methods of operation are so unsound and unbusinesslike that they cannot bear up under its burden—then so much the better for the industry. The keen, live producer will know how to re-adjust his output so as to actually benefit by the operation of the tax, and the keen, live producer is the only one that the industry has any need of.

So put me on record as saying that the tax on motion pictures is a blessing in disguise.

## Rowland Discusses War Tax

By Richard A. Rowland.
*President, Mutual Pictures Corporation.*

Congress has seen fit to impose special taxation upon the motion picture industry and that settles the matter. The industry will pay the taxes and the patriotic thing for us all to do is to see that the Government gets as large an amount from the industry as it is possible to pay.

While the taxes are heavy, and in some cases undoubtedly a great burden, I see no reason for worry. As with everything else that is taxed the ultimate consumer, namely the public, will foot the bill. If the manufacturer now selling at the lowest price he can in a market keen with competition is forced to spend more money either in taxes or production, the price of his product must go up, or he must cease to do business.

Therefore, it will, of course, be necessary for the manufacturer to increase his price to the distributor, and the distributor must advance his price to the exhibitor, and the exhibitor must increase his price to the public.

In my opinion a five-cent raise in the price of motion picture theater admissions will cover nicely the footage and the admission taxes, and not impose a real hardship upon anyone.

The advance to the exhibitor will not exceed ten cents a reel per day, and ten five-cent admission advances will cover the feature show tax. This leaves all the rest of the admission advances for the theater, out of which their own tax can be met.

The situation lays the foundation for an advance in theater prices which is already needed, to continue after the war.

The whole matter in a nutshell is that the United States needs money and needs lots of it. We, as Americans, will endeavor to see that Uncle Sam gets as much as possible.

# Screenshine

By Mel

BUSTING THE GLORY TRUST

LISLE M. ALL-BRIGHT, for the past sicks months assistant and detriment to yourn truly, printer's devil and general office devil, has took his brains and pencil and went over to that sassafrass-colored sheet known by a few as the *Motion Picture News*. His genial freckles and Mac's electric hair should make a good combination.

We regret the parting of the ways, but the paths of glory ever diverge, sayeth the poet.

Here's a horseshoe, Pard.

Don't pawn it.

---

HINT TO THEATER BUILDERS

An usher in one of Chicago's largest semi-downtown screen houses has the following lament to register, together with supreme disgust:

"If the squirrels had any brains they'd stick around the movie houses instead o' the parks. A woman come up to me last night an' asked me to show her the 'bawth room'!"

Housework certainly does take up every minute of one's time.

---

Up at Jones, Linick and Schaefer's office nearly everybody that leaves via elevator turns the light on if it's off, and off if it's on.

This remarkable phenomenon is explained by the simple statement that the elevator button is right beside the light push button.

—Sure, we have, too.

---

Chicago now has two film clubs on her hands. Which is she going to shake

MYSTERY OF THE VAMP'S BUDOYER

Theda Bara barely visited Chicago last week. No, she was not in a "Cleopatra" costume, but just stopped here between trains so that she could see the modest writer.

Cleo held court in her budoyer on the Twentieth Century. She welcomed everybody indiscriminately, even admitting an army officer, Captain Fliedner of the horse marines, formerly assistant to Mr. Albright on Motography.

"Tell something funny about the filluming of 'Cleopatra,'" we asked, brightly.

"Well, for one scene I went to my wardrobe mistress and told her that I had to wear less than in any of the other scenes and she said it was impossible."

That seemed to satisfy the reporters and the interview was brought to a fitting clothes. The only miss-hap was that Eckhart and O'Toole didn't buy Theda any lunch and she had to ride to New York to open "Cleopatra" on Broadway on the Century and an empty stomach.

---

If you like to see a man excited just go to Roderick Ross, the printer de luxe to the film trade, and ask him to tell something about German atrocities as seen on his trip through Canada.

He told some of it at the Motion Picture Club that we can't publish.

---

In Tokio the picture censor rules out all scenes casting ridicule upon the police or other officials of the law.

Probably a Jap Funkhouser over there.

Their Keystone comedies must dwindle to about 90 feet.

---

H. E. Belford of the popular Lea-Bel Ko, and treasurer of the Motion Picture Club, has lost control of his upper lip.

It's all grown up to underbrush.

# "What the Picture Did for Me"

## ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

*(Editorial Note:—"The trade paper than can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews* Motography *publishes in each week's issue the actual, unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

**THE Man from Painted Post,** with Douglas Fairbanks (Artcraft)—"A very good picture, a typical Fairbanks' production, full of action and wonderful stunts. Our patrons classed it as one of the star's best."—M. J. Weil, Castle Theater, Chicago.—*Downtown house.*

**Rebecca of Sunnybrook Farm,** with Mary Pickford (Artcraft)—"Good for two days or a repeat. Our audience liked it better than **The Poor Little Rich Girl,** which was very good. Some of the laughs it gets are as big as those given a Chaplin or Keystone comedy."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Wild and Woolly,** with Douglas Fairbanks (Artcraft)—"It's great. Two days, and the second day topped the first."—J. Alden, Dime Theater, Globe, Ariz.

**Seven Keys to Baldpate,** with George M. Cohan (Artcraft)—"Very good picture but fair business."—Spyros P. Skouras, Pageant Theater, St. Louis, Mo.—*In high class neighborhood.*

**The Little Terror,** with Violet Mersereau (Bluebird)—"A comedy-drama, which went over well. Fair business during bad weather."—J. J. Chrissis, Queen and Isis Theaters, Chicago.—*In middle class neighborhood.*

**Little Miss Nobody,** with Violet Mersereau (Bluebird)—"A fair picture, good photography and a pleasing star, but Bluebirds do not get the money at this house for some reason or other though boosted big."—A. K. MacMartin, Empress Theater, Kamloops, British Columbia.

**North of Fifty-three,** with Dustin Farnum (Fox)—"It is a pity that the Fox Folm Corporation spoiled such a good story. The picture is fair but the star certainly does some acting. Business just good."—Spyros P. Skouras, Pageant Theater, St. Louis, Mo.

**North of Fifty-three,** with Dustin Farnum (Fox)—"A very popular star. In fact, he is more popular than his brother, William. The picture itself is fair. Business great."—H. C. Miller, Boston Theater, Chicago.—*Downtown house.*

**A Rich Man's Plaything,** with Valeska Suratt (Fox)—"While this is not a great picture, it got over. Is as good as this star's usual plays."—H. C. Miller, Boston Theater, Chicago.—*Downtown house.*

**Her Greatest Love,** with Theda Bara (Fox)—"A classy production. The star made a hit in a role totally different from her customary vampire parts. George Walsh was a heartily despised villain in this picture. Audiences anywhere will like this."—N. W. Huston, McGhie Theater, Columbus, Kansas.

**Durand of the Badlands,** with Dustin Farnum (Fox)—"Big business. Patrons pleased. Too much crude comedy hurt the picture."—J. H. McDonald, Strand Theater, Walla Walla, Wash.

**Conscience,** with Gladys Brockwell (Fox)—"Photography and settings excellent, but the story is too lurid and distasteful for high-class neighborhood houses. Over 150 people left my house before the picture was over. Naturally my business was way off. I never heard more complaints since I have been in business."—Spyros P. Skouras, Pageant Theater, St. Louis, Mo.—*In high class neighborhood.*

**The Yankee Way,** with George Walsh (Fox)—"Chuck full of good, snappy comedy. Went over great. Business good."—H. C. Miller, Boston Theater, Chicago.—*Downtown house.*

**The Yankee Way,** with George Walsh (Fox)—"A wonderful comedy-drama; capacity business. The star does remarkable acting and is getting to be a favorite here. Audience well pleased."—Spyros R. Skouras, St. Louis, Mo.—*In high class neighborhood.*

**Polly of the Circus,** with Mae Marsh (Goldwyn)—"Exceptionally good. Up to the Goldwyn advance notices."—Jack Truitt, Sedalia Theater, Sedalia, Mo.

**Baby Mine,** with Madge Kennedy (Goldwyn)—"A very good picture, which satisfied everyone. Just a fair drawing card."—M. P. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Camille,** with Helen Hesperia (Hanover-General)—"A foreign-made picture, worse even that the daily paper criticisms said it was. Foreign actors are absolutely null and void with the average audience in this country. The leading man in this is especially poor. However, the picture is drawing money."—H. C. Miller, Rose Theater, Chicago.—*Downtown house.*

**The Barrier** (Rex Beach Pictures)—"A good picture and story; drew well and pleased."—Jack Truitt, Sedalia Theater, Sedalia, Mo.

**On Trial** (Essanay-First Exhibitors' Circuit)—"A

wonderful production with appropriate cast, but no star of drawing power; therefore fair house."—Spyros P. Skouras, Pageant Theater, St. Louis, Mo.

**The Haunted Pajamas,** with Harold Lockwood (Metro)—"Good photography. Pleased capacity houses. Star always draws here. A different story from anything ever offered."—Jack Truitt, Sedalia Theater, Sedalia, Mo.

**Under Handicap,** with Harold Lockwood (Metro)—"The picture is good, with some good settings; but business was fair, owing to a sudden cold spell." —Spyros P. Skouras, Pageant Theater, St. Louis, Mo.—*In high class neighborhood.*

**The Girl Without a Soul,** with Viola Dana (Metro)—"A good picture; capacity business. The star is winning right along in this house."—Spyros P. Skouras, St. Louis, Mo.—*In high class neighborhood.*

**Sleeping Memory,** with Emily Stevens (Metro)—"Seven reels. A very good picture. This star always is well received."—H. C. Miller, Boston Theater, Chicago.—*Downtown house.*

**The Lifted Veil,** with Ethel Barrymore (Metro)—"Our audience did not care for this offering. The roles given this star are not just suited for her proportion or age."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Spell of the Yukon,** with Edmund Breese (Metro)—"One of the most satisfactory pictures we ever showed, proving that the public wants more outdoor stuff."—N. W. Huston, McGhie Theater, Columbus, Kan.

**The Jury of Fate,** with Mabel Taliaferro (Metro)—"Just ordinary. Scenic bits saved a dull story. Business fair."—Jo. E. Rickards, Hip Theater, Phoenix, Ariz. —*High class clientele.*

**The Girl Without a Soul,** with Viola Dana (Metro)—"A nice little picture, not big, but pleased in proportion. Business better than the Barrymore special made by this company."—Jo. E. Rickards, Hip Theater, Phoenix, Ariz.—*High class clientele.*

**The Call of Her People,** with Ethel Barrymore (Metro)—"Good program value, no special appeal here where the star is without following. Business fair."—Jo. E. Rickards, Hip Theater, Phoenix, Ariz.—*High class clientele.*

**Under Handicap,** with Harold Lockwood (Metro)—"Would have been a great value in five reels. Padding to attain footage dragged badly."—Jo E. Rickards, Hip Theater, Phoeniz, Ariz.—*High class clientele.*

**The Frame-Up,** with William Russell (American-Mutual)—"An original story by the star. It is great. Brim full of comedy."—Guy D. Hammett, Theatorium, Portland, Ind.

## What Does the Box Office Show?

IS THE picture you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They may want to book the same pictures. Tell them in MOTOGRAPHY's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Which picture on your program do you consider superior box office attraction? (Write in pencil.)

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks..... Remarks.....

..... .....

..... .....

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks ..... Remarks .....

..... .....

..... .....

Address ..... City and State .....

Name of Theater ..... Sent in by.....

Help the industry produce better films. Fill out the blank every week. Mail it to MOTOGRAPHY, Monadnock Bldg., Chicago.

**The Wild Cat,** with Jackie Saunders (Horkheimer-Mutual)—"Jackie does some fine work and this is good for any theater."—Guy D. Hammett, Theatorium, Portland, Ind.

**Miss Jackie of the Navy** (Pollard-Mutual)—"Miss Fischer is a great favorite at our theater. A dandy picture. Boost it big."—C. T. McClure, Comique Theater, Jamesport, Mo.

**Southern Pride,** with Gail Kane (American-Mutual)—"A good picture, well produced, with a good star. Business good."—H. C. Miller, Boston Theater, Chicago. —*Downtown house.*

**Some Nurse,** with Billie Rhodes (Mutual comedy) —"A clean comedy that gets a big laugh. Plot is a new one in the comedy field."—C. H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Immigrant,** with Charlie Chaplin (Mutual) —"Capacity business. Chaplin always does it."—A. K. MacMartin, Empress Theater, Kamloops, British Columbia.

**The Bride's Silence,** with Gail Kane (American-Mutual)—"Just a fair picture with fair drawing power." —M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Girl Who Could Not Grow Up,** with Marguerita Fischer (Mutual)—"A very pleasing picture which satisfied everybody and brought pretty fair business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Hashimuro Togo,** with Sessue Hayakawa (Paramount)—"A stranger, seeing our sign the night we ran this, might think he was in Japan. Our attendance fell off with this picture. I believe it was due to the title, not the star."—Charles H. Ryan, Garfield Theater, Chicago. —*In middle class neighborhood.*

**The Varmint,** with Jack Pickford (Paramount) —"A picture that will be appreciated by the younger movie fans. A good, clean picture."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Temptation,** with Geraldine Farrar (Paramount) —"One of the best. Star not popular here, but she will be from now on."—J. C. Welsh, Princess, Boonville, Miss.

**Sleeping Fires,** with Pauline Frederick (Paramount)—"One of Miss Frederick's best, and if you want a Frederick picture, book this one."—J. C. Welsh, Princess Theater, Boonville, Miss.

**The Mysterious Miss Terry,** with Billie Burke (Paramount)—"Fair picture. Very poor business."— Spyros P. Skouras, Pageant Theater, St. Louis, Mo.—*In high class neighborhood.*

**Big Timber,** with Wallace Reid (Paramount)— "Fine story, well produced. The star is gaining in popularity here."—C. J. Alden, Dime Theater, Globe, Ariz.

**The Bottle Imp,** with Sessue Hayakawa (Paramount)—"Fine picture but the star does not draw here." —C. J. Alden, Dime Theater, Globe, Ariz.

**On the Square Girl,** with Mollie King (Pathe)— "This was well liked. It has a good story and is one of Pathe's best pictures."—J. J. Chrissis, Queen and Isis Theater, Chicago.—*In middle class neighborhood.*

**Twin Kiddies,** with Marie Osborne (Pathe)— "Good business. Baby Marie is popular here."—A. K. MacMartin, Empress Theater, Kamloops, British Columbia.

**The Image Maker of Thebes,** with Valkyrien (Pathe)—"A fair picture but it did not draw well."—A. K. MacMartin, Empress Theater, Kamloops, British Columbia.

**The Common Law,** with Clara Kimball Young (Selznick)—"Good picture. Did not draw well for us. Is entitled to capacity houses. High class."—C. T. McClure, Comique Theater, Jamesport, Mo.

**The Lone Wolf,** with Bert Lytell (Selznick)— "Sparkling value. Was well received. Will play return engagement. Business capacity."—Jo E. Rickards, Hip Theater, Phoenix Ariz.—*High class clientele.*

**The Silent Master,** with Robert Warwick (Selznick)—"Great value. Stood them up and pleased all. Here is the sort any man can get over."—Jo E. Rickards, Hip Theater, Phoenix, Ariz.—*High class clientele.*

**The Haunted House,** with Winifred Allen (Triangle)—"A picture far below Triangle's high standard. Most of the patrons were dissatisfied."—J. H. McDonald, Strand Theater, Walla Walla, Wash.

**The Square Deal Man,** with W. S. Hart (Triangle)—"Good business. Patrons all delighted. A good picture, fine photography and a great star."—A. K. MacMartin, Empress Theater, Kamloops, British Columbia.

**The Little Brother,** with Enid Bennett (Triangle) —"Patrons all praised this production. Played to good business."—A. K. MacMartin, Empress Theater, Kamloops, British Columbia.

**The Flame of the Yukon,** with Dorothy Dalton (Triangle)—"This is one picture that will more than live up to any adjectives you can dig up. Two days' business great."—C. J. Alden, Dime Theater, Globe, Ariz.

**The Hater of Men,** with Bessie Barriscale (Triangle)—"Fair picture to ordinary business."—C. J. Alden, Dime Theater, Globe, Ariz.

**The Strange Transgressor,** with Louise Glaum (Triangle)—"Fine clothes do not tell stories or make actors. Vampire stories are out of date. Poor business." —C. J. Alden, Dime Theater, Globe, Ariz.

**Her Excellency the Governor,** with Wilfred Lucas (Triangle)—"Triangle's standard is getting rather low when it allows such a poor picture to be distributed."— C. J. Alden, Dime Theater, Globe, Ariz.

**Ashes of Hope,** with Belle Bennett (Triangle)—

"Patrons classed this as a very low picture. Slum pictures do not go in our theater. Business with this was poor."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

---

**The Phantom Husband,** with Ruth Stonehouse (Triangle)—"A pretty good picture which drew a fairly good crowd."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

---

**The Pinch Hitter,** with Charles Ray (Triangle)—"This is a fine picture; will suit any class. Raise your admission."—Guy D. Hammett, Theatorium, Portland, Indiana.

---

**The Snarl,** with Bessie Barriscale (Triangle)—"A good picture. Star draws here. Well worth ten cents."—Guy D. Hammett, Theatorium, Portland, Ind.

---

**The Haunted House,** with Winifred Allen (Triangle)—"Has no drawing power. Could be done in about three reels. It will get over in the majority of theaters."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

---

**The Little Reformer,** with Bessie Love (Triangle)—"This was formerly called 'Polly Ann.' A nice picture but we ran it on a rainy night and we could not judge its drawing power."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

---

**Golden Rule Kate,** with Louise Glaum (Triangle)—"A good picture which was well liked. The star is popular."—J. J. Chrissis, Queen and Isis Theaters, Chicago.—*In middle class neighborhood.*

---

**Master of His House,** with William Desmond (Triangle)—"An exceptionally good picture. Good business. Patrons were well satisfied and praised the play."—J. J. Chrissis, Queen and Isis Theaters, Chicago.—*In middle class neighborhood.*

---

**Sweetheart of the Doomed,** with Louise Glaum (Triangle)—"A good picture to fair business. Star not well known."—Levi Stevens, Bijou Theater, Alpena, Michigan.

---

**The Weaker Sex,** with Dorothy Dalton (Triangle)—"A good picture to good business. Star well liked and fairly well known."—Levi Stevens, Bijou Theater, Alpena, Mich.

---

**The Woman Beneath,** with Ethel Clayton (World)—"A pretty good picture, but it did not draw."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

---

**The Corner Grocery,** with Lew Fields (World)—"A pleasing picture that you need not be afraid of. Madge Evans appears only in the first 1,200 feet."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

---

**The Corner Grocery, with Lew Fields** (World)—"Pleased a large audience. Well chosen cast; good photography."—Jack Truitt, Sedalia Theater, Sedalia, Missouri.

---

**Souls Adrift,** with Ethel Clayton (World)—"Pleased, with desert island bits. Not a riot at that. Business good."—Jo E. Rickards, Hip Theater, Phoenix, Ariz. *High class clientele.*

---

**The Crimson Dove,** with Carlyle Blackwell (World)—"Melodrama which runs the gamut of all things possible in films. Drew well, at that."—Jo E. Rickards, Hip Theater, Phoenix, Ariz.—*High class clientele.*

---

**The Divorce Game,** with Alice Brady (World)—"An unusually good picture, to poor business on account of cold weather."—Levi Stevens, Bijou Theater, Alpena, Michigan.

---

**Shall We Forgive Her?** with Arthur Ashley and June Elvidge (World)—"Picture good. Ashley is liked as well as June Elvidge. Business fair."—H. C. Miller, Boston Theater, Chicago.—*Downtown house.*

---

**The Burglar,** with Carlyle Blackwell (World)—"An old story which has been seen in a dozen shapes. This picture will get over, but that is all."—H. C. Miller, Boston Theater, Chicago.—*Downtown house.*

---

**The Magnificent Meddler,** with Mary Anderson (Vitagraph)—"This is a 'plumb' good one. It has action, thrills and a good story. Book it."—C. T. McClure, Comique Theater, Jamesport, Mo.

---

**The Ninety and Nine,** with William Courtenay (Vitagraph)—"This picture pleased 98 per cent of our audience. Better than the average sermon. Great."—C. T. McClure, Comique Theater, Jamesport, Mo.

---

**The Message of the Mouse,** with Anita Stewart (Vitagraph)—"A good picture. Drew good business."—J. J. Chrissis, Queen and Isis Theaters, Chicago.—*In middle class neighborhood.*

---

**The Magnificent Meddler,** with Edith Storey and Antonio Moreno (Vitagraph)—"A splendid picture in which the riding feats of Antonio Moreno are amazing. No dull moments in this drama."—N. W. Huston, McGhie Theater, Columbus, Kan.

---

**By Right of Possession,** with Antonio Moreno (Vitagraph)—"A mine story with strong appeal in this mining section. Business good."—Jo E. Rickards, Hip Theater, Phoenix, Ariz.

---

**Richard the Brazen,** with Harry Morey and Alice Joyce (Vitagraph)—"Good action. Picture drew big in spite of heavy opposition."—Jo E. Rickards, Hip Theater, Phoenix, Ariz.

---

**The Hero of Submarine D-2,** with Charles Richmond (Vitagraph)—"A fairly good picture, but it drags up to the fifth reel, which part pleased."—J. C. Welsh, Princess Theater, Boonville, Miss.

---

**The Girl Phillipa,** with Anita Stewart (Vitagraph)—"Well produced and a fine picture. Poor business on a return engagement with ordinary opposition."—C. J. Alden, Dime Theater, Globe, Ariz.

---

**Mary Jane's Pa,** with Mildred Manning (Vitagraph)—"A good picture which pleased the audience and brought fairly good business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

PAUL H. WOODRUFF, Editor
ARTHUR E. CURTIS, Associate Editor

NEW YORK OFFICE: 1022 LONGACRE BUILDING, Forty-second Street and Broadway Telephone Bryant 7030
CHARLES R. CONDON, Eastern Representative

LOS ANGELES OFFICE: 6035 HOLLYWOOD BLVD.
MABEL CONDON, Western Representative

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy

Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY
THE MOTION PICTURE TRADE JOURNAL
PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
E. R. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS
Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue but proof of such advertisements can not be shown in advance of publication

SUBSCRIPTION PRICE
Per Year $3.00
Canada - - Per year $4.00
Foreign - - Per year 5.00
Single copy - - - - .15

NOTICE TO SUBSCRIBERS
REMITTANCES—Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.
CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change

If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVIII CHICAGO, OCTOBER 27, 1917 Number 17

# The People's Tax—But the Exhibitors Are Responsible

PRESIDENT MORAN of the Michigan branch, American Exhibitors' Association, calls our attention to the fact that some exhibitors may have overlooked the government's provision for payment of the theater admission tax. The law says that the tax is "to be paid by the person paying for such admission;" in other words, by the public and not the exhibitors. He deduces from this that the theater man actually has no right to assume the burden, even if he were so disposed. We quote his letter:

> Just how the government will arrange for the public to pay this tax is something which the Treasury department of the government will have to work out. That is something the exhibitor need not concern himself about particularly. The only thing that really touches the exhibitor in this connection is the trouble and inconvenience to which the carrying out of the law will subject him.
>
> I think it would be a serious mistake for exhibitors to raise the rate five cents on account of this tax. To do so would make the patron think he was being compelled not only to pay a tax intended for the exhibitor, but double the tax to fatten the showman. This tax was intended for the patron.
>
> All exhibitors should begin at once a campaign of enlightenment among their patrons.

It is quite true that it is the patrons' tax.

BUT IT IS UP TO THE EXHIBITOR TO COLLECT IT FOR THE GOVERNMENT, AND TO KEEP THE BOOKS.

So it is hardly correct to say that the exhibitor need not concern himself about it. He must, indeed, concern himself to the extent of arranging an accurate accounting system that will not only show the number of taxable admissions, but that will prove its own veracity and reliability to a government examiner.

This is not an alarming task. It merely means a daily record of admissions and their prices (including children and dead-heads) with a monthly summing-up signed, certified and delivered with cash, money-order or certified check for the amount of the tax to the internal revenue officer of the district. That part of it is comparatively easy.

The problem of the individual exhibitor is whether to add the tax to the ticket price, or subtract it. It is idle to say the public must pay it, because the public pays everything anyway.

We still maintain, in spite of President Moran's excellent reasoning that the ten cent exhibitor should go to fifteen cents; not just on account of a one cent tax, but because that is his only hope of making real money. And we doubt if there will ever be a better time than now.

But in one thing, at least, we agree with Mr. Moran. No exhibitor should think of subtracting the tax from his present admission price—in other words, reducing his ticket from ten cents to nine. And to make sure that the people pay "their tax" with good grace, the "campaign of enlightment" should begin at once. We can think of no better way to start it than the card over the box office window that we suggested a couple of weeks ago.

And if you charge eleven cents, be sure to indicate that one cent is for the tax. An eleven cent ticket would call for a two cent tax.

# The Chicago League's Music Lists

THE Chicago branch of the Motion Picture Exhibitors' League of America continues to issue lists of non-taxable music—which lists MOTOGRAPHY, through the kindness of League officials, continues to publish.

On certain occasions we have exercised the editorial privilege of criticising the National League for its apparent lack of useful and effective action. That the medal has a reverse side, however, is splendidly demonstrated in this work of the Chicago League. It would be difficult to find a more typical example of association helpfulness and efficiency.

The compilation of these lists of music, designed to confound the musical tax pirates and disarm the royalty gatherers, is a labor that no single exhibitor could accomplish except at a cost greater than the royalties he saved. It is, therefore, a proper association function; but one that the officers could have neglected without criticism. That they did not neglect it, but worked diligently to present it to the whole exhibiting field (not merely to their own members) speaks eloquently for the character of the men in the League's Chicago office.

The music publishers who are demanding tribute have no claim for special consideration. They have court permission to collect royalties from picture theater men who use such music as they may control by copyright. Their technical legal right to do so leaves the ethical rights out of consideration—to say nothing of the questionable business sense of sacrificing unlimited publicity and free plugging for a doubtful promise of royalties.

There appears to be enough music on the tax-free list to satisfy the most musically inclined of exhibitors. That these employers of harmony will exercise their free choice in the selection of friendly music goes without saying.

---

# Patriotic Pictures

A GOOD many patriotic people are unintentionally a little bit cynical about the other fellow's patriotism. They speak, for example, of the song writers' harvest. They think of the music publishers as opportunists who, like the munition manufacturers, are making hay while the sun shines. And the producers of patriotic films are, in their estimation, in the same class.

Of course any great national stress gives opportunity for a few cold, calculating souls to cash in on popular emotions. And of course some of those cold calculators are always present amid a large and varied population. But they are in the extreme minority. The average man, be he film producer, song writer or munition maker, is moved by the same emotion that YOU feel when the flag and the drums and the boys in khaki go by.

When latent patriotism becomes active, patriotic films and songs and products frequently become profitable. And the reason they are profitable is that everybody wants them. Why credit the customers with whole-souled patriotism and imagine the producer is moved by other motives—that he is different?

No. The producer, the manufacturer, is thrilled by patriotic emotions just as truly as is his employe, who gives up a good job to receive the pay of an army private. If there be profit in his activities, remember that good work deserves a profit. There is too much popular tendency to regard profit-making as selfish and even reprehensible. The wage of the laborer, the salary of the executive, and the profit of the capitalist are in no way different. All are merely pay for service rendered the public.

The exhibitor needs no assurance of extra profit before he runs patriotic pictures, nor the producer before he makes them. That there is profit in the proceeding merely demonstrates that these representatives of the picture trade are doing better than ever the thing they set out to do—pleasing the people.

The current news proves that profit is not the thought of either producer or exhibitor. For everywhere we find theater men giving up their houses for Red Cross benefits and curtailing their programs for Liberty Bond lectures. And on the other hand we see producers turning over their whole plant and equipment for the manufacture of training camp propaganda, recruiting aids and Liberty Loan boosters.

Just now the people want patriotic films, and the exhibitors want to run them, and the producers want to make them. That it is good business to do so is merely an incident.

# Additional Non-Taxable Music

## OFFICIAL LIST COMPILED BY CHICAGO EXHIBITORS' LEAGUE

FOLLOWING are additional musical selections which can be used without being subject to the tax imposed by the Society of American Authors, Composers and Publishers.

This is the third list printed by MOTOGRAPHY in as many weeks. Look for additions from time to time.

When ordering music, state whether you desire it for orchestra or piano alone.

Any members of the M. P. E. L. wishing information regarding the music tax, or list of non-taxable music, can be obtained by calling on Miss Katherine C. Melcher at the headquarters of the Chicago League, 1416 Masonic Temple, Chicago.

### *Published by Oliver Ditson Company, 176 Tremont St., Boston*

Dancing Sunbeams, R. Gruenwald.
Dragon Fighter, The, B. Hoffmann.
Ecstasy, L. Ganne.
Edelweiss (Concert Caprice), R. Gruenwald.
Edris and Hyperion, R. Gruenwald.
Enchantment, William Bendix.
Entr' Acte (Valse Ballet), George L. Tracy.
Entr' Acte from "Rosamunde," Fr. Schubert.
Fackeltanz, F. Manns.
Faith and Hope (Idyl), R. Gruenwald.
Fanchon (Concert Polka), R. Gruenwald.
Fanchonette (Caprice), R. Gruenwald.
Flower Song, G. Lange.
Fifth Nocturne, J. Leybach.
Forget Me Nots, H. Engelmann.
Hand in Hand (Interlude), R. Gruenwald.
Idle Moments (Idyl), T. H. Rollinson.
Intermezzo, F. Mendelssohn.
Intermezzo from "Naila," Leo Delibes.
Jewel Song from "Faust," Ch. Gounod.
Jolly Cadet, The, J. F. Gilder.
Just for the Fun of It, W. F. Sudds.
Leaflet, A, R. Gruenwald.
Lelia (Entr' Acte), R. Gruenwald.
Love Story, A, Harry Pabst.
Love's Caprice, Max Heindl.
Love's Confession, M. Klemmer.
Love's Message, Ellis Brooks.
Melodie in F, A. Rubinstein.
Moonlight Wanderings, C. W. Bennet.
Morning Dreams, T. H. Rollinson.
Nocturne, F. Mendelssohn.
Nocturne, George L. Tracy.
On the Bridge of Sighs, E. Cazaneuve.
Passing Fancy, A, T. H. Rollinson.
Polka Caprice, H. Perlet.
Psyche, Harry Pabst.
Remembrance (Tone Picture), J. S. Peckham.
Remembrance (Serenade), W. H. Thomas.
Ricordanza, Alex. Haig.
Rondo Joyeux, J. D. Gilder.
Rousseau's Hymns (Variations), George Purdy.
Royal Love, E. Hasselmann.
Sempre Giovine, Ellis Brooks.
Serenade, M. Maszkowski.
Sextet from "Lucia," G. Donizetta.
Spring Song, F. Mendelssohn.
Springtime (Novelette), F. P. Atherton.
Starlight (Entr' Acte), J. Braham.
Sub Rosa, Harry Pabst.
Sunshine, William Bendix.
To Spring, E. Grieg.
Tattler, The, D. W. Comins.
Traumerei, R. Schumann.
Treasure Trove, Ellis Brooks.
Triumph of Art (Fackeltanz), Otto Langey.
Under the Mistletoe (Polka Caprice), R. Gruenwald.
Under the Stars (Serenade), J. S. Peckham.
Vesper Hymn (Variations), George Purdy.
Whispers, F. M. Dean.
Will o' the Wisp Polka, J. S. Cox.
You May (Polka Caprice), R. Gruenwald.

#### *OVERTURES*

Aladdin, T. H. Rollinson.
Ballet Master, The, R. Gruenwald.
Bridal Feast, The, R. Gruenwald.
Castle Gate, The, Rich. Schleppegrell.
Comedy, Rudiger.
Comique, J. Beissig.
Comique, Keler Bela.
Comrades in Arms, R. Gruenwald.
Court Royal, R. Gruenwald.
Crusader, The, T. H. Rollinson.
Excelsior, Otto Langey.
Feast of Lanterns, C. W. Bennet.
Fortune's Favorite, R. Gruenwald.
From Childhood Days, Rich. Ferber.
Hungarian, R. Gruenwald.
Jack and Jill, Ambroise Thomas.
Lady Claire, C. Kerssen.
Little Italy, R. Gruenwald.
Love and Song, J. S. Cox.
Maid and Minstrel, R. Gruenwald.
Medora, R. Gruenwald.
Naiad Queen, The, T. H. Rollinson.
Polichinello, R. Gruenwald.
Rose of Sicily, R. Gruenwald.
Secret Dispatch, The, R. Gruenwald.
Smuggler's Bride, The, Carl Bohm.
Soldier's Return, The, R. Gruenwald.
Spring's Awakening, J. St. George.
Thou Lovely Maid, Rich. Ferber.
Toreador, The, William Bendix.
Two Benedicts, R. Gruenwald.

#### *MISCELLANEOUS*

Arabian Divertissement, E. Cazaneuve.
Patrol of the Red, White and Blue, T. H. Rollinson.
Bubbles, Humoresque, R. Gruenwald.
The Gypsy Caravan, Destriptive March, Otto Langey.
Bamboula, Negro Dance of Trinidad, John Urich.
Moonlight on the Hudson, G. D. Wilson.
The Whirling Dervishes, T. H. Rollinson.
In the Seraglio, E. Cazaneuve.
Russian Dance, M. Glinka.
Nekayah (Entr' Acte), R. Gruenwald.
Fantasia on "O Du Lieber Augustin," T. H. Rollinson.
In Cairo, Oriental Patrol, F. von Blon.
March of the Nubians, C. W. Bennet.
Cuba Habanera, G. C. Santisteban.

### *Published by S. M. Berg, Columbia Theater Bldg., 47th St. and Broadway, New York*

Cavalry Parade, J. E. Andino.
Stampede, Walter C. Simon.
The Melody of the Bell, Charles K. Herbert.
Poppyland, Carl Kiefert.
Valse Caprice, Carl Kiefert.
March Bizarre, Walter C. Simon.
Indian Love Song, Charles K. Herbert.
Indian Lament, Charles K. Herbert.
Indian War Dance, Charles K. Herbert.
Mexacana (Characteristic), Charles K. Herbert.
Pastoral, Carl Kiefert.

(Continued)

Thoughts (Andante Triste), Valentina Crespi.
Withered Flowers (Characteristic Intermezzo), Carl Kiefert.
Visions (Intermezzo Characteristic), William Buse.
Purity (Love Theme), Gaston Borch.
Sinfulness (Love Theme), Gaston Borch.
Lamentoso, Gaston Borch.
Appassionata—Aria from Tschaikowsky's Romeo and Juliet, Irenee Berge.
Memories (Characteristic Antante Cantabile), Valenti Crespi.
Andante Doloroso, Gaston Borch.
Wild and Wooly (Characteristic), Adolf Minot.
Graciousness (Characteristic Intermezzo), Harold Smith.
Agitato Appassionato, Gaston Borch.
A Dream, Gaston Borch.
Andante Appassionato, G. del Castillo.
Patrol Orientale (Characteristic), Carl Kiefert.
Love Song Orientale (Characteristic) Carl Kiefert.
Barcarole (Summer Idyll), William Buse.

### *Carrie Jacobs Bond, 746 So. Michigan Ave., Chicago*

A Hundred Years from Now, Carrie Jacobs Bond.
A Perfect Day (Song and Waltz), Carrie Jacobs Bond.
A Song of the Hills, Carrie Jacobs Bond.
Do You Remember, Carrie Jacobs Bond.
I Love You Truly, Carrie Jacobs Bond.
Just a'Wearyin' for You (Song and Waltz Medley), Carrie Jacobs Bond.
Life's Garden, Carrie Jacobs Bond.
O Haunting Memory, Carrie Jacobs Bond.
O Time, Take Me Back, Carrie Jacobs Bond.
Shadows, Carrie Jacobs Bond.
Waltz of the Wild Flowers, Carrie Jacobs Bond.
No. 2 Library Edition—
Robin Adair, Carrie Jacobs Bond.
Play Make Believe, Carrie Jacobs Bond.
No. 3 Library Edition—
Tzigani Dances, No. 1, Carrie Jacobs Bond.
Tzigani Dances, No. 2, Carrie Jacobs Bond.
No. 5 Library Edition—
His Lullaby, Carrie Jacobs Bond.
Longin, Carrie Jacobs Bond.
Fischer Edition—
A Little Pink Rose.
My Soul.
The Shepherdess.
God Remembers When the World Forgets.

### *Roger Graham, 143 N. Dearborn St., Chicago, Ill.*

Livery Stable Blues, Alcide Nunez and Ray Lopez.
Ame D'Amour (Soul of Love), Frank E. Barry.
Valcartier (March and Two-Step), Frederick J. Pearsall.
Dominion of Canada (March and Two-Step), May Hill.

### *McKinley Music Co., 119 N. Clark St., Chicago, Ill.*

I'm a Real Kind Mama Lookin' for a Lovin' Man, Roger Graham.
If You've Never Been in Dreamland, You've Never Been in Love, May Hill.
I Ain't Got Nobody Much and Nobody Cares for Me, Roger Graham and Spencer Williams.
Everybody Loves a Big Brass Band, May Hill.
You Are the Image of Mother, May Hill.
Sweet Cookie Mine, Clarence Jones.
Giddy Giddap, Go On, Go On, Jack Ross.
The Dirty Dozen, Clarence Jones.
Paradise Blues, Spencer Williams

### *Walter Jacobs, 8 Bosworth St., Boston, Mass.*

Ah Sin, Walter Rolfe.
Allee Samee, S. Gibson Cooke.
Big Ben, Thomas S. Allen.
Bumpty Bumps, Lester W. Keith.
Cabaret Capers, Thomas S. Allen.
Cane Rush, Frank H. Grey.
Cheops, George L. Cobb.
Chuck-a-Chuck, Louis G. Castle.
Country Dance, Nat Brown.
Ger-Ma-Nee, A. J. Weidt.
Good Goin', A. J. Weidt.
Grey Eagle, Arthur C. Morse.
Hong Kong Gong, R. E. Hildreth.
Kangaroo Kanter, Arthur C. Morse.
Kiddie Land, A. J. Weidt.
Knock-Knees, George L. Cobb.
Le Chic, Arthur C. Morse.
Looking 'Em Over, Walter Rolfe.
Lot o' Pep, Thomas S. Allen.
Mandarin, Norman Leigh.
Me Melican Man, A. J. Weidt.
Moonlight in Dixie, Fred W. Clement.
Mos-Kee-Toe, A. J. Weidt.
Omeomi, Sammy Powers.
Paprikana, Leo Friedman.
Reckless Rastus, Chris. Smith.
Rustic Dance, Norman Leigh.
Rye Reel, George L. Lansing.
See Dixie First, George L. Cobb.
Sing Ling Ting, George L. Cobb.
Stilt Dance, Lester W. Keith.
That Tangoing Turk, George L. Cobb.
Tipperary Twinkle, George L. Cobb.
When You Dream of Old New Hampshire, I Dream of Tennessee, George L. Cobb.
Ylang Ylang, Bert R. Anthony.

#### *FOX-TROTS*

Baboon Bounce, George L. Cobb.
Bantam Strut, Arthur C. Morse.
Darkey's Dream, George L. Lansing.
Drowsy Dempsey, George L. Lansing.
Four Little Pipers, L. B. O'Connor.
Frog Frolics, R. E. Hildreth.
Frangipani, George L. Cobb.
Fussin' Around, W. C. Isel.
Funnies' Trot, Ernest Smith.
Hey, Rube! Harry L. Alford.
Hi Ho Hum, William C. Isel.
Iroquois Fox Trot, Louis G. Castle.
Jag Rag, Arthur C. Morse.
Ken-Tuc-Kee, A. J. Weidt.
King Reynard, Louis G. Castle.
Lazy Luke, George J. Philpot.
Powder and Perfume, J. Frank Devine.
Pussy Foot, George L. Cobb.
Rabbit's Foot, George L. Cobb.
Red Reynard, Arthur C. Morse.
Slim Pinkin's, William C. Isel.
Stop, Look and Listen! Thomas S. Allen.
That Sneaky Glide, Arthur C. Morse.
U-Te-Zer, U. Mutchler.
View Halloo, Arthur C. Morse.
Yip! Yip! Yip! William C. Isel.

#### *RAGS*

African Smile, Paul Eno.
Aggravation Rag, George L. Cobb.
Banana Split Rag, A. M. Gifford.
Darkies' Drill, Agnes Melville.
Dat Yam Rag, A. M. Gifford.
Dixie Twilight, Charles L. Johnson.
Evolution Rag, Thomas S. Allen.
Fiddling Hank, E. Mutchler.
Happy Hayseed, Walter Rolfe.
Hoop-e-Kack, Thomas S. Allen.
Intoxication Rag, Whidden and Conrad.
Irma, Arthur C. Morse.
Kentucky Wedding Knot, A. W. Turner.
Kidder, Harry D. Bushnell.
Laughing Sam, Walter Rolfe.
On Desert Sands, Thomas S. Allen.
Orang-Outang, Arthur C. Morse.
Pickaninny Pranks, Dan J. Sullivan.
Procrastination Rag, George L. Cobb.
Ram Rod Rag, George A. Reeg.
Rarity Rag, Whidden and Conrad.
Rhinoceros Rag, Charles A. Young.

*(Non-Taxable Music, Continued)*

Rubber Plant Rag, George L .Cobb.
Russian Pony Rag, Don Ramsay.
Sandy River Rag, Thomas S. Allen.
Sissy Giggles, Raymond Howe.
Tarantula, W. C. Powell.
That Banjo Rag, A. J. Weidt.
That Hindu Rag, George L. Cobb.
Turkish Towel Rag, Thomas S. Allen.
Virginia Creeper, Mae Davis.
Zamparite, M. L. Lake.

*MARCHES AND TWO-STEPS*

Abeona, Frederick T. Strachan.
Adalid, R. B. Ball.
Adamant, E. E. Bagley.
Aeolus, Arthur C. Morse.
Air King, John H. Davies.
Always Forward, Jean Mussud.
Ambassador, E. E. Bagley.
American Guild, Myron A. Bickford.
Arbitrator, Theo. O. Taubert.
Around the World, Felice S. Iula.
Assembly, Paul Eno.
Atlantic City Troop, Charles S. Walton.
At the Wedding, Charles A. Young.
Aviator, James M. Fulton.
Babette, Henry Kessler.
Battle Royal, Thomas S. Allen.
Battling Line, Arthur C. Morse.
Bean Club Musings, Paul Eno.
Behind the Hounds, Thomas S. Allen.
Belleclaire, Henry Kessler.
Belle of Montreal, Fred W. Clement.
Bird Man, Whidden and Conrad.
Black Mascot, E. S. Williams.
Blue Grass, E. S. Williams.
Bostonese, E. E. Bagley.
Bostonian, W. D. Kenneth.
Boys of the Militia, Victor G. Boehnlein.
Brass Buttons, George L. Cobb.
Breakers, John H. Bronson.
Bucking Broncho, Robert A. Hellard.
Call to Arms, Walter Rolfe.
Captain Goodridge, R. E. Hildreth.
Captain in Command, Robert A. Hellard.
Carroltonian, Victor G. Boehnlein.
Corronade, Arthur C. Morse.
Centurion, W. A. Corey.
Chorus Lady, Audrey Kingsbury.
Circus Maximus, C. C. Samuels.
City Lights, Henry Kessler.
Cloud-Chief, J. Ernest Philie.
Commander, R. B. Hall.
Conscription, Thomas S. Allen.
Convention City, Thomas S. Allen.
Coroebus, Victor G. Boehnlein.
Cowboy Capers, Thomas S. Allen.
Cradle of Liberty, Alfred E. Joy.
Cross-Country, H. Howard Cheney.
Cross the Rockies, Arthur C. Morse.

(Note.—The Nocturne by Reginald De Koven appearing in last week's list should not be played until further notice. It was printed by mistake.)

## Chicago Motion Picture Club Grows

THE last regular gathering of the Motion Picture Club of Chicago, held at the Hamilton Club Monday evening, October 15, shows the club steadily growing. Many of the best known film men of the city were present, including Richard Nehls, president pro tem; Edward Stoddard, secretary; H. E. Belford, treasurer; Joseph Hopp, Roderick Ross, George Berg, Charles Brandon, Dave Russakov, William McGrath, *Motion Picture News*, A. E. Curtis, MOTOGRAPHY, and several others. A fine dinner was served.

The idea of the Motion Picture Club has, from the first, when the Reel Fellows Club was dissolved, been to build a conservative organization whose main element would be permanence. To that end only carefully selected men are taken in. Four new members were admitted at the meeting upon vote of the board of governors.

The club will gather again at the Illinois Athletic Club, upon invitation of F. J. Flaherty, on the evening of Wednesday, October 24. Later on it will meet in its own quarters, fitted with the furniture held from the Reel Fellows Club. A general social event is also planned for the near future.

## Schenectady Folks Petition for Sunday Shows

The people of the state of New York are out after Sunday pictures.

As an indication of the widespread sentiment in favor of the reopening of the picture theaters on Sunday in the city of Schenectady a petition containing the signatures of more than 30,000 citizens was filed with the City Trades Assembly asking the authorities to take action that will permit the giving of motion picture performances on the Sabbath.

Officials of the Assembly declared the workingmen of Schenectady look upon Sunday pictures as a necessity and the workingmen's most inexpensive amusement. Sunday picture shows have been closed in Schenectady following a court decision given by Justice Edward C. Whitmyer vacating a temporary injunction which restrained city officials from interfering with the operation of Sunday shows.

In his opinion Justice Whitmyer said he was following a decision of the Appellate Division, Third Department. Several months ago Schenectady police authorities arrested a number of the proprietors of the motion picture theaters for giving performances on Sunday.

No intimation as to what action would be taken by the Trades Assembly was given, but it was hinted a statement would be forthcoming from the Council today. It is expected the demand of the workingmen will be made so insistent and prolonged the city authorities will be forced to make some move to restore the Sunday films to the place.

It has been several months since Sunday shows were given in Schenectady.

## Operators Get Wage Increase

AT the last meeting of the Motion Picture Exhibitors' League of Cleveland Emery Downs, chairman of the committee, appointed to effect a settlement, announced that the operators have agreed to accept a flat rate of 62½ cents an hour for all theaters in the Cleveland district. This provides a substantial raise for operators who are working in the forty-three houses running daily matinees, or even one matinee other than Sunday. The other 108 exhibitors are paying their operators at that rate at the present time.

They are affected only to the extent of an added 25 cents for the Sunday supper hour, the operators getting $1 instead of 75 cents, and a raise of $1.75 for extra matinees. It amounts approximately to $25 a year. But more important than all else, the settlement on this basis indicates that the operators are standing on the brink of a new era. When 108 exhibitors, who are not called into the fray, volunteer to meet a proposition that will work to the advantage of the forty-three who are vitally affected, it means that henceforth exhibitors are ready to submerge their personal advantages to the common good of all. The new wage scale will be dated back as going into operation on October 1.

## Site of Red Cross Benefit Filmed in "Persuasive Peggy"

When the American Red Cross desired the most artistic and beautiful spot in the country for their pageant which was presented recently with such marked success, they decided upon the estate of Roland B. Conklin at Huntington, L. I. All the renowned artists who lent their efforts to this event, agreed upon the choice of the location, declaring it was doubtful if a more beautiful place could be found.

This statement caused the officials of the Mayfair Film Corporation much satisfaction for early in the summer they had used this site as a background for a number of important scenes.

Not only the scenes in "Persuasive Peggy," with the background are worthy of praise for throughout the entire production they are all that could possibly be desired and mark an epoch in the selection of exteriors.

# Explains Origin of A. E. A.

## President Jake Wells Writes to MOTOGRAPHY Giving Facts of Exhibitors' Organization

THE American Exhibitors' Association has attracted considerable amount of attention in the picture industry since its formation at the last Chicago exposition. There still are a number of people interested in the matter who are not familiar with the exact nature of its origin.

The following letter from the association's president, Jake Wells, of the Colonial Theater, Richmond, Virginia, to MOTOGRAPHY, will throw some light on the beginning of the new national exhibitors' organization, and particularly upon the connection the president of the association has had with the new body from the beginnng. This letter, in part, follows:

"I regret the unfortunate situation that came about at Chicago. However, I will not go into detail in connection with the same, as you are no doubt quite as familiar with it as I am. I did not go to Chicago to become identified with any factional fight or disagreement. In fact, my trip was purely accidental. I didn't make up my mind to go until forty-eight hours before arriving in Chicago.

"It was a trip intended in a small way for pleasure and to have the pleasure of meeting a few old acquaintances; also with a certain amount of curiosity to know just how the motion picture national organization was conducted and what benefits were to be derived from it, so far as the individual theater exhibitors throughout the country were to be benefited.

"I knew none of the candidates running for office, so therefore was absolutely unbiased. After a day and a half put in at the convention, I came to the conclusion that it had no value and intended leaving Chicago Wednesday afternoon and would have done so but for the fact that I had been very earnestly requested by a number of friends to serve on a committee of five which had been appointed to wait on the convention and make an earnest appeal that the big dissatisfied minority would be given fair treatment on the convention floor, and in the selection of the officers for the ensuing year.

"All of what happened thereafter you are familiar with, and these happenings kept me in Chicago the balance of the week, during which time I became actively identified, owing to the unfair treatment which brought about the organization of the American Exhibitors' Association.

"In conclusion, I desire to state that I have become quite interested, and I might say enthusiastic, in the future prospects of the new organization, as I hope to see it become an exhibitors' business association conducted by and for motion picture exhibitors only."

# Mme. Sonia Markova, New Fox Star

WILLIAM FOX announces a new star in the person of Madame Sonia Markova.

Raised in Libau, revolutionist at heart, she escaped from turmoil on an ammunition ship and arrived in America. Letters of introduction through the Russian embassy brought her to Mr. Fox.



*Mme. Sonia Markova, new and unusual Fox star.*

Mme. Markova has beauty of an unusual type. She has wonderful grace of movement and large jet eyes. Her father was a music teacher and an orchestra leader in Libau. Her mother was Gypsy. From the one, she has the heritage of an amazing knowledge and appreciation of music; from the other the restlessness that is characteristic of all nomadic peoples.

Because of her originality and her genius for pantomimic expression and her impressive personality, Markova's screen creations will stand out with distinctness. Her love of acting came from her daily attendance at the rehearsals in the big playhouse where her father was orchestra leader. She came to the United States from Petrograd, whither she had gone to continue her musical studies, when the first signs of the revolution manifested themselves.

---

"See Your Boy in the Army." Under this slogan the Hearst-Pathe News announces its plan to show motion pictures of all National Guard and National Army cantonments.

## Good Cast in "His Robe of Honor"

From shyster lawyer to an upright justice of the Supreme Court of the state of New York—this is the career of the hero of "His Robe of Honor," from the pen of Ethel and James Dorrance, which will mark the debut of Henry B. Walthall as a Paralta star. The story is full of revelations and carries its auditors into the upper reaches of the underworld, its doors unlocked, the lights turned on. The hero grows with his opportunities, however dishonorable the means he employs to his end. That end itself he makes worthy, thanks to the ambition awakened in him by the love of a woman.

When the story appeared in book form, a short time ago, it created quite a furore and was endorsed in most complimentary terms by many of the foremost judges and reformers of the country. In visualizing the story it will be possible to present it with a wider range and with broader strokes than were possible in type, and it promises to be the crowning achievement of Mr. Walthall's illustrious career.

Miss Mary Charleson, who has already achieved much distinction appearing with Mr. Walthall in many of his former screen portravals, will be seen in the role of Roxana Frisbee, a part of exceptional versatility which will afford her many rare opportunities for exceptional work of the kind that has won for her the popularity she now enjoys. Lois Wilson, whose work in "A Man's Man," in which she appeared with J. Warren Kerrigan, received the highest praise, will be seen in the role of Laura Nelson, a young society girl, whose high ideals and noble nature win back the manhood of the man who is about to become a tool in the hands of a graft permeated political machine. "Boss" Nordhoff, who typifies the brutal political leader, corrupting the judiciary to further his ends, has been given to Noah Beery, Jr., who has established a wide reputation for this kind of work with screen audiences.

## Author Praises Film Version of "Mother"

George Loane Tucker, who directed the McClure Picture, "Mother," in which Elizabeth Risdon plays the title part, has just received a cablegram from London from Eden Philpotts, the author of the book from which the scenario was taken, as follows: "Heartiest congratulations—great difficulties triumphantly conquered and picture is splendid."

# U. S. Films to Show Our Boys in Battle

MOTION pictures of General Pershing's troops on the Western battlefront will be shown in virtually every theater in the United States just as soon as Uncle Sam's forces move into action.

This has been made possible by the Government, which, following the step taken by our allies, as well as Germany, is assigning official photographers to film the American battle line.

Hundreds of thousands of persons have turned out to view pictures of the "Battle of the Marne," "The Retreat of the Germans at Arras," the French war pictures around Vosges, and the Italian pictures of the Isonzo front, and it is safe to say every true American will flock to the theaters to see his own troops in action.

One of the first photographers to be appointed by the Government is Lawrence J. Darmour, of Flushing, L. I. He was notified last week of his commission as a first lieutenant in the Signal Corps, U. S. R., and ordered to report forthwith to do duty at Camp Vail, N. J., where he will be assigned to the photographic division to make motion picture films on the battlefront, "somewhere in France."



*"The Bottom of the Well," Greater Vitagraph's adoption of the novel by the same name. This Blue Ribbon will be released on October 22 with Evart Overton, Agnes Ayres, Adele de Garde and Alice Terry.*

## Vitagraph Releases "Bottom of the Well" October 22

In line with Vitagraph's recently inaugurated policy of placing on the Blue Ribbon program screen versions of popular novels by such eminent members in the world of letters as Robert W. Chambers, Alfred Henry Lewis, Frederick Upham Adams, Earl Derr Biggers and Cyrus Townsend Brady, Albert E. Smith announces as the Blue Ribbon feature for October 22 "The Bottom of the Well," from the widely read novel by Frederick Upham Adams.

"The Bottom of the Well," which is replete with novel twists, combines romance, mystery and intrigue to make a photoplay of unflagging interest, culminating in a thrilling climax. It tells the story of a brilliant young lawyer, Stanley Deane, whose lineage is shrounded in mystery and who champions the cause of the oppressed workman in the mills owned by Buckingham, a despotic capitalist, with whose daughter the lawyer is in love. Through his activity in behalf of the workmen, the barrister gains Buckingham's enmity and the latter forbids his daughter's marriage to Deane after a series of cumulative dramatic events in which Buckingham is charged with his own murder, which brings forth the startling denouement. Dean's cause is vindicated and he claims his reward.

The cast that interprets the numerous characters in "The Bottom of the Well" is aptly termed all-star and embraces such favorites as Evart Overton, last seen in "Soldiers of Chance," Agnes Adele de Garde, whose work in "Within the Law" elicited lavish praise from trade and newspaper critics, Alice Terry, former Washington Square player, Ned Finley, the old Vitagraph favorite; Herbert Pryor,well-known character actor, and Bigelow Cooke.

"The Bottom of the Well" was directed by John Robertson, producer of some of the season's most notable features.



## Kalem Aids Liberty Loan

The Kalem Company and General Film Company, producers and distributors respectively of the "Grant, Police Reporter" and "A Daughter of Daring" series, are co-operating to help push the big Liberty Loan drive to a successful conclusion. The former is issuing patriotic trailers for all of its General Film releases in which stirring appeals are made to enlist the support of the picture fans.

## Vitagraph Chiefs to Take the Field

WITH the entire Vitagraph distributing organization working at high speed, owing to the number of bookings on its various units of service, A. W. Goff, assistant general manager, the eastern division manager and the western division manager have gone into the field on a general tour of inspection. In many places the Vitagraph branches are working night and day in order to keep their prints moving and the purpose of the sales chiefs in making their trips at this time is to see that there is no let-up in the working of the machinery.

One of the chief contributing factors in the Vitagraph volume of business, according to an announcement made by the company, is the extraordinary number of bookings on "The Fighting Trail," the big outdoor serial which was started on its fifteen-week course September 10. It has been booked or shown in every town of 10,000 population or more in the country and extra prints have had to be made in order to supply the demand.

"Vengeance and the Woman," the next Vitagraph serial, will follow closely on the run of "The Fighting Trail," being scheduled for release late in December, and a great many exhibitors have already begun booking it on the strength of the success of "The Fighting Trail."

## New Chaplin Play Ready for Release

"THE ADVENTURER," next of the series of Mutual-Chaplin specials, is ready for release on October 22. The first print of the two-reel comedy has been received at the Mutual executive offices and the original screen proved that it was fully up to expectations. It has been pronounced by the studios as the masterpiece of Mutual's comedian.

Charlie makes his entrance through a pile of sand, garbed in the bestriped uniform of a convict. He creates endless amusement in his efforts to escape the pursuing guards and finally steals a bathing suit, in which he emerges at the beach just in time to rescue fair Edna's mama. As a reward he is taken to Edna's home, where he enters society, but his identity is revealed by jealous Eric and the guards come after him.

Perhaps the funniest touch of the hilariously funny 2,000 feet is the incident of the awkward dish of ice cream. Charlie hoists the big gob of cream out of the dish and in his efforts to drink what has melted, loses the frozen mass off the spoon. It drops in the gaping belt of Charlie's pocket, whereupon he undergoes seven different varieties of agony until it emerges out of the leg of the trouser. To cover his embarrassment and his suffering, Charlie kicks the offending piece of cream off the edge of the balcony, where it drops down the low cut back of one of the women bridge players below. There ensues an embarrassing and exciting few minutes while the suffering woman retains her modesty and her clothes.

There are several million picture fans throughout the length and the breadth of the land who have been waiting with eager and impatient expectancy for many weeks for the coming of the next Chaplin.

Half of the theaters in the land will have Chaplin lobby displays during the week of October 22. Chaplin's name will be more in the public prints during that one week than the name of any other celebrity, political, military or civil.

# Exhibitors Urged to Book One Reel War Film

### "Who Leads the National Army" to Show Efficiency of Officers—To Epitomize Camp Life and Training

THE War Department, through the Military Training Camps Association of the United States, is giving the motion picture exhibitors of the United States the opportunity to become the publicists to show that the men comprising the National Army are under highly trained, efficient officers who are capable of taking care of the men under them in every exigency.

It is believed if the thought that the officers are highly efficient is driven home that those persons who have had relatives called in the draft will not suffer the same anguish at the parting when they know that their relatives will be under the care of men of high moral character who have the proper training.

The method by which the exhibitors are requested to contribute to the cause and spread the propaganda of "Efficiency of Officers" is through the booking of the one-reel picture entitled "Who Leads the National Army!"

Unlike many one-reel pictures, "Who Leads the National Army!" has a story running through it.

The picture opens with a scene at a club and the decision of one of the club members to apply for registration at the officers' training camp. Then follows, in sharp, snappy action of splendid direction and photography, the mental, moral and physical examination; acceptance of applicant; arrival at camp with hundreds of other applicants; panorama of camp: setting-up exercise; manual of arms; signal practice; bayonet charge; going over the top; digging trenches; attacking trenches; President Wilson reviewing the candidates; redeeming the War Department pledge of a square deal; Secretary of War Baker signing commission, and finally, well trained, efficient officers ready to lead the National Army.

The picture was made at all of the officers' training camps, including Plattsburg, Forts Sheridan, Harrison, Meyer and Niagara, after which it was turned over to a practical film editor, who assembled it and brought it to perfection.

Immediately upon ascertaining the object of the presentation of the picture, the Triangle Distributing Corporation volunteered to undertake the distribution throughout the country and also volunteered to return to the Military Training Camps Association every cent received through the rentals in a furtherance of the idea of universal military training, especially among the younger generation.

The motion picture exhibitors are asked to book the picture in exactly the same manner as they would book any other one-reel subject and their attention is called to the fact that they may be patriotic and spread the propaganda absolutely without cost to themselves. The great majority of the motion picture theaters of the country make it a practice to place some sort of a one-reel subject on the program, and the suggestion is made that instead of booking the usual subjects that "Who Leads the National Army!" shall be substituted.

In order to make the proposition even more attractive to the exhibitors, the Military Training Camps Association has caused the members of its two thousand influential committees throughout the United States to make an active canvass and obtain promises from hundreds of thousands of persons that they will attend motion picture theaters during the run of the one-reel subject. Many persons who have given the promise say they never have been inside a motion picture theater heretofore.

Forty-two prints of the picture have been made and the release dates and distribution have been arranged in such a manner as to allow the greatest possible concentration in order to get the crowds to the theaters. It is the desire of the persons behind the movement that every person in the United States see the picture.

## "Public Be Damned" Again Endorsed

Again "The Public Be Damned," the great conservation screen play, which is being distributed by Select Pictures, has received the unqualified endorsement of a big national organization. The National Nonpartisan League through its president, A. C. Townley, has set the seal of its approval upon this stirring drama.

## New World Brady-Made

"A Maid of Belgium" is a new World-Picture Brady-Made in which Alice Brady is the star actress. It is to reach the World program November 5, but will be seen by pre-lease immediately. There are some war scenes in this drama of the screen which are said to be exceedingly realistic showing the ruthless battering down of a Belgian village by the invading army, driving the young heroine to madness as her relatives are butchered around her.



*Florence La Badie, widely known star, who is dead from an automobile accident.*

## Florence La Badie Dead

MISS FLORENCE LA BADIE, the widely known Thanhouser-Pathe star, died last Saturday, October 13, at the Ossining, N. Y., hospital as the result of an automobile accident. She was 24 years old, and was soon to have been married to Dr. Daniel Carson Goodman of New York, formerly of Springfield, Illinois. She was born in Canada, and in her early career studied art, painting, and sculpture.

With her fiancee, Miss La Badie was driving to her residence in New York City two months ago. Near Ossining their automobile's brakes failed to work and the car upset. Miss La Badie was injured internally.

Miss La Badie, besides playing the lead in "The Million Dollar Mystery," took part in more than a hundred productions for the Thanhouser company. Her last picture was "War and Women," for Pathe. She is survived by her mother, with whom she lived in New York.

# Tax Hits Stage and Screen Folks

### Klaw and Erlanger Assessed $20,000 for War—Geo. M. Cohan and Selwyn and Co. Pay Uncle Sam $10,000 Each—Abrams, $25,000

WELL up on the list of those persons and corporations, tentatively assessed for a personal tax next year, are to be found many of Broadway's leading theatrical and motion picture producers, as well as stage and film stars. While it would be impossible to record every person and corporation known along the Rialto listed by the Tax Department, examination of the records showed the Klaw & Erlanger Amusement Company headed the theatrical corporations with an assessment of $20,000.

Selwyn & Co. and the George M. Cohan Film Company next appear with a tentative assessment of $10,000 each. These two corporations are followed by the Metropolitan Opera Company, and the George M. Cohan Theatrical Company with assessments of $5,000, the Cohan & Harris Theater Corporation at $2,000 and Hurtig & Seamon and Wagenhals & Kemper Company $1,000 and $1,500 respectively.

Leading the producers is to be found George Broadhurst with a personal tax assessment estimated at $50,000. Hiram Abrams is assessed on a similar amount. Broadway's song writer, Irving Berlin, J. Stuart Blackton, and Henry W. Savage are each assessed at $25,000. Lee Shubert does not appear on this year's list. Neither does Sam Bernard.

Amelia Bingham, the actress, and Charles B. Dillingham, the producer, the list shows have each been assessed at $20,000 for 1918. William A. Brady then appears with a $15,000 assessment after his name.

In the $10,000 column are to be found David Belasco, Arthur Hammerstein, George H. Nicolai, Joseph Hurtig, Samuel Hurtig, Gus Edwards, Samuel H. Harris, E. F. Albee and Saul Abraham.

Theda Bara, who was tentatively assessed for $20,000 on the 1917 roll, and swore off all but $5,400, appears on the 1918 list for $5,400.



## Chaplin Delights Rookies

Harry King Tootle, formerly publicity man for the Gaumont company, keeps his eye on the motion picture industry, although he has been two months a soldier at the officers' reserve camp at Plattsburg, N. Y. Here is his message: "Charlie Chaplin in 'Easy Street' was shown last night to 3,000 Plattsburg rookies till the dust flew off the rafters. It seems to me there is a mint of money in these pictures for any exhibitor, even if he has already shown them."

## Mabel Condon Trips to New York

Mabel Condon, widely known on the celluloid coast as the head of the Mabel Condon Exchange, has taken temporary leave from the sunshine state to make a business trip to Manhattan.



*William Russell's newest feature, "The Sea Master." This play, appearing on Mutual's schedule Oct. 22, is Russell's best work, he says.*

# Variety of Pictures on Mutual Schedule

### Chaplin's Latest Picture, "The Adventurer," on October 22 Program — Olive Tell and William Russell Also on Program

FOUR big stars in a variety of pictures make up Mutual's release schedule for the week of October 22.

Charlie Chaplin's latest picture, "The Adventurer," a two-reel comedy of the most ludicrously funny kind, is released on Monday, October 22.

Olive Tell is presented on October 22 in the first of her appearances in Charles Frohman's stage successes in motion pictures, "The Unforeseen," a five-reel drama.

William Russell comes to the screen on the same date in "The Sea Master," a red-blooded drama of Barbary coast and the sea.

The sixth chapter of "The Lost Express," Helen Holmes' latest photonovel, is also released on that date.

The week's schedule includes two comedies, both one-reelers, "And Along Came Mary," starring Billie Rhodes, and "Jerry's Soft Snap," starring George Ovey. The list carries two topicals, Mutual Weekly and Reel Life.

#### *"The Adventurer" Eagerly Awaited*

Chaplin's forthcoming comedy, "The Adventurer," has been eagerly awaited for more than two months by exhibitors. The production is long overdue, owing to the invasion of the Lone Star studios by illness, and Mutual's branch offices have been besieged with inquiries for weeks as to the release date of the forthcoming mirth maker.

Chaplin's box office value is so well established—the demand from the hosts of Chaplin fans to see the Mutual funny man on the screen is so insistent—that the release date of a new Chaplin-Mutual special is an event among exhibitors.

#### *Olive Tell in "Unforeseen"*

Olive Tell, the well known Frohman stage star, makes her first appearance in Frohman stage plays in "The Unforeseen," a picture presentation of one of Charles Frohman's most successful productions. "The Unforeseen" was originally staged at Mr. Frohman's Empire Theater, New York, in 1903, and enjoyed a long and highly successful run.

Miss Tell is supported by an able cast, headed by David Powell. The picture was directed by John B. O'Brien. It is from the pen of Capt. Robert Marshall, a celebrated playwight.

#### *"Sea Master" Thrilling Drama*

"The Sea Master," the release of October 22, starring William Russell, provides the athletic hero of American-Mutual dramas with one of the most sensational roles of his screen career. Russell is cast as the skipper of a Pacific coast tramp of doubtful reputation, with an ugly and hybrid crew. The opening scenes are laid in the notorious Barbary coast, where the rough-and-ready skipper rescues a pretty girl from the clutches of a dive keeper. His efforts to make her his woman failing, he makes her his wife, and it is not until the last scenes of the picture that he wins her trust and love. "Big Bill" Russell as "Bull" Dorgan, master of the ship, does some fighting which will add to his reputation as a screen scrapper of first magnitude.

#### *Chapter VI of "Lost Express"*

The sixth chapter of "The Lost Express," the Mutual-Signal photonovel starring Helen Holmes, brings the thrilling mystery picture closer to its climax. Director McGowan has put a big wallop into "High Voltage" and Helen performs a number of her thrilling and death-defying stunts.

#### *Comedies and Topicals*

"And Along Came Mary" is the fourth of the new series of Strand Mutual comedies starring pretty Billie Rholes, supported by Jay Belasco. The new Mutual-Strands filled a distinct want in the industry and the bookings have been exceedingly heavy. "And Along Came Mary" is scheduled for October 23. The Cub comedy release of the week, "Jerry's Soft Snap," is scheduled for October 25.

Mutual Weekly comes to the screen October 24 with pictures of the world's latest news, including scenes among the American troops in France. Reel Life, the weekly film magazine, carries the following subjects: "Queer Trees in Trinidad," "How the American Traveler Is Fed," "High Cost of Living Wins the Race," and an animated drawing from life entitled "The Apparel and Not the Man Guilty."

---

The Universal Screen Magazine, No. 44, to be released November 9, depicts a new method of teaching the violin, evolved by Dr. Mitchell, of New York University.

# Brenon Up and At It Again

**Will Make Fine Big Productions in Next Twelve Months—"The Woman Thou Gavest Me" and "Kismet" Already Chosen**

TAKING pictures by day and making plans for the future by night seems to be the plan of action at the Brenon studios on Hudson Heights, where both workshop and business offices are now located. Not a moment's time is wasted, so that between completing "Empty Pockets" and attending to the business end as well, it looks as if Herbert Brenon's plans for the future will soon be settled.

Within the next twelve months Mr. Brenon plans to make five productions, maintaining in each the high standard which has always characterized Brenon productions. Two big subjects have already been secured, "The Woman Thou Gavest Me," the novel by Hall Caine, and "Kismet," with Otis Skinner. Mr. Skinner will begin his work in "Kismet" next summer. Otis Skinner, it is further announced, has consented to appear in one production only, so from all accounts in "Kismet" this great actor will make his first and last appearance.

With these two subjects to begin with, it leaves three more yet to be chosen. Many manuscripts are submitted, but few are chosen or even considered, so that by no means the easiest of Mr. Brenon's tasks these days is finding suitable material with which to work. Mr. Brenon believes that the story is the one indispensable tool of producer without which nothing can be accomplished. He counts no hours wasted that are devoted to finding a suitable subject, and no pains does he spare to get possession of his subject once he discovers it is what he wants.

At the present time "Empty Pockets" is progressing at full sway at the studio. It will not be long before Mr. Brenon's second venture into the realms of melodrama will be produced.

At the same time, Mr. Brenon plans to add one or two scenes to "The Fall of the Romanoffs," which has scored such success at the Broadway Theater and which will soon be shown in all the big cities.

## Small Towns—Come In!

Motography, Chicago:

Am enclosing herewith check for $3.00 for Motography.

"What the Picture Did For Me" department is the best thing I've seen lately. However, this is a small town, and a picture that would go big in Chicago might fall flat in a small town, so hope you will be able to show some reports from towns of from one to five thousand population. I believe it would be a good idea for small towns to show the population. Yours very truly, I. B. Webb, Manager Red Circle Theater, Zwolle, La.

## Arthur Hoyt Engaged by Triangle

Arthur Hoyt, for sixteen years prominently identified with the legitimate stage as actor, stage manager and director, has been engaged as casting director at the Triangle Film Corporation's Culver City studio.

For six years previous to coming to Southern California, Hoyt was with the Henry W. Savage production interests. He has been in the motion picture business for a year and a half, having been featured recently in several big productions.

While on the legitimate stage Hoyt was identified with such brilliant actors as Viola Allen, Eleanor Robson, Henry Dixey and Henry Kolker.

---

The "Letter of Cheer," originated by Mae Murray, as one means of sending to the men in Pershing's army a word of encouragement from the folks at home, is going on a travel tour throughout the country, starting in the east and working westward in charge of a guardian. The album itself is a most elaborate work of art, but the signatures it contains makes it a most valuable compilation. Senators, governors and men of high public confidence have signed the "Letter of Cheer."

## World Pictures Successful on Broadway

"The Maid of Belgium," in which Alice Brady is featured, is the third in a row of World-Pictures Brady-Made to be independently exploited on Broadway before going to the World program at the regular program price.

"These special productions in New York," said Director General William A. Brady, "had several purposes in view. In the first place, we had contended that the regular price World-Pictures were of equal moment in everything but length with the special price pictures of greater mileage sold on the state rights plan, and the Park Theater showings enabled us to test the proposition through responses from the public.

"We began with 'Rasputin, the Black Monk,' a seven-reel feature—published in that number of reels, because it contained so much really vital material that we could not possibly condense it into smaller space. We presented this on three or four days' notice and without a quarter of the volume of advertising almost invariably preceding the launching of a state rights venture.

"The public broke down our doors in a futile effort to get in at the opening, and thronged the theater thereafter. Apparently our contention was being upheld. But 'Rasputin' was in seven reels. Perhaps length counted, after all.

"So we presented 'The Burglar,' in six reels—a photoplay reflex of the stage drama of the same name by Augustus Thomas, which had enjoyed country-wide popularity years before. This, too, was launched with little or no preliminary ostentations. It was received with the greatest of favor by the public and the newspapers."

## "Prince for Tonight" Screened

Jack Cunningham of the Triangle's Culver City scenario force has just completed the picturization of Eugene Manlove Rhodes' story, "Prince for Tonight," for early Triangle production.

## Nat Stronge With Training Camps Association

Nat Stronge, who recently severed his connection with Vitagraph-V. L. S. E., after having inaugurated a business basis publicity department in that organization, has been drafted by the Military Training Camps Association, which is working in conjunction with the War Department, in presenting a one-reel motion picture entitled, "Who Leads the National Army!" In seeking a man thoroughly acquainted with the selling, distributing and promotion end of the motion picture business the name of Mr. Stronge was given to the authorities as the most likely to whom a patriotic appeal would cause him to cease all other activities until he had placed the picture on the way to financial success.

After doing all possible in the line of his patriotic duty Mr. Stronge will become actively engaged in the film industry in an executive capacity with one of the large distributing companies.

# New Fox Comedies Soon

**William Fox Soon to Begin Release of His Sunshine Comedies—Gloria Swanson and Bobbie Vernon Among the New Comedy Players**

AFTER months of work, the several companies making Sunshine Comedies for William Fox, under the direction of Henry Lehrman, have prepared for release a large group of what will probably be voted the most remarkable comedies ever made.

The three comedies shown at the Globe Theater on Broadway, New York, as curtain-raisers for "Jack and the Beanstalk," "The Spy" and "Aladdin and His Wonderful Lamp," will be the first releases. These are the titles and the dates of the trio of pictures:

November 11—"Wedding Bells and Roaring Lions."

November 18—"A Milk-Fed Vamp."

December 9—"His Smashing Career."

Acting on William Fox's instructions, Henry Lehrman, who is supervising the entire output of the comedy productions, has engaged a dozen of the chief figures in the realm of screen comedy. The first of these to be announced are Gloria Swanson and Bobbie Vernon, famous throughout the country for their excellent work.

Tom Mix, the most noted cowboy in the world, who has just been added to the roster of stars in Fox exclusive features, made one of the comedies in addition to the three named now awaiting distribution. In the cast are Gertrude Selby, Charles Conklin, Victor Potel, Frank Hayes and Tom Wilson.

All of the pictures have been done on a scale larger than their length would imply.



*Below, Mae Marsh in Goldwyn's "Sunshine Alley," an unusual Marsh production, in which the star plays the part of a little "bird doctor." Robert Harron plays opposite Miss Marsh in this*



*Above, Madge Kennedy in Goldwyn's "Newly Married." At right is Mabel Normand in "Joan of Plattsburg."*

# More Exhibitors Praise First Goldwyn Releases

FURTHER evidence that Goldwyn's first releases are more than fulfilling the promises made for them and that exhibitors throughout the country are showing them to business in many instances unprecedented is contained in telegrams and letters that continue to come in to the Goldwyn home offices in New York City.

It is the nearly unanimous opinion of exhibitors that if the Goldwyn standard holds up to that set by "Polly of the Circus" and "Baby Mine" there can be no doubt of the success of the company and the complete and enthusiastic satisfaction of the men who buy the productions and the audiences who witness them.

John Cooney, proprietor of the Union Square Theater at Pittsfield, Mass., telegraphed to Goldwyn as follows:

"Congratulations on Goldwyn's 'Polly of the Circus,' a corking production breaking all box-office records. Strong opposition and mission at biggest church, but turning hundreds away on second night of 'Polly's' engagement. Please extend booking four days instead of three, if possible."

J. W. and W. J. Dusenbury, owners of a string of theaters in Columbus, O., wrote:

"We did a fine business yesterday and our patrons were much pleased with 'Baby Mine.' There is no question concerning the success of Goldwyn Pictures if they are all up to the standard of 'Polly of the Circus' and 'Baby Mine.'"

Sam Newton, Jr., of the Broadway Theater, Saratoga Springs, N. Y., says:

"I am pleased to say that 'Polly of the Circus' has given great satisfaction. If you can turn out such consistent pictures you may well call yourselves 'The best producers of the best pictures.'"

Benjamin E. Pickett, manager of the Keith Theater in Lowell, Mass., is another "Baby Mine" enthusiast. He wrote:

"'Baby Mine' went over fine. It is a very good comedy. Kept the audience in laughs throughout and held them till the finish."

H. L. Weil, owner of the Majestic Theater at Port Huron, Mich., telegraphed:

"Please accept my congratulations. I ran the first of your releases, 'Polly of the Circus,' today and yesterday to near capacity houses. More power to you, your stars and the splendid corporation you represent. Near capacity means something at Majestic, and naturally your success means my success."

## Are You Wise?

To the editor of MOTOGRAPHY:

**M**anager says it's great!
**O**perators just couldn't operate without it.
**T**icket sellers can't wait for it!
**O**pposition is no more since we took it!
**G**et in this bunch of
**R**eel Fellows
**A**nd
**P**ut your
**H**ouse in the list of money makers.
**Y**ou just ask the man who is doing business and he will tell you what I am talking about.

—Best wishes from *Guy D. Hammitt, Portland, Indiana.*

## Filmcraft Completes Fifth Walt Mason

The A. Kay Company announces that the Filmcraft Corporation, producers of the new Walt Mason stories, has completed the fifth Walt Mason Story entitled, "I Remember, I Remember."

# One-Reel Military Booster

## Recruits for Training Camps to Be Reached by Patriotic Feature, "Who Leads the National Army?"

IN line with the general effort being made by the film industry to back up the Government in its recruiting and financial activities, the Triangle Distributing Corporation has volunteered to take charge of the distribution of the patriotic one-reel feature, "Who Leads the National Army." The picture was prepared under Triangle supervision in cooperation with the Military Training Camps Association of the United States, which is promoting the picture through a central board of chairmen and small units of half a million influential citizens throughout the country.

The picture, which was authorized by the War Department, shows the intensive training of officers of the National Army from the time of registration on entering the camps until commissions are granted.

The appeal to exhibitors in the rental of this picture is purely patriotic, the money derived from rentals to be used wholly in furthering co-operation with the Army. The theater booker is thereby enabled to do a patriotic act without expense to himself or his employer simply by substituting this one-reel patriotic feature for some other one-reeler, such as a scenic, which he must book in order to fill his program. The Military Training Camps Association believes that it will not be difficult to find some patriotic citizen in each theater community who is interested in the great work of the association and will be glad to pay the exhibitor's film rental, if necessary, in order to have his fellow citizens see the picture.

Forty-two prints of the negative have been made by Triangle for distribution to its exchanges. Artistic paper will be supplied with each print. The release dates in different sections of the country are as follows:

October 22—New York, Buffalo, Boston, and New Haven exchanges.

October 29—Philadelphia and Pittsburgh.

November 5—Chicago and Milwaukee.

November 12—Cleveland and Cincinnati.

November 19—Detroit, Minneapolis, Kansas City and St. Louis.

November 26—Atlanta, New Orleans, Dallas and Washington.

December 3—Los Angeles, Seattle, San Francisco, Salt Lake City and Denver exchanges.

The week directly following the release date of each exchange will be shown as Training Camp Week in all picture theaters of that territory. Within a few days members of the Military Training Camps Association all over the country will be busy interviewing exhibitors for the purpose of presenting the advantages of showing "Who Leads the National Army." Further information may be had from Mr. Y. F. Freeman, general manager, Triangle Distributing Corporation, 1457 Broadway, or Nat S. Strongo, Military Training Camps Association, 19 West Forty-fourth street, New York city.

## Vitagraph Substitutes Chambers Story for "Tenderfoot"

Greater Vitagraph announces that "Who Goes There!", a powerful story by Robert W. Chambers, will be released on November 26 in the place of "The Tenderfoot," the second Wolfville story previously scheduled for that date. In making this change, the company declares that "Who Goes There!" is substituted for the Alfred Henry Lewis picture chiefly because of its special appeal and timeliness. "The Tenderfoot" will be released one week later, December 3.

"Who Goes There!" is a love story set in devastated Belgium, and while the war atmosphere is faithfully presented, there is a total absence of battle scenes. Harry Morey is featured, supported by Corinne Griffith, and the cast includes Mary Maurice, Anne Brody, Arthur Donaldson and other Vitagraph favorites.

This picture was produced to be released as a super-feature, but in line with the Vitagraph policy of putting special features on its regular program at intervals, it will go out as a Regular Blue Ribbon Feature.

Morey plays the role of an American who was visiting the little country at the outbreak of the war and was caught in the rush of the invader. As the price of his own life and that of thousands of poor Belgians, held as hostages by the Germans, he undertakes to go to London and get the daughter of the German commanding general. His journey back to Belgium is filled with exciting episodes, one of which is the destruction of a battleship by a U-boat just as the warship holds up Morey's vessel, preparatory to arresting him as a spy. This is said to be one of the most realistic naval warfare scenes ever put on the screen and it has a peculiar interest because the ship on which Morey worked his scenes was the Kristianafjord, which was wrecked a few days after it left New York.

## Exhibitors' Co-operative League Changes Name

The new organization of exhibitors and exchange men which has been calling itself the Exhibitors' Co-operative League will change its name to that of the United Exchanges, Inc., it was decided at a gathering of members at the Hotel Astor in New York last week. This change has been made at the behest of a majority in the belief that the latter title more nearly approximates the aims of the newly formed combination.

Immediately following the adjournment of the meeting, the following men were appointed to temporary office, pending a final gathering in about two weeks: David A. Lourie of Boston, chairman, and L. C. Chard of Newark, treasurer.

The meeting was attended by a large number of film men from all parts of the country, but a list of membership will not be given out until after the final meeting, set for the end of this month.

## Gladys Leslie and Grace Darmond Join Vitagraph

Among the new players who have been added to casts of Greater Vitagraph Blue Ribbon features in the last week are Gladys Leslie and Grace Darmond. Miss Leslie, formerly with Thanhouser, is to be seen in support of Harry Morey in "His Own People," and Miss Darmond will appear with Earle Williams in "The Hillman." Miss Darmond, a blonde beauty, who received her training on the legitimate stage, has been with Selig, Pathe, Technicolor and Astra.

# Fox Enlarging Foreign Field

THE latest announcement of William Fox that "A Daughter of the Gods," as well as all other Fox Standard Pictures and Special Features have been contracted for in South Africa and other British possessions throughout the world, emphasizes the rapidly growing ramifications of the Fox concern.

Fred Lange is foreign manager of Fox Film Corporation and his offices on the fourth floor of 130 West Forty-sixth street, is a busy place for buyers for the foreign film markets. The foreign department of Fox Film Corporation has been recently enlarged and a suite of ten offices is established for the handling of the foreign trade. Trade representatives from all parts of the world make their headquarters in Mr. Lange's office, where they receive their mail and are otherwise made welcome.

Fox-made films will be as potent in spreading the gospel of an international spirit and peace as any peace congress can hope to accomplish. It is interesting to realize that the Fox picture-plays that are shown on Broadway and picture houses of the United States will also be viewed in all climes, from Nome, Alaska, to the tropical islands of the Antipodes, on the far-distant steppes of the Siberian desert, and the veldt of South Africa.

Spain and Portugal have been recently opened to Fox pictures.

Fox pictures are being shown in Lima, Peru, in Bolivia, and Chile, of the South American coast. A cable just received at the Fox offices announces the great enthusiasm and success of the Theda Bara and William Farnum pictures. In Central America, despite the handicap of delivery, Fox pictures are delighting the natives of those countries.

The Fox forces are negotiating with exhibitors in India, and in Egypt, Burma, Ceylon and the Straits Settlements—and in countries where there are more denizens of the forests than humans. Fox pictures have been opened to the Fox clientele of world-wide cosmopolitans, emphasizing the fact that Fox films are universal and literally do encircle the globe.

Scandinavia and Russia are being sold in part, as are other parts of the civilized world. The attention of the wise foreign buyer is called to this fact. The harbinger of Fox pictures in the lands mentioned will serve as additional stimulus for those yet to come. "Jack and the Beanstalk" is offered the enterprising foreign buyer with all the Fox Standard Pictures and Special Features.

# Triangle Production Moving Fast

**Triangle Features Completed for Advance Schedule Dates—Variety of Subjects Keeps Large Directoral Staff Busy**

WITH seven directors working on new pictures, four waiting for or preparing stories, over one hundred performers cast and others being added to the playing forces as the need arises, the first week in October threatened to break all production records at the Triangle Film Corporation's Culver City studio, where H. O. Davis, vice-president and general manager, is directing the general policy of production and expansion.

Four pictures, "The Firefly of Tough Luck," "The Stainless Barrier," "Doing Her Bit" and "Fighting Back" were shipped and five pictures are completed and ready for final editing. These are: "The Fuel of Life," featuring Belle Bennett, "Easy Money," with Charles Gunn and Laura Sears, "Medicine Man," with Roy Stewart, "Regenerates," featuring Alma Ruebens and Walt Whitman and "Indiscreet Corinne," with Olive Thomas.

Director Thomas N. Heffron will soon complete his latest picture, "Gentility," the vehicle in which William Desmond will next be starred. This is a winsome story of an Irish lad who rises from village blacksmith in old Erin to the head of a mansion and rich estate in Chicago, through the death of his uncle. He is also appointed guardian of a minor child and the way this child puts him through his paces, knocking off the rough edges in passing, is said to be highly amusing. Desmond, a true Irishman, is well cast in this picture.

Thus far Director William Gittens has experienced many unexpected difficulties with the tide and storms in his sea picture, whose working title is "The Everlasting Mercy," but has succeeded in obtaining some remarkable water stuff in the harbor district of San Diego. The Triangle three-masted barkentine, "Fremont," is being used, and last week a realistic thrill was given the whole company when "The Fremont" caught fire during a scene where real flames were not intended. Only heroic work by the crew saved this veteran of the motion picture industry from destruction.

Director Raymond Wells is making good progress on his latest story, "Fanatics," in which J. Barney Sherry, popular character actor of the Triangle force, is being featured. Olga Grey, who recently joined the Triangle playing force, is also cast in this picture, playing a modern adventuress.

"Up or Down?", Director Lynn F. Reynolds' latest masterpiece, featuring George Hernandez, will offer something new in the way of Western drama. Reynolds and Hernandez have just returned from Santa Barbara, where many shots of rare scenic beauty were obtained. While in the north, the director took advantage of the vast cattle range near Santa Barbara to get some unusual western stuff.

The story of "Up or Down?" concerns an ex-convict in the process of evolution, assisted by the kindness of an author without an idea.

How "Dollar Mike" finally furnishes the "big idea" and aids the author to win the woman of his choice gives a surprising turn to the plot, which is said to have an especial appeal for students of psychology.

Using thirty stock players and more than a hundred people in the open scene, Director G. P. Hamilton, newest addition to the Triangle directing force, has begun work on "The Maternal Spark." Among those cast are Irene Hunt, Josie Sedgwick and Rowland Lee.

Director Cliff Smith and Roy Stewart, Triangle Western star, together with forty punchers, have just returned from the O'Neil ranch, near Oceanside, Cal., the largest cattle ranch in the southwest. Sixty-three thousand head of stock bear the O'Neil brand, and these, together with the O'Neil ranch cowboys, were voluntary actors in the opening scenes of Stewart's new picture, "The Learnin' of Jim Benton."

Belle Benton, Triangle star, who last appeared as a vampire in Director Walter Edwards' new picture, "The Fuel of Life," has been cast for the leading role in Director Jack Conway's new picture, "Because of the Woman." Conway has already begun work on this feature.

## Many Offers for "The Public Defender"

Harry Raver has received many unusual offers for his big screen production, "The Public Defender," since it was shown at the Hotel Astor. While the picture is scarcely a week out of the laboratory over two hundred requests from civic betterment leagues and kindred organizations have been received asking that it be shown in their towns and cities. These organizations feel that "The Public Defender," according to what they state in their letters, will do a great deal to create a better understanding of the movement which has resulted in the establishment of twenty odd public defenders in the United States. In addition to the serious purpose contained in "The Public Defender," it is said to be a particularly entertaining drama of real life as well. Its cast is of the all star variety containing Alma Hanlon, Frank Keenan, Robert Edeson and other players of equal repute.

## "Sports and Splashes," a Pretentious Short Reeler

Albert E. Smith, president of Greater Vitagraph, announces as the latest Big "V" comedy, "Sports and Splashes," written by Graham Baker and directed by Lawrence Semon, who is also seen in the chief comedy role.

"Sports and Splashes" is regarded as one of the most pretentious short-reel subjects ever issued, its cast including twenty-five people, all of whom take an active part in the fun making. The major portion of the action transpires in a cabaret, and Director Semon, at the personal instruction of Albert E. Smith, secured the services of a troupe of genuine cabaret performers, including a jazz band.

Petite Florence Curtis, who before her advent into motion pictures was a well-known society ballroom dancer, in the role of the star dancer in the cabaret, is given an opportunity to display her terpsichorean ability.

The cast also includes the Big "V" riot squad, composed of Earle Montgomery, Joe Simberg, Pietro Aramondo and Harry Cooper, and the Big "V" beauty squad, whose complement is a bevy of the prettiest show girls seen in one brand of productions in some time.

## Sturdy Little Missouri House

One of the sturdiest little theaters of Missouri is the Schnell of Harrisonville, in charge of Manager Charles Schnell.

The house is of brick, steel and concrete, fire proof and modern in every way. The ground floor is equipped with 628 chairs. The latest Motiograph machine is used, with a gold fiber screen. There is a fully equipped stage and dressing rooms in the basement.

Ten 60-inch ceiling fans are used and two large 4-foot ventilators. Large double doors on the sides, front and back of the house make it possible to turn the theater into a sort of airdome in the summer.

The Schnell has enjoyed splendid business ever since its opening. The bills are drawn from Paramount, World, Vitagraph, Pathe and General.

Harry Segal, general manager of the Globe Feature Film Company of Boston, announces the booking of the Berg production, "A Man's Law," throughout the entire Poli Circuit of New England.

# November Important Month for Bluebird

EXHIBITORS of Bluebird will be interested in the announcement that the expected arrival of Mae Murray, as a Bluebird star, eventuates November 12. Carmel Myers, another star new to the series, will be introduced a week earlier, when Bluebird's "star-cycle" gets under way. Franklyn Farnum and Ruth Clifford also contribute to the November offerings and the "cycle" will be completed when Dorothy Phillips and Violet Mersereau appear in December. Hereafter every Bluebird star will contribute to the series at stated intervals of six weeks, in plays especially selected to fit the individual star.

Carmel Myers' offering, November 5, will be "The Lash of Power," a good old-fashioned melodrama, teeming with sensations and fraught with exciting episodes. Her leading man will be Kenneth Harlan. Harry Solter directed the presentation from J. Grubb Alexander's story and Fred Myton's scenario.

Mae Murray will take her place among Bluebirders November 12 in "Princess Virtue," directed by Robert B. Leonard, who directed Miss Murray in Lasky features whence she comes in transference of her artistry to Bluebirds. "Princess Virtue" was created, in scenario form, by Fred Myton from Louise Winter's magazine story. Wheeler Oakman will be her leading man.

Bluebird No. 100 will be distributed November 19 on the regular program. Ruth Clifford is its star and its title is "The Savage." Before this feature reaches the series it will be exhibited on pre-release at the Broadway Theater, New York.

## Star Returns to Pictures in Frohman Play

Olive Tell, the gracious, stately actress whom Charles Frohman made a star, returns to pictures in "The Unforeseen," a Frohman success, released by the Mutual Film Corporation on October 22.

Miss Tell comes to the screen as a star with a wide following. She has a string of dramatic successes to her credit, the latest of which was the principal role in "The Intruder," which was one of last season's biggest successes on Broadway. She appeared previously with Julian Eltinge in "Cousin Lucy," and with Lou Tellegen in "The King of Nowhere."

Miss Tell is supported in "The Unforeseen" by a notable cast of actors, recruited from the speaking stage and the silent drama, including such well-known folk as David Powell, Warburton Gamble, Lionel Adams, Fuller Mellish, Eileen Dennes and Helen Courtney. Miss Dennes' dancing is one of the features of the screen presentation.

The picture deals with the experience of a beautiful young woman, of family and education, who, on the eve of her elopement with a man of the world, is seen in his apartment by two of his friends. Financial reverses within an hour of the ceremony prevent the marriage and the groom-to-be ends his life. One of the friends who has seen the girl goes blind, meets and marries the girl.

# Triangle Schedule for October 21

### Alma Ruebens in "Firefly of Tough Luck" Heads Program for Week—"Cassidy" Also Good Drawing Card

THE Triangle program for October 21 will carry two big features which should prove to be good drawing cards, one a Western play featuring Alma Ruebens with Charles Gunn, and the other an adaptation of one of Larry Evans' *Saturday* Evening Post stories with Dick Rosson in the title role.

How a dainty sprite of a cabaret singer is forced by her ne'er-do-well husband to go out to a Western mining camp to fill an engagement gives the opening scenes of "The Firefly of Tough Luck" an unusual touch of human interest, which is sustained throughout the ensuing action. Leaving a private train which carried him Westward with a party of joy-larking companions, Danny Ward (Charles Gunn) stumbles upon the firefly (Alma Ruebens) in the desert near Baxter City, a boom town long past the heyday of its glory and claiming the faith of only one citizen, its founder, an eccentric character portrayed by Walt Whitman. The old man's hopes are given a sudden impetus by the discovery of pay ore nearby, and with the location of a missing vein he and his companion become the nucleus of a revived settlement. Just as Danny's love ripens into a proposal of marriage the worthless husband appears; but by his own self-interest the man is disposed of in a way which makes the final fade-away a satisfactory conclusion to the plot.

In the second release of the week, "Cassidy" an unusual study of derelict types, is made. The youth Cassidy arrives in San Francisco hungry and broke, a sorry picture of discouragement. Realizing that his health is gone, he attempts to rob the house of the district attorney in order to make his way back home to New York. He is caught, and by an unexpected turn in events is permitted to save the attorney's daughter from gangsters in return for a freedom which soon liberates his spirit to the "girl back home." Frank Currier, Pauline Curley and Mac Alexander are members of the supporting cast.

The double life of the city editor of a newspaper by day who assumes the role of "Swami Swobodi," crystal gazer, by night to fool his wife and the public, is the entertaining plot of "A Hindu Hoodoo," the two-reel Keystone comedy of the week, in which George Binns, Maude Wayne and Dale Fuller lead the merrymaking.

"His Busy Day" and "A Modern Sherlock" will also be released October 21 as one-reel Triangle Komedies on the regular program.



*Olive Tell in "The Unforeseen," a Mutual production for Oct. 22.*

## New Pauline Frederick Play

David Graham Phillips was one of the foremost American novelists, and at the same time the possessor of more than ordinary ability to search out the depths and shallows of human emotions. "The Hungry Heart," which was one of his most popular stories, will be Pauline Frederick's next Paramount vehicle, released November 5.

## Earle Fox Constance Talmadge's Lead

Earle Fox has been chosen as leading man in "The Honeymoon," the new Constance Talmadge picture, which is now being filmed. Mr. Fox though one of the youngest men on the screen has come rapidly into prominence during the past year. His most notable work has been with Mae Murray, Pauline Frederick and as Gerard Mordaunt with Norma Talmadge in "Panthea."

Miss Talmadge and her company are now in Buffalo, where work on "The Honeymoon" is being rapidly pushed. This is an original comedy drama by Lloyd Sheldon, with a scenario by Eve Unsell, and is the last word in up-to-the-minute smart comedy.

It was during Miss Talmadge's work on "Scandal" that her director, Charles Giblyn, discovered her comedy capabilities, and persuaded her to choose a vehicle suitable for their exercise. This has been procured in "The Honeymoon," which is a delightful tale of two young people off for their wedding trip in Niagara. The action is replete with complications and presents no end of amusing situations which Miss Talmadge makes the most of.

## "A Man's Law" Sold

The rights to "A Man's Law" for New York and Northern New Jersey have been sold to the Mammoth Film Company, and the rights for New England to the Globe Feature Film Company of Boston.

The next Pathe serial, following "The Seven Pearls," will be "The Hidden Hand," with Doris Kenyon, among the youngest and declared to be one of the most beautiful actresses in the world.



*Norma Talmadge, Clara Kimball Young and Rita Jolivet, Select stars. The oval shows Miss Young in "Magda," her newest play.*

# Attack Exhibitors' Shipping Problems

## Unusual Transportation Conditions Threatening Film Men Subject of Special Triangle Study

THE recent two-day embargo by the express companies on shipments in and out of New York city was the first public confession by the carriers of an unusual stress on facilities. This extraordinary condition threatens to work havoc with the film business unless remedial measures are immediately adopted.

During the past summer, Y. F. Freeman, general manager of the Triangle Distributing Corporation, seeing the handwriting on the wall, engaged Mr. M. J. Mullin as traffic manager, as he realized that in order to serve exhibitors properly it was imperative to have a special organization to see to it that prompt deliveries of films were made in all territories. Mr. Mullin has had several years' traffic experience, both in the freight and express branches, having been connected for the past five years with the traffic department of the P. Lorillard Tobacco Company. He has just returned from trips to Boston, Washington, Pittsburgh and Cleveland, where the situation has been almost as acute as in New York.

An exhaustive study of the abnormal conditions throughout the country has extended over several months with results which will be of interest to producers and exhibitors alike, especially the man who is absolutely dependent on prompt deliveries for his box-office receipts. With over twenty branch exchanges, each handling hundreds of shipments a week, exclusive of advertising matter, paper, etc., the tremendous size and importance of the transportation problem to the distributor is readily appreciated.

Some of the important work now being accomplished is the readjustment of territorial bounds for each exchange in order to facilitate rapid and economical transportation, and the compilation of a complete routing order system from each branch to every town of five hundred or more in its territory, for the guidance of shipping clerks in the various exchanges. This is a unique advance along the path of service often promised but seldom backed up with scientific, businesslike methods. In investigating the complaints of exhibitors and endeavoring to harmonize the company's requirements with existing conditions,, over which the express companies have little control, strict definition of territorial bounds was found to be indispensable to economical promotion by the selling forces. Accordingly, each center of distribution was given only as much of a selling field as could be best covered, from the standpoint of time and expense, from that city. The resulting itineraries will mean improved service and a financial saving which will accrue to the interests of the exhibitor.

## "The Co-Respondent" to Be Backed by Publicity Drive

One of the most important advertising deals of the autumn was consummated last Saturday when final arrangements were made to exploit Jewel's production of "The Co-respondent," starring Elaine Hammerstein, in a series of attractive half-page and quarter-page advertisements to appear in a chain of some seventy-five leading newspapers of the United States, from New York to San Francisco.

"The Co-respondent," which is the first Jewel production to be featured in an advertising campaign of this magnitude, tells a thrilling story of American life. It has been selected for extraordinary publicity work because it has a universal appeal and should attract patronage from all classes of theater goers in all sections of the country. As the heroine, Elaine Hammerstein does the best work of her career. She is supported by Wilfred Lucas, who provides a forceful and finished characterization of a metropolitan newspaper editor.

This big publicity compaign is but the latest step in a series of progressive moves that have put Jewel Productions, Inc., on the map as one of the most important distributing agencies in filmdom within less than two months. The organization opened business offices at 405 Mecca Building on August 20. By the latter part of September, selling rights to six superproductions of marked box-office possibilities had been secured, including "Come Through!", "Pay Me!", "Sirens of the Sea," "The Man Without a Country," "The Co-respondent," and Lois Weber's heart-searching story of city life, "The Price of a Good Time."

## Fred Church Joins Fox

Fred Church, one of the best-known and best-liked players on the West Coast, has been enrolled with the William Fox forces. This is Mr. Church's first affiliation with Fox films.

Mr. Church is a Canadian by birth, having been born in Quebec. He came to the United States when a young lad, and, after a course at the University of Michigan, entered vaudeville. His collegiate training was not intended to prepare him for the varieties, it should be stated.

Vaudeville was followed by a season in stock, after which Mr. Church came west and began his motion picture work with the first company in Los Angeles. He has been such a valuable acquisition to the silent drama that he has not been allowed to leave.

# New Jersey League Convenes at Newark

THE closing convention of the New Jersey League of Motion Picture Exhibitors promises to be one of the biggest events held in the east in some time. Dr. Hespe has got tentative promises from Governor Edge, Senator Freylinghysen and Senator Hughes, Congressmen Hamill and Eagan to be present at this meeting. Ex-Governor Fielder, the present Food Administrator; McCormick Blair, chairman of the publicity department of the Four-Minute Men of the Council of National Defense, and speakers from the Motion Picture Industry are expected to address the convention.

The opportunity to present to the legislatures the advisability of repealing the moving picture tax, the presenting of the reasons for Sunday legislation to the government and politicians of the state, and also the chance to show patriotism and fealty with the men engaged in the national work should be appreciated by every exhibitor and a record crowd is expected. Last but not least the music tax situation will be thoroughly gone over. The meeting will be held in Achtelstetter Hall in Newark, October 17.



*Scenes from "The Fringe of Society," the George Backer Film Corporation feature distributed by M. H. Hoffman-Foursquare. The capable Milton Sills and bewitching Ruth Roland are the dramatic artillery of the piece.*

## Injunction Bars Hart Picture

NEW York Motion Picture Corporation, through its attorney, Walter N. Seligsberg, brought suit last week against Artcraft Pictures Corporation, Thomas H. Ince, C. Gardner Sullivan and Lambert Hillyer, to restrain all of them from further interfering with the business of the plaintiff.

The basis of the suit is the fact that prior to the first day of July, Thomas H. Ince was the general manager of the plaintiff, and that as such general manager he had made contracts on behalf of New York Motion Picture Corporation with Messrs. Sullivan and Hillyer and many other employes. That when Mr. Ince left the employ of New York Motion Picture Corporation, he induced many of its employes to leave its employ and among them the very persons with whom he had made contracts on behalf of the company, although he knew that those contracts had not expired.

That Sullivan's contract had not expired but that Sullivan continued to work for New York Motion Picture Corporation and to draw pay from them, and at the same time had an office with and drew pay from the Ince organization, and that Sullivan wrote the scenario upon which the first William S. Hart release made by Ince is based, viz., "The Narrow Trail." That not only was "The Narrow Trail" based upon Sullivan's scenario but it was directed by Hillyer and acted in by Sylvia Bremer, all of whom were under exclusive contract to work for New York Motion Picture Corporation, and that all of these facts were known to all of the defendants.

An application for a preliminary injunction came up before Judge Whitaker in the New York Supreme Court for hearing October 11, and after argument by Martin W. Littleton for the New York Motion Picture Corporation, and Elek J. Ludvigh for the Artcraft Pictures Corporation, a further hearing was set for Monday, October 15, and in the meanwhile a preliminary restraining order or injunction against the showing of the picture in the State of New York was granted upon the New York Motion Picture Corporation filing a bond for $7,500. The bond was filed the same day and "The Narrow Trail" cannot be shown in the state of New York until the final determination of the injunction motion covering the whole United States.

At the office of the New York Motion Picture Corporation it was stated that similar injunctions would be applied for wherever the picture is being exhibited.

## Thrilling Scenes in Goldwyn War Pictures

"For the Freedom of the World," Ira M. Lowry's big production which is being released through Goldwyn Distributing Corporation offices, comes closer, it is said, to showing the actual conditions of European warfare than any of the productions ever achieved for the screen.

The several million persons who witnessed the parade of 30,000 women nurses in the Red Cross down Fifth avenue, New York, last week, will in "For the Freedom of the World" see the Red Cross nurses under fire, at work in the rear of the battle line, in the field and base hospitals and fulfilling their errands of mercy under conditions exactly similar to these that confront them in battle.

One of the greatest thrills ever seen in a motion picture is given to every spectator when the coward in the drama rushes across a shell swept field and rescues a wounded man and brings him safely back to the trenches. This scene has never failed to bring the spectators to their feet and at one showing of the picture a few days ago to an audience of exhibitors the spectators sitting in a darkened projection room cheered when the rescuer returned wounded to the trenches, pitching his human burden in ahead of him.

Trade prints of this production already have been inspected and shipped to Goldwyn Distributing offices in North America and special exhibitor showings will be held next week to facilitate the prompt booking of this war panorama.

## Novelty Coming from Essanay

Exhibitors soon will be offered a novelty by Essanay. The title is, "Men Who Have Made Love to Me." It is an elaborate comedy-drama, starring Mary MacLane herself, the authoress of unconventional books and magazine articles, and the writer of the story on which the picture is based. The authoress appears in the role of vampire, but the picture is far different from the usual type of vampire stuff. It might be called a sparkling comedy-drama with a vampire playing the lead, but with the fangs extracted.

## Essanay and Exhibitors Aiding U. S.

GEORGE K. SPOOR, president of Essanay, is busy organizing exhibitors throughout Illinois in the interests of Food Director Hoover's food economy campaign. Mr. Spoor, who is chairman of the Motion Picture Bureau of Food Administration of Illinois, is doing the work at his own expense.

The state has been divided into districts, with an exhibitor appointed in each district to arrange with other theater owners to show the food economy films. Two hundred feet of film will be shown each week. They will show how to prepare foods in an economical manner, how to peel potatoes with the minimum of waste, how to live on less meat, the relative food values of various commodities, etc.

In addition, each week "Four-Minute Men" will visit each of the theaters in the food economy circuit and deliver four-minute talks on the importance of conserving food to help win the war. Mr. Spoor is organizing this force now in Chicago, and has fifty speakers on his rolls.

Each theater in the circuit will be supplied with one sheet in six colors advertising the pictures and the food economy lectures.

Another form of patriotism was in evidence about the Essanay studios a few days ago when Richard C. Travers, formerly Essanay actor, now in the second officers' training camp at Ft. Sheridan, marched into the plant at the head of two hundred companions.



*William Fox's big spectacle-drama, "Cleopatra," with Theda Bara. The opening in New York, Sunday, October 14, was a striking success.*

# Exaggerated Advertising to Go

**Committee of One Appointed by Associated Motion Picture Advertisers to Eliminate Dishonesty in Ads**

JUDGE WILLIAM L. RANSOM, fusion candidate for district attorney of New York, and James Quirk, publisher of *Photoplay Magazine* of Chicago, were the speakers at the last weekly luncheon of the Associated Motion Picture Advertisers, Inc., which was held at Keen's Chop House on West 44th street, New York.

The candidate for district attorney, during his address, placed himself on record as declaring that he and the balance of the fusion ticket in New York City depended largely upon the motion picture exhibitors of the greater city to make the election of the ticket sure. He explained this by declaring that the motion picture is the greatest vehicle for propaganda because it reaches persons that may be reached in no other way.

Mr. Quirk devoted most of his remarks to the advertising situation and bewailed the fact that there was not more honesty in motion picture advertising. Even with this stricture, he acknowledged that the advertisng of motion picture producing and distributing companies had improved 100 per cent during the last year or two. He scoffed at the use of the superlative in motion picture advertising and declared that the use of the superlative made the advertising dishonest on its face.

President Arthur James, of the A. M. P. A., called the attention of Mr. Quirk to the fact that the use of the superlatives, especially by the representative companies of the industry was fast being discarded and predicted that the time is not far distant when they will be discarded altogether.

As a result of the discussion on dishonesty in advertising, as well as at the request of the Board of Review, Victor Johnson was appointed a committee of one to confer with the members of the Board of Review and with the Vigilance Committee of the Associated Advertising Clubs of America, with the idea of inaugurating an active campaign to stamp out dishonest advertising, even to the extent of bringing criminal prosecutions when advisable under the "Printers' Ink" law.

It also was decided to hold a beefsteak dinner on November 8, which is to be the first of the monthly beefsteak dinners to be held by the association during the winter months.

---

Texas Guinan, former winter garden favorite and one of the most recent additions to the Triangle playing forces at Culver City, has left for New York after completing her first picture.

## Pauline Curley Supports Harold Lockwood

Dainty, golden-haired Pauline Curley has been engaged by Fred J. Balshofer as leading support to Harold Lockwood, Metro Star, in the forthcoming Metro-Yorke production, "Love Me For Myself Alone," a screen version of Francis Perry Elliott's story of the same name, published in Smith's Magazine. She will have the part of the "wonder girl," Beatrice Forsythe.

Miss Curley has recently won approval as the Princess Irene in the Brenon production, "The Fall of the Romanoffs." She has also appeared in numerous Triangle, Fox, Famous Players, Pathe, Reliance, and Pilot features.

## "Only Camera Can See War"—Griffith

D. W. GRIFFITH, now affiliated with Artcraft Pictures, has just paid his second visit to the front in France. He is now in the field with the British armies.

"No single human being has ever actually seen a battle in the present war," said Mr. Griffith recently. "The individual is too small and the fighting is on too vast a scale. A soldier goes over the top and he may last throughout a terrible battle, but what he sees is only an infinitesimal part of the fighting.

"What the general sees, plus what his colonel's see and what his majors see and the captains, lieutenants, sergeants, corporals and privates see, added up, would give a fair idea of what great modern battles look like. In other words, it takes 10,000 eyes to see such a battle—and no living creature has that many eyes. Only the motion picture camera has 10,000 eyes. Thus only the motion picture can 'see' the war."

Griffith, with a staff of assistants, has been on the actual firing line for several months letting his camera "see" the war. Some of his stars were brought to England and France to be screened amid ruined villages and battlefields. Both the British and French Governments granted exceptional facilities.

## New Elaborate Fox Kiddie Feature

ANOTHER elaborate motion picture version of an age-old story now rests in William Fox's film vaults and will soon have its screen presentation. The new Fox spectacle is a cinema offering of the famous fairy tale, "The Babes in the Woods," and is several reels more than ordinary feature length.

Francis Carpenter and Virginia Lee Corbin, who created the leading roles in Mr. Fox's tremendously successful "Jack and the Beanstalk" and "Aladdin and His Wonderful Lamp," both of which were exhibited at the Globe Theater, on Broadway, give the same amazing demonstration of dramatic ability that distinguished their first two productions.

Alan Dale, one of America's foremost and best known reviewers, says of them in cold type:

"None of the proud 'movie' stars at colossal salaries can hold a candle to wonderful Francis Carpenter and Miss Corbin. The boy has a smile that is most captivating and that actually lights up his winsome little features. As for the facial expression of the girl, it is almost beyond belief, and a joy to behold. Their performances disarm all criticism, and I assert that theatergoers should make it a point to see them."

# New Farrar Picture a Winner

**Representative Gathering at Private Screening Proclaim "The Woman God Forgot" Greater Than "Joan"**

A TELEGRAM received last week by Adolph Zukor, head of the Famous Players-Lasky organization, from Jesse L. Lasky, who is at present at the West Coast studios, expressed great enthusiasm over the forthcoming Artcraft spectacle starring Geraldine Farrar, "The Woman God Forgot." A private screening of this production was given at the Lasky studio last week, to a representative trade gathering and the consensus of opinion among those present was that the new spectacle staged by Cecil B. De Mille in many respects surpasses even "Joan the Woman," last season's De Mille-Farrar triumph. Jeanie Macpherson, author of "Joan, the Woman," is also responsible for the story of the new production thus offering the same trio in the way of star, producer and author of "The Woman God Forgot" as in the case of "Joan."

Immediately after the private showing in California, Mr. Lasky sent the following telegram to Mr. Zukor: "Just witnessed Cecil De Mille's production of Geraldine Farrar in "The Woman God Forgot." I consider it from every standpoint one of the finest motion pictures ever produced. It is an intensely interesting dramatic story and contains the most perfect photography and beautiful lighting effects I have ever seen. The cast are all remarkable. Geraldine Farrar gives a superb performance as does Wallace Reid, Theodore Kosloff, Hobart Bosworth and Raymond Hatton. The opinion of a large audience who witnessed the running of the picture was that it rivals and in many respects surpasses "Joan the Woman." Mr. De Mille in this production has climaxed every other production of his career. Kindly convey to our exhibitors that in "The Woman God Forgot" we are sending them a picture of mammoth importance that in every sense is good enough for a special release. Besides the points mentioned above it is as elaborate and spectacular as any of the biggest productions ever shown on the screen."

## Kansas Exhibitors Hold Convention

The state convention of the Motion Picture Exhibitors' league of Kansas was held in Manhattan, October 15 and 16.

During the convention the delegates debated the means to be taken to fight the music tax, the regulation of abuses arising under the advance deposit system, and other matters of importance to the members.

Among the social features were a trip to Fort Riley and Camp Funston. The big event, however, was the movie ball in the college gymnasium. The motor club and the Commercial club lent their services toward the entertainment of the visitors.

## Eltinge Packs 'Em In

"The Countess Charming," Julian Eltinge's first Paramount picture, released recently, opened a week's engagement at the Clemmer Theater, Seattle, Wash., September 22 and stood 'em up every day at 20 cents admission.

## Edna Goodrich in "Daughter of Maryland"

Miss Edna Goodrich, who is admitted to be the typical American girl of the American stage, has never had a better opportunity to demonstrate her right to the title in versatility of characterization than is offered her in a new Mutual production, "A Daughter of Maryland," to be released October 29.

In this charming little drama Miss Goodrich is a patriotic southern girl, surrounded by all the passion and chivalry of the south—a part that admirably suits her rather southern type of beauty.

The locale of the piece and its action, affords Miss Goodrich the opportunity to wear some particularly stunning gowns, as well as to illustrate anew her subtle grasp of the quaint little turns and twists of southern girl character—one minute the gentle smiling beauty of the ball room, surrounded by beseeching beaux, the next a woman, defending her beliefs and birthright with all a woman's determination and finality.

"A Daughter of Maryland" was written by Samuel Morse and scenarioized by Anthony Kelly, author of "The Great Divide," "The Walls of Jericho," and other famous productions. It is one of the happiest characterizations in which Miss Goodrich has so far appeared pictorially.

## Artillerymen at Studios

Prior to their leaving for the cantonment at Linda Vista, Calif., the other day, a delegation of Battery F, 1st California Field Artillery, visited the Thomas H. Ince studios and were escorted about the plant by Mr. Ince, personally. A number of the boys in khaki posed with Dorothy Dalton, who is to be seen October 29 in "The Price Mark," a Paramount release, for a scene, with the Stars and Stripes as a background. A print will be sent to the soldiers, "somewhere in California" with a bundle of personally autographed photographs of the beautiful star.

# Silent and Spoken Plays to Come Out

**H. M. Horkheimer to Produce Stage and Screen Version of "The Right to Live" at Same Time**

ONE of the foremost women stars of the stage and screen is about to be presented by H. M. Horkheimer in a new play that will have the novel distinction of being offered on Broadway simultaneously both as a spoken and silent drama. It is called "The Right to Live" and promises to arouse a good deal of discussion among theater-goers.

The play is from the pen of a new dramatic writer who received his inspiration for it from as strong a short story as has appeared in the magazines in years. The film version will be done in seven reels, at the Balboa studio, where the stage production is also being built.

"I have had this play for four years now," said Mr. Horkheimer, while discussing his novel project. "Production has been delayed for the want of the right star to play the leading role. At last I have found her. Meanwhile, the play has been worked over and over until today I believe that I have one of the most promising pieces of dramatic material ever evolved.

"The original short story had a big idea which has been developed in a masterly way. A number of different titles were considered and finally 'The Right to Live' settled upon, because it conveys the theme of the piece—something that touches intimately the lives of nearly all men and women who really live.

"In all dramatic literature, I do not believe there is a tenser story of the inexorable fight for human happiness. As a photoplay, there are unlimited pictorial possibilities in the piece and an acting role for the star which has never yet been surpassed on the stage, while the spoken version teems with lines and situations which are bound to grip. I am not announcing the identities of star or author, as yet, for they are reserved to be sprung as a surprise, when both productions are ready to give the public.

That Mr. Horkheimer has hit upon a novel idea in presenting his new piece on the stage and screen at the same time is unquestionable. People who see either one will more than likely wish to see the other, particularly since he promises to offer the same star in both versions.

Work is already in progress on the photoplay production. By the time that the seven reels have been filmed and made ready for release, the stage play will have been whipped into shape and the same cast rehearsed in it. Then the two will be revealed for the first time. In this way, it is expected that one will help to advertise the other.

## Frank Losee Renews Contract with Famous Players

Frank Losee, who is known as one of the most versatile and accomplished character actors upon the screen today, and who has appeared in many Paramount and Artcraft productions, has renewed his contract with the Famous Players-Lasky Corporation for two years and will be seen in some of the notable forthcoming productions. He is at present enacting the role of Bab's father in the "Sub-Deb" stories, starring Marguerite Clark, which are being released by Paramount.

## Polly Moran, Lady of Slap-Stick

In "Roping Her Romeo," which is the second of the new Paramount-Mack Sennett comedies, released October 21, Polly Moran demonstrates that she is one of the very few real "ladies of the slap-stick" in existence. The peculiar quality of comedy involved in characterizations of this sort is the most difficult to achieve. There is far more art in it than the average person imagines.



*Putting "punches" into a Hart picture—Scenes from William S. Hart's initial Ince-Artcraft release, "The Narrow Trail."*

## Pelzman Handling "Italian Battlefront" in New York

THE distribution of the Royal Italian Government's emotional war pictures, "The Italian Battlefront," for Greater New York, New York state and New Jersey, is being handled for the Fort Pitt Theater Company, which controls the American rights to this picture, by S. D. Pelzman, who recently became associated with the New York office of this organization.

Mr. Pelzman, who is widely known among exhibitors in these territories, has, for a long time, been connected with the Universal Company, where he handled state rights releases and other special productions.

A progressive type of exchangeman, whose business gospel is founded on helping an exhibitor make the most out of a picture, Mr. Pelzman may be relied upon to give exhibitors who present this picture, that quality of personal service which insures the most far-reaching results.

"The Italian Battlefront" is reported to be in strong demand in New York City, as the result of its sensational success at the Forty-fourth Street theater and exhibitors planning to present this picture will do well to get in touch with Mr. Pelzman promptly, at the offices of the corporation in the Times Building.

## New Series of One Reel Comedies

Essanay has completed the first of a new series of one-reel slap-stick comedies featuring A. Rastrelli, noted French film comedian on leave of absence from the trenches.

Rastrelli is widely known in France, having been on the speaking stage there for years both in drama and comedy. He had a part in the first two-reel picture produced by George Melies, the father of the film industry abroad.

He has a unique make-up which will be used throughout the series. His first offering, "Hard Luck John," is a fifteen-minute scream. He has the support of a staff of artists that helped make previous Essanay comedies famous and a most interesting series of "rough stuff" one-reelers is promised.

Rastrelli was associated with Max Linder, when he won fame in France, and has many tricks in his bag of pantomime and comedy which are sure to make America thankful to the French government for granting him this furlough to work with Essanay.

## Film Industry Growing in Chicago

The *Chicago Commerce*, official bulletin of the Chicago Association of Commerce, states in a recent issue:

"Chicagoans must never lose sight of the relations of the film industry to this great industrial city. One of the film magnates living in Chicago is Samuel S. Hutchinson, who believes that in the next five years there will be a gathering of film production and distribution in this city that will thin out the business somewhat which New York now controls, and effect something more like a balance of power. In other words, Chicago in a few years will be the logical point for film distribution.

"Already the American Film Company produces forty-eight features annually. Five companies are employed constantly in the making of pictures. The negatives of these productions and other allied concerns are shipped into Chicago, where laboratories turn them into positive prints at the rate of 1,500,000 feet per week. Then the complete film is shipped to the four corners of the earth.

"Recently, Richard R. Nehls, manager of this company, signed the largest contract for serial and feature plates for Russia, Norway, Sweden and Denmark ever entered into. The agreement calls for the export of 60,000 feet of positive film per week, the money represented being over $200,000. Besides this, there go out of Chicago weekly to China and Japan 10,000 feet of serial and feature films, while the same company also has contracts for large amounts with Spain and Portugal."

There are also a number of producing concerns now active in Chicago.

## Universal Light Studio Number Three Building

Work has begun upon the construction of another electric light studio at Universal City.

When this building is completed there will be three similar studios at the film capital. Unlike the others, the new structure will be built entirely of wood and there will be 125,000 feet of lumber in the building. Its hundred-foot trusses have been designed to carry heavy loads and experiments made with them indicate that automobiles can be suspended from the trusses without their weight affecting them in the least.

The new electric light studio will be one hundred feet wide and three hundred feet long, just one hundred feet shorter than the largest studio where the directors work at night and in inclement weather.

## Young Holds Up Car

Tammany Young, known to the screen as the foremost portrayer of gunman roles and recently seen in Famous Players' "The Amazons," has been forced to give up picture work for a short period because an automobile couldn't find enough room for passage on Forty-seventh street without his help. The machine, driven by a woman surrounded by beautiful furs and not so much driving ability, ran over Mr. Young's foot just as he was about to board a car. It took a full-grown traffic officer to get him out of the pavement.

Because of the accident Mr. Young has had to give up a six weeks' engagement in a big feature. But the thing that he regrets most is his enforced absence from the opening games of the World's Series in Chicago.

## "A Mormon Maid" Sold for Pacific Coast

The rights to "A Mormon Maid" have been sold to Southern California and Arizona by T. L. Tally, head of the Tally Interests, Los Angeles. Turner & Dahnken prominent exhibitors of San Francisco, have secured "A Mormon Maid" for Northern California and Nevada. Both purchasers are very prominent in the councils of the First National Exhibitors Circuit.

## Henry MacMahon Starts Literary Bureau

A novel idea of helpfulness to producers is put forward by Henry MacMahon in the establishment of his Literary Bureau, which was opened on October 1 at 321 West 55th street, New York. As he says:

"Every film executive and publicity manager needs outside help or information in a hurry now and again. The regular staff is tied up with other matters, or the needed facts are not available without digging in the libraries and some hours of journalistic interviewing. For instance, a point in history, drama, art or science baffles producing director or scenario chief; or there is an unusual number of writing orders to be executed; or perhaps it is imperative to get in touch with some important personage for an interview and a story. I purpose to meet this long-felt lack of supplemental service. Whatever your literary problem is, bring it here. I can solve it for you, or I can put you in immediate touch with the clews to its solution."

Having done extensive research work for D. W. Griffith and many other producers, Mr. MacMahon is peculiarly qualified for this branch of effort. His acquaintance with the theatrical and literary field of New York is second to none.

## Globe Films Limited, Open New Office

Bert Lubin, recently appointed general manager for Western Canada by Globe Films, Limited, has opened a branch office in Winnipeg, in the Phoenix Block Building.

Lubin will make his own headquarters in Calgary, Canada, and has left for that point to arrange for the establishment of the main offices, through which channels all territorial and exhibition arrangements for Globe Film productions will be handled, embracing the western part of the Dominion.

The company which Lubin represents is rapidly extending the scope of its activities throughout Canada and already numbers among its clients several of the largest theaters of the country. In addition to "The Warrior," starring Maciste, the Italian screen star, and "Redemption," with Evelyn Nesbit Thaw, Globe Films, Limited, have recently acquired the two big Metro specials, "The Slacker," with Emily Stevens, and "The Call of Her People," featuring Ethel Barrymore.

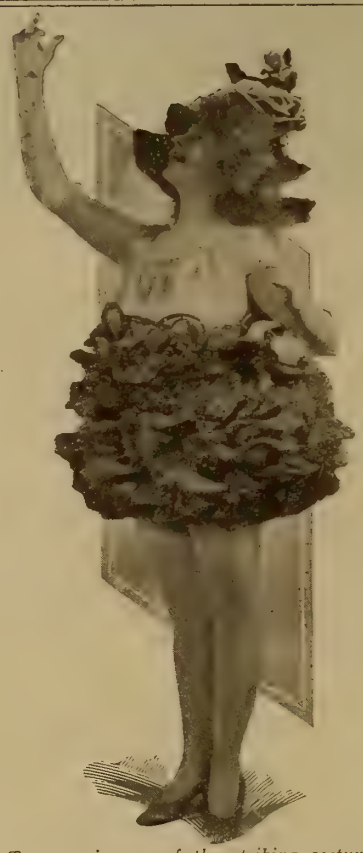
## Hawaiian Capital Withheld from Film Plans

*By A. P. Taylor, Honolulu Correspondent.*

Motion picture projects for Hawaii, so far as they relate to the launching of corporations with island capital for the general business of making photoplays and associated film products, have not materialized. While the Hawaiian field has been largely exploited in the production of filmed scenes, used principally for educational and lecture purposes, commercialized motion picture projects which thus far have been presented to the residents of the islands have called for local investment rather than the supply of capital by mainland projectors.

With a large percentage of days of the year free from clouds, and with sunshine and clear weather practically always dependable for the greater part of the year, films from Hawaii have been very successful, particularly in scenes of the ocean, the shore, and the mountains.

Several mainland promoters have come here during the past two years seeking to organize companies, but always with a view to obtaining island capital. Local citizens, however, have not felt that they are ready to enter the field. The conclusion has been drawn, it is stated, that until mainland promoters organize corporations and finance them from the mainland, giving their plans opportunity to be worked out so that results may be readily shown, attempts to finance such plans there will be unsuccessful.—*Commercial Reports.*



*Eva Tanguay in one of the striking costumes in which she appears in the "Costume Review," which introduces her first photoplay, "The Wild Girl," distributed by Select Pictures.*

## Brooklyn Theater Opens with "Lust of the Ages"

The Brooklyn Triangle Theater, which has been closed for a few months during the making of extensive alterations, will open October 8 with the initial production of the Ogden Picture Corporation in which Lillian Walker is starred, "The Lust of the Ages."

An augmented orchestra will be installed in the Triangle Theater and a full musical score especially prepared for "The Lust of the Ages" will be played during the run of that production.

## First Blackton Production for Paramount

Timely from more than one point of view will be the release on November 19 of the first J. Stuart Blackton production for Paramount—"The Judgment House" by Sir Gilbert Parker. The story is in itself appropriate to the times because of the military flavor and the great battle scenes depicting incidents in the Boer War. In the former production Violet Heming, one of England's most distinguished and beautiful actresses, will appear in the role of Jasmine. Conway Tearle plays the leading masculine role while Wilfred Lucas and Florence Deshon complete what is virtually a quartette of stars.

## Mrs. Vernon Castle in New Pathe

Mrs. Vernon Castle in "Stranded in Arcady," the first of the big new Pathe plays, from the popular novel by Francis Lynde, produced by Astra Film Corporation, directed by Frank Crane, scenario by Philip Bartholomae, will be released on October 14, with the following cast: Mrs. Vernon Castle as Lucy Millington, Elliott Dexter as Donald Prime, Pell Trenton as Edward Girder and Georgio Majeroni as Edward Blandish.

The picture has all elements of popular appeal. It is a fast moving story of the great outdoors dealing with the adventures of a young couple in the North Woods. It contains many thrilling stunts including a jump from a high cliff into the river below and the rescue of the hero by the heroine in the perilous waters of rock-infested rapids.

## Housewives Indorse "Public Be Damned"

THE National Housewives League, an organization of vast influence throughout the country, through its president, Mrs. Julian Heath, has endorsed the film drama, "The Public Be Damned."

In her letter to Arthur S. Kane, general manager of the Select Pictures Corporation, Mrs. Heath characterizes the play as most opportune and destined to be of assistance in adjusting the present food control situations.

This endorsement by the housewives sets "The Public Be Damned" among the best sellers. With the National League instructing its branch members to co-operate with motion picture exhibitors throughout the country in an effort to give the picture a nation-wide showing, its success is an established fact. As the exhibitors can count on the co-operation of local committees whenever "The Public Be Damned" is the feature, packed houses will be assured wherever it is shown.

The National Housewives League has been characterized as "the greatest economic movement in this generation." Organized several years ago under the wing of the New York City Federation of Women's clubs, it has grown from a committee of seven on "Home Economics" to a great nation-wide organization with branches in every city.

Since its inception the fundamental basis for the actual work of the League has been the using of the organized consumer's power to effect and control conditions that pertain in any way to the home and under the leadership of Mrs. Heath, chairman of the original seven, and president of the present national body, it has revolutionized sanitary conditions in factories, markets, bakeries and the like. Its stamp of commendation is today a coveted mark of excellence and its approval of "The Public Be Damned" will be of great assistance to exhibitors who show the picture.

# News of State Rights Productions

## THE LATEST FROM ALL OVER THE INDEPENDENT FIELD

### Exhibitors' Film Exchange Formed

THE Exhibitors' Film Exchange, Inc., under the management of Fred C. Quimby, one of the best known film men in the West, has opened offices at 1200 Fourth avenue, Seattle.

It has the exclusive rights of distributing all pictures released through the First National Exhibitors' Circuit, of which it is a franchise member, throughout the territory of Washington, Oregon, Montana, Northern Idaho and Alaska. It will also buy the higher grade state right features. "On Trial," the massive seven-part production which enjoyed a spectacular week's run at the Liberty Theater, Seattle, and also played at the Rialto Theater, Butte, and the Liberty Theater in Portland, with marked success, is the first feature to be released through the Exhibitors' Film Exchange.



*Fred C. Quimby, Manager, Exhibitors' Film Exchange, of Seattle.*

This picture was the unanimous choice of the board of directors of the First National Exhibitors' Circuit in selecting their first release. Bud Fisher's new Mutt and Jeff Cartoon Comedies and the Chaplin comedy specials now in the making, the first of which will be released about November 1 in two reels or more, are distributed through this new exchange.

The Petrova Pictures, starring Mme. Olga Petrova, are also released through the Exhibitors' Film Exchange. The first one, also to be released about the first of November, will be five reels or more. McClure publicity in McClure's big chain of magazines throughout the country, is backing Petrova's pictures, as Frederick Collins, president of the McClure publications, is also president of her corporation. Twenty of the largest exhibitors throughout the United States and Canada united to form the First National Exhibitors' Circuit. The Exhibitors' Film Exchange was fortunate enough to be asked to join and this Northwest territory was allotted to them. The aim of the circuit is to eliminate the middleman by selling the film direct from the producer to the exhibitor—at a lower cost of film and a higher class of production.

### Secure Rights to Gerard's "Four Years in Germany"

A. and H. M. Warner have closed negotiations whereby they secured unto themselves the complete rights to the film version of Ambassador Gerard's four years' experience in Germany. Gerard's account has been made into a seven-reeler, which will be released on the state's right basis all over the world. H. M. Warner, who has been in California, where he submitted the film manuscript to Mr. Gerard for corrections and suggestions, passed through Cleveland on the Century train bound for New York. He will make immediate preparations for the release of the first authentic account of the causes leading up to the war which now involves practically the entire world.

### Universal Handles Boy Scout Production

Universal has arranged with the Trans-Atlantic Film Company, Ltd., of London, to handle "Boy Scouts—Be Prepared," the big eight-reel production devoted to the work of the huge army of wide-awake English boys headed by Lieut.-Gen. Sir Robert Baden-Powell, who are accomplishing so much in the way of home defense and auxiliary service while their fathers and brothers are at the front.

### Indianapolis State Rights Concern Formed

A new state rights company has been formed and will soon open offices in Indianapolis and Chicago. It is known as the Doll-Van Film Company and was organized by Henry Dollman and D. M. Vandawalker, both of Indianapolis. The latter was formerly general film manager in St. Louis. The firm has purchased "Today," "The Mad Lover" and "The Cold Deck," and will distribute them in Indianapolis, Illinois and the surrounding states.

### Firms Handling "Parentage"

"Parentage," the splendid Frank Seng production, is being distributed as follows:

Greater New York—Select Pictures Corp., 729 Seventh Ave., New York City.

New York State—Veribest Pictures, Inc., 47 West Swan St., Buffalo, N. Y.

Eastern Pennsylvania, South New Jersey, Delaware, Maryland, District of Columbia, Virginia—Peerless Feature Film Exchange, 1339 Vine St., Philadelphia, Pa.

Illinois and Southern Wisconsin—Central Film Co., 110 South State St., Chicago, Ill.

Northern New Jersey—Frank Gersten, Inc., 220 West 42nd St., New York City.

### Hirsch Buys Hart Picture

Nathan Hirsch, president of the Pioneer Film Corporation, 126 West 46th street, New York City, has purchased from the S. A. Lynch Enterprises, Inc., the exclusive rights to "The Cold Deck," a William S. Hart feature, for New York, including Greater New York, and Northern New Jersey, including Trenton.

"The Cold Deck" is said to be one of the best pictures Hart has given to the screen. It is an adventuresome tale of Western life, full of thrilling action, in which Sylvia Bremmer and Alma Ruebens play the leading feminine roles. An unusual degree of photographic excellence has been achieved in the scenes among the dense shadows of the big redwoods of California.

Mr. Hirsch has already booked the feature for a long run at Shea's Hippodrome, Buffalo, and is rapidly placing it in other sections of his territory.

### First Charles Ray Paramount Picture

When Charles Ray makes his screen appearance October 22 in "The Son of His Father" it will be his debut under Paramount auspices. The Thomas H. Ince star has, it is said, outdone himself in this new picture which affords him material for red-blooded, virile action, a portrayal of a typical, young American, the sort that is making this a nation to be respected by the entire world.

The story is by Ridgwell Cullum, directed by Victor Schertzinger, and has as its leading features a tremendous fistic encounter in which Ray proves his prowess as a boxer; numerous sensational scenes and a plot that is original and full of splendid screen material. The story is based upon the successful effort of a youth, scion of a wealthy family, to turn five thousand dollars into a hundred thousand in six months. This is the task set by his father to prove his mettle. Vola Vale supports Mr. Ray, and is the only woman in the cast.

### Next Pickford Picture Finished

The production of Mary Pickford's next Artcraft release, "The Little Princess," adapted to the screen by Frances Marion, from Frances Hodgson Burnett's novel, has just been finished at the Hollywood, Calif., studio. Once again "Our Mary" will be seen in a child part, such as she scored big success with in "Rebecca of Sunnybrook Farm," and "A Poor Little Rich Girl." In characters of this type Mary Pickford always meets with public favor, her presentation of such parts being supreme.

## Director's Own Special Production

"SHAME," the special production planned by John W. Noble as his initial contribution to the state rights market at a termination of his long contract with the Metro last spring, is ready for the screen after more than sixteen weeks spent in preparation, staging, cutting and titling.

Mr. Noble, whose more recent productions include Francis X. Bushman and Beverly Bayne in "Romeo and Juliet," Valli Valli in "The High Road," Ethel Barrymore in "The Awakening of Helen Ritchie," and many other high class pictures famous for both their artistic and financial success, decided early last June to confine his efforts to the creation of only the most pretentious features. In order to succeed in his new undertaking, he arranged to allow himself at least three times the usual number of days required for the staging of a large production, as he maintains that the standard of motion picture productions is gradually being raised by the exceptional pictures which appear from time to time, representing the special effort of competent directors who concentrate upon a single big subject and take the time necessary for its proper presentation.

In spite of the remarkable success achieved by Mr. Noble, while forced to prepare a new story for screening before completing one he was at work on, and while continually haunted by the fact that each feature had to be ready for a regular fixed release date which limited the time for casting, staging, cutting and titling without regard for the difference in requirements of difficult stories, he holds that pictures so produced do not represent the best work of a studio. By allowing himself as much time as each subject really demands, he aims to set a new standard for pictures published at regular intervals, a standard which he believes will soon have to be maintained by all producers who wish to keep in the front rank of the art.

The powerful drama, "Shame," was prepared for the screen without regard for time or expense. Mr. Noble worked the story into scenario form himself and selected the cast with as much care as if producing a stage play for a year's run on Broadway. The staging of the drama was given as many weeks as the thorough rehearsing and artistic photographing of its seven reels demanded, while the all-important work of cutting and titling was also done by the director's own hands. Under these circumstances, it is natural that the announcement of the initial showing of "Shame" should be awaited by the motion picture fraternity with unusual interest.

Jules Burnstein, general representative for John W. Noble in the marketing of "Shame," promises to have his plans for its first presentation perfected at an early date.

Zena Keefe, Niles Welch, Jack Dunn, Lionel Belmore, Paul Daucet, Joyce Fair and Dell Bonne are prominent in the cast of the new Noble feature.



*Nell Shipman, who has returned to Vitagraph.*

## Nell Shipman with Vitagraph

Nell Shipman is again to be featured by the Vitagraph Company, her return to the fold being in the George Randolph Chester and Lillian Chester story, "The Eighth Great Grand Parent," which is now being produced at the Vitagraph Hollywood plant. Albert E. Smith, president of the Vitagraph Company, states that Miss Shipman's reappearance will be in the role of a hoyden daughter of a precise family; which family has in its background, however, an "Eight Great Grand Parent," whose spirit of mischief and recklessness lives again in the eighth great granddaughter, which role is played by Nell Shipman.

Miss Shipman will be remembered for her big success, the role of "the woman" in "God's Country and the Woman," Vitagraph's famous special feature and in "Through the Wall," a Vitagraph Blue Ribbon release. After her Vitagraph engagement came respective ones with the Fox and Lasky companies, after which she went to the West Indies to write a feature story and a book, both of which will be given to the public within a short time. Alfred Whitman will play opposite Miss Shipman in the story, which William Wolbert will direct.

## Foreign Rights Sold on "Grain of Dust"

Under the contract entered into between the Crest Pictures Corporation and the Ogden Pictures Corporation, the rights to the entire foreign territory were sold to the Crest Pictures Corporation on the next Ogden Pictures Corporation's extraordinary release, "The Grain of Dust," adapted from the novel written by the late David Graham Phillips and in which production Lillian Walker is starred.

The Ogden Pictures Corporation have been engaged in the making of "The Grain of Dust" three weeks and will require six weeks more to complete.

The Crest Pictures Corporation have advised the Ogden Pictures Corporation by letter that they have executed contracts for the exclusive exhibition rights for Scandinavia on "The Grain of Dust" for the sum of $1,500. Mr. Carle E. Carlton, the president of the Crest Pictures Corporation, further stated: "This is the largest purchase price for rights on a state right production registered to date in Scandinavia."

Harry Revier, director of "The Lust of the Ages," the initial Ogden Pictures Corporation's release, is directing "The Grain of Dust."

## Shows Woman Suffrage Film

Willis Robards, who has brought east the big suffrage propaganda picture, "Mothers of Men," recently held a private showing for prominent buyers in the independent field and for representatives of the trade papers.

The picture, which features Dorothy Davenport, was particularly well received and Mr. Robards was heartily congratulated upon his excellent work.

Among those present was Joseph W. Stern, the publisher of the song, "Mothers of Men," which has been written around the picture by Gus Edwards and Will D. Cobb. H. J. Shepard, of Shepard and Van Loan, Mr. Robards' representative, has planned to use this song as part of the tremendous advertising campaign for the picture. The song will be displayed and sold by the largest syndicate of five and ten-cent stores throughout the country and will be released at the same time as the picture. Mr. Stern is most enthusiastic about the proposition and feels that the result can not fail to be successful.

## Ogden Pictures Making "The Grain of Dust"

THE Ogden Pictures Corporation, who have lately completed their initial Lillian Walker production, "The Lust of the Ages," now being exploited on a state rights basis, are now actively engaged in the filming of their second Walker extraordinary production, "The Grain of Dust," adapted from the novel of the same name written by the late David Graham Phillips.

Harry Revier, producing director of the Ogden Pictures Corporation, is bending every effort toward new and original effects. The production will be replete with night scenes. For three nights the company has been working on exterior locations, employed in which were not less than 180 high-powered arc lamps. The cast, exclusive of extras and bits, calls for nineteen principals, and it is predicted by the officials of the Ogden Pictures Corporation that "The Grain of Dust" will prove one of the most pretentious modern society dramas ever staged.

Of two reels of the production which have been run off and which, however, did not contain any continuous scenes, one and a half reels embraced camera and light effects that of themselves are likely to stamp the production as extraordinary.

Every character used in the book as written by Mr. Phillips is employed in the photodrama.

It is expected that "The Grain of Dust" will be completed, ready for release, about November 1.

# What Theater Men Are Doing

## NEWS FROM LIVE EXHIBITORS ALL OVER THE COUNTRY

**This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, Motography, Chicago.**

## "Do It Yourself"

### Manager Keene of the Bedford Theater, Brooklyn, Throws Some Vital Facts of Management and Valuable Hints Out to Exhibitors.

"THERE is a very old, but true saying," remarked Lionel H. Keene, the young manager of Fox's Bedford Theater, Brooklyn, N. Y., "to the effect that if you want *anything well done* you must do it yourself, and



*Lionel H. Keene, manager, Bedford Theater, Brooklyn.*

it applies directly to the theatrical manager, who must give his house his personal supervision and attention if he wishes it to become successful in the highest degree.

"There are so many minute details that appeal to his experienced eye, and so many minor matters which he, by his close observation, becomes cognizant of, that it is of vital importance that he do this constantly. It is true in many instances, these affairs are, when taken up, individually, of small consequence, but collectively they represent the difference between success and failure, and it is by giving each and every one of them the actual amount of attention that is due, that the manager is enabled to present to his patrons a photoplay program in its most perfect and refined form, and to eliminate and remedy those manifold little defects, and objections which are sure to appear with unceasing regularity.

"The manager who is—or should be—in closest touch with his patrons, wisely exerts his strenuous efforts to provide them with perfect pleasure, in which there shall not be the slightest flaw or shortcoming to mar their unalloyed enjoyment," continued Mr. Keene. "This indeed, is perhaps the greater part of his labors and study, and is generally his highest ambition. When he is able to see for himself that everything is right, and is satisfied in his own mind that his house is being conducted in the best possible manner, and is providing the best photoplay program possible, presented in the best possible style, his gratification is complete and his greatest capability reached.

#### *Take Pride in Your House*

"The enterprising manager is interested in his theater other than from a financial standpoint, just as the artist is oftimes in love with the picture he paints, and, in the magic of his art, feels a vast amount of personal pride in his work and satisfaction in his accomplishments."

Mr. Keene's experience has ranged from Shakespeare to films. His introduction into theatrical circles was with Frank J. Wilstach in advance of the E. H. Sothern and Julia Marlowe combination, followed by two years with the Poli Stock Co. at the Auditorium Theatre, Baltimore. It was at this time that he was induced to enter the vaudeville and moving picture field, taking hold of the reins of the Alhambra and Regent Theaters of Philadelphia under the direction of the Stanley Company. Last season saw him at the B. F. Keith's Riverside and Alhambra Theaters of New York.

## Rothopfel's New Theater Called the Rivoli

The splendid new theater in New York which is to be under the direction of S. L. Rothopfel, at present managing director of the Rialto, has been named the Rivoli. This title was suggested by Hugo Riesenfeld, conductor of the Rialto orchestra. The new house is at the corner of Broadway and Forty-ninth street.

Mr. Rothopfel will continue to direct the policies of the Rialto.

## New Impression of New York's Rialto

THE following impression of New York's Rialto Theater by Kitty Kelly of the Chicago *Examiner* is interesting and full of hints for the observing exhibitor:

In New York, S. L. Rothapfel thunders loud, accompanied by much electrical display. His Rialto, the school of how-things-should-be-done, is a Mecca of pilgrimage. One seeks it as a matter of duty and comes away from it in a state of astonishment.

#### *Standing a Privilege*

The astonishment begins right square at the door, where a waiting line is encountered, and a gold-braided person is busy announcing "Standing room only; 50 cents a ticket."

Within are many, crushed together inside some taped corrals at 50 cents per stand. Mr. Rothapfel was not in, but his assistant, Mr. Reece, answered queries in this wise:

"Well, this week it is Eltinge, and he is very popular and I give the star the credit; and last week it was Ferguson in 'Barbary Sheep,' and she's popular and I give the star credit for it, but still business has been picking up wonderfully. I have it like this at the matinees even," concluded he modestly.

The house is really very beautiful. Roomy, semi-circular and built on the cantilever plan that permits the omission of pillars, it affords good angle of seeing from everywhere. The orchestra, a thirty-five-piece one by the way, is happily submerged below the stage level so that the conductor's baton is not forever slicing across the picture. Beauty marks the stage itself, with its tall, simple pillars, its soft green silk curtains, roseated along the edges with a ruby-hued glow of light. Rococoness is almost missing. The totemlike small pillars and tall carved vases of artificial flowers only remain as a kind of rudimentary suggestion.

#### *Rialto's Real Mission*

The Rialto serves, however, a deeper purpose than that of ministering merely to comfort. It provides the motion picture with a dignified environment of entertainment. It recognizes the picture's deserts as a feature of interest, and surrounds it with enough atmosphere to command the attention for an evening's worth of time. A play without staging or costuming or music or lights would be as much a play from its inner thought idea, but it would not be much heeded if it had no glamour or romance about it, no feeling of festival.

That is what the Rialto gives to the photoplay, and the folks aspiring to stand for 50 cents indicate an appreciation of its policy.



*Here is a picture of the kind of a theater many a manager would like to have—one that you climb aboard, draw up the gang plank, silence the calliope and let slip down the long drink to a town where folks have just received their monthly pay envelopes and are afflicted with spenditis. The Sunny South Floating Theater stops at towns along the Mississippi, Missouri and Ohio rivers, playing as long as it is profitable and then going on. In winter this river show-house, with a seating capacity of 2,000, goes south and in the summer, north.*

## Soda Fountain in Lobby of Alabama House

By J. L. Ray.

A complete overhauling has been given the Orpheum Theater of Birmingham, Alabama, and many added improvements have been installed. A novelty in the theater field is a soda fountain and cigar counter which has been placed in the up-to-date lobby, where a first-class stock will be carried for the benefit of theater patrons.

After several weeks of darkness, the Orpheum is prominent by reason of its new decorations, and promises to have a most successful run. The management has announced that a new program service will be instituted regularly, including such brands as Selig, Kalem, Essanay; Universals, such as Nestor, Joker, Gold Seal, L-Ko and others, together with a line of short reels by Pathe, Vitagraph and Mutual. Many interesting educationals and travel pictures are included in the latter. Christie and Hoyt comedies have proven a popular drawing card in the past, and these two brands will be continued.

## Pictures for the Sailors

*By Joseph M. Elias, Yeoman, U. S. Navy, U S. Naval Training Station, Great Lakes, Illinois*

Bugle call, eight bells and the command, "Fall in for the moving picture party," certainly stirs great commotion at the United States Naval Training Station at Great Lakes, Illinois.

From every direction the jackies rush out of their quarters to obey the call, which, outside of mess call, is the bluejackets' favorite.

About 2,000 strong are lined up. Then at the command, "Squads right, MARCH!" (which at drill is sometimes found to be a very complicating function), the happy sailors obey without any difficulty and off they go in the direction of the "white sheet."

In view of the fact that at present there are, roughly speaking, about 10,000 men at the station, the use of the auditorium, which has up to the present time been used for all performances, has been eliminated, the moving picture plays now being held at the large drill field in front of the administration building. The screen is hung on the outside of the drill hall, thus enabling about 2,000 men to enjoy the pictures comfortably.

The program for the last month was as follows: World's "On Dangerous Ground," Mutual's "My Fighting General," Celebrated Players' "Captivating Mary Carstairs," also "The Slacker"; Greiver & Herz Film Co., "Dr. Jekyll and Mr. Hyde"; Universal Film Co. presented "The Field of Honor"; Metro Film Co., "Her Grand Prize"; Unity Film Co. presented John Mason in "The Libertine."

On September 3 the Triangle Film Co. presented Douglas Fairbanks in "The Americano." This picture was especially liked by the bluejackets. "The Slacker" was also a favorite.

## Knickerbocker Gives Election Returns

Manager Wassman of the Knickerbocker, Nashville, Tenessee, had a big week recently when he brought a fifty-piece band to his theater, to be used in connection with a feature picture starring George Walsh, in "The Yankee Way."

Another unique feature of the engagement was municipal election night which came toward the middle of the week. Arrangements were made to show the election returns on the screen as fast as they came in, which proved a very attractive scheme from a box office standpoint. It was practically the only place in town where seats could be had to get the election returns and it made a big hit, especially with the ladies. Admission was raised to twenty-five cents during the engagement of the band.

## Live News from Theaters of Canada

By W. M. Gladish.

*Special Correspondent for* Motography.

MANAGER CLARENCE ROBSON has a "new and steadfast policy" for the Strand Theater, Toronto. To start the season of 1917-1918, he decided to book features on the open market, call his theater "The House of Big Stars," change programs twice each week, adopt an unvarying schedule of matinee and night prices and do a lot of newspaper advertising. Evening prices starting Monday, October 1, are 10c, 15c and 25c. Matinee prices are 10c and 15c. The Strand is one of the three large downtown theaters of Toronto.

Two hundred dollars was realized for patriotic purposes at the Temple Theater, Hamilton, Ontario, when Manager Wall staged a special children's benefit show under the auspices of St. Hilda's Chapter of the Daughters of the Empire. The General Film Company loaned four reels of appropriate pictures for the occasion.

A booming small town in Ontario is New Toronto, where several large factories have recently been established. Several exhibitors have recognized the field there and T. J. Peart has started the construction of a two-story theater and office building to cost $20,000. The house is of brick construction and will seat 400 people. It will be finished before December, it is announced. J. F. Brown has also announced that he will erect a picture theater at New Toronto to cost $10,000.

The first picture to be presented by the Moving Picture Distribution Committee for the Dominion Government as a part of the Government's educational campaign for thrift was an English release of 1,500 feet entitled, "Everybody's Business," with an all-star cast. It was shown at the Regent, Shea's and Loew's theaters, Toronto, during the week of October 1. The official committee is made up of Clair Hague, president of the Canadian Universal, and Jules and J. J. Allen, who control the Famous Players Film Service, Limited.

Manager Minhinnick of the Grand Theater, London, is booking all the special features that he can secure. He has adopted the policy of showing nothing but state right features or other pictures of prominence and to these he is adding some vaudeville. This fall he has shown or has booked "Redemption," "The Public Be Damned," "Beware of Strangers," "Jack and the Bean Stalk," "The Honor System" and others. He is practically making the Grand a "road show picture theater."

Both the Patricia and Majestic theaters, London, Ontario, are giving "double-feature matinees." Two good five-reel features are presented every afternoon from two until five o'clock, while one feature is shown twice each night with a comedy or news weekly. The double-header matinees have served the purpose of increasing matinee crowds. The Majestic Theater changes programs three times each week.

# "Split Reel" Notes for Theater Men

## HOW OTHERS ARE STEERING THE SHIP

### $200,000 Fire in Dallas

A FIRE which broke out in the business section of Dallas, Texas, September 28 destroyed two theaters and a grocery store before it could be brought into camp and subdued. The Newport and Queen theaters were the victims of the $200,000 blaze which is thought to have started through defective wiring in the rear of the Newport Theater.

* * *

### York Has 1,000 Seater

York, Pennsylvania, has a new moving picture palace which is in the last stages of construction. The Jackson Theater with Frank E. Barry, as manager, is a fine new house with a seating capacity that will comfortably accommodate 1,000 fans of the long celluloid.

* * *

### Colonel Butterfield Plans Improvements

That the Garden Theater of Battle Creek, Michigan, would be enlarged and that two theaters would be built close to Camp Custer, was the announcement made recently at the office of Col. W. S. Butterfield of the Michigan city.

Plans for the improvements at the Garden have been approved by Messrs. Cross and Lipp and W. S. Butterfield.

Construction work will start at once, and the plans provide for extending the theater about 40 feet at the rear, moving the stage back.

In announcing that he had secured two theater sites at Camp Custer, Col. Butterfield explained that a good many of the boys are not able to pay their fare downtown every time just to attend the theater. "Building theaters at the camp will not only be a good investment, but it will also be an accommodation for the boys," Mr. Butterfield said.

The theaters at the camp will have a seating capacity of about 2,000 each.

* * *

### Needs Bigger House

Manager Pollard of the Gem theater of Guthrie, Okla., has had plans drawn for a new house to be located on Harrison avenue. The deal for the site has not been closed as yet, but Mr. Pollard hopes to see a new house in course of erection within the next few months. The Gem has outgrown its present quarters, and playing as it does daily to capacity houses at popular prices, necessitates more room. Pollard's plans call for a modern up-to-date amusement structure.

* * *

### Sunday Pictures Opposed by Churchmen

If ministers and church people can stop it the soldiers at Camp Hancock, Augusta, Georgia, will not see moving pictures on Sunday. However, the subject is still an issue. Following the council's recent action the ministers of Augusta drew up resolutions opposing Sunday pictures. At the fourth quarterly conference at St. Luke's Church one thousand citizens of the western section of Augusta went on record as opposing Sunday exhibitions. One of the main contentions of the ministers was that the men at Camp Hancock were Pennsylvanians who observed the Sabbath very faithfully and that the men themselves didn't want the picture lid tilted.

* * *

### Tulsa to Have Big Theater

Tulsa, Oklahoma, is to have a fine new $500,000 theater to be located on Fourth street between Boston and Main. The new showhouse, according to O. W. Edwards, promoter and builder, is to have a seating capacity of 2,500. Work has already been started on the construction. The name, according to Mr. Edwards, will be selected later, probably by the popular method of inviting suggestions from the public.

* * *

### Garfield Raises Prices

The management of the Garfield Theater at 2844 Madison street, Chicago, explained the raise in admission prices it inaugurated October 1 as due to the exorbitant salaries demanded by the film stars. The notice follows:

Our regular price of admission is 10 cents but on Sundays and on occasional stated week day evenings the price of admission to the "Garfield" will be 15 cents. This increase in the price of admission when big pictures or popular stars are shown is not actuated by any desire on our part to take advantage of your eagerness to see the best pictures. It is dictated by necessity. The explanation of this necessity lies in the fact that film actors and actresses who become popular favorites realize their drawing power and demand fabulous salaries. In turn, film producers demand high rental for the films and the exhibitor is thus constrained to increase the price of admission.

* * *

### American Propaganda Abroad

The exportation of American films to foreign countries, according to the *Chicago Examiner*, is now a recognized factor in carrying on an American propaganda for political freedom and democracy. The editorial continues to state that while we are raising a great national army, and equipping a greater navy, for America's entrance into the world fight for democracy, we are not neglecting the work of spreading the gospel of political liberty among those who need it most in these trying times. We ought to give unstinted credit to the genius of America in its utilization of the film play along educational lines, as well as those of mere entertainment. Producers may make a lot of money out of the latter, but the propaganda of American ideals cannot fail of fruitage that is not measurable in dollars.

* * *

### Louis Becht Takes Vacation

Louis H. Becht, pioneer picture man of Cleveland, Ohio, and president of the Mall Company has retired from business —at least temporarily. He has transferred his interests in the Mall Theater Company to his partners, Edward P. Strong, Fred Desberg and Joseph Laronge, while he takes a vacation trip to California. Mr. Becht's retirement is really no retirement at all because he is already planning to erect a high-class picture house in Lakewood, his home, as soon as he gets back from the Coast. He is Cleveland's oldest exhibitor.

* * *

### Enlarging Johnstown House

The firm of Sherer & Kelly has taken a lease from the Pythian Temple Association of Johnstown, Pennsylvania, on the theater on the first floor of the Pythian Temple building. Work has been started to enlarge the theater from its present seating capacity of 500 to 1,000. It is planned to throw the new Temple Theater, as it is to be called, open to the public about the first of the year.

* * *

### To Hold Children Showings

As a result of efforts of the Parent-Teachers' Association, the American Theater of Enid, Oklahoma, is showing special children's pictures every Saturday morning, beginning at 9 o'clock. The entertainment is to be made up each time of a fairy tale, an educational reel or a good clean comedy.

* * *

### Receiver Appointed for Muncie Theater

Frank R. Wilson has been appointed receiver of the Muncie Theater Company, following a suit filed by Frank Hollander, who alleges the company is indebted to him to the extent of $500 for acting as its agent in the sale of stock. Other defendants in the case are local business men, the majority of whom have withdrawn from the project. The concern was organized to establish a large picture theater to be owned by a number of stockholders living in the city.

* * *

### Green Bay to Have Censor Board

Motion pictures will be censored before exhibited in theaters of Green Bay, Wisconsin, under order of the city council. A board of five members will pass on all pictures and other entertainments, under the terms of a resolution adopted.

* * *

### Hope to Avert Strike

Although moving picture operators of Cleveland, Ohio, expressed confidence that the threatened strike of operators would be settled to the satisfaction of both sides, there have been no new developments in the situation as yet.

A general increase of 10 per cent in wages will probably be offered operators by their employers to avert the strike.

* * *

### Hamlin Touring Northwest

Thomas J. Hamlin of Minneapolis, general manager of the new association of theaters in the Northwest, is addressing a series of local meetings throughout the Dakotas. Theater managers of Aberdeen, South Dakota, and surrounding territory came together on September 27 for the purpose of discussing the advisability of securing their films direct from a state exchange, thereby eliminating the middleman. Mr. Hamlin also stopped in Huron, Mitchell and Sioux Falls.

### *A. J. Obreshk to Manage Whiting House*

The Star Theater of Whiting, Indiana, reopened September 29 as a high-class picture house under new management. A. J. Obreshk, manager of theaters at Gary, has taken over the house.

* * *

### *Seligman Leaves Loew Theater*

After a long service as assistant manager, Abe Seligman, one of the best known New Orleans theatrical man, left Marcus Loew's Crescent Theater, Saturday, September 29. Mr. Seligman's resignation has been in the hands of Manager T. C. Campbell for several weeks. He will probably remain in New Orleans as part of the Tulane Theater executive staff. Mr. Seligman has been assistant manager in charge of the Crescent for many years, during part of which time he inaugurated and operated the Lafayette Theater, which was the first large house to be devoted to moving pictures in the South. The Lafayette for more than three years enjoyed the reputation of being one of the most successfully operated moving picture theaters in America.

T. H. Turner, a prominent Eastern newspaper writer and former manager of Marcus Loew's Baltimore Theater, took charge of the Crescent to succeed Mr. Seligman.

* * *

### *Exhibitor Is Inventor*

L. J. Pico, manager of Saenger's Theaters in Vicksburg, Mississippi, has invented an attachment for moving picture cameras which, when patented and placed on the market, the inventor believes, will save miles of film from spoiling. Generally speaking, the attachment will prevent exposed film from accumulating in the bottom of the camera and becoming fogged, torn or spoiled. After securing a patent, Mr. Pico will submit the idea to a camera manufacturing concern.

* * *

### *Work on Theater Progressing*

Work is rapidly progressing on the new and beautiful Woodlawn Theater at Sixty-third street and Maryland avenue, Chicago. The new house is to have a seating capacity of 1,750 and will cost about $250,000. The interior of the auditorium will be decorated with a series of mural paintings showing the development of the beautiful Woodlawn neighborhood, and will boast a splendid pipe organ. Manager Karsas of the Woodlawn Theater Company is the man in whose hands will rest the guidance of this new addition to Chicago's list of beautiful entertainment temples.

* * *

### *Red Splash in Advertising*

The Palace Theater of Waterloo, Iowa, lighted up the town in a blaze of glory recently in advertising the big spectacle drama, "The Garden of Allah." A number of placards printed in dazzling red announcing the coming of the de luxe production were pasted advantageously about the city, with the result that to go near them was to stop and read. A special symphony orchestra was enlisted for the occasion and the production of the picture proved the effort spent in advertising was far from wasted.

* * *

### *Theater De Luxe Boosts Ante*

With an imposing list of the pictures booked for the near future and justifying its action on the general high cost of exhibiting such superior productions, the Theater De Luxe, at Alvarado and Orange, Los Angeles, through the medium of a special folder inserted in its regular program, has informed patrons of an increase in prices. The new scale will go into effect October 14, with matinee seats all 15 cents instead of 10. Evening admissions will be 15 cents, with the rear sections 20 and the loges 25.

* * *

## Appreciates Free Motography Cuts

Motography, Chicago:

I am returning to you today the cut of Norma Talmadge loaned for my program and inclosng a copy of the first fall issue of my little paper.

I am under obligations for the cut and certainly appreciate the same.

I see that you are going to have cuts for release that I surely will be glad to have. On page 762 of this week's Motography, October 13, the four at the bottom of the page I can use—Eva Tanguay (oval), Constance Talmage, scene from Moth, and Alice Brady on the right.

I will use these in the first issue after their arrival if you will be good enough to send them and if it is not hogging, you can also send me such as you see fit of "The Love Doctor," on page 761 of same issue.

I want that Liberty Loan film that is to be distributed free. This week's Motography has the story and I am going after the same. Will wire you for that cut if I get it.

Thanking you for your kindness, I am, Fraternally—Jo. E. Rickards, The Hip, Phoenix, Ariz.

### *Yoder Buys Interest in Two Houses*

W. F. Yoder, representative for the Universal Film and Supply Company of Oklahoma City for the past two years, has just purchased a half interest in the Quality and Broadway Theaters at Elk City, Oklahoma. Mr. Yoder, who had several years' experience as an exhibitor, took active management of both houses October 1.

* * *

### *Army Camp Brings Prosperity*

Exhibitors of Tacoma, Washington, are enjoying a spell of unexampled prosperity at present, largely as a result of their proximity to the big army cantonment, Camp Lewis. Hotel accommodations can scarcely be procured and the theaters are playing to capacity audiences every day. Several prominent exhibitors have tried to get concessions from the Government for a theater in the camp, but have not been successful.

* * *

### *To Handle U. S. Films*

The United States Department of Agriculture has signed a contract with Universal to distribute motion pictures illustrating the work and activities of the department during the coming year. One of these features will be released every two weeks bearing the notice, "Official Film of the United States Department of Agriculture." Any scenes that are of particular timeliness will be utilized in issues of the Animated Weekly, Current Events and the Screen Magazine.

### *Chicago Theaters and Features*

The following is a list of theaters and the features they used as magnets last week in the loop district of Chicago:

ALCAZAR—"North of 53," with Dustin Farnum.

BANDBOX—"The Sin Woman," with Irene Fenwick.

BIJOU DREAM—"The Moth," with Norma Talmadge.

BOSTON—"Shall We Forgive Her?" with June Elvidge.

CASINO—"Sirens of the Sea," with Louise Lovely.

CASTLE—"Bab's Diary," with Marguerite Clark.

LYRIC—"The Innocent Sinner," with Miriam Cooper.

ORPHEUM—"Intolerance," drama.

PASTIME—"The Penny Philanthropist," with Peggy O'Neil.

ROSE—"Camille," with Helen Hesperia.

STAR—"Reputation," with Edna Goodrich.

WORLD—"Not My Sister," with Bessie Barriscale.

ZIEGFELD—"The Man from Painted Post," with Douglas Fairbanks.

## New Jewel Packed with Action

Action of the most exciting and intensely dramatic sort, absorbing suspense, highly spectacular effects and camera work such as has seldom been attempted in motion pictures—all of these qualities have been incorporated in generous measure in "The Boss of Powderville," the new Jewel special feature production which is nearing completion at Universal City under the direction of Ida May Park.

The cast is exceptionally capable. Dorothy Phillips plays the leading feminine role and William Stowell is the hard-hearted boss of the western town. Jack Mulhall appears in the part of a young and adventurous New York newspaper man, and Lon Chaney has great opportunities for characterization as an old restaurant-keeper. Evelyn Selbie and Alfred Allen also have important roles.

One tensely dramatic moment follows closely upon the heels of another in the story, building up to a thrilling climax.

## New "Daughter of Daring" Stunts

Helen Gibson, feminine disciple of deeds of daring, is to return in a new series of her General Film one-reelers, known as "A Daughter of Daring." The Kalem Company, which produces the new series in which the fearless star is featured, has announced five subjects for release in November and December.

No more popular railroad stunt pictures ever have been released than those which have appeared under the general title of "A Daughter of Daring." Since the close of the last series the clamor from the public and exhibitors has become so insistent that Kalem has decided to amplify the series for the popularity stakes in filmdom. The first of these sensational features to be released will be "A Race to the Drawbridge," which will be ready November 7. Others to follow under consecutive weekly release dates are: "The Munitions Plot," "The Detective's Danger," "The Railroad Smuggler" and "The Deserted Engine."

# The Man Inside the Booth

## PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

### Gets Keystone Focus

**PROJECTION Department: I am having some trouble with my projection and would like to have you help me out if you can. I am using two Power's 6A machines and the booth is situated 40 feet behind the screen. I have been on the job for one week and this is the first time I ever worked on rear projection so I would like some help. The booth sets on the floor level and the screen base is four feet above the floor level. One of the machines is directly behind the center of the screen, while the other is set almost at the edge of the screen. The machine that is placed in the center gives very good projection, but the one on the side is causing me trouble. I cannot set the shutter so the picture will not streak. I have tried to set it every way that I know but it streaks either up or down or both and I would like to know what to do with it. Both machines give a keystone effect on the screen and the one is placed at one side gives a keystone effect both ways, that is—it is narrower at the top than at the bottom and narrower on one side than on the other, and it is impossible to focus it at top and bottom at the same time. If you can help me out in this I will be much obliged. I forgot to tell you that I am using A. C. current, 110 volt and 60 cycle, and I am using a compensarc and a rheostat and use the rheostat to heat the lamp and the compensarc for projection purposes.** *—W. Wm. Mc—Indiana.*

I would say that your shutter trouble was caused by one of two things—either the gears are badly worn or else the blades on the shutter are not wide enough for the wide angle lens. If the gears are worn they allow lost motion in the shutter shaft. That would cause the shutter to streak either up or down at times, but if the shutter is streaking up or down both at the same time the main shutter blade is probably not wide enough. I take it for granted that you are using a two-blade shutter on the A. C. current and that when you set the shutter, you set it in as close to the lens as possible. On account of the short throw and the wide angle lens you will not be able to set the shutter close enough to the lens to cut the light rays at the proper point. Examine the following gears and be sure that they are not worn: No. 633, small gear meshing in driving gear; No. 634, large gear for front shutter; No. 635, small gear for front shutter.

If you find these gears in good condition your trouble lies in the shutter itself. If, however, you find them worn have new gears put in. Do not attempt to put on new gears yourself—send the mechanism to some first class repair man or to the factory. If the shutter blade is at fault take the shutter off the shaft and remove the three screws in the shutter bushing and remove the shutter from the hub. Use the shutter for a pattern and lay it on a piece of stiff cardboard and mark out a shutter on the cardboard, but make the blades on the cardboard at least one-half inch wider on each side than the original shutter is. Cut out the pattern from the cardboard and mount it on the shutter hub and time this new shutter. To time the shutter, loosen the screws in the outer hub and allow the outer hub to revolve on the inner hub. Loosen these screws just enough so that the shutter may be moved, but not enough to allow it to revolve freely.

Test for travel ghost with title showing on the screen. Keep moving the shutter away from you until no streaks show up on the title at the top, then, with a pair of scissors trim off the lower edge of the main shutter blade until streaks show at the lower edge of the title. Trim off a very small part between each test so that you can tell by the title just when the blade is narrow enough to cause the streaks to appear. When this point is reached, remove the shutter hub from the machine and take the paper pattern from the hub. Take it to a tinner and have him cut you a shutter out of heavy tin or light weight galvanized iron. Paint the shutter a flat black or some dark color. Mount the metal shutter on the hub and time it.

Another way to get the proper width of the shutter blade when the blade is too narrow is to use a strip of gum paper or slide binding. By applying it to the edge of the original shutter blade you can get the width for the new blade and then cut the new one from the pattern. The keystone effect on the screen may be taken out, first, by filing the aperture and second by tilting the screen so that it sets at the same angle to the perpendicular as the machine. The way that your machines are setting will necessitate your filing both plates on the sides. On the machine to one side the plate will have to be filed top and bottom also.

The whole trouble lies in the fact that the booth and machines are not located in the proper place in respect to the screen. The lens of the machine should be as near center both up and down and sidewise to the center of the screen as possible. If it is possible I would advise you to have the booth moved and raised. That will do away with the keystone effect and the out of focus effect that you now have. If you cannot move the booth you will have to file the aperture plates or tip the screen. Fill in the edges of the aperture with solder and file the aperture until it assumes its normal shape on the screen. Remove one of the condensers so that the spot will not be too hot to work in and then work with the light on the aperture so that you can see effect of the filing on the screen. Use a fine toothed file and work slowly. The filing of the aperture will correct the outline of the picture on the screen, but will not correct the out of focus effect.

---

### Has Trouble Switching

**Projection Department: I would like to have you help me out on the trouble that I am having with my light. I have two Simplex machines with a motor generator set and a compensarc. The generator set is not large enough so that I can use both lamps at once, so I use the compensarc to heat up one lamp while I use the generator set on the other one. The compensarc and generator are connected to a four-pole double throw switch so that I have A. C. on one machine and D. C. on the other, and vice versa.**

**My trouble comes when I change from A. C. to D. C. I start my show using the D. C. from the generator set and toward the end of the reel I light the lamp on the second machine on A. C. from the compensarc and as I change from the first machine to the second I throw the four-poled switch so that I have the D. C. on the second machine. About every other time that I change over the light will go out and I have to throw the carbons together several times before I can get the D. C. to light. Why is it that the D. C. will throw over one time and not another? Can you offer an explanation for this?** *—E. W.—Illinois*

The only explanation that I could offer you would be that you light up on the second machine too soon and allow the carbons to burn long enough on the A. C. to form a crater on the lower carbon and at the same time you carry too wide an arc on the A. C. at the time you throw over to the D. C.

Try lighting the second lamp at about one-half a minute before you make the change over and carry a short arc on the A. C. until after you change over. Then draw the carbons apart slowly until you have the proper arc on the D. C. Examine the generator for loose connections at the fields.

---

### Gets Junk Film

**Editor Projection Department: I have read in MOTOGRAPHY what you had to say about operators who punched film and about operators putting reel bands on the right reels and I agree with you, but I want to register a kick against a Film Exchange of your city, Indianapolis, for the way that they are sending out film. I received a five-reel feature, "The Alster Case," and this is the condition that it was in when I received it: Two frames in title of part one, two frames in title of part two, no title on parts three, four or five. No part title on end of any of the reels but the third one. There were five mi-frames in the five reels and in the third reel part 3 appeared on the screen after one hundred feet of film had been run off. Two reel bands were marked part 1, one marked part 2 and two marked part 5. When I saw the condition that they were in I called the manager of the theater up to the booth and showed them to him, and he said that he would take it up with the film exchange. I have not heard from him since but I think that there should be some way to compel film exchanges to either send their films out with proper titles and in proper condition or else junk them.** *—R. H. G.—Indiana.*

The only thing I can say is that as long as managers deal with exchanges that send out "junk" such as you are complaining about just that long will operators have to put up with it. I will send a copy of your letter to the main office of that company.

## New York's 71st Goes "Over the Top"

THE 71st New York Regiment, now at Camp Wadsworth, S. C., and soon to be in France, has already been "over the top," and they have been over the top in true fighting fashion, in France, and all without going farther from New York than across the Hudson to Jersey.



*Seventy-first Regiment goes over the top for Fox's "Les Miserables."*

In Fort Lee, N. J., William Fox, has in preparation a film version of Hugo's "Les Miserables." Standing on the big studio lot is a reproduction of the San Antoine district of Paris, nine city blocks in extent.

Men with real military training were needed to impersonate the guard for those scenes in "Les Miserables" depicting the Revolution of July, the fighting in the streets behind barricades, and the clashes between the citizenry and the National Guard of France. Through the courtesy of the officers of the 71st, Frank Lloyd, under whose direction William Farnum is making the picture, obtained the services of a battalion from that regiment. The troops donned the blue and red and white uniforms of the French Guard. They make splendid and stirring figures in the film.

They worked from nine o'clock one morning until two p. m. the following day. Just a half hour before quitting time came the climax. Right over the top of a twelve-foot barricade they went as hard as and as fast as they could go.

While, of course, the whole affair was mimic warfare and the soldiers were not for the moment clad in the khaki of their country, that battalion from the 71st went over the top as though the Boche were on the other side and they were determined to "get" him.

After the cameras had ceased to grind, the men were drawn up and Captain Schroeder of Company A, of the 71st, made a speech. He thanked Mr. Lloyd and Mr. Farnum in behalf of his men for the royal treatment they had received and especially for affording them the opportunity of going over the top.

## Exhibitors Sued by Music Concerns

ASKING that a number of exhibitors be enjoined from playing their music, and that they be fined $10 for each offense, several of the big New York music publishers filed suits October 4 in the United States District Court, through Nathan Burkan, in which they allege theater proprietors are permitting musical compositions to be played without the consent of the publishers.

Watson, Berlin & Snyder, M. Witmark & Sons, G. Ricordi & Company, Inc. and T. B. Harns & Francis Day & Hunter are the firms which claim their music has been played without their consent. The defendants are Thomas Cassese, proprietor of the Roma Theater at 178 First avenue; Varieties Photoplay Company, operators of the Varieties Theater at 112 Second avenue; Schuyler Amusement Company, owners of the Schuyler Theater at Broadway and Eighty-second street; Second Avenue Amusement Company, operators of the Majestic Theater at 15 Second avenue; Novelty Theater at 214 Bowery; National City Amusement Enterprises, operators of the Palace Theater at 1326 St. Nicholas avenue; Max Grund, manager of the Model Theater at 940 Freeman street, and Israel Suckman, proprietor of the Golden Rule Theater at 125 Rivington street.

## Vitagraph Men to War

The latest men to bid farewell to their associates in the Greater Vitagraph plant in Brooklyn are T. J. Gallagher of the purchasing department, and D. Hoffman of the Receiving Department. Both are sergeants in the new National Army now under training.

## Social Upheaval in "Her Second Husband"

American metropolitan life, the pitfalls it holds for the young wife in society, and the follies of social custom as observed in certain metropolitan circles, are very pointedly and effectively dealt with in a new Mutual photodrama, "Her Second Husband," in which Miss Edna Goodrich is starred.

The new play was written by Hamilton Smith, who also wrote "The Vampire" and "Mysteries of the Grand Hotel." It is based on actual happenings that have cropped up in connection with the social upheaval created by the amassing of enormous fortunes in "war brides," as a result of which great numbers of hitherto unknown names began to appear in the social register and exclusive doors were thrown open to men and women who never in their wildest dreams had expected to enter them on any social mission.

Miss Goodrich believes "Her Second Husband" to be a play of great power, and one that must needs exert a salutary influence on American life.

## Mae Marsh in Tailor-Made Role

Persons who are aspiring to write scenarios for the motion picture screen will learn a great deal about characterization from the new Goldwyn picture starring Mae Marsh, "Sunshine Alley." This photoplay, by Mary Rider and developed into continuity by Emmett Campbell Hall, was especially written to fit the quaint capabilities of Mae Marsh, and is said to be one of the most close-fitting vehicles that has ever been provided a picture star.

This is a remarkable tribute to the discernment of the two capable writers responsible, particularly so because Miss Marsh is known in the world of the motion picture alternately as "the whim girl of the screen" and "the girl of a thousand faces." One may readily imagine from this simple statement, that writing a photoplay for Miss Marsh—one that will give every opportunity for her peculiar emotional range—is no mean task.

## Same Vehicle Serves for Opera and Screen Debut

The long standing friendship between Oscar Hammerstein, the man who gave so much to musical New York in the days of his Manhattan Opera House, and his greatest star, Mary Garden, brought a message of welcome and encouragement to the diva on her first day in the Goldwyn studios in Fort Lee, N. J.

By a curious coincidence it was in "Thais" that the singer made her first American appearance, and the famous story by Anatole France will likewise serve for her debut on the screen.

Miss Garden begins work on "Thais" under the joint direction of Hugo Ballin, the artist, who has given his entire attention to picture work since the founding of the Goldwyn Picture Corporation, and Frank Crane, the well known moving picture director. In Miss Garden's supporting cast are Hamilton Revelle, Crauford Kent, Charles Trowbridge and Lionel Adams.

# Current Releases Reviewed

## "The Fibbers"

### Bryant Washburn in Essanay-Perfection Release of October 15. Reviewed by Genevieve Harris

WHILE this does not reach the high comedy standard of the "Skinner" series, it is a very pleasing, wholesome play, good for any audience. Bryant Washburn and Virginia Valli work well together and the production of the story is good in



*Bryant Washburn in "The Fibbers."*

direction, photography and settings. It is a play which leaves the audience in a pleasant frame of mind. It will doubtless draw well because of the popularity of the star, and it will not disappoint. In short, it is a clean, pretty play in Essanay's best style. Fred E. Wright directed.

*The Story:* John Cort (Bryant Washburn), a young architect, and his bride, Barbara (Virginia Valli), are in financial difficulties which are increased when, in a charitable impulse, they offer to care for a hobo who is injured in a train wreck near their home. Despite the doctors' bills, John and Barbara nurse the outcast back to health. In an attempt to raise some money, Barbara decides to try to sell a play she wrote at school. The hobo suggests she send it to Phillip Allen, a big producer. She does and to her amazement it is accepted. Simultaneously, John gets a commission from Mrs. Stoddard, a wealthy society woman. In attempting to conceal good fortunes from each other for the surprise of their glorious fulfilments, many misunderstandings arise between Bab and John. She sees him with Mrs. Stoddard and believes the worst. He sees her with Allen and suspects her perfidy. The breaking point almost is reached when Bab's play comes out a tremendous success. John reads of it and his wife's authorship in the newspapers, then reveals to her his success. The two are brought to a happy reconciliation with the hobo as their fairy godfather. For it develops that it was through his former friendship with Allen that Bab's play was accepted; and also that Mrs. Stoddard in reality, is his daughter.

## "The Man from Painted Post"

### Artcraft Fairbanks Subject in Five Reels. Reviewed by George W. Graves

MELODRAMATIC action, with thrills that deserve the name, excitement and suspense, are all properties of "The Man From Painted Post," the latest medium for the art of Douglas Fairbanks, scenarioized by himself from a story by Jackson Gregory, and directed by Joe Henaberry.

The ardent follower of the Fairbanks' pictures asks himself after each one of them, "When will wonders cease?" and "How do those connected with the making of these pictures keep so fresh on their originality?" There are lots of new stunts in Fairbanks' latest, among which figures the longest jump to a horse that he has yet made, and the story in its telling discloses a new store of originality, making for an interest that places the offering on a level with its predecessors.

The story has its locale in the West—the real desert West of Arizona, and it has to do largely with the rounding up of cattle thieves, the head of whom, to complete his joy, kidnaps the pretty district school teacher. But the latter fortunately has made friends with "Fancy Jim" Sherwood, a newcomer in the parts posing as an Eastern tenderfoot, better to accomplish his real mission of apprehending the cattle rustlers. Sherwood puts his real resources into play, and, in a most sensational, yet jolly manner, delivers the pretty school ma'am from the jaws of destruction. Then the rapid fire romance ends most auspiciously.

While the picture is generally hard and fast melodrama, there is of course a generous sprinkling of comedy of a very delightful sort, most of it springing from the situations where we find "Doug" outwitting the villains, but a good deal of it rising from his bashful and therefore human love-making.

In the support, Eileen Percy again makes a very favorable and dazzling impression as the schoolma'am. Which causes us to sadly reflect that school teachers were never like this in our day. Never! Frank Campeau is a first rate villain. Others in the very capable cast are: Frank Clark, Herbert Standing, William Lowry, Rhea Haines, Charles Stevens and Monte Blue.

"The Man From Painted Post" is a winner from the box-office standpoint.

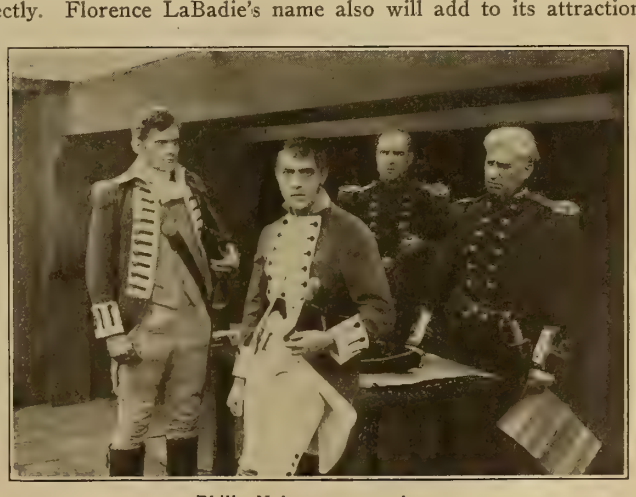
## "The Man Without a Country"

### Thanhouser-Jewel Offering of Famous Patriotic Story. Reviewed by Genevieve Harris

EDWARD EVERETT HALE'S famous story in which a disloyal officer is granted his wish, "never to see or hear of the United States again," and finds this eventually a terrible punishment serves as the basis for this six reel patriotic sermon. Those who are familiar with the original story may wonder how the producer found enough material in the plot for five or six reels. Evidently he did not, for a modern story forms a large part of the offering and the older story is dramatized as a dream of one of the leading characters. The reincarnation theory is also used, and the modern "slacker" is supposed to have been Philip Nolan, the traitorous officer. His remembrance of his punishment and suffering in his earlier incarnation reforms him and he hastens to enlist.

The production, we believe, will be a disappointment to those who expect to see the Hale story dramatized on its own merits. If it had been picturized as the hero read it, or even portrayed as a dream, it would have been more effective, but instead, the figure of the modern man, lead by the heroine, in classic robe, is dissolved into the historical scenes in a rather distracting fashion.

However, every means of patriotic appeal has been used, and if your patrons are touched by patriotic feeling, you will hear much applause during the presentation of this. And it will have strong drawing power, especially if advertised correctly. Florence LaBadie's name also will add to its attraction.



*Philip Nolan was a traitor.*

H. E. Herbert plays Philip Nolan. J. H. Gilmour, Sarcy Hastings, Ernest Howard and Charles Dundan are in the cast.

*The Story:* The picture begins shortly before war is declared with Germany. The heroine and her brother are very patriotic but their friends are not. However, when war has really come, they abandon their pacifist ideas and try to aid their country. One man, who is in love with the heroine, refuses to be converted, and the girl breaks off her friendship with him and goes abroad as a nurse. Later the man, urged to enlist, utters a curse against the United States. His friend hears him and begs him to read "A Man Without a Country," an account of another man who cursed the United States. As he is about to read the book, he has a vision in which the spirit of the heroine, who had been reported killed, leads him through the story. She tells him that Philip Nolan was himself. The tragedy of Nolan's wife reforms the "slacker" and when he awakens, he hurries to a recruiting office. Then he learns that the heroine had not been killed, that the report is untrue. A few days later, in uniform, he greets her as she returns home safely.

## "The Ghost-House"

### Five-Reel Paramount Huff-Pickford Drama. Reviewed by George W. Graves

IF not taken too seriously this ghost-mystery story featuring two school-age characters and their young love, will interest, although it has a better chance of doing so with younger people, since ghosts are readily more real to them than to their effete



*Jack Pickford and Louise Huff in "The Ghost House."*

elders. Jack Pickford and Louise Huff do exceptionally well with their parts, as they have done with like parts in time past, and their impersonations constitute the picture's greatest value. Both bring out the ardency of youth with realism and both exhibit good emotional play.

The story—if one stops long enough to think about it—is not very satisfying, because it is so terribly unreal, but the stars with the help of a competent cast, and good direction, carry the whole very well and make the picture an offering of average entertainment quality. There is one very commendable thing about the story, that is, that the author has worked up a very nice element of suspense just prior to the final climax.

"The Ghost-House" is a very good offering for audiences composed largely of young people, but it will pass as average with the ordinary audience. In the cast are Olga Grey, James Neill, Eugene Pallette, Mrs. Lewis McCord, Horace B. Carpenter, Edythe Chapman and Lillian Leighton.

Beulah Marie Dix is the author, and Wm. C. DeMille the director.

Al Griffin, for five years technical director with the Essanay Company and later for some time with Rex Beach, has been secured by the Rolin Company as technical director on the "Lonesome Luke" comedies, the Harold Lloyd comedies and the "Toto" comedies, all on the Pathe program.

## Conquest Program No. 9

### Excellent Number in This Edison-Kleine Release. Reviewed by Genevieve Harris

A dramatization of Stevenson's "Kidnapped," in about four and a half reels, a one-reel burlesque of a Roman play, a silhouette production of the Little Red Riding Hood story, scenes from Provincetown on Cape Cod, and views of microscopic pond life comprise this Conquest program for the family group. After viewing this number, one cannot help hoping that these group programs will have a wide distribution. Every school child should have an opportunity of enjoying them, and adults will like them equally.

"Kidnapped" is given a beautiful production. Settings, costumes, photography and tinting are beautiful, and the story of course is full of action and excitement. It is a worth-while production for any program. Everyone will enjoy it. Raymond McKee is excellent as David, the hero, and Robert Cain and Joe Burke are well chosen for their roles. Alan Crosland directed.

The humor of this program is furnished by "Friends, Romans and Leo," a clever and very funny farce, dealing with "Mulius" Caesar, his beautiful daughter, and her suitors. A comedy arena scene, with a "lion" as chief actor, will win many laughs. Subtitles also are good.

The silhouette of Red Riding Hood's adventure is dainty. It will appeal to the littlest patrons. The travel pictures and educational topic which complete the number are very interesting. As a whole, nothing less than excellent describes the offering.

## Conquest Program No. 10

### "Family Group" Offering Released Through Kleine System. Reviewed by Genevieve Harris

THIS is an exceptionally good offering, serving its purpose admirably. It consists of eight reels, two stories of three reels each, a one-reel fairy story, and one reel of scenic and educational pictures. It is diversified and so well balanced that everyone will be entertained.

A three-reel play based upon Anna Sewell's famous "Black Beauty" story is the chief number of the program. Don Fulano, a pretty and clever trick pony, has the star role, with Pat O'Malley as his owner. Peggy Adams has the leading feminine role. The play is cleverly presented, and is quite out of the ordinary. It will please everybody. The photoplay is beautiful, and there are several fine outdoor locations used.

"A Duke for a Day" is a fine little comedy-drama in two reels. Raymond McKee is at his best. This young actor is a very pleasing player. He has a bright future in screen work. The people who follow the Conquest series will certainly like him.

"The Pied Piper of Hamelin" will appeal to school children and their teachers. It is a prettily produced one-reel version of the old legend and follows Robert Browning's poem.

Beautiful photography is a feature of the travel and educational numbers which complete the program. This number, the tenth, will be of special interest to humane societies because of the "Black Beauty" play. Interest your local society in it. It is just the sort of picture they will be enthusiastic over.

## "The Burglar"

### World Film Release of October 29. Reviewed by Helen Rockwell

WILLIAM A. BRADY has given this screen version of "The Burglar" from Augustus Thomas' well known play a noteworthy production. The finished product proves to be a gripping picture, intelligently told and excellently acted. The story, so well known to the theater-goers, has a wide human appeal and will be enjoyed by patrons of widely diversified tastes. It is consistently interesting throughout, while there is that ever-effective tug at the heart strings which stimulates interest and makes the play appear to be running on greased wheels.

Careful attention has been given to details and a few improbable bits are cleverly concealed by directorship. There is a clever scene of a bank robbery where one looks down at the layout from above and sees the whole gang at work.

The trio of stars appearing in this picture would attract notice anywhere. Carlyle Blackwell does some splendid work

as the impotent youth who is more unfortunate than bad, and Evelyn Greely, in a very sympathetic role, is delightfully dainty and wholly suitable. Little Madge Evans is in a class by herself. She pleases immeasurably by her natural winsomeness whenever on the screen.

The story covers a period of five years, beginning with the college days of Will Lewis, a reckless youth who cares more for wild parties than for his studies. He accidentally shoots a policeman one night while under the influence of liquor, and to escape the consequences runs away from home. His moral backbone weakened, he falls in with bad companions and is in a fair way of becoming as dissolute as they, when he meets the girl of his choice and takes a new grip on life. He marries the girl, the daughter of a wealthy bank president, and there is a year of wedded happiness which brings an offspring—the idol of them both. Then an old companion turns up with threats of spoiling the youth's happiness by telling of his past, so the youth, to spare his wife the knowledge that he is sought by the law, helps the old-time companion to rob the safe at the bank. He is caught and sent to prison. Years pass, he escapes from prison, but has become a moral wreck. One night he breaks into a gorgeous home for a haul. He is surprised by a little girl who is delightfully friendly with him and who offers him all of her jewels. He learns from a picture on the table of his wife that this is his own child, and of course his joy at seeing her again is unbounded. As he is about to leave the house he is shot by a policeman, but before he dies he has a chance to clasp his daughter once more in his arms. Harley Knoles directed the picture.

## "Bab's Diary"

### Paramount Picture Featuring Marguerite Clark. Released Sept. 24. Reviewed by Helen Rockwell

IN "BAB'S DIARY" it is hard to say which pleases more, the scintilating personality of Marguerite Clark or the delightful way Mary Roberts Rhinehart has unfolded her story. The "Sub-Deb" stories, long familiar to all *Saturday Evening Post* readers have made material for a charming picture. The efforts of Bab to be impressive when insistently treated like a child are screamingly funny while the complications which arise from her imaginative qualities are side-splitting.

The picture is thoroughly modern and Bab is a thoroughly modern girl. Probably all girls have suffered as Bab did and it is this healthy normal note which makes it so refreshing. Bab is real, we are all acquainted with her and we will all enjoy seeing her on the screen. The story is unfolded in a unique way, the sub-titles being pages from Bab's own diary with the spelling entirely phonetic. This causes a great deal of merriment.

Marguerite Clark as Bab is Bab from start to finish.. The part might have been written for her. She is ever dainty and delightful and her comedy is highly amusing. Her supporting company is all that could be desired and the production is in every way noteworthy..

Bab is a "Sub-Deb," a debutante in the making, a girl who has not yet "come out." She is not satisfied with this state of affairs. She is not taken seriously enough by her parents, and when they try to force high-necked party dresses on her again she rebels openly. To make them aware of her importance she tells them she has decided to get married and end it all anyhow. Her parents are furious! Who is the man? She must give him up! Now there is really no man at all but Bab, seeing the impression she has made, and revelling in her new importance quickly invents one and chooses his name from off a malted milk tablet—Harold Valentine. She buys flowers and has them sent to herself "from Harold" and writes him passionate notes which she feels sure will never be mailed. Then she magnanimously tells her parents she will give him up for a low-necked party dress. At this time however Carter Brooks arrives on the scene. Realizing that Bab is "faking" her love-affair he decides to have some fun with her and tells her that he knows Harold Valentine well, that he is an old college chum and that he is in town. He arranges for Bab to meet him at the junior dance that evening. Bab is all mixed up, she doesn't know which way to turn, but she goes to the dance. Carter Brooks has inveigled a friend of his, an actor, by the name of Grosvenor to impersonate Harold. It was Grosvenor's picture which Bab had on her dressing table. She had purchased it at an art store, finding it necessary to have a picture of her lover.

Bab arrives at the dance, meets Grosvenor and is in a quandary. Having read that letters are always incriminating she decides she must get the letters she wrote to Harold at any price. She hires a taxi and goes to Grosvenor's apartments. She subsequently gets into the wrong rooms, has a hard time explaining what she is doing there, and then accidentally sets off the burglar alarm. Wildly she rushes into the bathroom where a bath has been drawn, and slipping on the rug, falls into it. When the police arrive she decides to pretend she is drowned. She is finally taken home in an ambulance to her waiting parents where everything is explained by Carter Brooks. J. Searle Dawley directed the picture.

## "The Fighting Trail"

### Episode 7, "The Ledge of Despair. Reviewed by Helen Rockwell

THERE is excitement in this episode with a vengeance! We are taken with such lightning-like rapidity through so many hair-raising scenes, that we can only hold our breath and gasp as the picture leaves us suspended in mid-air with the hero! There is some good human comedy relief in this picture—not the slap-stick variety—and the thrills are many, and suspense terrific, while the action doesn't lag for a minute.

After the struggle on the cliff, Gwyn and Cut-Deep both jump into the torrents below, but Cut-Deep is enabled to get away by swimming under water. Thinking themselves safe for a while, Nan and Gwyn visit their mine. The outlaws follow them and close the entrance with boulders so they can not escape. After adventures in the mine with snakes and mountain lions, Gwyn and Nan find an outlet on a rocky ledge overlooking a rushing torrent. They climb out and lower themselves by a chain to a narrow trail, but the trail leads nowhere. At the entrance to the cave is the mountain lion. Thus the picture leaves us. It is a splendid ending for a serial episode. This continued play, in which the Vitagraph favorites, William Duncan and Carol Holloway are featured, has so far lved up to its claim of being the greatest serial attraction produced to date.

## "'49—'17"

### Butterfly Production With Western Thrills and Adventures. Reviewed by Genevieve Harris

THE "old west" is dying hard in pictures. There is a certain kind of thrill and action that only a wild west setting provides for a photoplay. But directors now resort to various excuses for introducing it. In this story, we have a wealthy old man reconstructing one of the deserted western mining camps. He commissions his secretary to gather together a group of western "bad men" and dance hall girls. The secretary finds a troup of western characters at the Exposition giving a representation of the old days and persuades them to inhabit the reconstructed village. With these characters, the story is worked out and the usual action and thrills introduced. The puzzling title refers to the years which are connected in the story, the days of the "forty-niners" and the modern time.

Ruth Ann Baldwin directed the picture from a story by William A. Cook. In the cast are Joseph Girard, Leo Pierson, Donna Drew, Jean Hersholt, Harry Rattanbury and Mrs.



*The wild west reconstructed.*

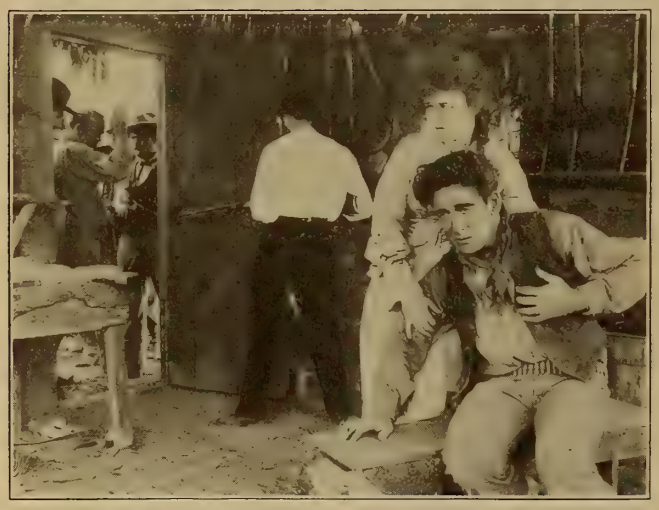
Witting. The acting is uniformly good. The photography and settings are satisfactory. The picture, while not remarkable, will satisfy audiences with a taste for western melodramas.

*The Story:* Judge Brand sends his secretary, Tom Robbins, into the west to reconstruct Nugget Notch, an old mining town. Tom brings a group of cowboys and girls from a wild west show. Among them is Ann Bobbett, with whom Tom falls in love. Judge Brand comes from the east. He finds that he has known some of the characters in the old days. For the judge had once been a miner. He had told Tom a story about his former partner, whose daughter had been lost and if found would inherit a fortune. It looked for a time as though Ann Bobbette was the heiress, and Tom began to grieve because the fortune would come between them. However, a great deal of concealed history is brought to light, and Ann is not the heiress. But the villain of the play gets his just deserts in spectacular fashion and Tom is the discoverer of a new gold mine, and becomes wealthy and marries Ann.

## "Dead-Shot Baker"

### Vitagraph Blue-Ribbon Feature Released October 15. Reviewed by Helen Rockwell

THIS western picture by Alfred Henry Lewis is a little different from the usual run in that it shows us the home trials and tribulations of a typical cowboy rather than merely carrying us through his daring exploits. There is plenty of



*"Dead Shot Baker" is full of action.*

action, too, but the chief charm lies in the very natural characterizations. The life of Dead-Shot Baker is shown after marriage and shows us the hard time he has with his very wilful little eastern wife. The little wife is a helpless bundle of loveliness and is looked down upon by the community because of her inability to "fit in." She leads her adoring husband a sorry chase before he is finally convinced of her love. The costumes of a past period are very quaint and picturesque and add much to the presentation. There is plenty of the brisk action which we have come to depend upon in western pictures and simply as a thriller with its delightfully human quality left out it would still be a highly entertaining picture. The character of Evelyn Baldwin is one of the most typical and amusing seen in pictures in a long while and as portrayed by Carol Halloway it is a masterpiece. William Duncan in the title role does some very good work.

Dead-Shot Baker is the sheriff of Wolfville and his name tells the rest. Some bandits hold up the stage and after plundering it, they carry away two women to their mountain home. Dead-Shot leads a posse after the bandits and rescues the women, one of whom is the daughter of the town drunkard, who has been brought up in the east in the belief that her father is wealthy. The father dies leaving her a helpless charge on the good townspeople. They try to think of all sorts of work that she can do to earn her living but the girl seems satisfied to do nothing at all but let others look out for her.

Dead-Shot Baker in a dilemma as to what will become of her proposes marriage and is accepted, much to the disgust of the townspeople who think he is too good for her. The girl proves a sad disappointment as a wife, taking no interest in anyone or anything but the village postmaster, a dapper creature from the east. However, "Dead-Shot" is very much in love with his wife and wishing above all for her to be happy, he openly courts death so that she may marry the postmaster. At this time a noted band of rustlers goes on the rampage and the sheriff leads his posse against them. It is reported that he is killed and then the young wife, who really never cared for the postmaster, is roused to action. She leads reinforcements back into the hills and captures the outlaws. She then finds her husband and nurses him back to health and happiness. William Duncan directed the picture.

## "The Fire-Fly of Tough Luck"

### Triangle Picture Released October 21. Reviewed by Helen Rockwell

THIS is the usual western picture with the story written by J. G. Hawkes, who knows how to write them. It will find favor with all who like the regulation melodramas, there being plenty of action and many tense scenes. The western atmosphere is truly portrayed, and the outdoor scenes are very good. The characters are all conventional ones. The heroine is expectedly saccharine, the hero upright and the villain vile in regulation style, but the good acting saves them from being commonplace. Alma Reubens plays the title role in a very pleasing manner while Walt Whitman as Tough-Luck Baxter and Charles Gunn as Danny Warde are exceptionally good.

The story is of Fire-Fly, a little dance-hall girl of Baxter City who is married to Bert Wilcox, a worthless parasite. She is engaged by "Happy Jack" Clarke to perform in a dance-hall in Tough-Luck. Upon arriving in the lonely place she is overcome by lonesomeness and striking out for home becomes lost in the desert. Danny Warde, a member of a gay party crossing the desert in a private car, loses money at cards and having been refused a loan by his host he becomes angered and leaves the train at Tough-Luck. He comes upon Fire-Fly in the desert and carries her back to the town. He eventually becomes infatuated with her. When gold is struck a rush occurs and Tough-Luck becomes a roaring place. With the newcomers arrives Wilcox. Warde proposes to Fire-Fly and is told she is Wilcox's wife. Wilcox, hard pressed for money, breaks into the assayer's office and is caught. Instead of shooting him as they would ordinarily have done, they simply turn him out of the town for Fire-Fly's sake. Fire-Fly decides that her place is by her husband's side and she leaves with him.

In the desert Wilcox steals what little money his wife has and abandons her. Warde and Baxter, thinking that Wilcox would attempt something of the kind have followed and make a timely rescue. Wilcox falls into a pit where rattlesnakes abound and meets a deserving death. E. Mason Hooper directed the picture.

## "The Desire of the Moth"

### Monroe Salisbury in Satisfactory Bluebird Release. Reviewed by Genevieve Harris

THERE are many audiences who will miss the allusion and be puzzled at the title of this offering. It is not a very apt one for the story. The picture itself is good, with action, suspense,



*Stella took care of the wounded man.*

beautiful photography of especially fine outdoor settings, and likeable characters, all the elements of pleasing entertainment.

Rupert Julian's directing is clever. He also plays a character role very well, that of John Wesley Pringle. Monroe Salisbury is the featured player and he will be very well liked, we believe, by patrons of all classes. The role he takes is both interesting and sympathetic. Ruth Clifford also satisfies. The story, which is well adapted for picturization, is by Eugene M. Rhodes, put into scenario form by Elliott J. Clawson.

The picture begins with a wonderful panoramic view of the mountain and forest country. Then the hero is introduced, Christopher Foy (Salisbury), a charming outlaw, with a southern accent, as the subtitles show. Other characters introduced soon are Stella Vorhis (Ruth Clifford), her father, a southerner who has moved to the west, and Foy's disloyal partner. In the cast of players are W. H. Bainbridge, Milton Brown and Al Sears. The production as a whole may be classed as one of Bluebird's best.

*The Story:* Christopher Foy, escaping from the sheriff and his aids who have offered a reward for his capture, is injured and arrives in a weakened condition at the mountain cabin of Colonel Vorhis and his daughter, Stella.

Stella is moved by pity and aids him. Later her father, admiring the man's frankness in confessing his crimes of theft, and also because both come from Virginia, has him pardoned. For some time he follows an honest career. He and Stella fall in love. Then he is suspected of stealing cattle and again a reward is offered for his capture. A former admirer of Stella's, John Wesley Pringle, arrives in camp and learns that there is a plot again Christopher. He succeeds in aiding the youth and bringing his enemies to justice, because he knows Stella loves Christopher. He gives back to Stella the man she loves, because he loves the girl and wishes only her happiness.

## "Camille"

### Hanover Film Company Offering, Released by General Film. Reviewed by Helen Rockwell

HELEN HESPERIS is featured in this screen presentation of the celebrated "Camille." Most everyone is familiar with the world-famous story of the courtezan whose great love redeemed her past life. For that reason alone this picture has great possibilities. The story is unfolded cleverly with bits taken from Dumas' original story. Helen Hesperia, a majestic type of beauty, plays the part of Camille intensely and effectively.

"Camille" tells the story of a woman of the world who is courted by many. A young lawyer, Armand, comes to Paris, falls in love with her, and neglects his work to pay her court. Camille returns his love and the two go to a country villa to live together. Armand's father, hearing of his son's conduct, becomes enraged, and, seeking Camille, begs her for the sake of his son's future to give him up. Realizing that the father speaks the truth and loving Armand with all that is fine within her, she consents to do so. She tells Armand that she has gone back to an old lover. Armand, in grief, travels to forget his sorrows but his thoughts are ever with Camille. One day he receives a letter from his father saying that Camille is dying. He hastens to her side, when she greets him affectionately, joyously, and then falls dead.

## "The Trouble Buster"

### Paramount Picture Featuring Vivian Martin. Released October 8. Reviewed by Helen Rockwell

VIVIAN MARTIN is again seen in the role of a ragged little "Newsie," a role which suits her admirably. Parts of the picture will bring tears to your eyes, the efforts of "Blackie," the waif, to take care of his little charge "Mike" being particularly pathetic. The last part of the picture is not as good as the first and the ending is rather abrupt. Much more could have been made of it. It was as if the director said, "Now we have five reels—stop!"—so they did. The story is not new nor great, but it is delightfully sweet and charming, and as it has been given a splendid production, and as Vivian Martin's personality is irresistible, it will please all who see it. It is refreshing to see a picture and have all of your best emotions played upon, and this is what happens when you watch the two little waifs denying themselves everything for each other.

Vivian Martin makes a winsome boy, who is really not a boy at all, who proves her ability to take care of herself when she finds it expedient to use her fists. The ensuing tussle is highly amusing.

Michelna (Vivian Martin) is a little emigrant girl whose father dies almost as soon as he reaches this country, leaving his child alone and penniless. To escape "the charities," of which she is horribly afraid, she seeks protection from "Blackie Moyle" (Paul Willis), a little newsie, who shares his meagre earnings with her and offers her the protection of his piano-box home. Michelna, to avoid complications with the "tough" boys on the block, cuts off her curls and dons boy's attire. She also learns to use her fists. "Tip" Morgan, a clever confidence man, looking for a clever boy to use, sees Michelna, now known as Mike, and makes friendly advances to her. He discovers she is a girl and lures her to a room, where "Blackie" finds them.

In a fight which follows Blackie is hit on the head with a bottle and loses the sight of both eyes. Alone once more, Mike, in her spare time, copies some little clay models which Blackie has made and discovers a latent talent. She makes one in particular which she calls the "Trouble Buster."

One day she sees an advertisement of an art exhibit and takes her poor little wares to be shown. They cause much merriment until one enterprising man sees in the "Trouble Buster" a chance to make some money as with the Bilikens and Kewpies. Mike, hearing the Trouble Buster is going to make money gives the credit of it to Blackie.

Blackie, suddenly risen to fame, becomes a social pet with his fortune assured. Mike, seeing one of the dreaded "charity" persons again, flees without letting Blackie know where she is. Eventually Blackie goes to Paris, has his sight restored and learns that the "Trouble Buster" was not his model at all but Mike's. He goes in search of Mike, finds her, and when asked what he came for says, "For the love of Mike." Frank Reicher directed the picture.

## "The Dormant Power"

### World Film Release of October 22. Reviewed by Helen Rockwell

WITH the characters more normal than those usually gracing the scenes of red-blooded melodramas, with a diversity of settings and a generous overflow of plot, this picture should please all who remain faithful to the old-style thrillers. The scene is first laid in the west with the usual western element paramount and then it shifts to the east, showing all the gorgeous splendor of a wealthy eastern home with its languorous influences. The picture is a finished piece of work, being well directed and photographed and consistently told, while the acting is good throughout.

Parts of the story which might make one incredulous are handled with such finesse and care that the general impression is one of speciousness. There is no doubt that the old style of melodrama is very popular with a certain class of moving picture patrons, and this offering is one of the highest of this class. It contains meat enough for six plays but of the kind that will quicken the pulse rather than give food for reflection.

The colorful interpretations of Ethel Clayton as Christine Brent and Montague Love as Maurice Maxwell please one decidedly while Joseph Herbert—Edward Langford—Muriel Ostriche and George Morgan complete the cast.

The story is of a girl, Christine Brent, who with her father is compelled to seek refuge in a western village because of an unjust law. Maurice Maxwell, a powerful man of affairs, comes to the village and becoming infatuated with Christine, tells her she should not be buried in that God-forsaken country: that she should have the world at her feet.

Carl Randolph, a nomad, whose will-power has remained dormant, drifts into the town saloon where they are holding a fourth of July celebration.

One of the Mexicans here insults an American flag and Randolph in a rage shoots him. He escapes and seeks refuge at Catherine's home. He confesses to Catherine that he is a failure, but she tells him no man has the right to acknowledge defeat, and giving him money tells him to start life anew.

Back east Randolph becomes a powerful attorney with his ideal ever before him. He is offered a position as General Counsel for the Maxwell Ammunition Company and accepts. Desirous of talking over some urgent business with Maxwell he calls at his house one night and there again sees Christine who is Maxwell's wife and his most treasured possession. Christine has regretted her choice and lives with the picture of Randolph ever before her.

Brinkerhoff, a clever inventor, brings plans of a valuable invention to Maxwell who attempts to copy them. Brinkerhoff discovers him in the act and in the tussle which follows is killed. Maxwell throws his body out of the window into the river.

Brinkerhoff's wife, becoming desperate over her husband's absence, goes to Randolph for assistance. He sends her to work as a maid in the Maxwell home. There she finds proof of Maxwell's guilt. Maxwell in fear tells his wife she must buy Randolph's silence at any price. There is a scene between Maxwell and Christine in which Mrs. Brinkerhoff, hearing a partial confession of Maxwell's crime, shoots the man who murdered her husband. At her trial, the jury, swayed by sympathy, brings in a verdict of not guilty. Christine and Randolph are happily reunited. The picture was directed by Travers Vale.

## "Over There"

### Select Picture Featuring Charles Richmond. Reviewed by Helen Rockwell

THIS picture is a great boom for patriotism and for that reason should prove very popular. Aside from its patriotic appeal, however, it tells an interesting story and has been given splendid production. Martial music with this picture will make it very stirring.

The story deals with the "slacker," in this case a brave fellow with an inherited fear of blood, who believes himself to be a coward. He simply cannot bring himself to enlist, even when his friends all turn against him for his cowardly qualities and when the girl to whom he is engaged breaks their engagement. How he finally enlists, overcomes his horror of things gory and wins a medal for unusual bravery while under fire, is told in a number of exciting scenes.

The battle scenes are especially thrilling and, we imagine, true to form, having been superintended by Lieutenant W. A. O'Hara, of the 24th Battalion, Canadian Expeditionary Force, who participated in the battles of the Somme, Ypres and Verdun. Charles Richmond plays the leading role and does good work in a very difficult part. Anna Q. Nillson is very pleasing as the patriotic girl who gives her services for Red-Cross nursing in France. She looks very fetching in her uniform. Some comedy is afforded by Walter Hiers who, as a patriot too corpulent for active service, finally gives his services in the only way he can be of assistance—hoeing potatoes.

The story is of Montgomery Jackson (Charles Richmond), a young man with an inherited fear of blood. When the call comes for volunteers he finds he is unable to offer his services—he has such a horror of war. In spite of the fact that his fiancee and friends urge him to enlist he remains adamant. He is publicly insulted at his club and shows such decided cowardly tendencies that his friends lose all respect for him. Finally his fiancee, Bettie Adams (Anne Q. Nillson), becoming embittered at his lack of a sense of duty breaks their engagement and sails for France as a Red-Cross nurse. She also announces her engagement to another man, one who has enlisted. Left behind, Monty finally enlists in despair.

He is sent to join a force commanded by Colonel Adams, Betty's father. At the crucial moment he is roused to action when he sees a comrade horribly injured. He rushes into the thickest of the battle, saves the lives of both Colonel Adams and the man Betty is engaged to, and is awarded a medal for bravery. Back home once more on leave, he meets Betty. The young soldier Betty was engaged to has given her back her freedom, knowing full well that she is really in love with Monty. Every thing ends happily with Monty making a rousing speech advocating enlistment and declaring that he is soon going back to stay "till it's over, over there." George M. Cohan courteously loaned the title of his popular song for the title of this picture. James Kirkwood directed the picture.

## "The Heart of Ezra Greer"

### Frederick Warde in Pathe-Thanhouser Gold Rooster Release. Reviewed by Genevieve Harris

A STORY similar to many which have been picturized but which, in spite of its obviousness, may have a certain appeal to some audiences serves as the latest Thanhouser vehicle for Frederick Warde's good acting. The production, under Emile Chautard, is up to the Thanhouser standard. Pretty outdoor scenes are a feature of the early part of the picture. Two attractive children add to the enjoyment of the latter part of the story. The neighborhood houses, especially those which like pathetic plays which end happily, will be entertained by the release. On the whole, it is not very strong. Frederick Warde's acting may draw a certain class. The work of the supporting cast is good.

Leila Frost has an important part. Others are George Froth, Carey Hastings, Thomas A. Curran, Lillian Mueller, and the Badgley children, Helen and Gerald. Lloyd Lonergan wrote the story.

*The Story:* Frederick Warde has the title role, that of a kindly old valet, whose one treasure is his pretty daughter. By stinting and saving Ezra is enabled to send her to a co-educational college, where she falls in love with a wealthy fellow student and elopes with him, believing that he means to make her his wife.

hWen disillusionment comes, she is ashamed to return to her father and supports herself and child by sewing. Ezra enters the young man's employ, not knowing of his past. Unwittingly he fights his daughter's battles, reforms his employer without being aware that the woman the boy wronged is is own daughter and in the end, with the help of his little grandchild, he succeeds in bringing happiness into the life of her whose happiness is everything to him.

## "Cassidy"

### Triangle Picture With Dick Rosson. Released October 21. Reviewed by Helen Rockwell

"CASSIDY," taken from the story in the *Saturday Evening Post*, by Larry Evans, is anything but a pleasing tale. It is sordid from the beginnig to the end, but it is real, it is gripping, it is vital. The story is unfolded with a natural sequence of events, there is nothing forced about it, and the ending is logical. The action at the beginning is slow while we are given a chance to become familiar with the character of the hero, "Cassidy," but rather than being a detriment to the picture the splendid acting of Dick Rosson makes it not only desirable but out of the ordinary. "Cassidy," the pitiful, dying, little bum who "never had a chance" is a figure we can feel for from the bottom of our hearts. He holds the center of the picture throughout; we are shown an episode in his life and the other characters merely revolve around him. The picture is well produced and photographed, the scenes in the rain being very effective.

"Cassidy" was a man with "God's own soul who never had a chance." He landed in San Francisco one night, sick, broke and horribly lonesome for "N'Yawk," Coney Island and "Maimie." It was pouring rain and "Cassidy" was so sick at heart and sick in body that he just *had* to get money to get back to N'Yawk before he cashed in. He decided to rob a house. After breaking into the District Attorney's home he eagerly warms himself by the fire until a light is suddenly switched on. It is the District Attorney himself who is waiting for his daughter to arrive on the midnight train from boarding school. He plays with "Cassidy" for a while keeping him in horrible suspense, until he sees that the boy is really very ill. He asks him from where he came to which "Cassidy" replies so proudly "From N'Yawk" that the District Attorney gives him money and tells him to go back there before it is too late for him to ever see the place again. "Cassidy" leaves and goes into a nearby saloon to get dried out. The front part of the saloon is empty but from the back comes the noise of scuffling and loud voices. He investigates and finds that the owner of this resort has been expecting the arrival of some girls but owing to the stupid blunderings of the taxi driver the wrong girl has been brought. The girl happens to be the District Attorney's daughter so they must do away with her. "Cassidy's" chance has come at last. He rescues the girl, takes her home and in a dying condition on the porch tells the girl to tell her father to thank "Cassidy" "of N'Yawk." He is never able to get back to "N'Yawk" and "Maimie." It is a very pitiful story but very well enacted. It was directed by Arthur Rossen and photographed by Roy Overbaugh.

## Show Picture to French

In accordance with an offer made through M. Tardieu and M. Stephen Luzanne of the French High Commission in America, Rita Jolivet, star of "Lest We Forget," and her husband, Count Cippico, have arranged personally to take Miss Jolivet's picture, "Lest We Forget," which is now nearing completion, to France, after prints have been made for the American theaters. Miss Jolivet proposes to show the film in all the large centers of military occupation behind the French front. This will include the concentration camps of the American troops as well.

BLUEBIRD
PHOTOPLAYS Present

Herbert Rawlinson

*Hero of "Come Through"*

With Sallie Starr and Frank MacQuarrie

*in*

"The Man Trap"

The Dramatic Story of An Innocent Victim of Crooked Politics

Written by Waldemar Young

Directed by Elmer Clifton

Book thru your local BLUEBIRD Exchange or

BLUEBIRD Photoplays

(INC.)

1600 Broadway - New York

Naturally such productions as The Birth of a Nation, Intolerance, Joan the Woman, and A Daughter of the Gods, were made on

EASTMAN FILM

*The film that first made motion pictures practical, remains to-day a big factor in their success.*

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

IT HAS PAID OTHERS, IT WILL PAY YOU

to investigate our system of PURCHASING MACHINES on the PARTIAL PAYMENT PLAN.

We will sell you a latest type MOTIOGRAPH, SIMPLEX or STANDARD Moving Picture Machine on a SMALL PAYMENT DOWN, BALANCE on MONTHLY INSTALLMENTS.

*Write today for information and catalog*

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Moving Picture Trade

*Dealers in Motiograph, Simplex, Edison and Standard Machines, Transverters, Motor Generators, Rectifiers, and everything pertaining to the Moving Picture Theatres.*

Suite 300-302 Mallers Bldg., Cor. Madison St. and Wabash Ave.
CHICAGO, ILL.

*We Sell on the Installment Plan*

## Smashing Campaign on Serial

The *Chicago Tribune* and the *New York Sunday World* are among the big newspapers of the country that have bought Anna Katharine Green's newest mystery story—"Who Is 'Number One'?"—which Paramount has made into a serial, starring Kathleen Clifford. Both will print the novelization in their fiction sections, co-incident with the release of the fifteen episodes of the motion picture, and will conduct strong drives for circulation on the basis of the story.

Throughout the country Paramount is placing "Who Is 'Number One'?" in newspapers, such as *The Chicago Tribune* and *The New York Sunday World,* which have rejected scores of other motion picture serial stories and which broke their standing rule because they realized the value of an Anna Katharine Green story and because they knew the Paramount trademark guaranteed a motion picture production of unusual quality.

## O'Garry Picture in November Re-issue

AMONG the November programs for Favorite Film Features, under which name Greater Vitagraph is re-issuing selected pictures from its vast library, there will be one of the celebrated O'Garry pictures in which Edith Storey and Ned Finley, supported by strong casts, made such a strong impression. The first one of the O'Garrys to be reissued will be "Strength of Men," an Alaskan subject which created a sensation when it was first released a few years ago.

The lightings in this feature, it will be recalled, were exceptionally good and, with the insertion of present-day titles it is declared this two-reel story will stand the test of comparison with the best short length pictures now being offered to exhibitors.

A noteworthy fact about the Favorite Film Features is the excellence of the stories they tell. Sent forth as one and two-reel subjects, and made before five-reel features became the standard of the trade, these Vitagraph productions are crowded with good material and are action from start to finish for the men who made these two, three or four years ago faced the proposition of how to get all of their story into the short footage to which they were limited.

Albert E. Smith, president of Greater Vitagraph, is giving his personal attention to the preparation of the Favorite Film Features and none is permited to leave the studio unless it is mechanically and technically perfect. This means that all new prints are being shipped, the films are thoroughly re-edited, present-day titles inserted and the action made as smooth as those features which are being produced under the most up-to-date methods of picture-making.

"Favorite Film Features," said Walter W. Irwin, general manager of the distributing organization of Greater Vitagraph, "now occupy just as important a place on our program as any other unit of our product and we are satisfied that they are filling a long-felt want of exhibitors. They receive the same amount of care in their preparation before shipment as our biggest features and the fact that thousands of exhibitors now are using them as regular parts of their programs convinces us that the exhibitors appreciate them."

## Mabel Scott Doing "Bit"

Mabel Juliene Scott, who plays the leading female part in Edgar Lewis' new picture, "The Sign Invisible," has just returned from Camp Devens, Ayer, Massachusetts, where she went to present sweaters to the soldiers. Miss Scott succeeded in having 200 woolen sweaters made by the Woman's Auxiliary, of which she is president. The enthusiasm of the men in uniform so impressed Miss Scott that she wired to her eighteen-year-old brother in Minneapolis to come on to Ayer and enlist in the hospital unit. He is now in uniform.



*Mabel Julienne Scott, in Edgar Lewis' "The Sign Invisible."*

Miss Helen Spencer, a well known comedienne, has been added to the King-Bee Film Corp. and will assist Billy West in the making of King-Bee Comedies. Miss Spencer was featured in all the Vitagraph "O-Henry" comedies.

## Kellermann Makes 85 Foot Dive

Two of the most sensational features of "Queen of the Sea," Annette Kellermann's new marine spectacle for William Fox, were put into celluloid form at Bar Harbor, Maine, when the diving Venus walked a long tight wire and then plunged 85 feet into the ocean beneath; and when a massive tower was blown up for the film by 250 sticks of dynamite.

These five-starred events marked the finish of the episodes in the sub-sea picture which were made at Bar Harbor, and thousands of cottagers and vacationists lined the shores. John G. Adolfi, who has charge of the production, and the entire supporting company had returned to New York City to arrange for screening the second part of the subject, so Miss Kellermann personally directed the "thrillers."

## New York Regiment Goes "Over the Top"

The 71st New York Regiment, now at Camp Wadsworth, S. C., and soon to be in France, has already been "over the top," and they have been over the top in true fighting fashion, in France, and all without going farther from New York than across the Hudson to Jersey.

In Fort Lee, N. J., William Fox, the motion picture producer, has in preparation a film version of Hugo's "Les Miserables." Standing on the big studio lot is a reproduction of the San Antoine district of Paris, nine city blocks in extent.

Men with real military training were needed to represent the guard for those scenes in "Les Miserables," depicting the Revolution of July, the fighting in the streets behind barricades and the clashes between the citizenry and the National Guard of France. Through the courtesy of the officers of the 71st, Frank Lloyd, under whose direction William Farnum is making the picture, obtained the services of a batallion from that regiment. The troops donned the blue and red and white uniforms of the French Guard.

## Film Beautiful Estate

Madame Olga Petrova and the cast of the first picture now being made by the Petrova Picture Company, have been spending the greater part of this week taking many beautiful exteriors on the estate of George Pratt at Glen Cove, Long Island. Several of the scenes of this scenario, which was written by Mme. Petrova herself, are laid in the Kingdom of Belmark, where the love scenes between the crown prince (Thomas Holding) and the beautiful American girl who later becomes his morganatic wife (Petrova), takes place in the Royal Gardens.

## Says Public Wants Big Stars in Big Plays

"THE remarkable success which has been attained by Ann Murdock in 'Outcast' and Julia Sanderson in 'The Runaway' convinces me beyond a shadow of a doubt that the public appreciates and wants to see celebrated stage stars in picturizations of big stage successes."

This was the comment of John R. Freuler, president of the Mutual Film Corporation, as the first reports began to reach his desk of the box office records of the first of the Charles Frohman plays in motion pictures.

"It is a singular and significant fact," Mr. Freuler said, "that 'Outcast' has proven a far greater success than any of Miss Murdock's previous screen productions and that is due to the fact that 'Outcast' is from a great play with a great star.

"The same thing is true of 'The Runaway,' the first of Julia Sanderson's pictures. It is a most hopeful indication in the industry, an evidence of a solid and substantial future for motion pictures. I am highly gratified with the public's verdict.

"Both 'Outcast' and 'The Runaway' are playing to big houses and long runs. That is most gratifying, too, for I have felt for a long time that longer runs will help solve the exhibitor's problems. He can't have long runs on inferior productions. The public wants big stars and quality pictures. People today would much rather spend fifteen or twenty-five cents and be entertained than to spend a nickle and feel that they had wasted their time."

"Outcast," produced by the Empire All Star Corporation and released September 8 by Mutual, scored spectacular runs in big houses in big cities.

Manager Landau of the Butterfly Theater, Milwaukee, booked the production for a one day run and had the first standout matinee in the history of his house. Before 6 o'clock that evening he had arranged for a four-day run and at half past nine on the fourth day of the showing there was a crowd which extended past the curb in front of his theater waiting for a chance to see one of the last two runs of the film.

The Gaiety Theater at Springfield, Ill., booked "Outcast" for Saturday, Sunday and Monday, September 29, 30 and October 1, and before Monday morning the manager got in touch with the Chicago exchange and arranged for the fourth day's booking.

# All Clara Kimball Young Pictures at Rialto

"MAGDA," Clara Kimball Young's first Select picture, was presented at the Rialto Theater, New York, the week of October 7. S. L. Rothapfel has just signed a contract giving him the initial presentation in New York of all the pictures made by Clara Kimball Young and her own company in her series to be distributed by Select Pictures.

There are to be eight of these productions during the coming year. Under this contract the patrons of this pre-eminent photoplay house will be the first in New York to see all of the new Clara Kimball Young productions. "Magda," the first of these, is being shown during the week beginning October 7.

The production of "Magda" has been under the capable direction of Emile Chautard, and Miss Young is supported by a notable cast. Her leading man is Thomas Holding, whose work with Pauline Frederick won him distinction, and the part of Major Shubert, Magda's father, is played by Miss Young's own father, Edward Kimball.

In the role of "Magda," played in the past by Bernhardt and Duse, Miss Young is seen at her best. As the strong-willed daughter who refuses to accept her father's unreasonable dictates, and who works out her own career in a thoroughly dramatic manner, she is given every opportunity for big emotional moments. The climax is a gripping one and comes as a consistent finish. "Magda" as a screen production touches high water mark, and is sure to be a winning feature at the Rialto.

## Sawyer and Lubin in New Arrangement

Arthur Sawyer and Herbert Lubin, prominent film executives, who have acted as intermediary in several important contractual arrangements during the past few weeks, announced on Monday the successful conclusion of negotiations between Phil Kauffman of Globe Films, Ltd., of Toronto, Canada, and Richard A. Rowland of Metro Pictures, whereby Mr. Kauffman's company becomes the Canadian owners of two big feature productions.

The deal, which was entirely engineered by Messrs. Sawyer and Lubin, involves the sale for the Canadian rights of two of the biggest Metro specials for the year, "The Slacker" and "The Call of Her People."

## Activities in General's Foreign Department

The recently established foreign department of General Enterprises, Inc., under the supervision of M. R. Fink, expert market analyst, is making rapid strides in the disposal of the several features which it has undertaken to handle for distribution outside of the United States.

Mr. Fink reports the sale this week of the five-part screen version of "Excuse Me," the Henry W. Savage, Inc., popular stage success of a few years ago. Through the transaction in question, the General Film Company, Ltd., of Canada, becomes the owners.



*One of the scenes in General Film's unusual production of the famous story, "Camille," with Helen Hesperia.*

## Music and Novel Boosts "Mother of Men"

H. J. Shepard, of Shepard & Van Loan, the representative of the Willis Robards feature, "Mothers of Men," announces a novel scheme for the exploitation of the big suffrage propaganda picture. In fact, it is the first time that an advertising campaign of this kind has ever been attempted in the industry.

Joseph W. Stern, one of the largest music publishers in the business, and one of the most successful in the exploitation of popular songs, is putting out a number written directly around the picture. It is entitled, like the picture, "Mothers of Men." In addition to the above, a popular and well-known author has been engaged to novelize the picture, and that also will be put on the market as an addition to the advertising program.

## Noble Announces Cast of "Shame"

With his first special production for state rights, "Shame," in the final stages of cutting and titling, John W. Noble announces that Zena Keefe will be seen in the leading role of Mary McDermott, supported by the following well-known players: Niles Welch as Dr. Donald Strong, Jr., Jack Dunn as Dr. Donald Strong, Sr., Lionel Belmore as Farmer Peters, Paul Doucet as Guiseppi, Joyce Fair as Patricia Smythe, and Belle Boone as Gladys Morton.

Jules Burnstein, who is taking care of the business arrangements for the new feature, hopes to announce its initial showing next week.

## New Goodrich Drama Hits at Modern Folly

A drama that illustrates in most effective fashion the folly of inviting casual business acquaintances home to dinner, is "Her Second Husband," by Hamilton Smith, in which Miss Edna Goodrich is to star.

The author of this play, who also wrote "The Vampire," "The Chests of Fortune,"



*Edna Goodrich, Mutual star.*

"Girl Detective," "Mysteries of the Grand Hotel," and many other well known film dramas, had Miss Goodrich in mind for the star part when he began this play, which is intended to show the folly of compelling a wife to receive in her home on terms of social familiarity, the acquaintances of her husband to whom he desires her to be nice "for business reasons."

Miss Goodrich is much pleased with the play, which she declares inculcates some highly important social lessons and at the same time possesses all the essentials of dramatic availability.

# "Daughter of the Gods" to Exhibitiors

"A DAUGHTER OF THE GODS" will be released to the picture theaters of America on a rental basis beginning Sunday, December 2.

This remarkably successful production, whose box office value has been fully demonstrated in legitimate theaters all over this country, as well as abroad, at a scale of prices ranging from $1.00 to 25 cents, has not played anywhere at a lower scale. The Kellermann picture will be for general release through the Fox Film Corporation Exchanges, and is now available for booking. It will be released in eight reels.

"A Daughter of the Gods" with Annette Kellermann is without doubt the best advertised picture now available for booking by the exhibitor. The picture has been published as probably no other film production, and the result is everywhere evident. Practically everyone, in every town, large or small, knows something of "A Daughter of the Gods." They have read of it in magazines and newspapers; they have seen it billed all over the country when it played the legitimate theaters for long runs at top prices, and they have seen in almost every magazine pictures of the star and the production which have aroused curiosity and awakened nation-wide interest.

# November to Be Artcraft's Banner Month

**Walter E. Greene Announces Four Super-attractions—Mary Pickford, Douglas Fairbanks, William S. Hart and Elsie Ferguson All on Program**

WALTER E. GREENE, president of the Artcraft Pictures Corporation, last week announced the November schedule of releases for his organization which presents Mary Pickford, Douglas Fairbanks, William S. Hart and Elsie Ferguson in super-attractions. This schedule discloses the banner month for Artcraft, offering the largest number of big productions for release in one month since the inception of the company.

The first release will be Mary Pickford in her new production just completed in California, "The Little Princess." Staged under the direction of Marshall Neilan, this subject, as in the cases of "Rebecca of Sunnybrook Farm" and "A Poor Little Rich Girl," is an adaptation from a popular book and play affording Miss Pickford another child part similar to those in the Kate Douglas Wiggin and Eleanor Gates novels, "The Little Princess" was written for both the book and the stage by Frances Hodgson Burnett, author of many famous stories bearing on child life including "Little Lord Fauntleroy."

The second Artcraft release in November will be Elsie Ferguson's new screen play following "Barbary Sheep" and staged by Maurice Tourneur, "The Rise of Jennie Cushing." This is Miss Ferguson's second motion picture for Artcraft and is also an adaptation of a popular book.

Douglas Fairbanks' contribution to Artcraft's November schedule is "Reaching for the Moon." This photoplay, it is announced, presents another original idea in the way of screen stories and is now being staged under the direction of John Emerson. It was for this picture that the entire Fairbanks producing organization crossed and recrossed the continent between Los Angeles and New York, in order to spend two days filming scenes in the Eastern metropolis. Eileen Percy, the talented Broadway actress, again appears opposite Douglas in this photoplay.

William S. Hart in his second Artcraft picture, "The Silent Man," is the fourth November release now being staged in California under the supervision of Thomas H. Ince. Hart's new production is from the pen of Charles Kenyon whose "Kindling" was played with such notable success by Margaret Illington. It is a story of the big Western country providing the popular star with the role of a miner who has prospected the vast desert for years. In this film Vola Vale, the pretty and accomplished leading lady, whose individual popularity further enhances the drawing power of the picture, appears opposite the star.

In speaking of Artcraft's November array, Mr. Greene said: "This is the first time in the history of Artcraft that we have scheduled for release in one month four super-attractions. Three big stars in master plays per month has been our record heretofore, but in November we give the exhibitor four of the most powerful box-office attractions ever released, all in one month."

# Robert T. Kane Now in National Army

ROBERT T. KANE, vice-president of Paralta Plays, Inc., has become a soldier in the National army and is now in training at Camp Lewis, American Lake, Wash. Noted for his genial smile which has proved an inspiration to the entire company at the Paralta studios at Hollywood in many a busy hour since this institution was organized last May, he never lost it for a moment when called to the colors, notwithstanding the personal sacrifices military service imposes on him at this time.

Like a true American he only "smiled some more" when the call came and met the sympathetic remarks of his associates with the manly reply, "It's all in the day's work. The country needs us all. I'm for the ranks and will do what is required of me with all my heart. I hate to leave you and my work here, naturally; but I am needed."

The night before Mr. Kane's departure for Camp Lewis, the Paralta studios staff and producing companies gave him a farewell dinner at the Los Angeles Athletic Club. It was, indeed, a most flattering evidence of the esteem in which he is held by the Paralta studios organization. Nearly two hundred people were present and every branch of the company was represented, Nat I. Brown, general manager of the Paralta Plays, representing the New York interests.

Robert Brunton, manager of Paralta productions, presided, and, after the dinner, presented Mr. Kane with a handsome military wrist watch on behalf of the Paralta studios, staff and companies. Mrs. Pickford, who was among the guests, presented Mr. Kane, on behalf of Mary Pickford and herself, with a gold shaving set and with it expressed the hope of his early and safe return to the Paralta studios.

There was no derth of speakers and expressions of good will and good luck to the departing guest were made by Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall, Nat I. Brown, Howard Hickman, Mrs. Pickford, Reginald Barker and Raymond B. West.

Among those present were Mr. and Mrs. Oscar Apfel, Rex Ingram, Wallace Worsley, Emmet J. Flynn, Miss Lois Wilson, Miss Clara Williams, Miss Rhea Mitchell, R. Holmes Paul, George Fisher, Edward Coxen, Miss Jesse Boothe, Mr. and Mrs. Edward Naylor, Mrs. Brunton, Mrs. West, Monte M. Katterjohn, Thomas J. Geraghty, Eugene B. Lewis, Julian Lamothe, Edward Hemmer, "Jos" Maxwell, N. William Aaronson, Elliott Howe, Thomas Little, Kenneth O'Hara, Albert Cody, W. E. Keefe, Robert B. Kidd, Clyde De Vinna, L. Guy Wilky, Robert V. Newhard, R. J. Kern, N. E. Kern, John Kreg, Clyde Tracy, Roy S. Sanford, Reeve Hauck, Wallace W. Kerrigan, Bennie Ziedman and J. E. Woodbury.

The next evening Mr. Kane left Los Angeles for Camp Lewis with about four hundred other young men going to join the army. The entire Paralta organization and producing companies were at the depot to see him off and the song, "Leve Your Smile Behind," was sung by all as they stood about him on the platform.

## "Number One" Is Popular

THAT "Who Is 'Number One'?", the Paramount serial starring Kathleen Clifford, is an established success, is proved by the number of contracts that are pouring into the Paramount exchanges. The billboard campaign, the newspaper advertising, including the publication of Anna Katharine Green's story complete in such newspapers as the *Chicago Tribune*, the *New York World* and the *Boston Post*, have assured exhibitors that the Paramount serial will bring big business.

"Who Is 'Number One'?" is being booked by Paramount on the open plan. Theaters not on the Paramount and Artcraft programs are given the same opportunity to book the Paramount serial as are the regular Paramount houses.

Paramount's advertising campaign is unique in that it asks the exhibitor to do nothing more than to let the people know the days when his house is showing "Who Is 'Number One'?" He is furnished billboard advertising and newspaper advertising. He is not asked to do any general advertising. It is all done for him.

Paramount salesmen have been furnished books containing proofs showing part of the newspaper advertising campaign so that each exhibitor has before him in concrete form a sample of the advertising that Paramount will use to drive business into his theater.

The billboard and newspaper campaigns have been devised entirely for the benefit of the exhibitor, scheduled so that the advertising will sell the picture to the motion picture fan. It is not arranged, like many advertising campaigns, which sell the picture to the exhibitor and then leave to him the task of making the picture a success in his theater. Paramount's campaign follows up throughout the run of the serial.

## A. Kay Gets Universal Rights to "Glad Series"

The A. Kay Company has just consummated a deal with the Jaf Film Corpororation whereby it becomes the universal distributors to a series of pictures to be exploited as "The Brighten the Corner Where You Are" pictures, or "The Glad Series." As the name of the series implies, the pictures are all of a lighter nature and touch upon the brighter side of life. The series is composed of seven one-reelers, each a separate story in itself, and yet the entire series of seven reels carries with it one purpose, and that is to "Brighten the Corner Where You Are."

## "Baby Mine" Pleases Prison Inmates

Even penitentiaries have movie seasons these days, and the Goldwyn Pictures Corporation had the privilege and pleasure of inaugurating that of the federal prison in Atlanta with a showing of Madge Kennedy in "Baby Mine" before an audience of 3,000 inmates.

In the Atlanta prison, as at Sing Sing, the Goldwyn product was received with the warmest enthusiasm and accorded an enthusiastic review in the publication of the institution, "Good Words."

# Motion Pictures Is Romance

**Mack Sennett, Producer of Paramount Comedies, Tells of Interesting Aspects of the Work**

MACK SENNETT has plenty of ideas beyond the ones which concern exclusively the concoction of new stunts to make people laugh and the producer of the Paramount-Mack Sennett Comedies, which are carrying their good cheer message throughout the land, believes that it pays to philosophize occasionally on the subject in general. For example, he says:

"The business of making motion pictures is, in effect, the retailing of imagination."

He adds that this aspect of the work has always fascinated him and continues in the same vein:

"We often hear it said that we live in an unromantic age from which all picturesqueness has vanished. Yet once in a while it occurs to us that the age in which we live is in fact the most picturesque and romantic of all ages. When you come to think of it, modern industrial life is romantic to the very core."

Mr. Sennett agrees with Gilbert K. Chesterton, the noted English essayist and story writer, who says that the mere mailing of a letter is a drama in itself.

"In some such way," Sennett says, "the making of motion pictures is a task a whole lot more picturesque and interesting than were most of the occupations of the past that we think of as having been romantic."

# Mary Garden Begins Work

WHEN Mary Garden motored to the Goldwyn Studios in Fort Lee last Saturday most of the traditions of the theatrical and screen stars were shattered.

Miss Garden has banned anything in the nature of a studio reception and except for the flowers that filled her dressing room and some news photographers around nothing about the big Goldwyn plant indicated that other than daily routine events were happening.

To quote Miss Garden's own words her initial day under the big glass-topped studio was the most important day of her life—a day to be taken quite seriously.

"Everything that I do before these cameras will register," she explained. "On the operatic or concert stage a false movement or a note off register occurs just once and can be covered over. Any artist knows how to cover slips or errors of this kind, but the motion picture camera is not the kind, sympathetic and forgiving public. It is a machine-possessing wonderful possibilities and capacities—and it has no sympathy. It can in a moment spoil a big scene or, through an artist's error, make her seem ridiculous. Do you wonder that I regard the making of 'Thais' as a matter of great gravity and import in my life work?"

## Olive Tell Completes First Picture

Having finished filming "The Unforeseen," the five-reel feature to be released



*Olive Tell, new Empire-Mutual star.*

October 22, and that will introduce Miss Olive Tell as a motion picture star, the Empire All-Star are now engaged in making a picture from the play of "Her Sister," which Ethel Barrymore starred in under Charles Frohman's management, and which proved such a decided Broadway hit.

Miss Tell showed in "The Unforeseen" that the beauty that so distinguishes her on the stage, registers on the screen such a remarkable degree and her powers of dramatic expression lose nothing through being portrayed before the camera, that it was decided to hasten the release of her first picture by a whole month.

## Accuracy in Mme. Petrova's First Picture

The first Petrova Picture which is to be released the latter part of this month through the First National Exhibitors' Circuit will mark the first time in the annals of American cinematography that a picture production is being put upon the screen with all the technical detail and requisite atmosphere worked out with the consummate skill of a connoisseur. The story, dealing as it does with court life, calls for several foreign settings of great beauty.

In these scenes, the "business" transacted is absolutely true to local and national custom—not guess work. There are scores of officers, diplomats, functionaries and dignitaries of all kinds, and all of them are correctly dressed and correctly mannered—not just a foolishly festooned mob trying to look "swell." The hussar is hussar all through, not infantry as to trouser legs and naval as to tunic. Baron Dewitz, the regisseur, and Director George Irving have taken infinite pains to comply with Mme. Petrova's desire to have all the details correct.

## Story of Barbara Castleton

Barbara Castleton's rise in the film world has been almost phenomenal. Last year she was practically unknown and



*Barbara Castleton, with Harry Berg.*

this year her name has blazoned forth in electric lights over most of the largest picture theaters in the country.

Miss Castleton is the type of beauty that screens appealingly, and she possesses every attribute necessary for the delineation of emotions in the silent drama—beauty, brains and the determination to succeed.

Her first venture was when she was engaged to play opposite Nat Goodwin in Mirror Films. Mr. Goodwin left suddenly and Miss Castleton was starred in "When Hands Are Idle." Then Herbert Brennon chose her from hundreds of aplicants to play an important part in the prologue of "The Daughter of the Gods." Her next picture was a lead for Fox, apposite Fritz Lieber in "Lure of the Primitive." Then came a lead with H. B. Warner in "God's Man." After that James Young chose her to play the lead in "On Trial." Then came "Parentage," co-starring with Hobart Henley, the lead in a patriotic film "For Liberty," with E. K. Lincoln, and a new production produced by Harry Berg.

She was on the legitimate stage previous to her experience in pictures, and possesses a voice of great promise which might carry her beyond the portals of Grand Opera should she choose to direct her efforts into that field. Louise Gunning, of light opera fame, is her cousin.

Quite a record when you consider that Miss Castleton is only twenty years old. Quiet, and unassuming, with all the simplicity of a debutante, Miss Castleton possesses a rare charm and personality that make her a very delightful person to meet, and instinctively one feels the force of her determination back of the desires that she possesses to reach the topmost rung of the ladder of success in the motion picture field.

---

The girls employed at the American Film Company plant in Chicago were not content with donning overalls and taking the places of the men at the intricate machinery of the film developing process when the boys answered the call to the colors.

## Brief Theater News

### Arkansas

A Majestic Theater will be established at Little Rock immediately at Camp Pike for the National Army as the result of conferences between, Maj. Gen. S. D. Sturgis, div. commander and S. H. Fiedler, manager of the Majestic Theater.

### California

Architect Nathaniel Blaisdell, 235 California St., has completed plans and let a $20,000 contract for a casino theater and stores at Menlo Park, San Francisco.

Weeks and Day, architects in the Phelan Bldg. have been instructed by Thos. S. Montgomery and his other San Jose associates to prepare plans for a $100,000 theater at San Francisco which will seat 1,500 people.

E. C. Blumenthal, of San Francisco, representing the lessors of the Theater Fresno, which they propose to rename the Hippodrome, announced that work of reconstruction of the theater building will commence this week. Cost of improvements will be $30,000.

### Georgia

Port Wentworth Terminal Corporation of Savannah, has let a contract for the erection of a motion picture theater.

James E. Deaton will erect theater at Columbus to cost $5,000.

### Idaho

The excavation for the new Metropolitan Theater at Bank and 7th Sts., Wallace has been completed and a contract has been let for the foundation to Chas. Freedner & Co.

### Illinois

Mrs. Clara Parker has purchased the Princess Theater at Maroa of C. U. Thrasher and it will be conducted by Geo. Wilder.

Plans have been filed for a three story theater building to be erected at Claremont & Lawrence Ave., Chicago to cost $175,000, seating capacity 1,800. Plans by Grossman & Proskauer.

The new Fulrath theater at Savanna, has been opened for business.

### Indiana

J. D. Duvall, manager of the Vandette Theater, Michigan City has leased the Willard Theater on Willard Ave.

The Orpheum Theater at Elkhart has been sold by the Allardt Bros. to J. Lamb and S. Abrahams, Chicago theatrical men.

### Iowa

William Weldon has purchased the Willard Theater at Creston, from W. H. Hoffman and will conduct the business.

The Majestic Theater at Waterloo, has been opened to the public.

The Regent Theater at Mason City, is being remodeled and a new canopy is being built.

Mr. and Mrs. Fraser have sold the Fraser Theater at Spencer, to Messrs. Strow and Gray of Fort Dodge.

C. E. Olson has sold the Grand Theater at Toledo to W. F. Person of Wall Lake who has taken possession .

The Auditorium at Des Moines, has been opened to the public by Bert Rainsberg.

Walker & Thorpe have sold their Lyric Theater at Indianola, to Mr. Price and have purchased the Star Theater at Milo.

C. E. Bassett has sold his Pleasant Hour Theater at Minburn, to Mrs. M. Bryant.

Kregson & Wonder purchased the Royal Theater at Onawa, from Fairchild and Payne. This makes them owners of both houses at that place.

L. C. Plummer is the new manager of the Opera House at Casey.

Eddie Roberts is the new manager of the Princess Theater at Storm Lake, and has opened it with moving pictures.



*Mary Miles Mutual Minter all dressed up. You can borrow this cut by asking "Motography, Chicago.*

J. C. Tyler has opened the Colonial Theater at Oelwein, for business.

C. E. Olson has sold the Grand Theater at Toledo, to W. B. Persons of Wall Lake.

J. G. Thorp, clerk of the district court, is the new proprietor of the Star Theater at Milo.

J. M. Russell owner of the Empire Theater at Storm Lake, is having the house remodeled and will make it an up-to-date opera house.

Edmund Roberts has leased the Princess Theater at Storm Lake, and has taken possession .

A Theater seating 1,400 is being planned for Des Moines by Kraetch & Kraetch, which will be located in the Rogge building.

Art Mitchell is building a new theater at Lynnville, which will be ready sometime soon.

John Williams has purchased the Happy Hour Theater at Cherokee.

The new theater at Cascade, has been opened to the public.

William Weldon and Leo Tiberghein of Sac City have purchased the theater at Creston.

R. A. Haskin has leased the Cosmo Theater at Goldfield, to Frank Farmer.

S. B. Barrett has purchased an interest in the American and Auditorium Theaters at Corydon, and has formed a partnership with Mr. Camlin.

Roy Landers has purchased the Eureka Theater at What Cheer, of Dan Grudgings and has taken charge.

Stacy M. Cahn has purchased from Roy Hartman, the Chadwick show at Chadwich and is planning many improvements.

F. C. Reese has resumed the management of the picture house at Corning.

Art Mitchell is erecting a new theater at Lynnville.

### Kansas

The third motion picture house in Norton, will be opened in the near future by Burbank & Norris, who have leased the Norton opera house. The theater is being repainted and redecorated, and will be one of the finest houses in the state.

Mrs. W. W. Brown has purchased the Cozy Theater in Solomon of H. C. Collins.

The Pictureland Theater has been sold by Miss M. C. Smith to Mr. J. T. Porter of Kansas City.

Mr. E. A. Adams of Waterville has taken over the Majestic Theater at Washington.

The Knights of Columbus are erecting a new theater at Junction City which will be named the Columbian Theater.

### Pennsylvania

A new theater is being erected at Ellwood City, by M. Barnes. It will have a seating capacity of 800.

The Columbia Amusement Company will erect a theater and office building at Warren, to cost $100,000.

T. A. Kinney has taken over the interest of E. Bleakley in the Park Theater at Franklin, and acquired complete control of same.

Henry L. Reinhold, Jr., architect is preparing plans for a one story theater at Queen Lane Station.

Alterations will be made to Lyric Theater at Broad & Cherry Sts., Phila., to cost $1,000.

Stanley Realty Company, will erect one story theater at 19th & Market Sts., Phila., Hoffman Co., architects.

### South Carolina

The auditorium at the Colonial apartments at Greenville, formerly known as Chicora auditorium is to be transformed into a modern theater and be under the management of B. T. Whitmire.

W. F. Neil, Mgr. Strand and Biou Theaters at Spartanburg, is considering erecting a theater at Camp Wadsworth.

### South Dakota

W. H. Olson has sold his theater at Lake Preston.

H. J. Upregraft has purchased a half interest in the Princess Theater at Sioux Falls.

Albert Peterson has purchased the moving picture theater at Garreston.

# *Newslets for Your Program*

## INTERESTING NOTES ABOUT THE PLAYERS—READY TO CLIP OUT AND PRINT

**Olive Tell,** now starring in "The Unforeseen," supported by **David Powell** and produced by the Empire All Star Corporation, is the latest beauty to be added to the stellar ranks of movieland, and has reached her present exalted rank in exactly two moves, for she has played in only two other pictures. One was leading lady with **Robert Warwick** and the other with **Eugene O'Brien.** Miss Tell was chosen by **James Montgomery Flagg** as the most beautiful American girl he ever saw. On the stage Miss Tell will be remembered as leading lady with **Lou Tellegen** in "The King of Nowhere" and last season was seen in the principal feminine role of "The Intruder."

Cards have been received at the Essanay studios announcing the safe arrival of **Max Linder,** the famous French comedian, in Paris.

**Taylor Holmes** sat through a performance of his first Essanay picture, "Efficiency Edgar's Courtship," and was the only person in the big audience who didn't crack a smile.

Little **Mary McAlister,** Essanay juvenile star will be seen on the screen very shortly in a travesty on the high cost of living entitled "Young Mother Hubbard." It is a five-part comedy-drama in which the poor dog again must go boneless because the modern Mother Hubbard needs all her money to buy fine feathers. No dog can eat feathers.

**Ann Murdock** will have for her second Empire-Mutual picture the delightful comedy, "The Beautiful Adventure," that was adapted from the French by **Michael Morton.** It was Miss Murdock's work in this play on the speaking stage that caused the late **Charles Frohman** to raise her to stellar rank over night.

**Ann Murdock,** the dainty Empire-Mutual star, loves simplicity in everything. Miss Murdock is never photographed laden with jewels. Her gowns are never conspicuous for their priceless lace, nor are her hats laden with rare plumage. On the contrary, while always beautifully gowned, it is a quaint, distinctive blending of colors and soft material hanging in long lines, that distinguish Miss Murdock's costumes and mark her as a creator of new styles, rather than costly fabrics and numerous gems.

**Rex Ingram** is directing **Henry B. Walthall** in his first Paralta picture.

**Pearl White** read in an English magazine an advertisement of a certain bullet-proof military cloth. "Great stuff," said our Pearl. "I'm thinking of having a dress made out of that material. Just think of the hard knocks it would save me in 'The Fatal Ring.'"

When the cry went up in Chicago for a more liberal response to the campaign for books for soldiers, **Virginia Valli,** leading woman for **Bryant Washburn** in "The Fibbers," made a canvass of the Essanay studios and raised $250 in one afternoon.

**Olga Grey,** who was once well known to Triangle patrons and has been seen to advantage in many striking vampire parts, is back on the Triangle lot and has been cast for the role of the adventuress in **Director Raymond Wells'** new story, "Fanatics."

**Gilson Willets,** well known as a novelist and traveler, has been engaged by Pathe for scenario work. Mr. Willets wrote the novel, "The Mystery of the Double Cross," from which the Pathe serial of the same name was adapted.



*Margarita Fischer, the vivid American-Mutual star. You can borrow this cut for your program by simply asking* MOTOGRAPHY, *Chicago. There's no charge.*

Mr. Willets comes to Pathe from the Selig Co., where he was scenario editor for several years.

It is announced that the much heralded and praised Russian Art pictures, which are the first features made and acted by the great actors of Russia to be shown in this country, will be distributed by Pathe. **Mozukin** and others of the highest celebrity in their native land enact these pictures, which are said to be a revelation in artistry.

Now it's the **Sennett** Skating Squad, superseding the Sennett Bathing Brigade, in Paramount-Mack Sennett comedies. They say that once seen, these gliding maidens can never be forgotten and that the bathing beauties, despite their charming costumes, will vanish from memory in the face of the latest display.

Suitable precautions are being taken by those living near the Pacific ocean to guard against a tidal wave when **Roscoe "Fatty" Arbuckle** dives into its placid depths. The burly comedian has followed the advice of the sage to "go west." His latest Paramount comedy, "Fatty at Coney Island," will be released shortly.

**Mary Pickford** was the reigning queen at a dance and farewell meeting to Battery F of the First Field Artillery. Little Mary is the adopted godmother of Battery F and is worshipped by that fine body of men. She was supported at the dance by a notable bodyguard, consisting of **Doug. Fairbanks, Charles Chaplin, Charles Ray, Dustin Farnum, Herbert Rawlinson, Franklyn Farnum** and **Lou Tellegen.**

From usher in a Chicago theater to the position of one of the best-known stars in the picture world, is some jump, but **Bryant Washburn** made it. He was born in Chicago 28 years ago, and after being graduated from high school got work as an usher in the old Chicago Opera House. A year later he was promoted to a box office position, during which time he studied acting. Then he joined **Donald Robertson** in stock. After one season with Robertson, he obtained a small part in "The Great John Ganton," a play by **George Fawcett.** Mr. Washburn next appeared in stock for one season at Lake Brady, Ohio, later joining a stock company formed by **Percy Haswell** in Toronto, Ont. The season following he was given the leading role in "The Wolf," and it was then he received an offer from Essanay. After a number of years with Essanay, Mr. Washburn has recently signed a contract to play in Pathe pictures.

**Anita King,** now a Horkheimer-Mutual star, was born in Chicago and educated at the Lakeview high school and the University of Chicago. She began her stage career with **Lillian Russell** and played with **Richard Goldman.** She has appeared in many notable Lasky productions.

**Virginia Valli,** who is rapidly winning popularity in Essanay productions, literally danced her way into pictures. An Essanay director needed a professional dancer for one scene in a picture. She must be skillful and capable of executing the most exacting interpretative steps. There were many good dancers among Essanay actresses, but no professionals.

Essanay scouts went abroad in the land. One of them saw Miss Valli billed at a Chicago theater in a dancing act. He saw her perform, then dashed behind the scenes without waiting to grab his hat. He explained that she could appear in the picture scene without interferring with her stage work, and the contract was signed. Then, when the picture was finished and given its first showing in the Essanay exhibition room, the director and all others concerned were amazed to see that Miss Valli photographed so well that she amounted to a real find.

Bright and early the opening day for the drive to sell the second Liberty Bond issue, **H. M. Horkheimer,** president and general manager of the Balboa Feature Films Company, came to the studio and caught **Anita King** just as she alighted from her car for work. In one minute's time, he had signed her for $5,000 worth of Uncle Sam's democracy insurance. Mr. Horkheimer has always had a reputation as one of the best film salesmen in the industry. Now, his services have been requisitioned by the government.

# Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

## General Program

### Adventures of Stingaree Series

| | | |
|---|---|---|
| D | The Fugitive Passenger | 2,000 |
| D | The Jackaroo | 2,000 |
| D | The Tracking of Stingaree | 2,000 |
| D | Arrayed with the Enemy | 2,000 |
| D | An Eye for an Eye | 2,000 |
| D | A Double Deception | 2,000 |
| D | The Poisoned Cup | 2,000 |
| D | A Model Marauder | 2,000 |
| D | The Mark of Stingaree | 2,000 |
| D | An Order of the Court | 2,000 |
| D | At the Sign of the Kangaroo | 2,000 |
| D | Through Fire and Water | 2,000 |
| D | A Bushranger's Stategy | 2,000 |
| D | The Stranger at Dumcrieff | 2,000 |
| D | A Champion of the Law | 2,000 |

### American Girl Series (Kalem)

| | | |
|---|---|---|
| D | The Door in the Mountain | 2,000 |
| D | The Sage Brush Law | 2,000 |
| D | The Pot of Gold | 2,000 |

### Black Cat Stories

| | | |
|---|---|---|
| C-D | Seventy and Seven (Ellis Paul) | 2,000 |
| C | Our Boys (Ellis Paul) | 2,000 |
| C | Pete's Pants (Ben Turpin) | 2,000 |
| C-D | Vernon the Bountiful (Virginia Valli) | 2,000 |
| D | The Long Green Trail (Virginia Valli) | 2,000 |
| C | Don't Lose Your Coat | 2,000 |
| C-D | Star Dust (Marguerite Clayton) | 2,000 |

### Broadway Star Features

| | | |
|---|---|---|
| D | The Indian Summer of Dry Valley Johnson (O. Henry Series) | 4,000 |
| D | Law and Order (O. Henry Series) | 2,000 |
| D | A Night in New Arabia (O. Henry Series) | 4,000 |

### Chaplin Comedies

| | | |
|---|---|---|
| C | The Champion | 2,000 |
| C | A Jitney Elopment | 2,000 |

### Falcon Features

| | | |
|---|---|---|
| D | The Best Man (Margaret Landis, William Ehfe) | 4,000 |
| D | The Lady in the Library (Vola Vale, Jack Vosburgh) | 4,000 |
| D | The Clean Gun (Kathleen Kirkham) | 4,000 |
| D | Feet of Clay (Margaret Landis, R. Henry Grey) | 4,000 |

### George Ade Fables

| | | |
|---|---|---|
| C | The Fable of the Speedy Sprite | 2,000 |
| C | Prince Fortunatus Who Moved Away From Easy Street and Silas the Saver who Moved In | 2,000 |
| C | All That Triangle Stuff and Sized Up by the Meal Ticket | 2,000 |
| C | The Fable of the Film Fed Family | 2,000 |

### Grant, Police Reporter Series

| | | |
|---|---|---|
| D | The Mystery of Room 422 | 1,000 |
| D | A Deal in Bonds | 1,000 |
| D | The Sign of the Scarf | 1,000 |
| D | The Man With the Limp | 1,000 |

### Jaxon Comedies

| | | |
|---|---|---|
| C | From Bad to Worse | 1,000 |
| C | A Day Off | 1,000 |
| C | How It Happened | 1,000 |
| C | Too Much Alike | 1,000 |
| C | Barnyard Frolics | 1,000 |
| C | Breaking In | 1,000 |

### Ham Comedies

| | | |
|---|---|---|
| C | A Whirlwind of Whiskers | 1,000 |
| C | The Onion Magnate's Revenge | 1,000 |
| C | The Bath Tub Bandit | 1,000 |

### Hanover Film Co.

| | | |
|---|---|---|
| D | Camille (Helen Hesperia) | 6,000 |

### Ray Comedies

| | | |
|---|---|---|
| C | Muggsy in Society | 1,000 |
| C | The Candy Jag | 1,000 |
| C | Muggsy in Bad | 1,000 |
| C | A Laundry Mix-Up | 1,000 |
| C | A Peaceful Flat | 1,000 |
| C | Cheating His Wife | 1,000 |
| C | "A Bathtub Marriage" | 1,000 |

### Selig

*Selig World Library (Every Other Wednesday).*

| | | |
|---|---|---|
| D | The House of Mystery | 2,000 |
| D | The Convert of the North | 1,000 |
| D | The Victor of the Plot | 2,000 |
| D | The Voice That Led Him | 1,000 |
| D | The Law North of 65 | 2,000 |
| D | Vengeance Vs. Mercy | 1,000 |
| | Military Training Our Kahki-Clad Heroes | 2,000 |
| D | The Angel of Poverty Row | 1,000 |
| D | The Rustler's Vindication | 2,000 |
| D | The Witness for the State | 1,000 |

### Sparkle Comedies

| | | |
|---|---|---|
| C | Week End Shopping | 1,000 |
| C | Pals | 1,000 |
| C | Ambition | 1,000 |
| C | In High Speed | 1,000 |
| C | A Bargain $37,60 | 1,000 |
| C | Monkey-Maid-Man | 1,000 |

### Three C Comedies

| | | |
|---|---|---|
| C | His Watery Waterloo | 1,000 |
| C | Fat and Foolish (Hughie Mack) | 1,000 |
| C | A Harem Romance (Lou Marks, Pearl Shepard, Oom Paul) | 1,000 |
| C | His Winning Way | 1,000 |

## Mutual Program

### Thursday

| | | | |
|---|---|---|---|
| C | 10-18 | Jerry's Jam (Geo. Ovey)...Cub | 05832 |
| T | 10-18 | Reel Life No. 77.....Gaumont | 05833 |

### Tuesday

| | | | |
|---|---|---|---|
| C | 10-23 | And Along Came Mary (Billie Rhodes)..Strand | 05849 |

### Wednesday

| | | | |
|---|---|---|---|
| T | 10-24 | Mutual Weekly, No. 147... | 05850 |

### Thursday

| | | | |
|---|---|---|---|
| C | 10-25 | Jerry's Soft Snap (Geo. Ovey).....Cub | 05851 |
| T | 10-25 | Reel Life, No. 78.Gamount | 05852 |
| C | 10-25 | The Adventurer (Charlie Chaplin) SPECIAL.... | |

## Universal Program

*Week of October 22*

| | | |
|---|---|---|
| D | The End of the Run (Helen Gibson) .....3, Gold Seal | |
| C | A Fire Escape Finish (Eddie Lyons, Lee Moran) .....Nestor | |
| C | Fat and Furious (Merta Sterling) .....2, L-Ko | |
| T | Universal Animated Weekly, No. 95.. | |
| D | Little Mariana's Triumph (Lena Baskette) .....2, Star | |
| C | The Tight Wad (Gale Henry)..Joker | |
| C | What'll We Do With Uncle (H Murdock) .....Victor | |
| T | Universal Screen Magazine, Issue No. 42 | |
| T | Universal Current Events, Issue No. 24 | |
| C | A Wise Dummy (Max Asher)..Joker | |
| D | The Getaway (Neal Hart)...2, Bison | |
| D | The Red Ace, No. 2 (Marie Walcamp) .....Universal | |

### Regular Releases

*Week of October 15.*

| | | |
|---|---|---|
| D | The Taming of Lucy (Belle Bennett) .....3, Gold Seal | |
| C | Wild and Woolly Women (Eddie Lyons, Lee Moran).....Nestor | |
| C | Vamping Reuben's Millions (Bob McKenzie) .....L-Ko | |
| T | Universal Animated Weekly, No. 94.. | |
| C | The Cross-Eyed Submarine (Gale Henry) .....2, Star | |
| C | The Magic Jazz-Boo (Dave Morris).. ..... Joker | |
| C | When Liz Lets Loose (Evelyn Selbie) ..... Victor | |
| T | Universal Screen Magazine, No. 41... | |
| T | Universal Current Events, No. 23.... | |
| C | Who Done It? (Gale Henry)...Joker | |
| D | The Temple of Terror (Eileen Sedgwick) .....2, Bison | |
| D | The Silent Terror The Red Ace, Episode No. 1 (Marie Walcamp).. .....Universal | |
| T | Seeing New York with Hy Mayer... .....1, Travelaugh | |

## State Rights Productions

| | | |
|---|---|---|
| Alma, Where Do You Live? | Newfields Producing Co. | 6,000 |
| Christie Comedies | Christie Film Co. | |
| Christus | Historic Features | |
| Come Through | Universal Film Co. | 7,000 |
| Corruption | Popular Pictures Corp. | |
| Cross-Eyed Submarine | Universal Film Mfg. | |
| Doing Their Bit | The A. Kay Co. | 3,000 |
| Flora Finch Comedies | H. Crossman Distributing Co. | |
| Hand of Fate, The | Overland Film Co. | |
| Hand That Rocks the Cradle, The | Universal Film Co. | |
| Hate | Fairmont Film Co. | |
| Ivan the Terrible | Export and Import Film Co. | 6,000 |
| Madame Sherry | M. H. Hoffman | |
| Mother O' Mine | Bluebird Photoplays | 5,000 |
| Mutt and Jeff Cartoons | Bud Fisher Films | |
| Persuasive Peggy | Mayfair Film Corp. | 5,000 |
| Pokes and Jabbs | Jaxon Film Corp. | |
| Price of Her Soul | Variety Films Corp. | 5,000 |
| Public Be Damned | Public Rights Film Corp | 5,000 |
| Ramona | Clune Film Producing Co. | 8,000 |
| Real Life in China | F. H. McMillan | 8,000 |
| Redemption | Julius Steger | |
| Rex Beach on the Spanish Main | Grand Feature Film | 5,000 |
| Robespierre | Export & Import Film Co. | 7,000 |
| Rustler's Frameup at Big Horn | Ultra Film Co. | |
| Seven Cardinal Virtues | M. H. Hoffman | 5,000 |
| Sin Woman, The | M. H. Hoffman | 7,000 |
| Slackers Heart, A | Emerald Motion Pictures | |
| Some Barrier, The | A. Kay Co | |
| S. O. S. | American Standard Motion Picture Co. | |
| Span of Life | Joseph F. Lee | 5,000 |
| Spoilers, The | Sherman Elliott Corp | 12,000 |
| Strife | Jaxon Film Corp. | 5,000 |
| Tanks at the Battle of the Ancre | Pathe Exchange | |
| Terry Human Interest Reel | A. Kay Co. | |
| Thirteenth Labor of Hercules | Cinema Distributing Co. | 12,000 |
| Three Musketeers, The | Liberty Film Corp. | 7,000 |
| Trip Through China, A | Supreme Feature Films | 10,000 |
| Trooper 44 | E. I. S. Motion Picture Corp. | 5,000 |
| 20,000 Feats Under the Sea | A. Kay Co. | |
| Twenty Thousand Leagues Under the Sea | Universal Film Co. | |
| Uncle Sam Awake | Rubel Lawrence | 5,000 |

War As It Really Is.....Donald C. Thompson 7,000
Warning, The.....Photo Drama Co.
Warrior, The.....General Enterprises 7,000
Web of Life, The.....Gold Metal Photoplayers 5,000
West Is West.....Ultra Films
What of Your Boy?.....Cameragraph Film Co.
Whither Thou Goest.....Klotz & Streimer, Inc.
Who Knows?.....M. H. Hoffman 5,000
Who's Your Neighbor?.....Overland Film Corp.
Witching Hour, The.....Frohman Amusement Co. 7,000
Woman Who Dared, The.....Ultra Pictures Corp. 7,000
The Deemster (Derwent Hall Caine).....Arrow 7,000
The Barrier.....Rex Beach 9,000
Joan, the Woman (Geraldine Farrar).....Cardinal 11,000
The Lincoln Cycle (Benjamin Chapin).....Charter 2,000
The Curse of Eve (Enid Markey).....Corona Cinema 7,000
Enlighten Thy Daughter.....Enlightenment Corporation 7,000
Birth .....Eugenics Film 6,000
A Mormon Maid (Mae Murray).....Friedman 5,000
The Woman and the Beast...Graphic 5,000
Intolerance .....D. W. Griffith 9,000
The Bar Sinister.....Frank Hall 9,000
Her Fighting Chance (Jane Grey).....Frank Hall
Civilization .....Harper 9,000
The Honor System.....Honor System Booking 10,000
The Whip.....Paragon Films 8,000
Beware of Strangers.....Selig Special 7,000
The Ne'er-Do-Well .....Selig Special 8,000
The Garden of Allah....Selig Special 10,000
Who Shall Take My Life.Selig Special
The Black Stork...Sherriott Pictures 5,000
The Crisis .....Sherman Elliot 10,000
The Submarine Eye..Submarine Film
The Spirit of '76.....Goldstein 12,000
Should She Obey?.....Arizona
American War News (Serial Weekly).....Cinema
Are Passions Inherited?.Warner Bros. 7,000
Balloonatics .....Century Comedies
Below Zero .....Wharton 2,000
Birth Control.Moss B. S. M. P. Corp. 6,000
Bit o' Heaven..... 5,000
Defense or Tribute (Defense of Tribute Film Co.)..... 5,000
Eagle's Wing .....Bluebird 5,000
Even as You and I.....Universal Film Co.
Eyes of the World....Clune Film Co. 10,000
Fairy and the Waif.....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies.....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think.....Creative Film Corp. 6,000
Girl Who Doesn't Know.....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man .....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Condoned Sin.....Biograph Co. 6,000
The Honor Roll.....Joseph F. Lee
How Uncle Sam Prepares.....Hanover Film Co. 5,000
Humanity.....Select Photoplay Co. 6,000
Humanizing Mr. Winsby.....Unity Sales Corp. 5,000
Idle Wives.....Universal Film Co.
Ignorance.....Popular Pictures Corp.
In the Hands of the Law.....Moss B. S. M. P. Corp. 5,000
In Treason's Grasp.....Renowned Pictures Corp.
Is Any Girl Safe?.Anti-Vice Film Co. 5,000
The Fly Cop.....King Bee Film Corp. 2,000
The Chief Cook...King Bee Film Corp. 2,000
The Candy Kid....King Bee Film Corp. 2,000

## Feature Program

### Artcraft

15-15 The Narrow Trail (Wm. S. Hart) ..... 5,000
10-22 The Woman God Forgot (Geraldine Farrar) ..... 5,000

### Art Dramas

9-23 Title not given (Catherine Calvert).....U. S. Amus. Co. 5,000
10-1 Title not given (Marian Swayne) 5,000
10-8 Unto the End (Crane Wilbur). 5,000

### Bluebird Photoplays

9-24 Flirting with Death (Brownie Vernon) ..... 5,000
10-1 The Spotted Lily (Ella Hall).. 5,000
10-8 Anything Once (Franklin Farnum) ..... 5,000
10-15 Bondage (Dorothy Phillips).... 5,000
10-22 The Desire of the Moth (Ruth Clifford) ..... 5,000

### Butterfly Productions

*Released Week of*

10-15 "'49-'17" (Donna Drew and Joe Girard) ..... 5,000
10-22 Society's Driftwood (Grace Cunard, Joe Girard)..... 5,000

### Fox Film Corporation

*Released Week of*

10-7 Conscience (Gladys Brockwell) 5,000
10-7 When a Man Sees Red (Wm. Farnum) .....Standard 5,000
10-14 Thou Shalt Not Steal (Virginia Pearson) ..... 5,000
10-14 Aladdin and the Wonderful Lamp ..... 5,000
10-21 This Is the Life (Geo. Walsh). 5,000

### Goldwyn Pictures Corporation

9-9 Polly of the Circus (Mae Marsh) ..... 8,000
9-23 Baby Mine (Madge Kennedy).. 6,000
10-7 Fighting Odds (Maxine Elliott) 6,000
10-21 The Spreading Dawn (Jane (Cowl) ..... 6,000

### Herbert Brenon Film Corp.

The Lone Wolf..... 7,000
Fall of the Romanoffs..... 8,000
Empty Pockets ..... 7,000

### K. E. S. E.

10-8 Fools for Luck (Taylor Holmes) .....Essanay 5,000

### Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil) ..... 7,000
Cinderella and the Magic Slipper... 5,000

### Metro Pictures

*Released Week of*

10-15 The Adopted Son (Francis X. Bushman) ..... 6,000
10-15 The Dentist (Mr. and Mrs. Sidney Drew) ..... 1,000
10-22 More Truth Than Poetry (Mme. Petrova) ..... 5,000
10-22 Hist! Spies (Mr. and Mrs. Sidney Drew) ..... 1,000

### Mutual Star Productions

*Released Week of*

10-8 Southern Pride (Gail Kane).....American 5,000
10-8 The Girl Angle (Anita King).....Horkheimer 5,000
10-15 Betty and the Buccaneers (Juliette Day) ..... 5,000
10-15 The Miracle of Life (Margarita Fisher) ..... 5,000
10-22 The Unforeseen (Olive Tell) .....Frohman 5,000
10-22 The Sea-Master (Wm. Russell) 5,000

### Mutual Serials

*Released Week of*

10-11 The Lost Express, No. 4 (Helen Holmes) .....Signal 2,000
10-18 The Lost Express No. 5 (Helen Holmes) .....Signal 2,000
10-25 The Lost Express, No. 6 (Helen Holmes).....Signal 2,000

### Paramount Features

*Released Week of*

10-8 The Singular City of Seoul .....Burton Holmes 1,000
10-8 Arms and the Girl (Billie Burke) ..... 5,000
10-8 The Trouble Buster (Vivian Martin) ..... 5,000
10-15 The Call of the East (Sessue Hayakawa) ..... 5,000
10-15 Queer Korean Customs..... .....Burton Holmes 1,000
10-22 The World For Sale (Blackton's Production) ..... 5,000
10-22 Tokyo the Metropolis..... .....Burton Holmes 1,000

### Pathe

*Released Week of*

10-14 The Fatal Ring, No. 15 (Pearl White) .....Astra 2,000
10-14 The Seven Pearls, No. 5 (Mollie King) .....Astra 2,000
10-14 Bairitz—the Fashionable..Pathe 500
10-14 Warblers of France.....Pathe 500
10-14 Bliss (Harold Lloyd).....Rolin 1,000
10-14 Katzenjammer Kids ..... International 500
10-14 Making Steel Plates for Our New Merchant Marine..... International 500
10-17 Hearst-Pathe News, No. 84..... 1,000
10-20 Hearst-Pathe News, No. 85..... 1,000
10-21 The Painted Doll (Ivan Mozukin) ....Russian Art Film 5,000
10-21 The Fatal Ring, No. 16 (Pearl White) .....Astra 2,000
10-21 The Seven Pearls, No. 6 (Mollie King) .....Astra 2,000
10-21 Lonesome Luke from London to Laramie ..... 2,000
10-21 A Corner of the Morvan..... .....Pathe 500
10 21 Our Game Birds.....Pathe 500
10-21 The Children's House..... .....International 500
10-21 Boarder Busters.....Rolin 500
10-24 Hearst Pathe News, No. 86... 1,000
10-27 Hearst Pathe News, No. 87... 1,000

### Perfection Pictures

*Released Week of*

10-15 The Fibbers (Bryant Washburn) .....Essanay 5,000
10-29 Young Mother Hubbard (Mary McAlister) .....Essanay 2,000

### Triangle Distributing Corporation

*Released Week of*

10-14 One-Shot Ross (Roy Stewart).. ..... Triangle 5,000
10-14 Their Love Lesson..... .....Triangle Komedy 1,000
10-14 Wild Sumac (Margery Wilson) .....Triangle 5,000
10-14 A Prairie Heiress..... .....Triangle Komedy 1,000
10-14 Pearls and Perils..... .....Keystone Comedy 2,000
10-21 The Firefly of Tough Luck (Alma Ruebens)....Triangle 5,000
10-21 His Busy Day.Triangle Komedy 1,000
10-21 Cassidy (Dick Rosson).Triangle 5,000
10-21 A Modern Sherlock..... .....Triangle Komedy 1,000
10-21 Hindu Hoodoo..... .....Keystone Comedy 2,000

### Vitagraph-V. L. S. E.

*Released Week of*

10-8 The Troublesome Secretaries (John Bunny) ..... 1,000
10-8 Bobby, Mayor of Kid City (Bobby Connelly)..... 1,000
10-15 Dead Shot Baker (William Duncan, Carol Halloway).... 5,000
10-15 Tough Luck and Tin Lizzies .....Big V 1,000
10-15 The Fighting Trail, No. 6 (Wm. Duncan) ..... 2,000
10-15 Dr. La Fleur's Theory (Clara Kimball Young) ..... 1,000
10-15 Jerry's Uncles Namesake (Sidney Drew) ..... 2,000
10-15 Bobby's Fairy (Bobby Connelly) ..... 1,000
10-22 The Bottom of the Well (Evart Overton) ..... 5,000
10-22 The Fighting Trail, No. 7 (Wm. Duncan) ..... 2,000
10-22 The Still Voice (Edith Storey). 2,000
10-22 Bobby of the Home Defenders (Bobby Connelly)..... 1,000

### World Features

*Released Week of*

10-8 Rasputin, the Black Monk (All Star Cast).....World 5,000
10-15 Shall We Forgive Her? (June Elvidge) .....World 5,000
10-22 The Dormant Power (Ethel Clayton) .....World 5,000

### Hoffman Foursquare Pictures

The Bar Sinister (Hedda Nova..... 8,000
The Fringe of Society (Ruth Roland) 7,000
One Hour (Zeena Keefe)..... 6,000
The Silent Witness (Gertrude McCoy) ..... 6,000
The Sin Woman (Irene Fenwick).... 7,000
Madame Sherry (Gertrude McCoy).. 5,000
A Trip Thru China (Brodsky's Art Pictures) ..... 8,000
Her Fighting Chance (Jane Grey).. 6,000
Should She Obey (Alice Wilson).... 6,000
Whither Thou Goest (Rhea Mitchell).. 5,000

# Stories of the New Film Releases

## READY TO CLIP AND USE IN YOUR PROGRAM OR ADVERTISING

## Feature Programs

### Blue Bird

**The Desire of the Moth**—(Five Reels)—October 22.—Reviewed in this issue.

### Butterfly

**Society's Driftwood**—(Five Reels)—Butterfly—October 22.—Lena Rogers and her sickly brother Paul are suffering from poverty. Paul is wrongfully accused of a petty theft and sent to prison. Lena, knowing the prison life will kill her brother, meets the judge and wins his friendship, hoping to help her brother. The judge is instigating a crooked franchise graft deal and Lena learns of it. She falls in love with the judge's brother and marries him. After exposing the judge she thinks she has lost her husband's love and so leaves him. Paul, just out of prison, finds a note to Lena from the judge, and thinking his sister has turned against him, he goes to the judge's house and kills him. Before the police arrive to take him he dies of a hemorrhage. Lena's sorrow unites her with her husband.

**"49-17"**—(Five Reels)—Reviewed in this issue.

### Christie Comedies

**Love and Locksmiths**—(One Reel)—Christie October 8.—Betty loves Jay and Jay loves Betty, but Betty's papa does not approve. Unable to keep the lovers apart, he sends Betty to a girls' boarding school, but the resourceful Jay is equal to the occasion. Waylaying a new teacher bound for the school, he takes his clothes and leaves him clad in nothing but a barrel, while Jay, disguised with a mustache and side whiskers, proceeds to the school and is assigned to teach Betty's class. She is provoked when he orders her to stay after the class is dismissed, but her anger turns to joy when Jay removes his disguise and reveals his identity. As they are embracing, the janitor opens the class-room door, and runs to report the affair to the principal, who is later a witness to a repetition of the act. An Italian count, with the approval of Betty's father, has called at the school to press his suit, but is finally grabbed by an affectionate old maid. The professor notifies Betty's father of her conduct, and he goes to the school to investigate, while the real teacher, who has been arrested by the town constable for parading around in a barrel, escapes from the jail and also proceeds to the school. Jay, minus his make-up, is discovered in the garden with Betty, and her father finally decides that there is no course but to give his approval to their engagement.

### Fox

**This Is the Life**—(Five Reels)—October 28.—Featuring George Walsh. Billy Drake refuses to take a very serious view of life, and Drake Sr. finally brings him down to earth by sending him to South America with a munitions shipment. Before he starts he sees a particularly beautiful girl and gets the idea that she is a motion picture queen. On board the boat he is shown a motion picture camera by Count Von Nuttenburg, who thinks it is some kind of a machine gun. The lovely girl is also a passenger and Billy is convinced that the whole outfit are mixed up in the motion picture business. He takes an active part in a revolution, and does not flinch when he is taken prisoner and condemned to death, thinking the whole thing part of a picture. At last he wakes up that some of it is mighty real and escapes, rescuing the girl as well. Federal troops overcome Von Nuttenburg's objections and Billy's smile overcomes the girl's.

**The Spreading Dawn**—(Six Reels)—Goldwyn—October 21.—Starring Jane Cowl. Georgiana Vanderpyl wishes to marry her soldier lover before he leaves for France, and is prevented from doing so by her aged aunt who dominates the family and is a disbeliever in love. Then she confides in her pretty niece the romance of her life. She had been Patricia Mercer Vanderpyl, a belle of New York society, and she had married her lover at the outbreak of the war. On a furlough he comes home and meets with death under circumstances that reveal him as faithless. The proud girl never relents, believing ever since that love is a mockery. There is a letter that has never been read and Georgiana insists that it be opened. It is the last word from Patricia's dead husband and reveals the truth about his death. Convinced that she has misjudged him, the aged Patricia sanctions the marriage of her niece and goes to meet Anthony in the Spreading Dawn.

### Mutual Star Productions

**The UnForeSeen**—(Five Reels)—Empire All Star—October 22.—Starring Olive Tell. Margaret Fielding, on the eve of eloping with Henry Traquair, is accidentally discovered in Traquair's apartment in a New York hotel by two of his friends, Captain Harnes and Walter Maxwell. The conditions, although actually innocent, are of a compromising nature, so that Traquair introduces Margaret as Mrs. Traquair, anticipating marriage by a few hours. Harnes dines with the supposed bride and groom and notices the peculiar necklace Margaret is wearing. Traquair receives a telegram announcing the loss of his fortune and declines to proceed with the marriage. Margaret flees to her father's home and Traquair ends his life the following morning. In another three years Maxwell goes blind, meets Margaret and marries her. They are intensely happy and Haynes comes to visit them. He recognizes Margaret from the necklace. She denies it to him and he keeps silent to Maxwell. Maxwell undergoes an operation and his sight is restored. He knows her at once and accuses her. As he is packing to leave the house Haynes rushes in with a letter written by Maxwell before he ends his life, establishing Margaret's innocence.

**The Sea Master**—(Five Reels)—American—October 22.—Starring William Russell. Red Dorgan is the skipper of the Southern Cross, and the master of his men. Pedro is lustily beaten by the skipper and plots revenge. In a resort on the Barbary Coast, Dorgan and his men are spending the evening before sailing. They hear the cries of Emily Gordon, summoned to the bedside of a dying friend of other days, and now forcibly detained by the owner of the place. Dorgan and his men battle the owner and rescue Emily and the minister. Then he forces Emily to marry him, though he does not believe in her innocence. Next day he regrets his rashness when he finds her Bible and a note sent her by her friend. Then he tries in vain to win her forgiveness. On the eve of the birth of her child Pedro, still revengeful, tells the skipper that the girl and the minister have been too friendly. He refuses to believe it. The baby falls ill and Dorgan goes ashore in a small boat and gets a doctor. He finds Emily and the minister there under circumstances which convince him that Pedro is right. He proves his better self to Emily and is about to send her to God's country, when Emily is softened by his overpowering softness for the child, throws her arms around his neck and goes back to the cabin.

### Perfection Pictures

**Fibbers**—(Five Reels)—Essanay—October 15.—Starring Bryant Washburn. Reviewed in this issue.

### Paramount

**Home Defense**—(One Reel)—Klever Pictures—October 22.—Starring Victor Moore. Change-your-Manor is a nice little town where they go to bed at nine o'clock if they feel like it. The boys are fond of a little game of cards and it's the wee small hours for them until their wives break up the little game. Then the boys get busy and organize a Home Defense Unit, and drill at the clubhouse every night. The wives fall hard for this and the boys are free to go on with their game. But the wives get the first aid fever and proceed to go down to see our dear husbands drill. The boys make a great scramble to get uniforms and try to give the wives a little exhibition. Rastus is bringing up the refreshments when he sees the wives, drops the tray and rushes out. The kibosh has been put on the Home Defense Unit and the wives are wise. But Vic comes to the rescue of the husbands with a little ruse.

### Pathe

**The Heart of Ezra Greer**—(Five Reels)—October 22.—Starring Frederick Warde. Reviewed in this issue.

### World

**The Dormant Power**—(Five Reels)—World—October 22.—Starring Ethel Clayton, Montagu Love, Muriel Ostriche and Edward Langford. James Brent and his daughter Christine live in a Texas village on the Mexican border. Maurice Maxwell, a prosperous man of affairs, comes to the village. When she has given aid to Carl Randolph, whose will power is dormant, after he has killed a Mexican; her father is shot by mistake for Randolph. Then she marries Maxwell against her will. Randolph studies law and becomes counsel general for the company of Maxwell. Maxwell steals some plans of a gun invention and in the scuffle shoots the owner. Then he is shot by the owners' wife. Then Randolph wins Christine and everyone is happy ever after.

### King Bee Comedies

**The Candy Kid**—(Two Reels)—King Bee—October 15.—With Billy West. Tony and Hugo are the proprietors of rival candy shops. They get into one altercation after another over the pretty cashier which draws trade for first one and then the other. Tony has a big bomb made to blow up Hugo and his store and advertises for a strong man to throw it. Billy wants a job bad and becomes an applicant. He lands the job, throws the bomb, but rescues Hugo's wife. For this he gets a job in Hugo's store and makes things generally lively. He and Hugo get into a fight and while this is going on Tony comes in looking for revenge and joins Hugo. Billy then fights the two of them with everything in the place, and escapes. Tony and Hugo get stuck in a keg of molasses which Billy has overturned and are helpless while he goes lightly up the street.

## Universal Program

**Fat and Furious**—(Two Reels)—L-Ko Comedy—October 24.—Mert, the station agent, loved Al, the foreman, and Mert's father loved Al's mother, and Al loved Mert, and Al's mother loved Mert's father, but Mert's father did not love Al and Al's mother did not love Mert. Al found Mert's father making love to his mother and threw flour at him. Mert makes eyes at TERRIBLE TED, the he-vampire of the city. "TERRIBLE TED" breaks into a safe but his plans are frustrated by Mert. They pack her into a trunk and put her on a train. Al goes to the rescue by means of a hand car. As he is about to rescue her TED attacks them all with chloroform.

**Little Mariana's Triumph**—(Two Reels)—Star Featurette—October 25.—Mariana dances at an entertainment at the orphanage. She is seen by Peter Wren, ballet master at the Casino, who is delighted with her grace. It is decided that he shall give her lessons in dancing. One day Peter comes home weeping. He has lost his position. Marianna rushes to the theater. A child dancer is needed for a leading role. She pleads for the part and is accepted, but she stipulates that Peter must have his old position back.

**The Tight Wad**—(One Reel)—Joker Comedy—October 25.—Hubby is penurious with wifey and will not allow her to have a new dress for the party. Wifey orders new banquet lights for the party. Hubby arrives home and fires the electrician, deciding to do the wiring himself. He gets a shock and wifey's one dress is burned by the electric iron. Hubby is a changed soul after this and buys the new dress for the party.

**The Getaway**—(Two Reels)—Bison—October 27.—Rand Cleburne having been insulted by Bull Carter, slashes him with a knife, steals his horse and rides away. Carter leads a posse after Cleburne, but they are unable to find him. Cleburne, knowing that Harper lives alone, and having seen him ride away, enters his house in quest of food. After feasting, he starts to leave when he is surprised by a noise in the next room. A baby has upset a lamp and set the room on fire. Cleburne puts thoughts of safety aside and dashes to the rescue. Lucy, the sheriff's sister, rushes in and is hysterical in her gratitude. Discovering that Cleburne is the outlaw, she helps him to escape.

**The Red Ace**—Episode Two—(Two Reels)—The Lure of the Unattainable—Universal—October 22.—Kelly and Virginia start out in a canoe and land near the mine. "The Terror" drops from a tree onto Kelly. Virginia escapes and Kelly is left for dead. "Little Bear" shoots at the top of a cliff and frightens the "Terror" away. Virginia tells her story to Winthrop and they hasten to Kelly and revive him. The "Terror" watches the scene without being observed. Winthrop goes to an inn where Kate has donned the garb of chambermaid by Fouchard's orders. Kelly and Virginia start to the mine on horses. Kelly is ahead. Virginia is lifted from her saddle into a tree and her riderless horse goes on.

**A Wise Dummy**—(ONE REEL)—JOKER OCTOBER 27.—Max needing a new suit steals one from a clothing store dummy. He then enters the shop and gets a job as salesman. A fight ensues between Max and the boss. The boss goes out to get a gun. Max starts running but falls into the clothing store again and pretends he is a dummy. A young girl enters to buy a suit for her sweetheart and likes the suit Max has on. A spider descends in front of Max's face, he strikes at it, is discovered and chased out.

**What'll We Do with Uncle** (ONE REEL)—VICTOR COMEDY—OCTOBER 26.—Henry, thinking Flossie is untrue to him, decides to do away with his life. As he is about to hurl himself into a lake, a peddler of second-hand bodies approaches and offers him twenty dollars for his body to be delivered at five-fifteen. All day the peddler follows him, closely watching his prey. Henry spends the twenty dollars and goes to call on Flossie and tell her of his sorrow. She receives a telegram saying her uncle is dead and has left her a million dollars. She gives the uncle's body to the second-hand man and Henry is assured of her love.

**The End of the Run**—(THREE REELS)—GOLD SEAL—OCTOBER 23.—Portland Pete is caught in a baggage car by Giles Stafford, the brakeman, counting a large roll of bills. Giles demands half and learns that they are "phony." They both pass off "phony" twenties at a cigar stand. The police send William Craig to carry on an investigation. Giles is in love with Nona Durman, whose father keeps his money in a fruit-jar. Giles discovers the hiding place and substitutes the "phony" for the real money but drops his hat-band on the floor. Craig meets Nona and likes her, and although he has enough evidence to convict Durman, he believes in his innocence and allows him to go out on his run. Nona discovers the hat-band and jumping on her pony rides to tell Craig of her discovery. Giles is to meet Portland Pete in Denver, so climbs to the top of Durman's train for a ride. Nona races the train with her pony, climbs aboard, and holds up Giles with a revolver until Craig arrives on a hand-car.

**A Fire-Escape Finish**—(ONE REEL)—NESTOR COMEDY—OCTOBER 23.—Margie's father overhears her planning to elope with Vincent, who is not her father's choice. Father hires two husky dagos to grab Vincent as he ascends the ladder to get Margie. Gus, father's choice, out of pure curiosity, climbs the ladder to peek into Margie's room and is attacked by the dagos. Margie and Vincent escape to a hotel and are married by the parson before father can arrive to interfere.

## Mutual Pictures

**Jerry's Soft Snap**—(ONE REEL)—OCTOBER 25.—Starring George Ovey. Jerry's sweetheart is cook for a newly-wed family and she tips him off to the fact that they have discharged their gardener and need a new one. He applies and is given the job by Mr. Newlywed, who gives him a letter of introduction. Mr. Newlywed's brother is coming to visit about the same time and he is wired an introduction to friend wife. The letters are mixed and Jerry is welcomed as the brother, while brother is put to work in the garden. The cook doesn't understand the attention Jerry gets and telephones for the husband. After he has pumped the gardener, Jerry and an intruding policeman full of bird shot, the mistakes in the letters are discovered.

**And Along Came Mary**—(ONE REEL)—STRAND—OCTOBER 23.—Starring Billie Rhodes. Mary is a hard working little woman with a lovable, but shiftless brother, Jay, who spends his time flirting and keeping out of a job. Billie goes to an employment agency, where she meets a woman of doubtful age who keeps a confectionery store at the beach. Jay, in a white coat, mixes ice cream sodas for the bevy of lovely girls, but the spinster becomes jealous. The climax comes when she closes the store that Jay may teach her to swim. Jay eludes the old girl time and again, but she shows up again and again, until Mary comes along. Jay makes a solemn promise that if Mary will only take him away he will go to work and stay there.

**Reel Life No. 77**—(ONE REEL)—GAUMONT—OCTOBER 18.—Goose Creek Church, a Colonial church of South Carolina, used only once a year, was saved from destruction during the Revolutionary War by the coat of arms of George III, which is mounted on the sounding board back of the pulpit. When Dishwashing Is a Pleasure: New invention which washes each dish separately and does not injure the most delicate hands. The Banana Industry: Interesting scenes on a 30,000-acre banana plantation in Panama. A Primitive Jeweler: The making of a bracelet by a negro. An Optical Illusion: According to this animated drawing from "life," it was not really the chorus lady who kicked off the parson's "lid."

**The Adventurer**—(TWO REELS)—OCTOBER 22.—Comedy starring Charles Chaplin. Charlie is an escaped convict, eluding his pursuers along the rocky seacoast. He dodges back and forth, eventually driven into the sea, where he swims alongside a boat in which a bather is struggling to shed his sweater. Charlie steals his bathing suit and emerges, garbed as a bather, at the beach just as pretty Edna's mamma is struggling in the water near the pier. "Big Eric," boastful of his strength, has been debating the advisability of attempting the mother's rescue when Edna jumps in. Charlie saves them both, and later Eric, who, seeing Edna's fond glances at the hero, pushes the rescuer back into the water. Charlie is himself rescued and taken to Edna's palatial home, where he dons an oversized evening suit and takes part in social events. It develops that Edna's dad is the judge who has sentenced Charlie, but he bluffs his way through this obstacle. Eric finds a newspaper announcing his escape and carrying his picture. He fools the rest of the family by marking whiskers on the picture, but Eric calls the prison warden and Charlie is pursued from one part of the house to the other until he lands in the grasp of a big guard. Edna comes onto the scene as the guard grips Charlie's shoulder. The prisoner introduces the guard to the fair miss, and as his captor reaches to take the girl's hand Charlie slips away.

**High Violaters**—(TWO REELS)—LOST EXPRESS SERIAL—OCTOBER 22.—Starring Helen Holmes. The drowning diver, encased in his heavy weighted suit, is rescued from his perilous position through the heroism of Helen Thurston, who is aided by Detective Murphy and ostensibly by the treacherous Pitts. Pitts plans to secure the box containing Thurston family archives from "The Lost Express" and to turn the contents to his own use. Pitts discovers through documents contained in the box that the Mountain King Mine, a Thurston property, has become suddenly valuable. Thurston, who has been on a sick bed, is still unable to talk, but he manages to convey to Helen the information concerning the mine. Helen undertakes to prevent "Harelip" from getting possession of the box, chasing him in an automobile.

## General Program

**Law and Order**—(O. HENRY SERIES)—BROADWAY STAR FEATURE.—The old-timer remarks to Bud Oakley, a fighting cowboy of the old days, upon the change which has been wrought in the wild and wooly West by law and order, whereupon Bud starts out to tell a tale of the days when shooting irons decided all disputes. Twenty years before he had rescued a young woman from a runaway coach and took her to the ranch house, where she fell in love with the boss, Luke Summers. They married and Luke started a ranch for himself, with Bud as chief aid. Three years later a sporty chap from the east made love to Luke's wife and got shot for his trouble. Luke got a decree of divorce and the custody of his small son, but when he got back to the house his wife and son had eloped with the stranger. Twelve years slip by and one day with a party of sight seers from the East a youngster dressed up as a cowboy peppers Pedro with his gun. Luke sets out to avenge the dignity of the town and trails the party to New York. He brings back the culprit and Bud shows him a small scar on the forehead of the boy which proves him Luke's son. Luke then has a change of heart, says Pedro was half Mexican anyway, digs up the old order giving him the custody of his son and introduces his heir to the citizenry of Mojada county.

**Camille**—(SIX REELS)—HANOVER FILM CO.—Starring Helen Hesperia. At the opera Armand Duval, the brilliant son of a provincial family sees Camille, the reigning beauty of Paris. He falls in love with her at first sight and secures an introduction. He drops his law studies and lives openly with Camille until their affair becomes the scandal of Paris. His father, hearing of it, secures from Camille the promise that she will see no more of his son. She leaves a note telling Armand that she has tired of his love, and through his friends he hears that she has returned to another lover. At a brilliant social function he offers her his winnings at cards as the wealth for lack of which he thinks she has deserted him. But she will not yield. Griefstricken and weary of Paris, Armand travels and is again called to Paris by his father, who has found Camille ill because of the separation. He hurries back to her, finds her in a stupor on her couch, and sees her die at his feet after another display of emotional love making.

**Feet of Clay**—(FOUR REELS)—FALCON FEATURES.—Brandsby Mordant, a Scotland Yard detective with a brilliant future, in trying to extricate his nephew, Charles Eaton, from a band of crooks of which he is a member, is caught in a net of circumstantial evidence during a robbery, and with other members of "The Four" is sent to Dartmoor prison. The nephew escapes. The Four are double-crossed by some of their comrades who desire respectability. When opportunity for escape comes Mordant, never forgetting the desire of The Four for revenge, goes to America and begins his campaign, which includes mental torture for two of them and death for another. While he is showing Dorothy, Glenister's daughter, the feet of common clay of her father, he learns that she is the daughter of Eaton, whom Glenister has adopted to make reparation. Detectives are closing in on Mordant, and it it only through the quick wit of Marie Marat, who has accompanied him from Europe, that he finds safety and an opportunity for a better life.

**A Night in New Arabia**—(FOUR REELS)—BROADWAY STAR FEATURE. Jacob Spraggins, multimillionaire, goes around giving donations to hospitals, charities, and universities, and still fails to find happiness. At last he thinks his uneasiness is caused by a perfectly legitimate piece of business whereby he swindled one McLeod out of property worth ten thousand dollars. The grandson of McLeod is found and handed ten thousand dollars in bills. They are put right into his hand. The young man makes a hit with Jacob and he makes further advaces—even hints at a marriage between McLeod and his daughter Celia. But Thomas McLeod is already engaged to the parlor maid at a house on one of his rounds. Celia has donned cap and apron and set out to be loved for herself alone. Papa doesn't know it. Neither does Thomas McLeod. The ten thousand dollars sends them on their elopement rejoicing, and daddy gives chase, but takes it back when he sees who his son-in-law is. A year later old Spraggins ceases his charities. The poor working girls can keep on working for all he cares. Celia has a son and he must have an unprecedented fortune when he is 21. So Mr. Spraggins raises the price of vinegar three cents.

## BRIEF THEATER NEWS

### Louisiana

Boehringer Amusement Company, Inc., at 512 Audubon building, New Orleans has let the contract for the new Liberty theater to Fromherz & Brennan.

The Prytania Theater at New Orleans is being remodeled. Messrs. Jacobs & Landry, props.

The American Amusement Co. which operates the Diamond Theater has purchased the People's Theater at Dryades St. & Napoleon Ave., New Orleans and will remodel same.

### Maryland

The Homewood Amusement Company, of Baltimore has filed incorporation papers with a capital of $100,000 preferred and $100,000 common. The incorporators announce that the company will take over a part of the old casino property on North Ave. and build a motion picture theater with a seating capacity of 2,000.

Henry W. Webb, president of the Parkway Amusement Co. at Baltimore controlling the Parkway, Strand and McHenry Theaters, announced that a new theater will be erected at Chas. St. & Lafayette Ave.

Plans are under way for the erection near the entrance to Camp Mead of a big amusement and commercial enterprise which is to include a theater with seating capacity of 1,500. The company is to be known as the Camp Meade Amusement and Mercantile Co. Inc., cap. $100,000. Edward A. Powers of the Suburban Hotel will be the president.

### Michigan

The Rex Theater at Manistique, has been closed.

Julius Berman is to erect a one-story motion picture theater at Hamtramok. C. Howard is the architect.

Julius Stern and Maurice Fleckles of New York and Louis Jacobs of Hollywood, California, have secured an option on a site at Beloit and contemplate the erection of a theater to seat 1,200 persons.

Contractors have commenced work of tearing out the upper walls of the Crescent Theater building at Adrian and will make extensive improvements. Messrs. Keenan & Williams have planned to expend $10,000 in remodeling.

The Howland Theater at Pontiac, has been reopened to the public after being redecorated.

The Strand Theater at Escanaba, this summer added six girls to serve lemonade to the patrons. Some service!

A. J. Ferte has leased the Star Theater at Nashville.

The Fuller Theater at Kalamazoo, has benn redecorated and is again open to the public.

C. J. Auble of Adrian is remodeling the south store in his block and intends to put in a new theater.

### Minnesota

Walter Heine has sold his interest in the Colonial Theater at Tracy, to his partner, T. H. Webb.

The Crescent Theater at Minneota, has been opened under the management of George Benson and E. B. Kiley.

Milton Radke, manager of the Elite Theater at Rushford, has sold his interest to O. K. Quarve.

The Majestic Theater at Belle Plaine, which had been conducted by F. H. Weiss, has been sold to Paul Gossman, the latter taking charge on September 1st.

Bert Lee has purchased the interest of Mr. Olson in the Lyric Theater at Oslo.

The Scenic Theater at Hastings, has changed hands, the new proprietor, O. R. Haus, of Cresco, Iowa taking charge.

W. H. Cox has sold the Alamo Theater at Stillwater, to J. E. Taylor of Oklahoma City.

The manager of the New Grand Theater at Crosby, is making arrangements for a theater at Cuyuna.

E. E. Dennis has sold his theater at Waltham, to O. W. Root of Brownsdale.

Fred Fisher of the Eagle Theater at Buffalo, has purchased the interest of his partner, which gives him full control.

Elmer H. Bohlig has opened the Emerson Theater in North Minneapolis.

F. M. Robinson has purchased the theater at Comfrey.

C. Steele and J. P. Brinkman of Ramona, S. D., are dickering for the Royal Theater at Blue Earth.

Mrs. Fred Brinkman has opened the Rex Theater at Bemidji, with moving pictures.

A new theater is planned for Austin, by the United Theaters Co. of Minneapolis.

The Rex Theater at Cass Lake, is being remodeled and the building being made fireproof.

### Missouri

A. J. Keys purchased Louis Blosser's share in the Auditorium at Marshall, and he is now sole owner of the theater.

The Auditorium theater at Kansas City, has been opened as a movie theater under the management of A. Dennan, it has been closed almost two years, the last occupants being the Auditorium Stock Company.

### Montana

A new moving picture show will be opened at Ashland, under the management of Carl Risvold.

A. H. Tscheu and J. L. Burns have leased the Star Theater at Outlook, from Joe Cairns and will conduct a moving picture theater.

C. E. Freshwater has sold the Star Theater to W. G. Hartwig of Helena.

Irving Brothers have succeeded Harry Johnson in the management of the opera house at Forsyth.

### Nebraska

A. C. Norman has purchased the Imperial Theater at Imperial, from George Brewer.

The World Theater at Falls City, has been remodeled and is now one of the finest show houses in the state.

Charles Harris has opened a theater at Glenville.

The Gem Theater at Ord, has been remodeled and re-equipped.

Mayland Brothers have leased property at Seward, and will open a theater within a few weeks.



*Ilean Hume, one of Metro's attractive 100-watt gleamers.*

Fire damaged the Ideal Theater at West Point.

Archie Kerr, C. E. and Vernon McDonald have purchased the Empress Theater at Central City, from Jack Stuart.

R. Barnard is the new owner of the Star Theater at Callaway.

Geo. Strauss has purchased the building in which the Gem Theater at Gothenburg, is located and will make changes that will materially add to the beauty of his theater.

J. L. Brandeis & Sons have leased for 99 years to the World Realty Corp., owners of the Sun Theater on Farnam St., the property known as the Creighton block at 15th & Douglas Sts., Omaha. A large theater will be erected on this site.

W. J. Alderman has purchased the Empress Theater at Stanton, from Paul Fullner.

Mr. Stapleton is the new owner of the Empress Theater at Nebraska City.

The Elite Theater at Pawnee City, is being remodeled and will be reopened soon.

The Bartley Theater at Bartley, has been opened to the public after having been closed for about one month.

At Syracuse, the Palace Theater will be remodeled and the manager of the Opera House will give the shows in the Palace hereafter.

John Pulec has purchased half interest in the Rex Theater at Diller.

The Electric Theater at Falls City, after undergoing remodeling, has been opened to the public.

Mrs. Edith Hartwig has sold her theater at Seward, Neb.

Mr. Archie Leopold has purchased the theater at Clay City, owned by Guy Kirchner.

Fred Saup, manager of the opera house at Kearney, has purchased the Crescent Theater from Paul Hoppen.

### New Jersey

Work is to be started soon on extensive alterations and an addition to the Columbia theater at 304-6 Walnut St., Newark. It will cost $10,000.

A theater which will seat 1,500 persons is to be erected at Camp Dix, for the soldiers. The Camp Dix Amusement Company has been organized to promote the project.

### North Dakota

Morris Orton has transferred the management of the Electric Theater at Langdon, to his brother, Alvin Orton.

Geo. Steig has become the owner of the Star Theater at Lakota, having purchased Mr. Enny's interest.

The $7,000 fire in the interior of the Dickinson opera house has led to rumors of a new amusement house for the city of Dickinson on Sims Street. H. L. Reichert is the owner of the opera house.

B. E. Lang has assumed control of the Grand Theater at Minot, and has opened for business.

Geo. Steig has again become the owner of the Star Theater at Church's Ferry.

Gunder Howard has purchased a moving picture machine and will conduct a show in the Opera House at Hillsboro.

The Savoy Theater at Sanish, has been destroyed by fire.

S. F. Sherman is to be the owner of the new Opera House to be built at Tower City. Work is to begin at once.

### New York

Selwyn & Co., will control and operate three new theaters within the next few months all on West 42nd St. near Broadway, New York City. The Selwyn Theater, now being built, will occupy the property at 229-31 W. 42nd St.

Wm. J. Smith and Arthur A. Colt leased the Prospect Theater at 9th Ave. and 17th St., New York City to Rialto Pictures Corp.

Herbert J. Krapp is preparing plans for alterating the five story warehouse at 1567-9 Broadway, New York City, into a theater and office building for the Jason Building Co. It will cost $50,000

B. F. Keith's New York Theater Co. will erect a new theater at Valentine Ave. & Fordham Road, New York City.

Enlargement of the Park Theater at Glens Falls, to increase the seating capacity to 1,500 and various other alterations are included in the plans of Messrs. Geo. Bird and Fred Mausset, proprietors of the theater in Park St.

F. A. Keeney, 1495 Broadway, N. Y. will make alterations to theater at Livingston & Bond Sts., Brooklyn to cost $1,000.

# The Latest Film News of Chicago

BRYANT WASHBURN, now with Pathe in Los Angeles, formerly of Essanay, who was exempt from military service by the local exemption board, is again in danger of being subject to the draft as the local board has appealed his case to Washington.

Herbert Hoagland, well known in Chicago as former general manager of the Selig Polyscope Company, also associated with Pathe for a number of years, is now connected with J. A. Berst, vice-president and general manager of Pathe, as film editor.

Theda Bara was in Chicago last Saturday between trains. She was on her way from the celluloid coast to New York to attend the Broadway presentation of her big spectacle, "Cleopatra."

The Motion Picture Club of Chicago, of which Richard Nehls is president, held a lively meeting at the Hamilton Club last Monday night. Many prominent film men were present, including Joseph Hopp, president of the Chicago branch of the M. P. E. L., who gave a talk on the World baseball series. The club is building a solid and conservative organization, to include most of the leading film men in Chicago.

The principals of the Chicago schools are to receive, each month, a copy of the list of films recommended by the Better Films Committee of the Illinois Congress of Mothers and Parent-Teachers' Association, of which Mrs. Fredrick Michael is chairman. Mrs. Michael is also delivering illustrated talks before various organizations and institutions on the subject of "Better Films."

The Atlas Educational Film Company, at 61 E. Adams street, has just finished the production of a film on poultry raising made under the direction of C. A. Rehm, secretary of the company. The firm is now working on a picturization of the dairy industry, after which the various phases of corn growing will be filmed.

Tom North of Pathe was in the city on business last week and held several conferences with Manager C. W. Bunn of the Pathe office.

Henry Dollman, of the firm of Doll-Van Film Company, a new state rights concern of Indianapolis, is soon to open a Chicago office. He was in the city concerning the project last week.

Griever & Herz, the lively little exchange on the fourth floor of the Consumers' Building, has made several big new hauls. They are now handling "Mother Love in the Law," a Crystal Photoplays production, featuring the well known Mrs. Dolly Matters; "Whither Thous Goest" with Rhea Mitchell, made by Thomas H. Ince; and "Trouper Forty-Four" made by the E. I. S. Motion Picture Corporation of New York and starring June Daye.

Albert M. Silverman, who was formerly with the "End of the World," is now hitting the high spots in town with "The Deemster" which is controlled by Warren & Clark, 305-7 Schiller building.

Marx and Goodman have added another playhouse pearl to their string in the form of the Shakespeare Theater at 941 East Forty-third street. This rapidly growing concern now has control of four fine theaters, all of which are in the big-house class. The new Broadway Strand is a house with a seating capacity of 1,000, which will open in about six weeks. The Orpheus with a seating capacity of 800 seats, is only a block away on Twelfth and Ashland.

The Marshfield Amusement Company, as these progressive exhibitors denominate themselves, are also the owners of the Marshfield Square Theater, one of the finest houses in the city. It has a seating capacity of 1,800.

C. A. Lynch, former Fox salesman in Pittsburgh, is now vending the same brand of goods for the local office.

Jacob Cooper, successful exhibitor on West Twelfth street, has booked "Intolerance" for a week's run at his big West side house.

Harry Willard, former booker of Triangle, who has recently been utility manager, auditor and film booker for Lubliner & Trinz has accepted a position with Fox Film Corporation. He left for New York October 10 on the Twentieth Century.

Charles O'Toole, of Minneapolis, brother of the popular Jack O'Toole, manager of the local Fox office, has sailed for France to do his bit with a company of engineers.

Arthur P. Desormeaux, is starting out from the local Fox exchange for a six weeks' trip with that well known picture, "The Daughter of the Gods" on his back. This big feature production has been cut down from ten to eight reels and having finished the big time is ready for the smaller houses throughout the country. It will be ready for release the first week in December.

FOR SALE AT A BARGAIN—ENTIRE MOtion picture equipment of the Selig-Tribune, including 4 Schustek, 2 Pathe and 3 Universal cameras, tripods, carrying cases, lenses, magazines, etc. Address Purchasing Agent, Chicago Tribune, Chicago, Ill.

FILMS CLEANED
and softened by hand. No machinery comes in contact by my process.
A. TEITEL
112 N. La Salle St., Chicago, Ill.
Phone Franklin 3516

FOR SALE
Mailing Lists
MOVING PICTURE THEATERS
Every State—Total 25,000
Price, $3.50 per M.
1400 Film Exchanges .....$4.00
206 Manufacturers and Studios ... 1.50
235 Picture Machine and Supply Dealers..... 1.50
Particulars.
A. F. WILLIAMS, 168 W. Adams St., Chicago

Julius Stern, president of the L-Ko Comedies, was a visitor in Chicago this week.

The Austin Theater, 5619 W. Madison street, has again thrown open its doors, this time under the management of Edward Wright, formerly of Jones, Linick & Schaefer.

F. P. Dillon has been placed in charge to manage the Longacre Distributing Co., distributors of the Alice Howell comedies in this city and Illinois. Mr. Dillon was formerly connected with the V. L. S. E. and with the Jewel Productions.

Ben Lederer, who has been managing the Universal and Bluebird exchanges in Des Moines for the past seven years, was a visitor in this city for two days. While in town, Mr. Lederman was in conference with Mr. Laemmle, who was also in Chicago at that time.

Jack O'Toole, manager of the Chicago Fox exchange, got in from a three weeks' trip Thursday, October 11, after an extended tour of the big towns of southern Illinois in the interest of the Fox Standard Pictures. He was in town for three or four days or to the following Monday, to be exact, and then he left again for another three weeks' trip.

The American Film Company last week received $2,000 worth of new appliances for the Bell and Howell cameras. These are the latest devices for visions, iris and vignetting. This is in line with the policy of Samuel S. Hutchinson, president of the Company, who returned from an inspection trip to the west coast studios and who plans to thoroughly equip every department of the studio, no matter what the cost may be.

Arthur McMillan, inventor of the American Projectoscope, which has just been put out by the American Film Company, was one of the first operators in the business. They used to have considerable fun with Mr. McMillan back in the old days when the exhibitor did not expect to put up over $200 to start in the picture game and Mr. McMillan was wont to insist that some day he would put out a machine that would enable a picture show to be given in any home. But, by George, Arthur did it. And he has reason to feel pretty chesty these days.

Max Levy, salesman for Metro, when seen last week, was woefully looking at a pair of soiled and blistered hands. The cause of the trouble popped out of Max when the interviewer sympathetically probed with a series of questions.

"Oh, I bought a darn Velie and I'm trying to learn to run the thing," lamented Max.

"Yes?" smiled the reporter.

"Yes," snorted the victim. "My hands hurt and my pocketbook is in agony. Why, just look at this. My Gawd, look at the insurance I have to take out on the thing yet." And there in a nice column were a pretty string of figures amounting to a nifty little total for the liability colision, fire and theft, and property damage insurance Mr. Levy has now adopted.

*(Chicago News, Continued)*

ALFRED HAMBURGER has just opened the President Theater at Fifty-fifth street and Calumet avenue. The house seats about 1,000.

Among the film notables to visit the Breezy Burg last week were Carl Laemmle and Joe Brandt of Universal, Myrtle Stedman, Theda Bara and Clara Kimball Young. Theda was on her way to New York for the opening of her new spectacle, "Cleopatra." Clara came over to see the slaughter of the Giants at White Sox park. Myrtle is making a theater tour.

A new film social organization has appeared on the map in Chicago. It is known as the Film Arts club and was released to the world on October 12 at a dinner at the Morrison Hotel. About forty film men were present at the dinner and each vowed to keep in the ranks and make the new club a success. C. R. Plough, Universal manager, was elected president, Ludwig Schindler, treasurer, and Hill Bernstein of the *Chicago Daily News,* who did the organizing, secretary.

Taylor Holmes, former stage comedian, now being featured by Essanay, has returned to Chicago after a trip to New York and is at work on a new picture, "Uneasy Money."

Lyle M. Albright, formerly reporter with MOTOGRAPHY, has joined the Chicago office of the *Motion Picture News,* in charge of William McGrath. Mr. Albright is a graduate of Northwestern University and a former reporter on the Chicago *Herald.*

The Chicago offices of the Universal-Bluebird companies were the busiest film offices in the country last week, according to the switchboard operator, who was so busy that she saved her lunch money for three days, as she was unable to leave her desk. On Thursday, Joe Brandt, the general manager of the Universal Film Mfg. Co., breezed in and was followed the next day by Carl Laemmle, who was kept busy every minute of the time he was here, conferring with his various branch managers of Chicago and vicinity. Mr. Laemmle's intentions were to leave here Friday afternoon, but his many business appointments made it necessary for him to stay over until Saturday.

## BRIEF THEATER NEWS

### Texas

Lang & Witchell, architects, have opened bids for the construction of the four story Majestic Theater building to be located on Elm & St. Paul Sts., Dallas. Contract not yet awarded.

### Virginia

Capt. W. W. Scott awarded the contract for the construction of the new playhouse at Newport News named "The Lyric Theater" to R. V. Richardson. It will cost $50,000.

### Washington

D. M. Leonard, owner of the Sumner theater, Sumner, has taken over the Stewart theater, Puyallup, Wash.

J. C. Ferguson has sold his Wenatchee theater to F. L. Stannard, owner and manager of the Gem theater, Wenatchee.

### West Virginia

Plans are being prepared by Architect Wilbur Brown of Martins Ferry for a theater at Yorkville.

### Wisconsin

Thomas Lawrence and Richard Jenkins have leased the Opera House at Randolph, and are planing to open a moving picture show.

A new theater is being contemplated for Madison, Fred Flom is the owner and will start work immediately.

The new Rex Theater at Chippewa Falls, will be opened soon.

Virgil Angus and Donald Dyer have given up the Grand Theater at Lancaster, to Mr. Taft.

Henry Ernst is now the manager of the Grand Theater at Hayward.

A new theater is being planned for Madison, by the Mifflin Realty Co.

The Strand Theater at Madison, is being remodeled.

The Grand Theater at Eau Claire, has been remodeled and has opened to the public.

Work on the rebuilding of the new Majestic Theater at Kenosha, is progressing rapidly.

Reischl & Mallmann have leased the Palace Theater at Sheboygan.

At Darlington, the Opera House has been damaged by fire.

H. L. Beck is to open a moving picture show in the new Opera House at Boyceville.




Perfection Pictures
"The Highest Standard In Motion Pictures"

Did You Ever Tell a Fib?

BRYANT WASHBURN
*and* VIRGINIA VALLI *in*

"THE FIBBERS"

present a veritable comedy of errors, which nearly resulted in a tragedy, through telling just little white ones. Full of laughs and a touch of pathos.

Screen time, 65 minutes—By James W. Adams

*Distributed through George Kleine System*

ESSANAY
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago

Perfection Pictures

# MOTOGRAPHY

## The MOTION PICTURE TRADE JOURNAL



EDNA GOODRICH, MUTUAL STAR

Vol XVIII CHICAGO, NOVEMBER 3, 1917 No. 18

# Goldwyn Pictures



The star who won five million loyal friends and made a nation smile in "Baby Mine," her first motion picture, from Margaret Mayo's famous farce.

Goldwyn *presents*:

# MADGE KENNEDY

*in*

# Nearly Married

***by Edgar Selwyn***

As a play, this tremendously amusing story won the approval of the theatre-goers of the nation. The picture is an even greater triumph.

*Advisory Board:*

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
MARGARET MAYO
IRVIN S. COBB
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures Corporation

16 East 42d Street New York City

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVIII CHICAGO, NOVEMBER, 1917 No 18

# Industry Boosts War Loan

## EXHIBITORS REPORT ALL-STAR FEATURE WELL RECEIVED

REPORTS from exhibitors who have aided the National Association of the Motion Picture Industry by showing the All-Star feature production to boost the second Liberty Loan, indicate an enthusiastic reception of the film everywhere. The feature is composed of five complete episodes of five hundred feet each, in which President Wilson appears with other national notables and two scores of stage and screen stars.

Arrangements for distributing the film were made with a view to giving it the widest possible circulation during the Liberty Loan campaign. The one hundred prints were booked solid all over the country, through the ten largest distributing organizations, and exhibitors were furnished the reels without rental charge.

### *Many Stars Appear Personally*

In many cities picture stars made their personal appearance on the stage after the showing of the Liberty Loan picture and urged participation in the government's war financing plan.

In New York William A. Brady headed a committee that divided the city into zones and assigned the most prominent stars to "cover" the different districts, making as many personal appearances in the interest of the campaign as possible.

With the energy that characterizes his work on the screen Douglas Fairbanks enlivened the campaign in Gotham by appearing at the Strand and several other theaters and delivering an earnest appeal for financial support of the government.

### *Horstmann Urges Buying*

Preceding the distribution of the Liberty Loan feature film, Ernest H. Horstmann, chairman of the Motion Picture Industry Division of the Second Liberty Loan, sent out from his office in Boston the following appeal to the entire trade:

The writer has been asked by the Liberty Loan committee to act as chairman of the film interests for the purpose of securing subscriptions to the second Liberty Loan. The committee, consisting of E. R. Gregory, Harry F. Campbell, Ernest H. Horstmann, Harry Asher, H. A. Gillman, S. Grant, Nathan H. Gordon, Frank J. Howard, S. Moscow, Col. H. L. Kincaide and L. B. Mayer, has kindly volunteered to assist the government in this drive.

Let us uphold the good name the industry has always borne in aiding the government by subscribing to the utmost penny even more than we can afford.

If you feel you cannot afford to subscribe think it over again and again. Mothers are giving their boys, wives their husbands, and so will you loan—not give—the old United States that which she needs at present.

What is the good of sending our boys to the front if we cannot send them guns to use, food to eat, and clothes to wear? Don't forget they are fighting your battles as well as their own. Let the slogan be: "Do unto the boys who have gone to the front as you would like to be done by."

Send subscriptions to any of the committee.

Very truly yours, ERNEST H. HORSTMANN.

### *Industry Makes Hearty Response*

Information from various branches of the film industry indicates that while picture men have been donating their services in many ways to make the second Liberty Loan a success, they have also contributed generously to the financial operation of the war by subscribing for Liberty Bonds.

## Exposition Company Formed

Papers have been filed at Albany incorporating the Motion Picture Exposition Company which will have the management of the film expositions to be held next year; the first scheduled for New York in the month of February, to be followed by one in Boston in July during the convention there of the Exhibitors' League.

The incorporators of the new company are Arthur S. Friend of the Famous Players-Lasky Corp., Gabriel L. Hess, treasurer of the Goldwyn Pictures Corp., and Frederick H. Elliott, executive secretary of the National Association. The directors of the Exposition Company number fourteen and include the following representing the National Association of the Motion Picture Industry: Wm. A. Brady, Arthur S. Friend, J. E. Brulatour, Wm. L. Sherrill, J. A. Berst, Gabriel L. Hess, W. W. Irwin, P. A. Powers, J. H. Hallberg, and Lee A. Ochs, Ernest H. Horstman, Alfred S. Black, J. H. O'Donnell and Louis L. Blumenthal representing the Motion Picture Exhibitors' League of America.

A meeting of the corporation was held last week for the purpose of electing officers and receiving reports of sub-committees with recommendations regarding the arrangements for both expositions.

### *Avoid the Unjust Music Tax*

All exhibitors are subject to taxation by the Society of American Authors and Composers if they use music controlled by that society. Avoid this unjust assessment by using music that *cannot* be taxed. Lists of this music are published in MOTOGRAPHY every week.

Watch for them.

# Universal Stops Short Subjects

## NEW WAR TAX ON POSITIVE FILMS CAUSE DRASTIC MOVE

THE Universal Film Manufacturing Company has made one of the most radical moves in the history of the industry.

The big concern has, according to New York press reports, decided to do away with its comedy productions. In addition to this, all its short-reel productions will be abolished until further notice. In the future there will be eleven companies making Bluebird and Butterfly features and three companies making serials.

There have been as many as forty companies working at one time at Universal City, and there rarely have been less than twenty-eight. One of the reasons given for this clean sweep is the new war tax on positive films, although a variety of causes have made the step advantageous, at least for the present.

### *Move Moves Many*

This edict will affect a number of staff members in the different departments. In the scenario department, which will give an idea of how the matter has affected the other branches, the following men were released: C. B. Hoadley, Leslie T. L. Peacocke, William Parker, Edward Hurzerford, A. Fernandez, Arthur Statter, Henry Wultza, King Vidor, Shelly Sutton, J. G. Alexander and R. W. Dillon.

Eddie Lyons and Lee Moran, who have a contract which still has a year to run, find themselves in the position of men without a company. They are receiving salary as usual, but they have no one to work with. They are leaving the Coast shortly for New York, where they will take the matter up with Carl Laemmle, president of the company.

### *Bluebirds to Be Featured*

Another cause of this change in policy is probably the fact that the success of Bluebird Pictures has shown the company that there are better profits and results to be obtained by concentrating on feature films. It has been shown that for actual money-makers the Bluebird pictures are far in advance of any other films put out by this company.

There is a possibility that the Universal may transfer many of their comedy people to the L-Ko studios, but this has not yet been definitely decided.

### *350 Short Subjects on Hand*

R. H. Cochran, when approached on the subject, issued the following statement:

"At the present time the Universal Film Manufacturing Company has on hand about 350 one and two reel films, which have never been shown. These we expect to release, as usual; and at the usual rate of time this will stretch over at least a year's time. There will, however, be no further production of pictures of this length as a result of the war tax, which will render them temporarily unprofitable."

# Screenshine

By Mel

WAR WRECKS CHICAGO THEATER

THERE are a great many ways war has of swatting a fellow and letting him know that over across Germany's ocean there are openings for a large number of employes.

Here's the way the manager of a well-known Chicago theater has been shelled almost out of house and business.

When the smoke of the first draft calls cleared away his theater was minus an assistant, an operator, a stage man and the organist. That attack almost killed General Exhibitor. But he figured that he could fill the holes—until his two door men and an usher notified him the next day that they had enlisted instead of awaiting the call to glory.

Troubles don't come in sniper shots; they're always barrages.

But it must be great when the lady cashier is the only man on the pay roll.

---

ODE TO A DIRECTOR WAITING FOR SUNSHINE

Wait till the sun shines, William,
And the clouds go sprinting by,
Even if you can't shoot now, my William,
You can by and by.

You can't bribe the clouds off, William;
It don't do no good to sigh;
But those expensive actors, William,
You can buy and buy.

---

WORD TO PRODUCERS

A Balboa scenarioist lists the following as a few of the available picture play titles not yet used:

"The Hen's Last Ride."
"The Revenge of a Cheese."
"The Broken Quince."
"The Rise of Romeo Slappy."
"The Stewed Egg."
"The Juicy Lemon."
"The Haunted Spade."
"The Laughing Goulash."
"The Last of the Ooglywoos."
"The Mysterious Pretzel Bender's Daughter."

HE'S A STANDING JOKE NOW

"Ha," crooned the purchasing agent, Edward A. Donahoe, of the American Film Company, "a strange cat has been camping out nights on my chair cushion. I saw her this morning. We'll fix kitty."

Close-up of Donahoe arranging glass thumb tacks for a little surprise for kitty the next night.

Close-up of happy kitty sleeping down in the factory and a whoop of surprise and profanity from the night watchman, who elected to snooze for a brief half hour at midnight, when his assistant was on watch.

Night watchman beat kitty to the cushion.

---

If every person considered films as essential to life as the woman in Windsor, Pennsylvania, who left her husband because there was no picture house in the town, then—well, dream your own dreams.

---

You wouldn't mind furnishing taxicabs to take your patrons home after they had seen your show, would you? A. J. Merrill, of Evansville, Indiana, did when he ran a big spectacle.

To take care of his patrons he ran a midnight matinee, starting the show at 11:45 p. m. After the performance he sent home in taxis those who lived within the twenty-five cent limit. That's service!

---

PATRIOTIC MOTHER DONATES SQUAD

"Mattie," the studio cat, got herself in a Billy West comedy in the most unexpected manner.

During a scene in the candy shop, Billy West is supposed to be calling for volunteers to help him rout a band of yeggs, who have come to steal a million dollars worth of fresh eggs. Billy was hollering "I need men, I need an army." Right on the cue "Mattie" walked in to the scene and "deposited" four new kittens at Billy's feet.

---

So saying, we turn the button and Screenshine disappears. Mel begins a cruise on the uncharted seas of educational pictures. The maw of the press has no more terrors. Thirty.

# "What the Picture Did for Me"

## ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

*(Editorial Note:—"The trade paper than can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews* Motography *publishes in each week's issue the actual, unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

**THE LITTLE AMERICAN,** with Mary Pickford (Artcraft)—"Third run to turn-away business. Not a good Pickford part, however."—G. W. Mart, Strand Theater, Grinnell, Iowa.—*College town.*

**Wild and Woolly,** with Douglas Fairbanks (Artcraft)—"A knock-out, to big business."—G. W. Mart, Strand Theater, Grinnell, Iowa.—*College town.*

**Seven Keys to Baldpate,** with George M. Cohan (Artcraft)—"A mixed-up affair that is hard to keep up with. Contains much melodrama. It is good but nothing to 'rave' about. Business was good with this offering."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Barbary Sheep,** with Elsie Ferguson (Artcraft)—"Classy picture, classy audiences, classy business. Advertised it unusually big. A hit."—V. H. Oxley, Grand Theater, Bradford, Pa.

**The Spotted Lily,** with Ella Hall (Bluebird)—"A beautiful picture to look at. Scenery and photography are fine. Story entirely inadequate."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**The Girl in the Checkered Coat,** with Dorothy Phillips (Bluebird)—"This picture is made remarkable and one that you can boost on account of the splendid acting of the star in the dual role. You will find yourself doubting that it is Miss Phillips in both roles."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**The Man Who Took a Chance,** with Franklyn Farnum (Bluebird)—"This furnishes splendid entertainment for all classes. Some improbable situations but they get over."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**Mr. Opp,** with Arthur Hoyt (Bluebird)—"Was liked fairly well. No pulling power."—Jas. J. Chrissis, Queen and Isis Theaters, Chicago.—*In middle class neighborhood.*

**Conscience,** with Gladys Brockwell (Fox)—"This is a fine picture, but the Chicago censor board cut it pretty badly."—D. C. Miller, Boston Theater, Chicago.—*Downtown house.*

**When False Tongues Speak,** with Virginia Pearson (Fox)—"This is a good picture but for some reason it did not draw good business."—D. C. Miller, Boston Theater, Chicago.—*Downtown house.*

**Sister Against Sister,** with Virginia Pearson (Fox)—"This one went over big. Clever star and a drawing card."—C. R. Haase, Bijou Theater Huron, So. Dak.

**American Methods,** with William Farnum (Fox)—"Average picture to average business."—Joe Richards, American Theater, Brooklyn, N. Y.

**Sins of the Parent,** with Virginia Pearson (Fox)—"One of the best, and it has a very good moral. Will please all classes."—J. C. Welsh, Princess Theater, Boonville, Miss.

**The Innocent Sinner,** with Mariam Cooper (Fox)—"Star not well known here but this was a good box-office attraction and showed to S. R. O. Some picture!"—C. H. Noble, Palace Theater, Bad Axe, Mich.

**Two Little Imps,** with Jane and Katherine Lee (Fox)—"One of the best pictures I have ever shown. Capacity house."—C. H. Noble, Palace Theater, Bad Axe, Mich.

**The Book Agent,** with George Walsh (Fox)—"The same old thing. Patrons are growing tired of Walsh in the same stunts and this did not please."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**The Final Payment,** with Nance O'Neil (Fox)—"When Webster made the dictionary he failed to include any adjectives bad enough to describe this picture. So I shall not try."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**The Honor System** (Fox special)—"Excellent picture. Showed three days to capacity business."—C. R. Haase, Bijou Theater, Huron, S. D.

**The Siren,** with Valeska Suratt (Fox)—"A little more picture and not so much dress. The star drew good business."—C. R. Haase, Bijou Theater, Huron, S. D.

**The Darling of Paris,** with Theda Bara (Fox)—"Excellent picture. Drew capacity business. This star always 'holds them out.'"—C. R. Haase, Bijou Theater, Huron, S. D.

**Polly of the Circus,** with Mae Marsh (Goldwyn)—"The best bet in the past six months, worthy to be classed

as a super-feature. Drew well without spending a barrel of money to force it."—G. W. Mart, Strand Theater, Grinnell, Iowa.—*College town.*

**Polly of the Circus,** with Mae Marsh (Goldwyn)—"Picture and attendance very fine."—V. H. Oxley, Grand Theater, Bradford, Pa.

**The Goat,** with Billy West (King-Bee)—"This Chaplin imitation goes over without any complaint. We are well satisfied with the Billy West comedies and run them on Sunday nights for the kids."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Mortal Sin,** with Viola Dana (Metro)—"Good picture. Everyone pleased."—E. C. Snodgrass, Snodgrass Theater, Scottsboro, Ala.

**Their Compact,** with Bushman and Bayne (Metro)—"Six reels. Children will not understand it. It is good entertainment but drags a trifle at times. Much by-play could be eliminated."—Charles H. Ryan, Garfield Theater, Chicago.—*Middle class neighborhood.*

**To the Death,** with Mme. Petrova (Metro)—"This was advertised as a five-reel feature, but there are only three full reels."—J. J. Chrissis, Queen and Isis Theaters, Chicago.—*In middle class neighborhood.*

**Sidney Drew Comedies** (Metro)—"These are very good."—J. J. Chrissis, Queen and Isis Theaters, Chicago.—*In middle class neighborhood.*

**The Girl Who Couldn't Grow Up,** with Marguerita Fischer (Mutual)—"Big business. Very good satisfaction."—J. S. Woodhouse, Lagoon Theater, Minneapolis, Minn.—*High class neighborhood.*

**Charity Castle,** with Mary Miles Minter (American-Mutual)—"Good business two days. Pleased very well."—J. S. Woodhouse, Lagoon Theater, Minneapolis, Minn.—*High class neighborhood.*

**Souls in Pawn,** with Gail Kane (American-Mutual)—"Fine drama. Story good; star perfect; business O. K."—J. L. Goral, Variety Theater, Buffalo, N. Y.

**The Calendar Girl,** with Juliette Day (American-Mutual)—"Patrons did not like this. Juliette Day does not make an appeal."—D. C. Miller, Alcazar Theater, Chicago.—*Downtown house.*

**Outcast,** with Ann Murdock (Empire-Mutual)—"This is an excellent picture, with wonderful acting by Miss Murdock. It brought us unusually good business."—D. C. Miller, Alcazar Theater, Chicago.—*Downtown house.*

**The Upper Crust,** with Gail Kane (Mutual)—"A fine comedy drama that cannot be beat."—Harry Everhart, National Theater, Greenville, Ohio.

**The Floorwalker,** with Charlie Chaplin (Mutual)—"Packed them to capacity on third showing."—Harry Everhart, National Theater, Greenville, Ohio.

## What Does the Box Office Show?

IS THE picture you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They may want to book the same pictures. Tell them in MOTOGRAPHY'S "What the Picture Did for Me" Department.

Your box office is the test of popularity. Which picture on your program do you consider superior box office attraction? (Write in pencil.)

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks..... Remarks.....

..... .....

..... .....

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks ..... Remarks .....

..... .....

..... .....

Address ..... City and State .....

Name of Theater ..... Sent in by .....

Help the industry produce better films. Fill out the blank every week. Mail it to MOTOGRAPHY, Monadnock Bldg., Chicago.

**The Champion,** with Charlie Chaplin (Mutual)—"Played to capacity business."—Harry Everhart, National Theater, Greenville, O.

**The Amazons,** with Marguerite Clark (Paramount)—"Good. Business excellent. Not Miss Clark's best, however. A good two-day picture."—G. W. Mart, Strand Theater, Grinnell, Iowa.—*College town.*

**The Mysterious Miss Terry,** with Billie Burke (Paramount)—"Fair drawing card. Not the kind of a part for Billie Burke. She needs something like Triangle's **Peggy.**"—G. W. Mart, Strand Theater, Grinnell, Iowa.—*College town.*

**The Bond Between,** with George Beban (Paramount)—"My patrons can't be persuaded to see this actor. It is the same with the Japanese star."—G. W. Mart, Strand Theater, Grinnell, Iowa.—*College town.*

**The Reward of Patience,** with Louise Huff (Paramount)—"Very good. Miss Huff is excellent as the Quaker girl. Average business."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**Poor Little Peppina,** with Mary Pickford (Paramount)—"Among the poor ones of this star's work. Too slow at times, much padding. Business good."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**The House of Lies,** with Edna Goodrich (Paramount)—"A good society drama. Nothing special to recommend it. Average business."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**The Daughter of MacGregor,** with Valentine Grant (Paramount)—"In this you will find a most pleasing picture. Fine for family night programs. Good business."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**Each to His Kind,** with Sessue Hayakawa (Paramount)—"Good picture. Business fair."—C. R. Haase, Bijou Theater, Huron, S. D.

**Oh Doctor,** with Roscoe Arbuckle (Paramount)—"Two reels of ordinary everyday comedy with little money spent on same. Fatty is not the success he was boomed to be. He made better comedies with Mabel Normand."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Little Miss Optimist,** with Vivian Martin (Paramount)—"Did not draw here, although the star's work is well liked. The picture is an average program feature. Tom Moore is in the supporting cast."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Spirit of Romance,** with Vivian Martin (Paramount)—"Can't say much for this picture. Clever star poorly cast."—C. R. Haase, Bijou Theater, Huron, So. Dak.

**Sapho,** with Pauline Frederick (Paramount)—"Excellent picture with a powerful climax. This star makes standing room scarce."—C. R. Haase, Bijou Theater, Huron, So. Dak.

**The Valentine Girl,** with Marguerite Clark (Paramount)—Miss Clark draws well here and my people claim that this is the best Clark picture released."—J. C. Welsh, Princess Theater, Boonville, Miss.

**Told at Twilight,** with Marie Osborne (Pathe)—"One of the best. Why can't we have more such pictures? Big business."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**The Light That Failed,** with Robert Edeson (Pathe)—"A splendid melodrama that gave excellent satisfaction. Supporting cast is surely all-star."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

**In the Wake of the Huns** (Pathe)—"This, with Charlie Chaplin in **A Jitney Elopement,** brought the best business of the week at the Alcazar."—D. C. Miller, Alcazar Theater, Chicago.—*Downtown house.*

**Captain Kiddo,** with Marie Osborne (Pathe)—"A good picture but the title was against it. It did not draw so well as Baby Marie's pictures usually do."—J. J. Chrissis, Queen and Isis Theaters, Chicago.—*In middle class neighborhood.*

**The On-the-Square Girl,** with Mollie King (Pathe)—"A fair picture, up to the standard."—Harry Everhart, National Theater, Greenville, Ohio.

**The Awakening of Ruth,** with Shirley Mason (Edison-Perfection)—"Miss Mason is proficient as Ruth. Good story. Fair business on a rainy day."—J. L. Goral, Variety Theater, Buffalo, N. Y.

**Kidnapped,** with Raymond McKee (Conquest-Kleine)—"It is a very good costume play. Direction perfect. Scenery in every inch accurate. Business fair."—J. L. Goral, Variety Theater, Buffalo, N. Y.

**Pants,** with Mary McAlister (Essanay-Perfection)—"Biggest kind of a hit to small business. Go after this big."—V. H. Oxley, Grand Theater, Bradford, Pa.

**Magda,** with Clara Cimball Young (Select)—"This did not draw and the people did not like it. They have twisted the story of the great play, and presented it poorly, so the patrons are disappointed."—D. C. Miller, Rose Theater, Chicago.—*Downtown house.*

**The Moth,** with Norma Talmadge (Select)—"Fine. Big business. Star great."—V. H. Oxley, Grand Theater, Bradford, Pa.

**Poppy,** with Norma Talmadge (Selznick)—"One of the best pictures on the market. Drew a wonderful crowd."—Joe Richards, American Theater, Brooklyn, N. Y.

**The Easiest Way,** with Clara Kimball Young (Selznick)—"A stupendous production which enthused capacity audiences. Every exhibitor should show it."—Happy Hour Theater, Schenectady, N. Y.

**The Flame of the Yukon,** with Dorothy Dalton

(Triangle)—"This is surely some picture. The star is popular here. Played to good business and everybody pleased."—C. H. Noble, Palace Theater, Bad Axe, Mich.

**Mountain Dew,** with Majorie Wilson (Triangle)—"The star is not pretty but has talent. Provides several thrilling situations and good comedy. Title rather poor from a box-office standpoint."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Flying Colors,** with William Desmond (Triangle)—"Star is an ideal hero. Picture contains many thrills. A good picture. Is not a war story, though the title might suggest that."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Cassidy,** with Dick Rosson (Triangle)—"Fair is the best I can say for this picture. Not up to Triangle standard."—C. R. Haase, Bijou Theater, Huron, So. Dak.

**Richard the Brazen,** with Harry Morey (Vitagraph)—"A good picture which brought good business."—J. J. Chrissis, Queen and Isis Theaters, Chicago.—*In middle class neighborhood.*

**"Big V" Comedies** (Vitagraph)—"My patrons like these very well."—J. J. Chrissis, Queen and Isis Theaters, Chicago.—*In middle class neighborhood.*

**The Redemption of Dave Darcey,** with James Morrison (Vitagraph)—Fine, one of the best, and Vitagraph prints are always in fine shape."—J. C. Welsh, Princess Theater, Boonville, Miss.

**Rasputin the Black Monk,** with Montague Love (World)—"Seven reels. A fifteen-cent picture on your regular program. A good box-office picture, as it is reproduced from actual incidents which have received many columns in the newspapers."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Dormant Power,** with Ethel Clayton (World)—"This brought the best business of the week at the Boston. Miss Clayton always draws and pleases the patrons."—D. C. Miller, Boston Theater, Chicago.—*Downtown house.*

**A Fool He Was,** with Roscoe Arbuckle (Maco Comedies)—"Exhibitors, keep away from this. I was 'stung' hard. It will cost me many times the price to put Arbuckle again in good repute. His manager should see that this is taken off the market."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.—*High class patronage.*

### *Serials and Series*

**The Lost Express,** with Helen Holmes (Mutual)—"We consider this one of the greatest and most thrilling serials that this star has ever appeared in. It is a knock-out from every angle."—Happy Hour Theater, Schenectady, N. Y.

**The Lost Express,** with Helen Holmes (Mutual)—"Please tell your readers that this serial is a great box-office attraction. We have run four chapters and so far it has more than equalled all the others with Miss Holmes. We are playing to capacity business."—Harry Everhart, National Theater, Greenville, O.

**The Lost Express,** with Helen Holmes (Mutual)—"First three episodes start it well. Business fair."—J. L. Goral, Variety Theater, Buffalo, N. Y.

**The Seven Pearls,** with Mollie King (Pathe)—"This is a very good serial. We have run five episodes and find that it is a drawing card and pleases our patrons."—Al Lyons, Garden Theater, Chicago.

**Shorty Hamilton Series** (Mutual)—"Good drawing card. Business good."—E. C. Snodgrass, Snodgrass Theater, Scottsboro, Ala.

**Gaumont News Weekly** (Mutual)—"Everyone likes the News. Good drawing card."—E. C. Snodgrass, Snodgrass Theater, Scottsboro, Ala.

**The Red Ace,** with Marie Walcamp (Universal)—"Very good star. Drew fair business. A real story."—J. L. Goral, Variety Theater, Buffalo, N. Y.

**The Fighting Trail,** with William Duncan (Vitagraph)—"Wonderful, take it from me! It's all there. Some money-getter!"—Joe Richards, American Theater, Brooklyn, N. Y.

**The Gray Ghost,** with Eddie Polo (Universal)—"In my estimation, this is the poorest picture serial ever put out."—Joe Richards, American Theater, Brooklyn, N. Y.

**The Fatal Ring,** with Pearl White (Pathe)—"This is a good drawing card. The picture is good and the star popular."—J. J. Chrissis, Queen and Isis Theaters, Chicago.—*In middle class neighborhood.*

**The Neglected Wife,** with Ruth Roland (Pathe) "We have just finished this serial and can frankly recommend it as a box office attraction. It draws the grown-ups and they pay full admissions, while a serial that appeals to children fills up your house at half-price admission."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Patria,** with Mrs. Vernon Castle (Pathe)—"Most of the 'pep' so much needed in early chapters of serials was reserved for the last few episodes in this."—N. W. Huston, McGhie Theater, Columbus, Kansas.

**Further Adventures of Stingaree,** with True Boardman (Kalem series)—"If your people like a rough and outlaw picture, this one is O. K."—J. C. Welsh, Princess Theater, Boonville, Miss.

**The Great Secret,** with Bushman and Bayne (Metro)—"Does not seem to be much to it, but it is doing fair business, presumably on account of the stars."—A. K. MacMartin, Empress Theater, Kamloops, British Columbia.

**Pearl of the Army,** with Pearl White (Pathe)—"A good serial, drawing fairly well, but too similar to **The Iron Claw,** which ran here some time ago."—A. K. MacMartin, Empress Theater, Kamloops, B. C.

**The Purple Mask,** with Ford and Cunard (Universal)—"The two stars, who are popular here, draw good business, but the serial is poor stuff."—A. K. Mactin, Empress Theater, Kamloops, B. C.

PAUL H. WOODRUFF, Editor
ARTHUR E. CURTIS, Associate Editor

NEW YORK OFFICE: 1022 LONGACRE BUILDING, Forty-second Street and Broadway
Telephone Bryant 7030
CHARLES R. CONDON, Eastern Representative

LOS ANGELES OFFICE: 6035 HOLLYWOOD BLVD.
MABEL CONDON, Western Representative

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy.

Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY
THE MOTION PICTURE TRADE JOURNAL
PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
E. R. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

SUBSCRIPTION PRICE
Per Year $3.00

Canada - - Per year $4.00
Foreign - - Per year 5.00
Single copy - - - - .15

NOTICE TO SUBSCRIBERS

REMITTANCES—Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVIII CHICAGO, NOVEMBER 3, 1917 Number 18

# Making the Exchanges Compete

THIS is the first time we ever heard of a picture theater that voluntarily gave its exchanges something more than their film rental. The Si-Non Theater, one of the chain operated in Alabama by Harry Simon and Thomas S. Nonnenmacher, awards two prizes every week to the exchanges serving it. The first prize is for the best feature of the week. The booby prize, naturally, is for the poorest feature. Inasmuch as a copy of the weekly letter of award goes to all the exchanges, we can imagine that the booby prize excites more comment than the first prize.

We have no specific information as to the improvement in service enjoyed by the Si-Non since the inauguration of its contest system. But no doubt there is some. At least it tends to stimulate the spirit of rivalry, which is the best spur to service known to psychology.

The thing we like particularly about this plan is that by it the consumer—who, so far as the trade is concerned, is the exhibitor, not the public—assumes his proper place in the economic scheme. In other words, the buyer is the boss. He is the one to say whether the product is good or bad, desirable or undesirable. And here is one buyer who not only says, but goes out of his way to say what he thinks of the goods handed him week by week. It is as though a retailer should make tests and analyses of each week's shipment from his wholesalers, and then send out circulars showing the results.

Of course the Si-Non's first prize and booby prize are awarded on evidence which may be disputed by some other theater having different experience with the same productions. But if all the theaters did it, the open minded producers would have a wonderfully reliable guide to studio work.

MOTOGRAPHY'S "What the Picture Did for Me" section really operates along the same lines, and there are few producers who do not look to it for the only kind of information that is really valuable—that direct from the front. The only prizes it awards are verbal, but they seem to be effective.

# The Government Calls for Camera Men

THE Photographic Division, United States Signal Corps, is practically a new department of army organization. Its duties consist in making observation records under conditions more or less difficult and complicated—as may be imagined. Under the authority of this division all the official photographers of the army will operate.

The Signal Corps must depend, for the personnel of its Photographic Division, upon the photographic experts of civil life. The work of the division is extending rapidly, and the demand for workers—considering the limited supply of trained men—will be comparatively large.

Obviously the motion picture industry has trained more men in work paralleling the requirements of the army than any other industry. The ranks of the commercial and portrait photographers will not yield nearly so large a proportion of men inured to hardship and difficulty; and few amateurs possess the necessary technical equipment of experience. The motion

picture laboratories will be called upon to give their full share of men. And they will, naturally, be the men most valuable to industry.

For the Photographic Division of the Signal Corps can use only the most capable and experienced photographers in the country. It wants not only camera men, but laboratory experts and photo-physicists—particularly for aerial work in connection with the Aviation Section. And both for that work and for news photography, it wants men of unquestioned integrity, intelligence and all around ability. Incidentally, the opportunities for promotion in the division are declared to be exceptional, due to the rapid development of the department.

Some experienced motion picture camera men and laboratory workers have already gone into the service. Some with similar qualifications, of course, have been drafted into the National Army; and these are invited to make application (through the proper military channels) for transfer to the Photographic Division, if they so desire. Information regarding this will be furnished on request by the office of the chief signal officer of the army, Photographic Division, Washington.

This immediate need of the army organization, in extending its brilliant opportunity to a valuable class of industrial workers, makes necessary some thought of readjustment in commercial producing circles. The progress of the industry would be seriously hampered by a shortage of photographic experts. On the other hand, for patriotic reasons it is most undesirable that business should compete with the government for the possessors of specialized skill needed by both.

It seems to devolve upon the motion picture trade to increase its intensive training of camera and laboratory men, and to encourage more applicants for admission into this really fascinating and remunerative line of effort.

---

## Open on Sunday

IN answer to a small town exhibitor who is troubled about the ticket tax, Frank Rembusch advises him, and others like him, to open his house on Sunday. He argues that it is only in the smallest cities, where the tax may be hardest to collect, that picture theaters are dark Sundays. Objectors, he thinks, will be silenced by presentment of the facts that Sunday operation will save the theater and increase the government's revenue.

We find it hard to argue on a point whose merits seem self-evident. Our attitude on the Sunday show question is already known. To recapitulate it, we believe there is more good reason for picture shows on Sunday than any other day.

The exhibitor of a benevolent and altruistic temperament will regard the Sabbath not as the day on which he can make the most profit, but the day on which he can do the most good for the largest number of patrons, and keep the most young people out of mischief. For the properly operated picture show does much good in that way, and doing good certainly should not be prohibited on Sunday, of all days.

Nevertheless, we are aware that there is a certain opposition, in places, to Sunday shows. And we are skeptical of the power of logic, no matter how clear, to dissolve that opposition. Bigotry yields not to reason, nor reformers to argument. Where legislation prevents Sabbath performances the only satisfactory solution is to remove the legislation—usually not a simple undertaking.

But Mr. Rembusch apparently refers to theaters which stay dark on Sunday when they need not—or at least when the only deterrent to operation is the pious objections of a few good—but narrow—souls. We cannot imagine why exhibitors in this position have not been operating on Sunday right along.

Whether the ticket tax be considered as a motive or not, there is no argument against Sunday shows and every argument for them. Nor is there a single good reason why any picture theater in this country should be dark on Sunday.

The exhibitor who only runs his house on the six week days is missing the biggest day of all, and the biggest opportunity to serve the public. If it is local legislation that restrains him, he can devote his spare moments to no better or more remunerative cause than to work for the amendment or repeal of the obsolete laws. Petition blanks are easily secured, and the people are at hand.

And the people are undoubtedly favorable. There is not the slightest question in our mind that a referendum for Sunday pictures would open every theater.

# More Non-Taxable Music

## OFFICIAL LIST COMPILED BY CHICAGO EXHIBITORS' LEAGUE

EXHIBITORS should take note of the following changes in the previous lists published in MOTOGRAPHY: "The Darktown Strutter's Ball," by Shelton Brooks, formerly published by Will Rossiter, is now being published by Leo Feist, making this number taxable. "The Livery Stable Blues," published by Roger Graham, is now added to the list of non-taxable music, Roger Graham having won the suit which Leo Feist brought against him for this number.

If your music cues which you receive from the Film Corporations are compiled of music which requires an extra performance fee, replace them with music that is non-taxable.

I would suggest that for your own protection you refrain from using music that is not listed among the non-taxable numbers which I am compiling for the Chicago branch of the Motion Picture Exhibitors' League of America. When ordering music, state whether you desire it for orchestra or piano alone.

Any information regarding the music tax or non-taxable music can be obtained by calling at the League Headquarters, 1416 Masonic Temple.—Katherine C. Melcher.

### *The Boston Music Co., 26 & 28 West St., Boston, Mass.*

Somewhere, Sometime, Clough-Leighter.
Cameos, No. 3, Coleridge-Taylor.
Love's Awakening, Danglas
On the Wings of Dream, Danglas.
Love's Triumph, Daniele.
Reverie, Debussy.
Cigarette, Densmore.
Enchantresse, Densmore.
Gardenia, Densmore.
La Gloria, Densmore.
Parle, Mon Coeur, Densmore.
Pas a Pas, Densmore.
Reina Mia, Densmore.
Idyl Waltz, Diamante.
Viennoise (Waltz), Duval.
Minuet, Elgar.
The Stars Are Calling Me, Enna.
Al Fresco, Etienne.
Look Down, Dear Eyes (Waltz), Fisher.
French Concert Waltz, Frontin.
Cradle Song, Gade.
The Secret, Gautier.
Darling Mary (Intermezzo), Gilbert.
Andante Religioso, Gillet.
Mignonette, Godard.
Hold Thou My Hand, Gounod.
O Divine Redeemer, Gounod.
Rock of Ages, Gounod.
Come and Forgive Me, Greene.
The Fleeting Years, Greene.
I Know a Lane in Springtime, Greene.
Rock Me to Sleep, Greene.
Sing Me to Sleep, Greene.
Some Day Again, Greene.
There Let Me Rest, Greene.
Voices of the Past, Greene.
Ave Maris Stella, Grieg.
Evening Landscape, Halvorsen.
Norwegian Song, Halvorsen.
Triumphal Entry of the Bojars, Halvorsen.
Wiegenlied, Hartmann.
La Caresse, Hemberger.
Andante Religioso, Henriques.
Elfin Dance, Henriques.
Romance, Henriques.
Intermezzo, Huerter.
Melody, Huerter.
Told at Twilight, Huerter.
Serenade, Jeffrey.
Dinah, in D, Johns.
Where Blooms the Rose, Johns.
Geisha Selections, Jones.
Father Eternal, D, Jones.
Great Eternal Home, Jones.
King of Eternity, Jones.
Perfect Life, Jones.
Berceuse, Juon.
The Bugle Calls, Kane.
Serenade d'Arlequin, Lambelet.
Serenade, Lange-Muller.
Serenade-Renaissance, Lange-Muller.
Fantasie on Danish National Airs, Lanzsky.
Crescendo, Lasson.
Donkey Trot, Leducq.
Mecca Waltz, Lemieux.
Dream Pictures (Fantasie), Lumbye.
Traumerei. MacDowell.
Starfire, Mathe.
Sleep On, Mawson-Marks.
Violets of Spain (Waltz), Megy.
Dialogue, Meyer-Helmund.
The Gobbler Trot, Monroe.
Enchanted Hour, Mouton.
Minuet, Mozart.
March Slovaque, Neruda.
Resignation, Neupert.
Barchetta, Nevin.
Country Dance, Nevin.
Guitarre, Nevin.
In Arcady (Suite), Nevin.
Narcissus, Nevin.
Oh, That We Two Were Maying, Nevin.
Romance, Nevin.
Rosary, Nevin.
Dances and Folie d'Espagne, Nielsen.
Romance, Nielsen.
Sing, Sing, Birds on the Wing, Nutting.
Love Song, Powell.
Souvenir de Venise, Quinn.
Wiegenlied, Reger.
Gavotte, Reger.
Mes Amours (Waltz), Riker.
Doucement, Robert.
Amour Cherie (Waltz), Rose.
Love Will Tell the Rest, Rose.
My Beloved Queen, Rose.
Rose of My Life, Rose.
Sweet Eyes of Blue (Waltz), Rose.
Richard's Tango, Scates.
Roses and Rue (Waltz), Scates.
Abendlied, Schumann-Svendsen.
Berceuse, Schytte.
Le Dauphin, Seeboeck.
Minuet, Severac.
Sylvia Waltz, Silviera.
Gavot, Sinding-Burmester.
Waltz, Sinding.
Frisson, Sinibaldi.
Bayo-Baya, Stone.
Berceuse, Strube.
Legato, Strube.
Serenade, Strube.
Cadiz (Spanish Serenade), Albeniz.

(Continued on next page)

Tango, Albeniz.
The Sailor's Last Voyage, Alnaes.
Babillage de Minuet, Amberg.
En Badinant, d'Ambrosio.
Liebsgefluster, L. Andre.
Magic Tango, L. Andre.
Serenade, d'Antalffy.
Destiny Waltz, Baynes.
Ecstasy Waltz, Baynes.
Loyalty Waltz, Baynes.
Modesty Waltz, Baynes.
Mystery Waltz, Baynes.
Serenade Galante, Behr.
Cora, Bemrose.
Pizzicato Polka, Bimboni.
Solitude of the Mountains, Bull.
King of Love My Shepherd Is, Bullard.
Sword of Ferrara, Bullard.
Melody, Cadman.
Daffodils, Carvel.
Day in Paris, Clarke.

### *The Billy Smith Music Co., 423 West Walnut St., Louisville, Ky.*

All for You, H. A. Peterman.
Joyman Blues, Scott Middleton and B. Smythe.
I Used to Know Her When She Was a Girl, Nat Sobel.
Arithmetic of Love, F. C. Metcalfe and Billy Smythe.
Hesitation Blues, Scott Middleton and Billy Smythe.
Before That Ragtime Band Goes Home, Harry Meyers and Billy Smythe.
Rose That Grows in Dreamland, E. A. Middleton and Billy Smythe.
Sunshine Sally, Nat Sobel.
Day and Night, J. Pat Roberts and Al. Johnson.
What Dixie Means to Me, George McConnell and Billy Smythe.
Over the Overland Route in an Overland Car to Overland, Dave Harris and Billy Smythe.
Tennessee, Fred Warren.
Fight for the Flag We Love, Clarence Zollinger.
Viviano, E. A. Middleton and Billy Smythe.
He Walked, Sam Parks.
Sweet Honolulu Maid, E. A. Middleton and Billy Smythe.
That's Wrong, F. C. Metcalfe.
Dreaming of Love and You, A. K. Lord and J. P. Grant.
Thy Will Be Done, A. K. Lord and J. P. Grant.
Love Never Faileth, A. K. Lord and J. P. Grant.
Garden of Love, A. K. Lord and J. P. Grant.
Move Your Feet, R. F. Lamb.
Kentucky Blues, Babe E. Lion and Dot T. Steed.
Please Don't Devil Me, Babe E. Lion and Dot T. Steed.
Hawaiian Melody, Art Hiller.
I Know By Her Smile She's Irish, A. K. Lord and J. P. Grant.
Uncle Sam's Dixie, J. Y. Hughes.
I Wonder If She's Still a Friend of Mine, C. E. Brandon and Billy Smythe.
My Singing Sammy, Billy Smythe.

### *Boosey & Co., 9 East 17th St., New York*

Csardas, "Lasen e Frisen," V. H. Zavertal.
Menuetto, F. Marshall Ward.
Overture, "Shamus O'Brien," C. V. Stanford.
Spanish Dance, "La Belladora," W. Nehl.
Valse, "Rosen auf den Weg," Oscar Fetras.
Spanish Dance, "La Graziosa," W. Nehl.
Andante Religioso, "St. Cecilia," Claudius H. Coulderv.
March, "Osmanen," Oscar Fetras.
Overture, "Ein Deutsches Dichterleben," Title.
Song, "The Light of the World," Stephen Adams.
Gavotte, "Liebesgluck," Thormann.
Valse, "Rosen," R. Eilenberg.
Polka, "Buds," R. Eilenberg.
Gavotte, "Zephyr," R. Eilenberg.
Polka Mazurka, "Centifolie," R. Eilenberg.
Selection, "Mamie Rosette," Paul Lacone and Ivan Caryll.
Entr'Acte, J. Spawforth.
Song of Thanksgiving, F. Allitsen.
Waltz, "Carnival Secrets," Oscar Fetras.
Selection, "La Poupee," E. Audran.
Patriotic Overture, "Loyal Hearts," Zavertal.
Entr'Acte, "Summer Dreams," W. H. Squire.
Barcarolle, Rubinstein.
March, "Habt Acht," Oscar Fetras.
Selection, "La Perichole," Offenbach.
March, "Klondyke Post," Louis H. d'Egville.
Selection, "The Grand Duchess," Offenbach.
Incidental Music from Gatty's Musical Play, "The Goose Girl,": Part I—Three Dances, Louis H. d'Egville. Part II—Intermezzo and Two Dances, Louis H. d'Egville.
Fantasia, "Liederkranz" (German Songs), J. A. Kappey.
Valse, "Spanische Weisen" (Spanish Melodies), O. Fetras.
Song, "Husheen," Alicia A. Needham.
March, "Soldatenblut," Franz von Blon.
Valse, "Love Me," J. Munro Coward.
Selection, "The Messiah," Handel.
Selection, "The Royal Star," Justin Clerice.
Reverie No. 2, C. W. Clay.
The Cretan Patrol, N. Lambelet.
Overture, "The King's Lieutenant," Title.
Selection, "Pot Pourri," N. Lambelet.
Selection, "L'Amour Mouille," L. Varney.
March, "Milanollo," J. Val Hamm.
Song, "The Lord Is My Light," Frances Allitsen.
Festal Interlude, Edmund Rickett.
Quadrille, "Lawn Tennis," Oscar Fetras.
Idylle, "The Forest Ranger's Courtship," R. Eilenberg.
"The Yeomanry Patrol," W. H. Squire.
Song, "There's a Land," Frances Allitsen.
Minuetto Caratteristico, N. Lambelet.
Suite de Ballet, "Hermione," Louis la Rondelle.
Polka, "Besses o' the Barn," Joseph Clement.
March, "Zaza," Manuel Klein.
"Under the British Flag," J. A. Kappey.
Minuet, "Marguerita," J. A. Kappey.
Intermezzo, "Zaza," Manuel Klein.
Song, "The Last Watch," Pinsuti.
Gavotte, "Mediaeval," Hugh Clendon.
Song, "Good-Night, Farewell," Knoken.
Valse, "The Chieftain," Arthur Sullivan.
Selection, "The Chieftain," Arthur Sullivan.
Selection, "Scotch Pebbles," L. Zavertal.
Lied, "Des Madchens Klage," Schubert.
Gavotte, "Rococo," L. Zavertal.
Valse and Polka (from Suite of Ten Dances, Op. 58), C. V. Stanford.
Humorous Fantasie, "Blue Monday," Kling.
Song, "The Yeoman's Wedding Song," Prince Poniatowski.
March, "Lom Palanka," F. W. Sylvester.
Souvenir De Russe, E. Harris.
Waltz, "Hofball Tanze" (Court Ball), Oscar Fetras.
March, "Kadetten Manover," Oscar Fetras.
Intermezzo Russe, Franke.

### *Ross Jungnickel, 15 Whitehall St., New York*

Scotch Poem, E. A. MacDowell.
Poet's Dream, E. A. MacDowell.
Barcarolle, "By the Sea," Augusta Holmes.
Andante Anoroso, "Night and Love," Augusta Holmes.
Song, "The Lost Chord," A. Sullivan.
Nocturne, F. Liszt.
Cradle Song, E. A. MacDowell.
Reverie (Double Number), E. A. MacDowell.
Prelude, "Last Dream of the Virgin," J. Massenet.
Serenade, "The Angel's Whisper" (Double), J. B. Sommerlatt.
Lyric Pieces: (a) "The Brooklet," E. Grieg; (b) "March Grotesque," "Puck," E. Grieg.
Song, (a) "A Dream," E. Grieg.
Lyric Piece, (b) "Repose of the Forest," E. Grieg.

(Continued on next page)

*(Non-Taxable Music, Continued)*

Song, (c) "The Asra," A. Rubinstein.
Song, (d) "With a Violet," E. Grieg.
Lenore Symphony, Part II, Love's Happiness, J. Raff.

***Inter-City Music Publishing Co., Brooklyn, New York.***

Bobby Connelly (Moving Picture Song).
There's a Girl Back Home, published by Charles B. Weston.
If You'd Lost Your Own Gal (Fox Trot), published by Charles B. Weston.

***Al. Piantadosi & Co., Inc., Astor Theatre Bldg., 45th St., New York.***

Look Me Up When You're in Dixie, Jack Yellen, Charlie Pierce and Jack Glogau.
There's a Green Hill Out in Flanders, Al. Piantadosi.
Send Me Away With a Smile, Louis Weslyn and Al. Piantadosi.
If You Had All the World and Its Gold, Bartley Costello, Harry Adelheit and Al. Piantadosi.

***Kendis-Brockman Music Co., Inc., 145 W. 45th St., New York.***

When the Last Rose of Summer Was in Bloom, James Brockman.
Come Out of the Kitchen, Mary Ann, Bayha.
O'Brien Is Looking for You, Bayha.
Ephraham's Jazbo Band, James Brockman.
Don't Forget Me, James Brockman.
I Broke My Mother's Heart All Over You, James Kendis.
Why I Love You I Don't Know, Jack Smith.

***Stone & Thompson, 145 N. Clark St., Chicago, Ill.***

Good-Bye, My Pretty Baby, Walter Hirsch and Howard Stiner.
Good-Night, but Not Good-Bye, Walter Hirsch and Howard Stiner.
Down on the Yiddisha Farm, Walter Hirsch and Howard Stiner.

***Sam Fox Publishing Co., 340-346 The Arcade, Cleveland, Ohio.***

Sparklets, Walter E. Miles.
Dream of the Flowers, Charles Cohen.
Basket of Roses, Fred G. Albers.
At Sunset, R. B. Brewer.
Dancing Leaves, Walter E. Miles.
Eleanor, Jessie L. Deppen.
Bowl of Pansies, Jules Reynard.
Valse Danseuse, Walter E. Miles.
I'm a-Longin' fo' You, Jane Hathaway.
Water Lilies, Floyd J. St. Clair.
A Garden Dance, G. Vargas.
In Poppyland, Fred G. Albers.
Mon Plaisir, Lee S. Roberts.
One Fleeting Hour, Dorothy Lee.
Dainty Daffodils, Walter E. Miles.
Gavotte Piquante, William T. Pierson.
Spring Flowers, J. Dellinger Wood.
Summer Nights, Leo S. Roberts.
Legend of a Rose, Jules Reynard.
A Japanese Sunset, Jessie L. Deppen.
Danse Fantastique, Jules Reynard.
Twilight Sketches, Frederick A. Williams.
Admiration, Ralph C. Jackson.
Cupid's Frolic, Walter E. Miles.
Iris, Jules Reynard.
Phyllis (Valse Caprice), Jessie L. Deppen.
Tulips, Walter E. Miles.
By the Mill Stream and Autumn Memories, Wilson G. Smith.
The Chase and Wayside Flowers, Wilson G. Smith.
Simplicity, Dorothy Lee.
Only a Year Ago, Fred G. Albers.
My Dreams, Dorothy Lee.
Sunset Land, Ioane Kavelo.
Be Thou My Guide, J. Edgar Lowell.
Valse Fascination, Frank H. Grey.
All America March, J. S. Zamecnik.
Listen to This (One-Step), Mel B. Kaufman.
Simplicity (One-Step), Dorothy Lee.
Introduce Me (Fox-Trot), Mel B. Kaufman.
NOTE.—The Nocturne by Reginald DeKoven is also non-taxable.

## Connecting Industry's Coasts

As a result of conferences which have been held in New York during the past few days, it is believed that closer relations will be established between the producers' committee of the National Association of the Motion Picture Industry, now comprising the representatives of forty-seven important companies, and the Motion Picture Producers' Association of Los Angeles.

Walter J. Reynolds, secretary of the Producers' Association on the coast, has been in New York in conference with President Wm. A. Brady and Executive Secretary Frederick H. Elliott of the National Association, and has also met a number of the officers of important producing companies who have studios on the coast.

It is the consensus of opinion that some arrangement should be made to bring the activities of the two organizations in closer contact, in view of the fact that the Coast organization sometime ago established a Cinema Exchange. Secretary Reynolds was the luncheon guest on Tuesday of the committee of the National Association which has had under its direction the organization of the Service Bureau, at which time he conferred with Gabriel L. Hess, R. S. Cochrane, J. W. Engel, Arthur S. Friend and General Manager Wales Winters.

Mr. Reynolds offered several suggestions which will no doubt be adopted by the Service Bureau Committee with a view to establishing uniformity in the application forms and registration cards of the Service Bureau, which has established its headquarters in suite 320-321 of the Longacre Bldg., and of which Mr. Wales Winters is the General Manager.

## Four Paralta Productions

Bessie Barriscale's second Paralta production, "Madam Who," will be Paralta's second release and will follow J. Warren Kerrigan's "A Man's Man." Then will come Mr. Kerrigan's production of Frederick Chapin's sensational romance of the western oil fields, "Turn of a Card," and Miss Barriscale's first production, Grace Miller White's charming love romance, "Rose o' Paradise."

The latter production will be held for the fourth Paralta release to give time to carry out a national advertising program already begun in connection with this story, which will have a very far reaching effect and interest at least half a million people in this picture.

The attractions named give Paralta four productions completed and ready for release. Mr. Kerrigan recently finished "Turn of a Card" and will, within a few days, begin his third Paralta production. Miss Barriscale is at work on her third Paralta play, "Within the Cup." Both Mr. Kerrigan and Miss Barriscale will have completed their third Paralta pictures within the next five or six weeks.

## Idaho Exhibitors Hold Convention and Ball

The exhibitors of Idaho are up and doing things. They have an active organization known as the Idaho Theater Managers Association, of which Herman J. Brown is president.

This organizaton is to hold a convention and grand picture ball at Pocatello, Idaho, on October 29. All the theater men of the section have been circularized and a good attendance is assured.

Bryant Washburn has been secured as a special attraction. He will lead the grand march and, of course, bask in the light of the smiles of the fans. Mr. Washburn will be on his way to Los Angeles to begin his first work for Pathe.

## "Under Stars and Stripes in France"

Under the title of "Under the Stars and Stripes in France" Pathe has just released a two-reel picture of the greatest timeliness and interest. As its name implies it shows the soldiers of Uncle Sam now on French soil, the vanguard of the vast army that will soon be "over there."

## Important Facts Regarding Non-Taxable Music

Exhibitors will be interested to know that the non-taxable music published in Motography from the official lists compiled by Miss Katherine Melcher for the League of Chicago under the direction of President Joseph Hopp can be purchased from the following Chicago music houses: Lyon & Healy, Jackson and Wabash avenue; Carl Fischer, 337 South Wabash avenue; and Fritz & Schnier, 225 South Wabash avenue.

It should also be noted that the music published by Carrie Jacobs Bond is non-taxable, in spite of the reports circulated to the contrary by the Association of Publishers and Composers.

***Firms Allow Discounts***

The firms of Ross Jungnickel, 15 Whitehall street, New York, offers a 50 per cent discount on its artist's and orchestra repertoire to cash purchasers. G. Schirmer, Inc., offers the same discount on its 102 numbers of orchestra music.

***Cues Taxable***

Exhibitors should also bear in mind the fact that many of the music cues furnished are compiled from taxable music and are therefore taxable. Other cues can be substituted.

## President Hutchinson Talks on War Tax

*By S. S. Hutchinson, President American Film Company.*

THE impending tax on films must mean a great difference to producer, naturally. It will necessitate a general readjustment of the film industry in order to meet this new tax. But the motion picture industry has already done much for the government and can do still more.

Taxation must be heavy in every line of business in war time. We must do our part—and do it without grumbling. It is useless to whimper over spilled milk—but we can take care not to spill any more than is necessary in the future.

I refuse to take a pessimistic view of the situation. I believe that both the government and the film industry will be the gainer of this taxation. It will bring us in close touch with one another and while the film men will have an opportunity to learn something of the problems of the government, the latter will be able to ascertain something of the difficulties under which the pictures must be produced and the manner in which the money must be raised for expenses. It will do us both good and perhaps the film men will be taught how to protect their interests better than they have in the past.

I am of the opinion that this tax will speedily bring about a re-organization of the film business that will put it on a sound and enduring basis. The government cannot afford to be without the motion picture industry, for it has become an integral part of the nation. We want to work for the government and with it. Out of this taxation is going to develop a new future for the motion picture.

The American Film Company will meet the new condition as we meet any new business condition—and keep right on producing good pictures. We will not impair in any way, the quality of our productions.



*Samuel S. Hutchinson, President of the American Film Company, who refuses to be pessimistic over the tax situation.*

## Favorite Novels for Bluebirds

BLUEBIRD declares that it is coming into an era of big things—very big things. This is not intended to cast any aspersions on Bluebird's start, or on Bluebird's success thus far, but every company must look upward and towards bigger things and Bluebird is doing just that. Managing Director Carl Laemmle purchased a number of popular books by well-known authors, and they are going into production as fast as possible.

Bluebird is also releasing two of its newer stars in Carmel Myers and Mae Murray. Really effective vehicles are being provided for all of the Bluebird leaders. Monroe Salisbury, whose stellar possibilities are exceedingly bright, has been added to the galaxy of Bluebirders, and this completes a circle consisting of Mae Murray, Violet Mersereau, Dorothy Phillips, Ruth Clifford, Franklyn Farnum, Carmel Myers and Rupert Julian, a constellation of which any company would be proud.

Among the books purchased may be mentioned the following: Frank R. Adams' novel, "Molly and I," in which Carmel Myers and Kenneth Harlan are to be featured under the direction of George Siegmann. Mr. Siegmann is a new director to Bluebird, although he has been for many years chief assistant to D. W. Griffith, and has assisted in all of his big productions.

Another well-known story is "Barter," written by Evelyn Campbell, which appeared as a novelette in a popular magazine. Dorothy Phillips is the star, and she is supported by William Buress, Katherine Kirkwood, Harry Dunkinson and Joe Girard. The story is being produced by Allen Holubar.

Richard Harding Davis' popular novel, "The Scarlet Car," is another Bluebird which has been placed in production under the direction of Joseph De Grasse. Franklyn Farnum is the star of "The Scarlet Car" and will be supported by Edith Johnson, who will be remembered for her role in the Bluebird photoplay, "Behind the Lines" Lon Chaney, Sam De Grasse, Jack Francis and Howard Crampton.

Ruth Clifford and Monroe Salisbury are working in a Bluebird being produced from another famous story, "Anthony the Absolute." This novel by Samuel Merwin ran serially in the *Cosmopolitan*, and made a striking success as a novel. "One Clear Call," a magazine story by Larry Evans, the well-known author, in Hearst's of July, will have for its star Carmel Myers and Kenneth Harlan.

## Gives Photos Away

As an advertisement for the Wonderland Theater, Winnipeg, the management had a flashlight photograph taken of the crowded house on Saturday night, October 6. Prints of this picture were freely distributed among patrons on the following Monday and Tuesday. There was a big demand for the prints, many people wanting an extra photo to give to friends.

## Universal Films "Rainbow Division"

Universal has ready for immediate release one of the most unique news specialties that has been put on the market in some time. This is nothing less than a pictorial record of the personalities included in the noted "Rainbow Division," at Camp Mills, Mineola, Long Island.

The entire personnel of the various regiments representing fourteen states has been pictured in a panorama of intimate close-up views and many of the interesting human incidents of life as it is being lived in the dog-tents and on the drilling grounds have been introduced with telling effect. These pictures will be released in fourteen reels.

## Goldwyn Continues Heavy Booking Record

Goldwyn's prearranged policy of distribution under which it was believed that its eighty-odd first run prints booked in the United States and Canada would be kept constantly at work has worked out according to early expectations in all parts of North America.

The prompt availability of the big Goldwyn productions for the smaller exhibitors, enabling smaller houses both in large cities and small towns to have Goldwyn Pictures while they are still new and talked about by picture fans, has greatly increased the popularity and contract rental business of this big new producing organization as evidenced by the bookings reported from its twenty-five branch offices.



*Advance views of Vitagraph's newest Blue Ribbon, "The Flaming Omen."*

# "The Flaming Omen" Full of Action

## Vitagraph Blue Ribbon Feature Scenes Are Laid Among the Haunts of Peruvian Sun-Worshippers

IN announcing "The Flaming Omen" as the Blue Ribbon feature for the week of October 29, Albert E. Smith, president of Greater Vitagraph, declares that it takes rank with the finest productions his company has ever offered.

It is a swift moving story, with its locale in the Andes Mountains of Peru, and conveys the South American atmosphere with wonderful fidelity. Andres de Segurola, grand opera singer, and Marie Sarlabous collaborated on the play. They have brought to the motion picture field a refreshingly original theme.

### *Cast is Well Balanced*

For the making of the picture, William Wolbert, director, made an exhaustive study of Peruvian history and religion, because a large part of the action hinges on the curse pronounced by an Indian maiden, daughter of the Incas, on the faithless prospector who married her and fled to England when he had accumulated gold sufficient to make him independent for life. The Indian atmosphere is maintained throughout the picture and one of the fascinating features of it is a gigantic replica of an Inca God, carved from rock and weighing seven tons. This figure, set on the top of a mountain, is a shrine of the Incas.

Alfred Whitman and Mary Anderson are featured in "The Flaming Omen" and the supporting cast is a well-balanced Vitagraph feature company. Attention will be attracted to the settings in both the civilized and uncivilized surroundings.

The title, "The Flaming Omen," is taken from the sun itself, which was regarded by the Incas as a fiery god. The story deals with the romance of Dorian, called "The Red Prince," because of the color of his skin. He is the son of Watkins, an Englishman, seeking his fortune in Peru, and Coya, an Inca woman. In the opening scenes are shown the native Peruvian sun-worshippers performing their religious rites. They attribute an eclipse of the sun to the evil presence of Christians, and descending on their village, slay the priests and scatter the worshippers. Among the latter is Coya who is found by Watkins and carried away to his cabin.

### *Story Unfolds Rapidly*

Five years later, Lord Haviland is visiting his Peruvian estates seeking health for his daughter, Lydia. They are driving up a mountain to witness the grandeur of the sunset when they come upon a woman, who has just killed herself at the foot of an image of Inti, the Sun God. It is Coya, deserted by Watkins who had returned to England with his hoard of gold. Crying by the woman is a little boy, their son. The Havilands adopt this child who is named Dorian and known as "The Red Prince."

Twenty years later Dorian has succeeded to the title and riches of Lord Haviland. Watkins, forgetting his years in Peru, has married an English woman and has a beautiful daughter, Violet. She and Dorian fall in love, but every time Dorian starts to speak of his love there appears to him in a vision his Inca mother dying at Inti's feet and swearing vengeance on the man who deserted her.

### *Whirlwind of Action at Finish*

There is visiting at the Havilands, Blanca, an Inca girl, who loves Dorian because, he, too, is of Inca blood. Dorian is made a nervous wreck by his constant hallucinations and visions every time he is in Violet's company, and he goes to Peru. He realizes that he cannot marry Violet and that Blanca is the girl for him and tells her of his love.

Natcho, Inca chieftain, hopes to win Blanca and being repulsed, leads his tribesmen against the Haviland estate, planning to carry her off. Meanwhile Watkins and Violet have come to Peru, and in the battle which follows, Watkins is slain on the very spot where Coya, his wife, ended her life. Violet also is killed and Dorian slays Natcho. Watkins, dying, tells his story, which explains the visions which prevented Dorian from marrying his own half sister.



*Above, remarkable scene from "Over There," Select feature with Charles Richman. In the oval: Alice Brady in Select's "Her Silent Sacrifice."*

## Select Gets War Story "Over There"

SELECT PICTURES CORPORATION has taken over Charles Richman's latest photoplay, "Over There," and is releasing it for immediate distribution through Select Exchanges.

"Over There" is a patriotic photo-drama in six reels produced by the Charles Richman Pictures Corporation, With Charles Richman and Anna Q. Nilsson as the stars. The cast, which is a brillant one, also includes Gertrude Berkeley, who won renown as the mother in 'War Brides." and Walter Hiers, who has played the role of jolly fat friend to so many heroes and heroines of screenland.

"Over There" is notable for its war scenes, which must take rank with the very best war scenes produced outside of the actual fighting lines. The battle areas in this picture are unusually extensive, and the construction of the trench system was costly. For, instead of the usual few yards of trenches and sandbags, hundreds of feet are covered by a really ramifying system of counter trench work.

These trenches were constructed under the supervision of Lieutenant W. A. O'Hara of the 24th Battalion Canadian Expeditionary Force, who spent seven months in the first line trenches in northern France, and who actively participated in the battles of the Somme from Ypres to Vimy. Lieutenant O'Hara also supervised and ably assisted in the making of the highly effective battle scenes. No picture which has yet been shown to the American public so graphically duplicates the scenic conditions of a battle on the west front as do these battle scenes in "Over There."

## New Jewel Manager

R. E. Bishop has been appointed Cincinnati manager of Jewel Productions, Inc., succeeding Ralph Peckham. Mr. Bishop has been with the General Film Company in Cleveland, Cincinnati and Columbus in the capacity of booker and assistant manager and he was manager for the Mutual Company in Minneapolis. Jewel's Cincinnati office which is under the general sales management of A. J. Mentz, with headquarters in Cleveland, is located at Room 402, Strand Theater building.

A. Kaufman has been appointed salesman for the Jewel exchange in Cleveland having been promoted by Manager A. J. Metz.

## "For the Freedom of the World"

A vivid presentation of what the million men of the new National Army are doing to make themselves fit soldiers for the United States service in France will soon be flashed before the picture patrons of America through the new patriotic photoplay, "For the Freedom of the World," made by Ira M. Lowry, and to be released shortly throughout the world by the Goldwyn Distributing Corporation.

In the course of the story of this patriotic panorama of the present war the hero enlists in the Foreign Legion of Canada—a favorable avenue for red-blooded Americans anxious to see quick and active service in defense of the rights of democracy—and goes through the course of training prescribed by the High Command of the Allied armies after the most thorough of trials at the actual front.

This means that spectators of "For the Freedom of the World" will not have to be content with the tedious parades, drills and marches which have figured hitherto in "military spectacles" as the only alternative to scenes of battle. Ira M. Lowry's production shows all the amazing and fascinating details of actual training in trench warfare through which the members of the new National Army must pass before they can go "over there."

## First Maxine Elliott Play Received Warmly

The success of the first two Goldwyn releases, "Polly of the Circus," with Mae Marsh as star, and "Baby Mine," with Madge Kennedy in the stellar role, appears to have been repeated in the case of its third production, "Fighting Odds," in which Goldwyn is presenting the famous beauty, Maxine Elliott, as a film star. The reception accorded Miss Elliott and her play by the newspapers in the metropolitan cities carrying first runs even exceeds in warmth the welcome accorded her in New York. Her beauty won a tribute from every critic unique in American theatrical annals.

Louella O. Parsons writes in the Chicago Herald: "Miss Elliott is the lovely woman we all admired on the stage. She adapts herself to the camera with astonishing facility and plays her role with charming grace."

Oma Moody Lawrence, of the Chicago Evening Post, goes on from speaking of the story, which she calls "remarkable for its strong simplicity," to say of Miss Elliott: "We are most happy to record that the beauty for which she was famous has not been lost, but rather heightened by the richness of her experience abroad. And far from having been aged by her efforts in behalf of the wounded at the war-front, she seems to have been rejuvenated. To put it very simply, she screens infinitely better than the usual stage actress."

In the Chicago Daily News, W. K. Hollander writes: "Miss Elliott has lost none of her fascination and charm. She is delightful to gaze upon."

With the release of Jane Cowl's first Goldwyn picture, "The Spreading Dawn," the celebrated emotional actress of the speaking stage will be seen for the first time as a star in a number of cities of the south.

## Big Theater Changes Hands

News has come of the change in ownership of the Lubin Theater, one of the pioneer picture show houses of Cincinnati, having a large seating capacity. Isaac Frankel of the Ante-Frankel Amusement Company acquired the control by purchasing the interest heretofore held by Joseph Hennegan, one of the most widely known show printers in America.

Hennegan retires from the management held by him virtually since the opening of the house. The transfer involves, it is stated, more than $35,000. Although the deal was put through last week, for certain reasons it was not made public then. A costly loving cup was presented to Manager Hennegan upon his retiring by his associates. It is stated that Hennegan will henceforth devote his entire attention to show printing, as he plans a considerable increase in the capacity of his plant.

The Lubin was the first picture theater of ornate design and large seating capacity in this State, and its opening attracted much attention in amusement circles. It has catered almost exclusively to West Side patronage here since the opening of the big theaters in the city's heart controlled by Pittsburgh interests.

## Club Formed by Japanese Players

The Japanese Photoplayers Club of Los Angeles was formed a few nights ago by natives of the land of Nippon who are members of the local film colony. Sessue Hayakawa of the Lasky Company and Frank Tokanaga of the Universal Company were the leaders of the movement to organize the club, the object of which is principally to see that its members do not appear in productions reflecting upon the Japanese race.

In addition to the Japanese film folk there were present Ujiro Oyama, Japanse Consul, members of the Japanese Association of Southern California and Japanese newspapers representatives. Addresses were made by His Imperial Majesty's Consul and others, in which the formation of the club was highly commended and its members urged to use their best efforts with the producers to the end that the dignity of the race be maintained in all pictures in which their countrymen appear.

## Receives Governmental Offer

M. R. Fink, head of the foreign department of General Enterprises Inc., was compelled to cut short a trip through the southern circuit in the interests of "The Warrior" this week due to a call received from Mr. Lawrence Rubel of the Bureau on Public Information at Washington.

Mr. Fink returned to New York from Baltimore in answer to a summons from George Creel, the head of the Bureau, who offered him the important position of caption writer in the still picture department of the photograph departments. The work which is highly important, calling for a man of broad knowledge and newspaper experience, would entail the spending of two days each week in Washington. The pay is nominal and the position a patriotic service to the United States Government.

# New Mutual Special

### Spectacular Adventure Drama Featuring Tyrone Power to Be Available November 12 at Mutual Exchanges—Unusual Tropical Story

THE Mutual Film Corporation announces "The Planter," a seven-part spectacular adventure drama featuring Tyrone Power, as its first big special feature of the season.

"The Planter" will be available at Mutual exchanges on November 12.

This production is presented by F. M. Manson, head of the company which produced the picture in Southern Mexico.



*One of the spine thrillers from "The Planter," seven-reel Mutual special.*

"The Planter" is the picture version of the novel by the same title written by Herman Whitaker, celebrated writer of "big stuff" in the adventure fiction field.

The Mutual claims for this picture exceptional box office value on its value both as big drama and its decidedly unusual setting and able casting. The picture is said to have been very costly of production, as it required the movement of the entire producing company to locations in southern Mexico, and the use of many hundreds of extras, the destruction of a native village and considerable plantation property.

#### *Is a "Strong" Story*

"The Planter" may be classed as a "strong" story. It is full of situations similar to those which have found favor with the public to box office profit in the best of the big outdoor special features. The story is a love story and incidentally an expose of life and labor conditions in tropical Mexico.

"We are pleased," observed President Freuler of the Mutual, "to have a feature that is full of strength and power and box office value which does not depend for its interest on exaggeration or distortion of its proper sex interest. 'The Planter' is clean. 'The Planter' is big and must be presented in a big way."

The cast includes Lamar Johnston, who as a hero comes close to taking the lead away from Tyrone Power; Lucile King, in the role of a native girl of rare beauty; Louis FitzRoy, famous for his character work; George O'Dell, best known for his able work in earlier Triangle pictures; Mabel Wile and Carmen Phillips.

#### *Tropical Locations*

The tropical locations give the action of the drama a highly colored background of extreme faithfulness, conducing largely to the convincing character of the production. The photography is excellent, owing to capable technical work and the abundance of good working light in the tropics.

Reports gathered by the Mutual from the public libraries of the country indicate a large demand for "The Planter" in book form and incidentally a growing interest in Mexican fiction and travel books is in evidence.

The publicity department of the Mutual is preparing an exceptional line of advertising aids for the exhibitor in connection with "The Planter." Special music cues will be prepared by Joseph O'Sullivan.

Unusual lobby display and posters are also in preparation, in the hands of artists specially retained for work on this production. The paper to be issued will include two one sheets, two three sheets, a six sheet and a special 16 sheet. There will be two art slides, a variety of cuts and an attractive window card.

The production portrays the astounding adventures of white men engaged in the rubber trade, these being set forth among wild natural surroundings, pictured in the Isthmus country, of novel beauty and bewildering variety.

#### *The Story*

The story related is that of David Mann, son of a rich widow of Northfield, Maine, who has invested in one of these plantations. Young Mann is sent to the Isthmus by unscrupulous promoters as manager, in order that they may hold fuller sway over the financial resources

### *Goldwyn Buys $100,000 of Liberty Bonds*

The subscription of the Goldwyn Pictures Corporation for $100,000 worth of Liberty Loan bonds is the first response of motion picture producers to the call of the government issued through a special committee of the National Association of the Motion Picture Industry. In announcing the subscription Samuel Goldfish, president of the Goldwyn corporation, said:

"The action of Goldwyn Pictures in subscribing to the Liberty Loan only faintly expresses this company's support of the National administration in all of its war policies."

of his mother. He comes in contact with Ludwig Hartzer, the evilly-disposed manager of an adjacent estate, a feud growing up between the men which results in the latter's death at the hands of slaves, after David has encountered him in a series of hair-raising episodes involving a beautiful Mexican girl with whom the young northerner has fallen in love.

A fascinating feature of the play is a beautiful young slave girl who, according to the custom of the country, is sent to look after the affairs of Mann's household, and who regards herself as "his woman," being puzzled and chagrined at his refusal to accept her as holding that relationship and using every artifice of her sex to overcome his northern scruples.

There is a yellow fever outbreak in the native settlement and young David fights it, white man fashion, winning his fight and at the same time the affections of the beautiful senorita who has been his good angel through many trials.

The exodus of the slaves in the yellow fever panic, the appalling force of a tropical storm, the horrors of a stockade fire and the deadly tangle of a jungle forest, are all vividly pictured.

Tyrone Power, star of "The Planter," played Bassanio with Sir Henry Irving in his last appearance at the Lyceum Theater, London, as "Shylock." Lamar Johnston, one of the best known men of the motion picture stage, plays David Mann to Power's Mertzer, and the two make a very strong combination.

## Elsie Ferguson in New Artcraft

The next Elsie Ferguson film to be released November 12, according to an announcement by President Walter E. Greene, of the Artcraft Pictures Corporation, is a dramatization of "The Rise of Jennie Cushing," considered the best work of the well known author, Mary S. Watts.

"This second play of Miss Ferguson," says Mr. Greene, "presents the star in a radically different role than the last film, 'Barbary Sheep,' and was selected because of the wide range afforded to display her talent. It is a strong story, fearlessly discussing modern tendencies of society, and dealing with a question which is now being discussed throughout the world: What is our duty toward orphan children?

"In 'Jennie Cushing' there is a wealth of intensely human situations, which, with the marked ability of Miss Ferguson, are presented in a touching manner. Jennie is a child of the slums, of unknown parentage, who runs foul of the law when she nearly kills a street urchin, one of a gang she finds torturing a cat. She is sent to a reformatory, where she becomes obsessed with a desire to climb upward. Her exceptional beauty places her in dangerous situations. Her experiences have caused thousands, who have read the book, to weep at her misfortunes, and rejoice at her victories.

"In this film version, which makes the heroine of this famous book a living, breathing human being, in the form of Miss Ferguson, and under the direction of Maurice Tourneur, whose artistry is famous, a photoplay is presented which will be acclaimed as a great step forward in motion picture history."

In the cast supporting Miss Ferguson are Elliott Dexter, Fania Marinoff, Frank Goldsmith, Callie Delatorre, Mae Bates, Edith McAlpin, Isabel Vernon, Blanche Craig, James Cogan and Marie Burk.



*Dustin Farnum and Winifred Kingston in "The Scarlet Pimpernel," a Fox special of October 28.*

## New Fox Special Picture Oct. 28

The star, the director, the leading woman, some of the supporting company and the photographer who filmed "The Spy," one of the biggest achievements in William Fox's Standard Pictures series, are factors in "The Scarlet Pimpernel," the Fox special feature which will be released October 28. Dustin Farnum, Winifred Kingston, William Burress and Howard Gaye are in both casts and Richard Stanton directed and J. Dev. Jennings photographed each of the pictures.

"The Scarlet Pimpernel" is a dramatization of Baroness Orczy's well-known book of the same name. The title is derived from a small English wild flower which was attached to letters that a mysterious individual wrote to the French Government during the reign of terror in 1792. Each of these letters was a notice that the Scarlet Pimpernel League has rescued another French nobleman whom the revolutionists had condemned to the guillotine. The story centers equally around the efforts to identify and capture the league leader and his devices to avoid detection. This picture was being made during the recent visit of Mr. Fox to his Hollywood, California, studios and it was while disguised for one of the several characters he portrays in the drama that Mr. Farnum so deceived Mr. Fox that the latter, thinking he was talking to an aged woman who was applying for work, offered the actor a position in the studio.

## "Tough Luck and Tin Lizzies"

"Tough Luck and Tin Lizzies," is the title of the "Big V" comedy scheduled for release October 22 by Albert E. Smith, president of Greater Vitagraph. It was written and directed by Lawrence Semon, who also plays the leading role, with Florence Curtis as the heroine and the "Big V" riot squad supplying the excitement.

"Tin Lizzies" play quite as important a part in the picture as the actors and Pietro Aramondo, one of the riot squad, has the unusual pleasure of supporting one of the Detroit chariots with his neck. His joy is increased when Larry starts the machine and has one of the rear wheels spin around on said neck.

This one-reeler, said to be one of the best Semon has produced, introduces some entirely original ideas in the way of smashing up automobiles and shows that brick walls, police stations and slippery pavements mean nothing in the lives of flivvers. They meet their Waterloo, as it were, in a ditch and the fade-out shows half a dozen machines gracefully draped over Semon and his company, while they struggle against drowning.

## Fox's "Les Miserables" Completed

After months of what is probably the steadiest and most exacting work devoted to any photoplay production, William Fox's "Les Miserables," a photodramatic masterpiece from a masterpiece of fiction has been completed in the eastern studios. William Farnum, the star, who appears as the immortal Jean Valjean; Frank Lloyd, the director; most of those in the cast, and hundreds of "extra" players, stayed many times for eighteen or twenty hours a day at the studio, because of the scores of night scenes.

There is probably no figure in literature comparable to Jean Valjean, and there is no actor better equipped artistically as well as physically for the portrayal on the screen than William Farnum. Mr. Farnum's opportunity has been great, and his is a masterly interpretation of a masterly role—a characterization in which his thousands of admirers will like him best. A complete French village—the village of D———— —was built in a New Jersey valley.

Gladys Brockwell's new William Fox production, which Bertram Bracken is directing in California, will be released in November under title of "A Branded Soul."



*The likeness of the small but all-powerful star shown above has been seen so often that it is unnecessary even to mention her name. Her Goldwyn plays are now pleasing picture patrons the country over.*





*A non-moving view of Rex Beach's "The Auction Block," picturized by Goldwyn, is on the left. Above is another Goldwyn star you have known for a long time. Mabel's first Goldwyn play is "Joan of Flatbush."*

# Varied Promotion Possibilities

## Goldwyn Outlines Publicity Campaign for Mae Marsh in "Sunshine Alley"—Some Unusual Opportunities to Appeal to Patrons

"THE Quaintest Play of a Quaint Actress" is perhaps the best descriptive line that may be applied in advertising the celebrated actress, Mae Marsh, in her new Goldwyn photoplay, "Sunshine Alley," from the story by Mary Rider. The vehicle was especially written to fit the capabilities of the star, and it is so close-fitting that one may describe it as the best play ever produced for the full display of the Mae Marsh talents. It is a production that is replete with human interest; and full opportunity is given to the little star to develop her part in her own inimitable way.

Star—Mae Marsh is known the country over as the "whim girl of the films." Everything she does is so invested with spontaneity that her work is refreshing to a marked degree, and nothing she does is in the least mechanical. She is known throughout the world as the bright particular star of "The Birth of a Nation" and of "Intolerance," not to forget a number of famous shorter screen features, among them "Man's Genesis," "Sands O' Dee," "A Wild Girl of the Sierras," "A Child of the Paris Streets," and many more. Above all, she is the star of Margaret Mayo's classic of the big tops, "Polly of the Circus," lately produced as a literal exhibitor gold mine.

Lobby—There is opportunity for much special lobby decoration on this release in the way of live or cut-out animals. An ambitious exhibitor might secure, either through some visiting attraction or through some lithograph agency, a number of poster pictures of animals that might be mounted on a compo-board backing, propped by a back brace, and silhouetted for use in odd corners about the lobby. Or the co-operation of some local furrier or taxidermist may be enlisted and small stuffed animals dressed in quaint clothes like human beings. They would be certain to attract considerable attention. Of course much should be made of the 22 x 28 photo-gelatine portraits of the star, which are available at all Goldwyn branch offices.

Special Co-operation—There is a tremendous publicity possibility in "Sunshine Alley" that must not be neglected by any exhibitor interested in increased profits; and that is the fact that, through the large part played in the production by animal actors, the active co-operation of the local S. P. C. A. or Audubon Society may be secured in their campaigns to teach kindness to birds and animals to all persons, young and old. In as much as this is the first screen contribution to their cause, they will doubtless do everything in their power to increase attendance at the local theater and prolong the engagement.

Newspapers — The above-mentioned angle will afford opportunity to all local newspapers and magazines for not only mention in the news columns, but also on editorial pages. The production is absolutely unique in this regard. In addition to this there is the vast quantity of publicity material in the present press sheet which may be secured in duplicate at the nearest Goldwyn branch office, designed to meet the requirements of all newspaper departments. There are also cuts and mats of varying sizes.

Other Accessories—For poster work there are two kinds of one-sheet, lithograph and rotogravure, admirably suited to uses in the lobby and about the theater premises. There are two kinds of litho three-sheets and a litho twenty-four. In addition to other accessories named in preceding paragraphs, there are also lobby "still" photographs, measuring 8x10 and 11x14. Star portraits are photo-gelatine, 22x28 and 8x10. Coming and current slides are available for projection purposes; electrotype cuts come in sets of five, single and double column; and there are also electro and matrice portraits of the star in varying widths. Music cues are also to be had on application to the nearest branch.

Catchlines—"The Quaintest Play of a Quaint Actress" has already been mentioned as admirable for advertising purposes. There may also be suggested, "The Screen's First Plea for Dumb Animals," and "The Romance of a Singing Bullfinch."

## Mary Garden to Florida for Desert Scene

When the California motion picture director wants a desert, he whisks himself off a few miles across the state. When a Fort Lee, N. J., photoplay expert feels the need for sand, it's ho! for Florida; St. Augustine furnishes the nearest stretch of sun-bleached terra firma to the film capital of the east.

And so Mary Garden, the newest film star of Goldwyn, who has just started work on "Thais," is making a flying trip south this week accompanied by Directors Ballin and Crane, Cameraman Ables and his assistant, Assistant-Director Berthelon, a still photographer, a publicity man, sundry costumes and their custodians, a good-sized technical staff—and one actor.

The single film player to accompany Miss Garden is her leading man, Hamilton Revelle, who plays the monk, Paphnutius.

All told, these scenes might take some eight hours to "shoot." But because of their nature, Miss Garden and her entourage have had to set off on a thousand mile trip, at the end of which they will almost literally "walk right in and turn around and walk right out again."

## Wooden Fleet Shown in "Reel Life"

The Southern Pine Association co-operated with the Gaumont Company in making a picture of the building of one of the new U. S. wooden fleet from the cutting of the monster pine and its conversion into lumber in the largest sawmill in the world, to the actual construction and launching of the largest freight and passenger steamship ever built in the South. More than 42 carloads, or 1,500,000 feet of yellow pine lumber were used in this ship. "Building Our Wooden Fleet," appears in No. 79 of "Reel Life," released November 1.

## Social Adventure Drama

Adventure and romance follow fast upon the heels of each other in "The Lady in the Library," the eleventh release in the Falcon Features, being distributed by General Film Company. It is a social adventure which provides plenty of action.

# Exhibitors Should Use Ad Service

## Press and Advertising Material of Various Sorts Issued by Distributors to Aid Theaters in Keeping Crowds Coming

EXHIBITORS should be alert to the possibilities offered in the press and advertising sheets issued by the film companies on each feature picture. Those failing to take advantage of the wealth of material offered through this medium are neglecting an important phase of their business.

The majority of exhibitors, of course, are fully aware of the value contained in these sheets. They make every possible use of the suggestions, and derive much benefit and increased patronage as a result. We hear, however, of some theater owners who are neglecting to grasp the opportunity this service affords. It is to those we wish to talk.

THIS is the first of a series of articles on advertising service which will appear in MOTOGRAPHY from time to time. Watch for them.

The careful and complete publicity aids furnished by the various companies are not always thoroughly understood by theater managers. It is the object of these articles to make the workings of these services clear and to aid the exhibitor in making use of them to better his business.

### *Service is Free*

In the first place, the service is absolutely free. It is an advertising service that, were the exhibitor required to pay for it, would be expensive, for it costs a lot to produce.

In the second place, the exhibitor could get no better advertising service at any price.

Take Essanay's service, for example. The men who produce the Essanay press sheets are Essanay staff men, and therefore are thoroughly familiar with their subjects. The reason the exhibitor could not pay for a service and get a better one is because these men are all highly trained experts, who know exactly what the newspapers require. For instance, the news stories that are offered for use in your local newspapers are written by men with many years' training on big city newspapers. They are expert writers, and their experience has taught them just what a newspaper will use and what it will not. The men who write the suggestions for advertising stunts and for newspaper display ads are expert advertising men, who have made their life work the business of attracting the attention of the public. They know just how to get up the snappiest ads, or to devise the best possible unique lobby or street advertising stunts.

Then the men who handle the cuts that are offered for use in your local newspapers and in your newspaper display ads. They were all in newspaper art work for years before being employed by Essanay. The average artist can't make what is known in newspaper circles as a "lay-out." It takes years of practice and skill. These Essanay artists know just what the newspapers want in cuts, and just how to prepare the pictures. The engravers then make the cuts with a screen suitable for newspaper work, in order that the very best results may be obtained.

### *Good Stuff Appeals to Newspapers*

Many exhibitors are slow to realize the importance of having press matter just right when approaching the editor. If the stories are well written and the cuts according to newspaper standards, the editor will be favorably impressed from the start, and is sure to use the stuff. If, however, the stories are so poorly handled that the editor sees he must waste the time of a reporter to rewrite them, or if the cuts are too fine a screen, or not properly set off by a "lay-out," he is practically certain to reject the matter. Few newspapers are willing to spare the time of their reporters to accommodate exhibitors or press agents. Then there is another angle—the reader. While the reading public may not be able to tell you the technical difference between a well written story and a poorly written one, it is quick to distinguish between the two. A snappy, bright story, told in the fewest possible words by a trained writer, will have many, many times the pulling power of the story written about the same subject but by a dull, untrained writer. Your press matter must interest your public just as must your pictures. You wouldn't think of offering your patrons a picture that was a failure, yet the average exhibitor believes any kind of press matter is all right, just so it contains words and the name of the theater and the picture. The same thing is true of the pictures. The newspaper reader may not know that the screen is too fine, or that the picture looks dead because it is cut in a severe oblong or square instead of being ornamented by a neat "lay-out," but just the same it is apparent there is something wrong.

### *Patrons Observe Advertising*

Exhibitors who scoff at the idea patrons notice such little things are mistaken. As an instance, read the following bit of conversation overheard by the writer recently in a surface car in Chicago. It was between two young matrons who had just read an exhibitor's ad in a newspaper.

"You know, I like the ——— theater awfully well," spoke the first. "It is so well regulated, and so neat and clean."

"Yes," spoke the second. "Even the ads show the kind of house it is. They are well written, neat and easily understood."

It seems to the writer that there is just one logical explanation of the failure of some exhibitors to take advantage of the possibilities in these Essanay service sheets. It is a matter of psychology. To the average mind anything that is free is not worth having. Take the same article and put a money value on it and the demand will jump immediately.

If you are one of the ones who have ignored the press sheets, just try using them for a couple of weeks and see if your business doesn't increase. It's worth trying.

## Gladys Leslie Stars for Vitagraph

Miss Gladys Leslie has been signed for stellar roles by Albert E. Smith, president of the Vitagraph Company, and will first be seen with Harry Morey in the Blue Ribbon Feature, "His Own People," which is being produced under the direction of William P. S. Earle.

Miss Leslie is a New York girl, and although she is only 18 years old, for three years of that time she has been in motion picture work. She was graduated from Washington Irving High School in 1914 and the day after Thanksgiving of the same year she was engaged by the Edison Company. She remained with Edison for a year, playing small parts, and then went to Thanhouser, where she played leads. One of her most notable characterizations was that of Sophia, in the "Vicar of Wakefield," in which Frederick Warde was featured.

Subsequently, Miss Leslie was starred in the Pathe-Thanhouser productions, "The Amateur Orphan" and "What Happened to Adele."

Miss Leslie is an Irish girl, a blonde of the Mary Pickford type, and looks a great deal like Miss Pickford. She belongs to the toy class of artists, being only 5 feet tall in her high heels and weighing but 95 pounds.

Like most New York girls who have had the Atlantic Ocean for their playground, Miss Leslie is an expert swimmer and diver. She also rides, shoots, dances like a dream, and in addition, is a splendid musician—a pianist and vocalist. She will be seen regularly in Blue Ribbon features.

## "Lost Express" at Full Speed

Twenty-four sheets are going up from one end of the country to the other and newspapers are blazing forth with big display copy in every city where the serial has been booked as Mutual's co-operative advertising campaign on "The Lost Express," Helen Holmes' latest photonovel, gets under way.

"The Lost Express" was exploited by the Mutual, pioneers in serial distribution, on new and special co-operative advertising plan, by which the huge advertising appropriation which heretofore has been spent in one big shot at the time of the release of the first chapter, is being spent in individual cities where the picture is showing at the time it is showing.

## *Exhibitors Book from Motography*

**Editor Motography:**

**It may interest you to know that during my recent visit in Des Moines and other cities in Iowa I found that Motography has a good hold on the exhibitors there and they are booking the pictures boosted in your paper, in the "What the Pictures Did for Me" department.**

**One exhibitor told me he only booked the pictures printed with good reports in Motography.**

**Very truly yours,** *I. L. Lesserman, manager Laemmle Exchange, Chicago.*

# Griffith Has European War in Films

## Returns from Battle Front With Camera History of Great Conflict—To Finish Big Story Here

D. W. GRIFFITH, the American producer, who has been abroad for seven months co-operating with the British war office in securing moving picture records of events on the French and Belgium battlefields, has arrived home.

Mr. Griffith modestly admits that he has brought back with him some official war pictures which are to be woven into a mammoth spectacle of the world conflict now raging in Europe and that he is indebted to the English government for its great aid in making it possible for him to get up to the front line of trenches with his camera men, but asked to be excused from commenting upon this phase of his work until it is completed. He is to work in an American finish to his story of the great war.

### *Asked for Battle Descriptions*

The American producer looks none the worse for his dozen or more trips up to the front, or the several nights of aeroplane raids on London. Asked for some description of the battles he saw about Ypres, the American director who has guided thousands of mimic warriors in his spectacles said that any effort at personal description would be as futile as attempting to brush back the sea with a fan.

"Shakespeare, Hugo, Zola, in fact all the great descriptive writers of wars that have gone in the past would be unequal to the task of giving one an accurate idea of the things that daily happen 'out there,'" said Mr. Griffith. "You come away from it all with an imperishable recollection of depths of mud and vermin, of decay and stench and horror piled on horror, but also inspired by deeds that attain such heights of bravery and fortitude and heroic devotion to a cause that you wish everybody could know it and understand the spirit that is maintained behind those long lines. If this message could get through to every fireside there would be no question about the success of our Liberty Loans or our concerted efforts to see this war through to a finish. Every man, woman and child who cannot get over to the front would want to do his bit to succor those who are doing this heroic work."

"Were you able to get pictures of actual battle scenes and their attendant details as you describe them?" was asked.

"We got some wonderful scenes, but whether our cameras caught the spirit and the message of it all depends upon how our story turns out," was Mr. Griffith's reply. "You cannot work there without striving for this effect, however. Thanks to the assistance of the British officers at the front we caught actual scenes in the first line trenches and the surrounding panorama which often covered a view forty miles long and from ten to fifteen miles in depth. This is where the motion picture camera is going to be important in writing the history of this war. It is not within the limit of human possibility for a dozen pairs of eyes to grasp half of what takes place in a modern battle. No one man, not even the general in command, can see a tithe of it. But the camera has been perfected to such an extent that it possesses a thousand eyes and reaches out in every direction so that it can catch the grand panorama one instant and the next it can disclose a minute detail of the most illuminative and atmospheric 'close up.'"

### *New Lenses Aid Work*

"What modern improvements did you find that assisted you most in this work?"

"The new French lenses with their fourteen-inch depths come first," was his reply. "You see they help materially in getting what are technically known as 'long shots' in motion picture work. Then also comes the gyroscope, a miniature combination of the aeroplane and box kite which is controlled by an electric wire from the field and which can be sent up a considerable height and get birdseye effects which a short time back would have escaped the most painstaking camera expert.

"In this way," continued the American director, "one is able to show a charge along a two or three mile front and also to picture the grim work in the mud holes called trenches close enough to reveal men actually wounded at their work or to see groups of two or three straining to toss hand grenades over the ridge to the opposite German line but fifty yards removed or to take a chance rifle shot through a three-inch aperture in the soggy wall—and all the time they are wondering how soon they can go forward to that obstructing wall of steel and fire and death only a few yards away. But they are ever going forward.

"It was wonderful work and more exciting than any drama you ever read of. I suppose because I am an American I was struck most by the unusual number of American boys I saw in the thickest of these frays. Until I got out to the front I had no idea of the flock of venturesome fellows from this land who had got over there through Canadian enlistment and were doing their bit. And feeling the lonesomeness of a stranger in a strange land it seemed to me that theirs was a task just a bit harder than the other fellow's, for our boys were strangers too and have been fighting heroically beside these messmates, but are now seasoned veterans and hold up their end as well as the best."

## Ogden Copyrights Advertising Novelty

As a part of its exploitation campaign in connection with the Lillian Walker productions, the Ogden Pictures Corporation who have lately completed their initial release, "The Lust of the Ages," have devised an advertising novelty in the form of a film card in which is inserted tinted and toned cubes of positive films showing actual scenes from the production.

The idea of this novelty originated with Jesse J. Goldburg, the manager of productions for that company, who has made application to the copyright division of the patent office for a certificate of copyright on not alone that novelty but all novelties wherein positive film is used for similar purposes.

Mr. Goldburg when interviewed just prior to his departure for Chicago stated: "We shall issue in connection with each release a film card, the general design of which in each instance will be different, but the purposes for which it is used will be the same."

The film cards on "The Lust of the Ages" cost to make $1.32 apiece, each square of film being inserted separately and by hand.

## Theaters Assist Registration

Theater men of Nashville, Tenn., have come to the front in assisting to make woman's registration day, on October 13, a complete success by offering their houses to parties representing patriotic women's civic bodies and social clubs. The local committee representing the Council of National Defense has arranged for representatives to appear at all moving picture houses during the week preceding registration day to give short talks in the interest of this patriotic move. Every manager in the uptown district readily gave his cooperation and the speakings have begun in an enthusiastic manner.

## Big Fire in Mutual Weekly 147

The big fire in the Brooklyn elevators which destroyed grain intended for shipment to our allies was evidently of incendiary origin. Gaumont photographers rushed to the scene. The result will appear in No. 147 of the Gaumont-Mutual Weekly, released October 21.

# Lighting Equipment at U. City Complete

## $100,000 Worth of Electrical Apparatus Recently Added to Universal's Big Producing Plant on Coast

MORE than $100,000 worth of electric lighting apparatus has been added to the equipment at Universal City during the past few months.

Harry Brown, director of electricity for the Universal Film Manufacturing Company at the big motion picture-making institution, when asked a few days ago as to the value of the present electrical equipment, said a conservative estimate would be $225,000.

The additional Cooper-Hewitt lamps, Winfield Turner and other arc lights, effect lamps, location wagons, etc., have been made necessary by reason of the fact that the advancement in the art of photoplay making has induced the directors to strive for new effects and many of the producers after long and tedious days of experimentation have discovered that artistic and striking results can be obtained by certain combinations of electric light with sunlight brought about by the use of numerous lamps.

It is not an unusual thing nowadays at Universal to see scarcely an open setting on the various outdoor stages—the directors enclosing the settings with the view of adding to the beauty of their pictures with lighting effects.

Director Brown now has a generator truck capable of 200,000 candle power, and which can readily be moved to locations.



*Two new Triangle dramas: "Stainless Barrier," with Texas Guinan and "Indiscreet Corinne" with Olive Thomas.*

# Everyday Life in New Triangle Stories

## Releases for October 28 Show Material in Every Day Life; Natural Characters in Plays of American Home Life

THE Triangle program for October 28 has a welcome message for exhibitors and patrons who have had too many screen representations woven around hair-raising thrills and highly polished careers not actually experienced by the majority of regularly living people. In "The Man Hater" and "The Stainless Barrier," the drama releases for this week, Triangle offers two picturizations of natural, every-day American life, with problems universal enough to make a ready appeal.

In the part of Phemie Sanders, the daughter of a man whose ideals do not center around his family hearth, Winifred Allen marries the stalwart young smithy of the village in order to escape her father's tyranny. She marries despite a firm conviction that men are beasts, to be hated and doubted in all their dealings with the other sex. Knowing that Phemie distrusts him simply because he is a man, Joe, the husband, is making a clumsy effort to arouse her jealousy when coincidence comes to his assistance in the person of a charming, flirtatious widow. The wife instinctively puts up a real fight for the possession which she had not prized until she faced losing it. With all her natural desire to monopolize the object of her love, she is very human in interfering in her husband's affair and confessing her love for Joe. Supporting Miss Allen, who is said to do her best work in this bright comedy-drama, are Jack Meredith as the husband, Marguerite Gale in the role of the dashing widow, and little Anna Lehr as one of the brood of happy youngsters who provide much wholesome amusement throughout the story. The story of the play is by Mary Brecht Pulver, and appeared in the *Saturday Evening Post* last June. Albert Parker directed the production under the supervision of Allan Dwan.

The chivalry of southern love and family honor are the theme of "The Stainless Barrier," a drama which treats of the sinister influence wealth may have over a struggling youth in the city. It is the story of an old-line family reduced in circumstances, the son going cityward in search of riches while his sister toils at home, faithful and devoted to the dream of the boy's success. The boy steers his course by false lights set up by a shyster promoter, and in his flight before the law, is trapped in a scheme which results in his murdering the man who used him as a tool to defraud his fellow citizens in the small town. Munition plants on paper and other wild cat schemes which loosen the conservative pocketbooks of business men to be found in any community give the plot a good human interest turn. The climax comes in the big court room scene when the girl's spirit of devotion and sacrifice impels her to forswear her honor on the witness stand in order to save the wayward brother from the gallows. A pretty love story winds its way through to the clearing of the girl's good name by her fiance, the district attorney.

Jack Livingston, who scored a success with Belle Bennett in "Ashes of Hope" after playing leading roles in "Ten of Diamonds" and "Flying Colors," previous Triangle plays, is the young attorney who believes in the girl's innocence; Irene Hunt is the daughter of the South; and Rowland Lee portrays the weakness of the wayward brother; Thomas S. Guise and T. Barney Sherry are other well-known Triangle players who are members of the supporting cast. The story by Louis Schneider was picturized by Jack Cunningham and directed by Thomas Heffron.

The Keystone comedy of the week, "His Disguised Passion," touches of war for its plot, dealing with an ambassador-inventor whose efforts to perfect a super-explosive are thwarted by three foreign spies whose mission is as mysterious as their movements. Bob Milliken as the suitor for the hand of the ambassador's daughter is heroically blown through a plaster wall while disguised as his prospective father-in-law. The situations throughout are said to be highly explosive from a laugh-bursting standpoint. Claire Anderson, Dora Rogers, Joe Callahan and Fritz Schade lead an all-star Keystone cast in the merry-making.

"Their Husband" and "Somebody's Wife" are one-reel Triangle Komedies supplementing the regular program features.

## Hundred Million "O. Henry" Fans

Had O. Henry lived to celebrate his fifty-fifth birthday last month he would have had the pleasure of knowing that his works had reached the largest audience which has ever paid tribute to the genius of a short story writer. It has been six months since the first of the inimitable O. Henry stories were released in picture form, but in that time more than 100,000,000 persons have been entertained by some of the most delightful screen stories yet made known to Filmdom. This is almost twice the audience O. Henry's stories have reached to date in print, according to careful estimates prepared by book-sellers. Since the first O. Henry story was printed it is estimated approximately 60,000,000 persons have read them in book or magazine form.

Up to the present time thirty O. Henry stories have been issued in two and four-reel form through General Film Company. The series has reached the largest audience ever collected for a series of moving picture stories, branch managers and exhibitors estimating that the number of persons who have seen these stories in picture form is as large as the country's total population, or more than 100,000,000 persons. No film versions of popular short stories by the best American writers have ever created such a furore as the O. Henry subjects. Considering the fact that the thirty stories already screened comprises but a small portion of the O. Henry material which has been published, this record is marvelous, indeed. Then, too, it has required many years for the printed stories to reach the circulation credited to them, while the picturized stories have found an audience almost twice as large within the last few months.

## International Situation Forms Theme

Why could not the United States, with the co-operation of her great ally, Japan, ship a couple of million men across the Pacific to the Russian front, there surprising and overwhelming the Germans? That, in a sentence, is the underlying plot of "The Secret Game" which will afford Sessue Hayakawa, the Japanese star, his next Paramount vehicle.

## Petrova and Exhibitors Circuit Campaign

At a conference between Frederick L. Collins, president of Petrova Picture Company, and the officers of the First National Exhibitors Circuit, arrangements were completed for a national advertising campaign destined to make the name "Petrova Pictures," and also the titles of the plays produced by Petrova Picture Company, household words throughout the United States.

The same list of approximately twenty-five national magazines, with a circulation of over fifty million readers, that have been used in the past for the exploitation of the motion picture productions allied with Superpictures Distributing Corporation, will be used. The personality of Madame Petrova lends itself particularly well to magazine exploitation, and, being a talented writer herself, her own contributions upon subjects relating to the silent drama will appear from month to month in *The Ladies' World*.

Independently of this magazine campaign a $50,000 newspaper campaign, nation-wide in scope, yet so localized that the full force of it will be concentrated on the first run theaters composing the First National Exhibitors Circuit, as well as on the theaters booking the pictures through the exchanges of the Circuit, will be used to exploit each Petrova Picture, and advertisements are now being prepared by the Circuit for its first picture, "Daughter of Destiny."

A billboard campaign covering the principal cities of the country will appear simultaneously with the magazine and newspaper campaigns.

The picture trade journals will continue to figure largely in the plans of Superpictures Distributing Corporation and Petrova Picture Company, since the universal interest aroused among exhibitors in the personal productions of Madame Petrova is attributed by the heads of the publicity departments of these companies to the trade paper publicity of the last few months.



*Wallace MacDonald, Vitagraph leading man, recently seen in "The Princess of Park Row," a Blue Ribbon feature.*

# Exhibitors' Organization in Northwest

### "Associated Theaters, Inc." Elects Officers—Six Hundred Houses in Four States Lined Up in Movement

THE board of directors of "Associated Theaters, Inc.," held a three-days session in Minneapolis last week and elected the following officers to serve sixty-five days until the first general meeting of stockholders, December 17, 1917:

President—H. L. Hartman, of the New Palace Theater, Mandan, N. Dak.

Vice-President—Wm. S. Smith, of the Orpheum and Grand Theaters, Menominee, Wis.

Treasurer—Henry P. Greene, of the Lake, New Lake and East Lake Theaters of Minneapolis, and Hamline Theater of St. Paul.

Chairman of the Board of Directors—Charles W. Gates, of the Bijou Theater, Aberdeen, S. D.

Secretary and General Manager—T. J. Hamlin of Minneapolis.

The Bankers Trust and Savings Bank of Minneapolis was made trustee of the funds and also the depository for the organizing fund.

All the moneys already received from exhibitors for stock were turned over to this bank and the bank is pledged to return 80 per cent of this money to the individual exhibitors if the organization is not completed with six hundred theaters by February 28, 1918.

It was decided to incorporate under the laws of Minnesota and to strictly comply with the most stringent rules of the Federal Trade Commission and the various state "blue sky" boards.

Kerr, Fowler, Schmitt & Furber, the well-known firm of Minneapolis attorneys, was engaged to handle the legal business of "Associated Theaters, Inc."

It was decided, wherever possible to do so, to organize each town solidly and attempt by the advanced, simplified plan of marketing and distributing to save each exhibitor a big percentage on his present-day expense.

The organization now has 600 members in Minnesota, North and South Dakota and Wisconsin lined up.

Mr. Hamlin said: "This equitable cooperative and mutual form of organization, to be really successful, decided to conduct its business firmly, in a strict, cold-blooded, hard-boiled, thorough manner, besides doing away with the continual grief of the present-day method.

#### To Save Money for Exhibitors

"The new corporation will also save money for the exhibitors by having shorter express hauls through the very successful plan of installing various subinspection and shipping stations throughout the four states of Minnesota, Wisconsin, North Dakota and South Dakota.

"The hundreds of exhibitors already members of this organization are already using Artcrafts, Art Dramas, Bluebirds, Butterfly, Christie Comedies, Edison, Essanay, First National Exhibitors Circuit, Fox, Famous Players, Goldwyn, General, Hearst-Pathe, Kleine, Kalem, K. E. S. E., Laemmle, L-KO Comedies, Mutual, Metro, Pathe, Paramount, Supreme, Select, Selznick, Triangle, Universal, Vitagraph, World, and the various states rights productions, and they will continue to do so if they choose regardless of whether they book through "Associated Theaters, Inc.," or book with each concern direct, as under the present system."

President Hartman has started out to spend three solid weeks in perfecting the organization through North Dakota.

C. W. Gates, chairman of the board of directors, started out Monday to spend three solid weeks perfecting the organization in South Dakota.

Secretary and General Manager Hamlin will concentrate on Minnesota, making short trips from the office when convenient.

Henry P. Greene, treasurer, will complete the organizing in the Twin Cities.

In Wisconsin, Vice-President Wm. S. Smith, of Menominee, will have Frank T. Busch to assist him.

With 35 live exhibitors in North Dakota, 25 live exhibitors in South Dakota, 45 live exhibitors in Minnesota, and 30 live exhibitors in Wisconsin, on the huge organization committee to augment the efforts of these officers and special representatives it is expected that the six hundred mark will be passed very shortly, so that the first general meeting will be held in Minneapolis December 17, 1917, to elect a board of directors and ratify the plans promulgated by the present officers, or making any changes that the stockholders as a whole may determine is necessary.

"No town is too small, or no city is too big to be thoroughly organized by 'Associated Theaters, Inc.,'" declared Mr. Hamlin.

## Splendid New Paralta Story

The fine hand of a writer who has learned wisdom in the school of practical journalism is much in evidence in the entrancing story of "His Robe of Honor" which is now being made into a Paralta Play with Henry B. Walthall as the star.

The story is that of a leopard judge who changes his spots under the refining influence of a young society woman. The writers of the book are Ethel and James Dorrance, two brilliant newspaper people who have evidently taken the foundation of their story from incidents that have come to their notice while working for the press. James Dorrance, who has been referred to by the editors of the *Munsey Magazine* as "The Hoyle of Horrible Conditions," has had over twelve years journalistic experience on the New York *Tribune* and on Hearst's various publications, affording him many experiences such as are very seldom given to any one man. Ethel Dorrance, his wife, became a newspaper woman in the City of Washington, where her father was a member of the diplomatic circles, which allowed her entree to many places where the average journalist could not gain admission. After many experiences as a newspaper woman in the Nation's capitol, she decided to enter a broader field of literature and since that time has collaborated with her husband in writing a number of successful books and short stories which have attracted wide attention.

# New Rental Plan Is to Be Launched

## U. S. Exhibitors' Booking Corporation to Buy and Distribute Special Pictures

AS the result of an exhaustive study, from the exhibitor's standpoint, of the cost of producing, distributing and playing of special state right productions, several well known exhibitors and distributors have formed the nucleus of a monster organization to attack the problem of supplying big expensive productions direct to the theaters without forcing them to pay rentals that include the usual profits demanded by manufacturers, middlemen and exchanges.

The founders of the new company have been preparing for their present move for many months. As exhibitors and distributors on a large scale, they decided upon a thorough investigation of the conditions which forced them to pay an especially high price for their films every time a worth while box office winner appeared on the market in spite of the fact that they were compelled to handle pictures at frequent intervals which were not as good as represented.

The result of their deeply studied operations, which now cover every angle of the business, is a million dollar company newly incorporated under the name of U. S. Exhibitors' Booking Corporation with a thoroughly perfected plan of precedure which is said to be mapped out so carefully that next month will see it launched and doing business as smoothly as a veteran organization.

***Twelve Productions Planned***

Twelve special productions are planned for the first year, their selection being entrusted to a committee on which exhibitors and exchange men are equally represented. The pictures considered by this "committee of selection" will not only number all productions that appear on the state rights market, and thus claim the distinction of being above the standards set by the regular program releases, but will also include the special efforts of well known directors who contract in advance to make exceptional features for outright sale to the organization.

By purchasing the world rights for cash and not selling territorial rights to separate buyers, it is planned to eliminate the usual long drawn out selling campaign with the extra profits involved in separate deals which the exhibitor is finally forced to pay. A further saving to the exhibitor is planned by limiting the producer's profit to the difference between the cost of production and the selling price for cash instead of having his interest continue during the life of the picture with the usual influence exerted by producers receiving a percentage of bookings. Something new is promised from the distribution angle. Exchanges now firmly established and doing business will be used to care for the prints of the new organization.

A representative of the U. S. Exhibitors' Booking Corporation located in each territory will take complete charge of the company's business, using the exchange for his headquarters, but working under complete instructions from the main office in New York. He will oversee the maintenance of a carefully figured out one-price rental schedule, one of the main features of which will be the ability of each exhibitor to work out the cost of the picture for his particular theater. The U. S. Exhibitors' Booking Corporation's representative will, according to the new plan, be in reality each exhibitor's personal representative in the exchange handling the new corporation's productions.

Prices will be governed by the population of the city, the number of theaters, the capacity of the theaters, the number of days run and the preference of the run. The schedule will be open to investigation by the exhibitor with the representative's assistance in determining equitable rental prices.

Frank Hall, president and general manager of the new company, has announced as the organization's first release the big Thomas H. Ince spectacle, "The Zeppelin's Last Raid," which is to be followed by a Bessie Barriscale production.

## Two New Select Exchanges

Two new exchanges have been established by the Select Pictures Corporation and opened for work October 15. These are the Detroit exchange and the Select exchange at Cincinnati. Sam E. Morris, who is the manager of the Cleveland branch, has been achieving great results in selling Select pictures, and has been given supervision of Detroit territory in addition to Cincinnati, which was already controlled by him.

For branch manager in Detroit, Mr. Morris has secured W. D. Ward, one of the very best known exchange men in the state of Michigan. The Detroit exchange is located at 906-907 Peter Smith Building.

Another re-mapping of territorial district has been made necessary by the recent establishment of the St. Louis exchange under the management of E. W. Dustin. St. Louis now handles business in southern Illinois and western Kentucky, territory formerly written through the Chicago office.

## "Mother" for Welfare League

A touch of sentimental interest is loaned to the request received by General Enterprises, Inc., from Edward J. Meagher, chairman of the Mutual Welfare League of Sing Sing, for a showing of "Mother" to the inmates of the Ossining institution.

The feature, recently produced by George Loane Tucker and starring Elizabeth Risdon, deals strongly with the subject of mother-love, showing the influence of a loving heart over an erring son whose strong passions finally lead him to a prison cell.

Meagher touches upon this factor in his letter of request, stating that "Mother" is bound to exert an influence for good on the entire prison body, adding that the inclination of the "shut-in" lean strongly to films of a sentimental and appealing nature.

"Mother" was screened for the Mutual Welfare League members on October 17.

Jack Cunningham, well-known Triangles scenario author, has just started work on the screen adaptation of a new story, "Betty Takes a Hand," in which Olive Thomas, former Follies favorite, will be starred.

## Extraordinary Pathe War Film

On November 11, Pathe will release a five-reel special, "France in Arms," which enjoys the distinction of having received from each of the eighteen members of the Pathe film committee the highest rating possible. This rating is all the more impressive when it is learned that this is the only picture which has ever been unanimously accorded such a rating by the committee.

"France in Arms" is a great picture. It was taken by the cinematographic section of the French army and, as its name indicates, illustrates every side of the gigantic effort which France has made to thrust back the German invader from her soil.

## Strand Gives Benefit

There will be a benefit performance at the Strand Theater of New York for the Seaside Home for Crippled Children, Friday, November 13. The management has donated the theater for the occasion.

## "Narrow Trail" Hearing Postponed

THE motion for a preliminary injunction in the case of the New York Motion Picture Corporation against Artcraft Pictures Corporation and others to restrain the latter from presenting the initial Ince-Hart feature, "The Narrow Trail," in New York State has been adjourned until October 25, when arguments will be heard in the New York Supreme Court.

The suit, which has aroused much interest and speculation in moving picture circles because of the vital contractual issues involved, resulted in the granting of a temporary injunction suppressing the picture in New York State. Through its attorneys, Martin W. Littleton and Walter N. Seligsberg, the plaintiff charged that the defendants, notably Thomas H. Ince, have interfered with its business, and asked the court for special relief in the case of "The Narrow Trail." It was alleged that Mr. Ince contracted for the services of C. Gardner Sullivan, Lambert Hillyer, and many other employes of the New York Motion Picture Corporation while acting as general manager of the company prior to July 1, 1917, and then when he severed his connection he induced many of these employes to break the contracts which on behalf of the company he had previously induced them to make.

The original plea cited C. Gardner Sullivan's contract as one which had not expired when Ince withdrew. Although he continued to work for the plaintiff, it is alleged that he also accepted a staff position with the Ince organization, and wrote the scenario of "The Narrow Trail," the first Hart feature produced by Ince for Artcraft, while thus dually employed. Hillyer is also said to have directed the production, and Sylvia Bremer acted in it, while both of them were under exclusive contract with the plaintlff.

All bookings in New York State including the Rialto Theater, New York City, were automatically cancelled by the temporary injunction granted October 11.

## Sees Boom for Pictures

Looking into the future, M. H. Hoffman, president and general manager of Hoffman-Foursquare Pictures, sees advantages accruing to the picture industry through the announced intentions of legitimate theater managers to raise the prices for seats.

According to Mr. Hoffman, the plan of New York managers to charge $2.50 for seats previously sold for $2, raising in proportion all other seats (upstairs as well as down), is certain to send thousands of new patrons into the picture houses. More than that, Mr. Hoffman declares that what holds true of New York will come to pass throughout the country.

"The picture," said Mr. Hoffman, "is esentially designed for the masses. I have always felt that while many thousands of people who go to the legitimate drama also feel interested in the motion picture, that they form the smaller percentage of the total patrons who go regularly to picture theaters.

"But now that legitimate theater managers feel it necessary to increase their seat prices from 20 to 25 per cent, I cannot refrain from speaking my thoughts that nothing better for pictures could have occurred. I believe I am right when I say that immediately this change of prices in the so-called 'regular' theaters goes into effect, that the motion picture exhibitor will find his business jumping forward."

## New Mystery in "The Lost Express"

"The Race with the Limited," Chapter VII of "The Lost Express," the new fifteen chapter Mutual-Signal photonovel starring Helen Holmes, brings a new complexity into the already complex mystery story—the fight for possession of the Thurston gold mine.

The photonovel, nearing half completion, now involves the mystery of the lost express, the puzzle of the secret formula for granulating gasoline, a fight for control of the Thurston oil fields and plots and counter-plots, and now comes a battle for control of the rich gold vein.



*Helen Holmes in the midst of one of her thrill producers in "The Lost Express."*

"The Lost Express" requires the most hazardous and thrilling acting of her career from Helen Holmes, the fearless star of adventure drama and with the last few chapters of the picture well under way at the studio, she is still unhurt. Director McGowan has some wild stunts outlined for the last chapter but Helen is so certain that fate is on her side that she is sure she will live to furnish thrills to the great American public for some years to come.

## Harvey B. Day Joins Select

The Pittsburgh exchange of Select Pictures Corporation will be under the charge of Harvey B. Day after this week. Mr. Day is an old campaigner in the Pittsburgh territory, and in becoming manager of Select's Pittsburgh exchange he is returning to the scene of former emphatic successes.

# Mary Garden Works for Goldwyn

MARY GARDEN, prima donna of three continents and a score of opera houses, is at last a film actress. She has met the camera and it is hers.

The meeting took place under the huge glass roof of Goldwyn's Fort Lee, N. J., studio. It was entirely amicable. In fact, it produced the pleasantest impressions on both sides. The camera recorded about 3,000 feet of striking photography. Miss Garden confesses to much genuine satisfaction and just one surprise—Hector, lion cub, of whom later.



*Scene from Goldwyn's production of "Thais," with Mary Garden.*

From the moment when Miss Garden left her car in front of the studio, with her Paris costumes in her handbag for the day's work, to the moment when she rubbed the last bit of movie make-up off her face with cocoa-butter, the prima donna recorded not one of the routine thrills or emotions which every well-conducted accession to screen-stardom has laid claim to. She did not feel a spinal upheaval when the director said, "This is the picture," and she saw the camera crank turn for the first time. She did not experience that vague sensation of vacantness which every well-informed novice says she experiences at the absence of the audience. Miss Garden plowed through the script, steadily, scene after scene, until Director Ballin and Crane called a halt around five o'clock; and as for an audience, Miss Garden confessed at luncheon that she hadn't known whether the camera man was alone behind the lights, or—as it happened—a dozen people watched curiously and not a little rapturously the conquest of a new artistic medium by a woman whose artistry in her own chosen field is a byword the world over.

Characteristically, the motion pictures started Miss Garden at the end of "Thais" and before the day was out she had worked back to scenes somewhere near the beginning.

## Essanay's November Chaplin

The third of the popular new edition of Charlie Chaplin's best work has been completed by Essanay and will be released on November 10, through General Film Company. The popular comedian this time appears in "By the Sea," undoubtedly the favorite one of his Essanay pictures. The facility with which Charlie's feet lead him into mirth-provoking troubles makes this release a scream of fun from start to finish. Any exhibitor will recognize in "By the Sea" a subject that is the "open seasame" to the hearts of any Chaplin admirer.

The new edition of Chaplin's pictures are demonstrating the enduring popularity of good comedies and are in fact setting a sensational mark in film history.

The next World-Picture Brady-Made in which June Elvidge and Arthur Ashley assume the star roles is "Broken Ties."

# Memphis Theaters Win Out

## Judge Hands Down Decision Which Permits Theaters to Open Sundays—Proceeds to Go to Charity

By J. L. Ray

MEMPHIS, Tenn.—After a fight extending over a period of many months, the doors of the Memphis theaters are again open on Sunday—this time to stay. City Judge P. W. Lanier, in an opinion handed down Saturday, October 6, held that the moving picture theaters and vaudeville houses of the city may operate legally on Sunday if they continue to follow the course pursued prior to the latest outbreak of the agitators of Sunday closing, i. e., by donating their net profits to charity.

Judge Lanier's decision straightened out the Sunday closing tangle, which has long been the source of much agitation and political strife in Memphis. The decision as rendered will oblige the police department to maintain a strict "hands off" policy when the shows open on Sunday. After hearing the test cases against James B. Amis, Judge Lanier handed down his opinion. Manager Amis was arrested September 30, three times in succession following the sale of tickets to his house. He was the only theater manager attempting to show on that day, as per agreement among the managers. Police orders transmitted from Mayor Litty caused the arrest of Manager Amis. The three cases against the defendant were released after the court's decision.

The petition to the court was made by the theater men on the grounds that in operating the shows for charity on Sunday, no law was violated, it having been decided by the court that there was no doubt that the profits of the Sunday exhibitions were being turned over to the Associated Charities. Those of a skeptical turn of mind who wondered why the theaters should desire to operate on Sunday if they are obliged to donate their profits to charity are answered by the amusement men with the explanation that the seven days' operation helps to cut down the overhead expenses, most of which continues regardless of whether the theaters are dark or open. Salaries, rent, picture rights and other expenses must be paid even though the houses be closed on Sunday. Especially is this true with combination moving picture and vaudeville houses, owing to the fact that the performers on the various circuits are paid the same for six days' work as for seven.

A special committee from the Associated Charities appointed to see that all profits came to their organization included Messrs. J. L. Rawlings, Milton Binswinger and M. H. Rosenthal. This committee will be asked by Mayor Litty as to the manager's fairness to them and their willingness to confirm their claim. And at last the end of the rumpus started by the morality agitators seems to be in sight.

## Triangle Ahead of Release Dates

Nine directors and their companies are at work on new pictures, six plays have been completed and are ready for shipping, and three directors are waiting for new stories at the Triangle Culver City studios, where the fall offensive recently launched is pushing ahead of all former production records.

Melodramas, comedy dramas and westerns are on the current production schedule, which includes the work of some of the most talented scenario authors in the business.

Many new players have been added to the already large force at the Culver City studios during the past week and two new directors, Frank Borzage and C. P. Hamilton, have started pictures. Word has been passed down the line that no expense is to be spared in making the pictures now under way measure up to the Triangle standard in every particular.

---

Margery Wilson, Triangle star, who has been enjoying a vacation since the completion of her picture, "Wild Sumac," a story of the Canadian woods and the Royal Northwest Mounted Police, is back at the Culver City studio and has been cast in the leading role in Director E. Mason Hopper's new play, "Bearing Her Cross."

---

Fun-Art Film, Inc., have just completed their first two reel comedy in which the Dooleys, Ray and Gordon, are being featured. It is called "A Rag, a Bone and a Hank of Hair."

## "Thais" to All Goldwyn Exhibitors

Goldwyn Pictures Corporation makes an announcement of tremendous interest to exhibitors everywhere with the definite statement that its remarkable production, "Thais," in which Mary Garden, America's most famous woman, makes her screen debut, will be delivered to all contract customers of Goldwyn at no advance in prices above what they pay for all other Goldwyn Pictures.

"Thais," well under way in the Goldwyn Fort Lee studios, will be released throughout North America on December 30, and will lift the receipts of all theaters playing it to record levels.

Goldwyn's action in making a quarter of a million dollar production of this magnitude and fame with one of the greatest of all stars and then releasing it to all regular Goldwyn contract customers at no advance in rental prices is unprecedented in the picture industry. This news will come as a welcome surprise to all Goldwyn customers, for at no time since Miss Garden signed her contract had any word issued from the company as to the prices or showmanship conditions surrounding her picture.

---

## George Beban's Next

"Jules of the Strong Heart," adapted from a story in *Collier's* by Wm. Merriam Rouse, will be George Beban's next Paramount picture. Under direction of Donald Crisp, Mr. Beban has prepared to leave for Northern California and will probably go as far north as the Lasky lumber plant, at Hoquiam, Wash., to film the exterior scenes for this virile story.

## "Daughter of Destiny"

PETROVA Picture Company has announced that the name of the first Petrova Picture will be "Daughter of Destiny."

The selection of this long-awaited title was made after a series of tests which, in the opinion of Madame Petrova and Mr. Frederick L. Collins, president of Petrova Picture Company, assures its popularity with both exhibitors and the public.

The method by which "Daughter of Destiny" was chosen is unique in the art of selecting motion picture titles. Twenty-five titles were proposed—some by Madame Petrova and her staff, some by the officers of Petrova Picture Company, and the remainder by officers of the First National Exhibitors' Circuit, through the exchanges of which "Daughter of Destiny" is to be distributed. A list of these titles was then submitted to the members of the circuit, with the request that each select what he considered the most appealing and attention-getting title. "Daughter of Destiny" was chosen by a large majority—and since its selectors are men who know the box-office value of a good title, Petrova Picture Company believes that another important step has been accomplished to make its pictures not only artistic successes but money-makers for the men who exhibit them.

"Daughter of Destiny"' is now completed, and Director George Irving is cutting and titling it. At a private showing arranged by Mr. Collins for Mr. Rothapfel and other officers of the circuit, Madame Petrova was warmly congratulated and it was enthusiastically predicted that the picture would fulfill every promise made for it.

## First Petrova Picture

"Daughter of Destiny" pictures the romantic career of a beautiful American girl. Her father is an American ambassador whose embassy is set in a hotbed of European intrigue. The girl soon finds herself entangled in a web of diplomacy, and her love affairs have a way of tangling themselves, too. Through many exciting adventures she holds true to her American ideals, and in the end, through sheer Yankee pluck, emerges triumphantly.

Madame Petrova will begin work at once on the production of her next picture. This picture, like the first, will be made at the Biograph Studio on 175th street. The director and staff for the second picture will be announced shortly.

---

## Gerrard Again With Universal

The name of Douglas Gerrard was recently added to the Universal roster of directors. Gerrard, it will be recalled, was formerly associated with the Big U organization in the capacity of director, acting leading roles for some time before his promotion to a directorship.

During his former affiliation with the Universal Company Gerrard filmed a number of artistic productions, one of the most notable being "Polly Put the Kettle On." He will begin work in a few days on a five-reel picture entitled "Madame Spy," the story of which was written by Lee Morrison. The leading characterizations will be in the hands of Miss Edith Roberts and Jack Mulhall, who will be supported by a cast composed of the best talent among the stock players at Universal City.

## "The Public Defender" Commended

"The Public Defender," which was recently completed by Harry Raver and which is now ready for distribution, has been accorded the honor of a special report by the National Board of Review of Motion Pictures. The Board of Review is noted for its conservatism and its appreciation of "The Public Defender," as contained in the report appended below therefore possesses a genuine significance for the exhibitor who is interested in securing the strongest screen attractions the market affords.

A summary of the board's report designates the entertainment value as "good," educational value "good," narrative "good," acting "good," photography "good," atmospheric quality of scenic setting "good" and moral effect "good."

The report finishes with the following general comment: "As a story it is full of human interest and makes a tense dramatic appeal. 'The Public Defender' is a fine example of a photoplay with a purpose."

"The Public Defender" is based on the story of the same name and in book form has reached a circulation of over two hundred thousand copies. It was written by Mayor C. Goldman and Frank W. Harris. The screen version, which presents a trio of stars in the persons of Frank Keenan, Alma Hanlon and Robert Edeson, while only two weeks old, shows every evidence even at this early date, of rivaling the book in point of popularity.

## Caprice Release Again Delayed

June Caprice's black eye has caused a further postponement of one week in the release of "Miss U. S. A.," the Fox Special Feature which was to have been available for exhibitors on October 28. The expectation originally had been that the photographing of the drama would be completed in time for release October 21, and the date was fixed accordingly. As the final work was being done, however, Miss Caprice suffered a fall during the filming of a fight scene, with the result that her eye was blackened and it was necessary to delay completion of the picture.

The discoloration persisted longer than had been expected and it is now announced that the release date has been set forward to November 4. The picture will take the place on the November program that had been assigned to Dustin Farnum in "The Scarlet Pimpernel," which has been advanced for October 28 release.

## The Last of "The Deemster"

Colonel William E. Condell and Nathan Greenfield, of Shreveport, Louisiana, owners of the Liberty Feature Film Company, with headquarters at Shreveport and branches in New Orleans and Dallas, have purchased the rights to Hall Caine's "The Deemster" for the states of Texas, Louisiana, Arkansas and Oklahoma from the Arrow Film Corporation. This block of territory winds up the United States rights to this famous novelist's production and proves that a great picture properly handled will unquestionably find responsible buyers in every section.

# Mutual Features Goodrich and Minter

### Schedule for Week of October 29 Is Headed by "A Daughter of Maryland" and "Peggy Leads the Way"

EDNA GOODRICH and Mary Miles Minter top Mutual's schedule of releases for the week of October 29, Miss Goodrich in "A Daughter of Maryland" and Miss Minter in "Peggy Leads the Way," both five-reel productions. The week's list includes two comedies and two topicals.

#### *Edna Goodrich at her Best*

"A Daughter of Maryland" is the third of the series of Mutual star productions featuring the beautiful Miss Goodrich. It provides her with a role admirably suited to her talents and she has done it so well that it has been pronounced by those who have seen it to be one of the best hits of acting in which Miss Goodrich ever appeared.



*Edna Goodrich in "A Daughter of Maryland."*

The picture casts Miss Goodrich as a proud and haughty southern girl. It provides opportunity for her to get into the picture the little mannerisms which have made her famous on two continents. The production was directed by John B. O'Brien and an especially notable cast was selected to support the star.

#### *Miss Minter Displays Charm*

"Peggy Leads the Way" is one of the most delightful pictures in which the charming Mary Miles Minter has appeared in many months. Miss Minter is cast as the daughter of a poor but indulgent father, who runs a one-horse store in a country town and lives in poverty to keep his daughter in a fashionable boarding school.

The child, kept away from home for years, finally spends her vacation allowance for a trip home and discovers the exact state of affairs. Whereupon "Peggy" begins to clean house, drive out the "sit and sit" club and help reestablish the family fortunes. In the meantime, she falls in love with a rich young blood and her career in storekeeping ends in a romance.

The picture was directed by Lloyd Ingraham. Ashton Dearholt plays the leading role with a capable supporting cast.

#### *Helen Holmes Races Train*

Helen Holmes engages in an exciting automobile race with a passenger train in "The Race with the Limited," Chapter VII of "The Lost Express," the new Mutual-Signal photonovel, scheduled for release in first-run houses on October 29.

"The Lost Express" is a mystery story of engrossing proportions. It involves the disappearance of an express train, a secret formula for granulating gasoline and a secret and rich gold vein in a mountain mine.

#### *Billie Rhodes in New Comedy*

The comedy releases of the week are "A Two-Cylinder Courtship," one of the happy one-reel comedies starring pretty Billie Rhodes, and "Jerry's Lucky Day," a one-reel Cub, starring George Ovey. In "A Two-Cylinder Courtship," Miss Rhodes is supported by Jay Belasco. Its release date is October 30. The release date of "Jerry's Lucky Day" is November 1.

Reel Life No. 79 is released November 1. It shows pictures of the construction of America's new wooden fleet, pictures important industries in Argentina and a dry land periscope. Mutual Weekly, the regular news reel carrying pictures of the news up to date of release, comes to the screen on October 31.

"How It Happened" is the third of the new series of Jaxon Comedies being issued through General Film Company.

# Vitagraph Wins Anita Stewart Suit

## Justice Whitaker, New York Supreme Court, Decides in Favor of Producing Company

THE Vitagraph Company of America has won its case against Anita Stewart and Louis B. Mayer of Boston.

Justice Edward G. Whitaker, in Part 1, of the Supreme Court of New York, handed down a decision granting the plea of Albert E. Smith, president, and the Vitagraph Company, enjoining Miss Stewart and Mr. Mayer, which prevents her from acting for any corporation or individual other than the Vitagraph Company. The defendents were also restrained from advertising or announcing that Miss Stewart is to work for any other company or individual, and Louis B. Mayer was specifically enjoined from "enticing, inducing or causing the defendant, Anita Stewart, to fail or refuse to work in the employ of the plaintiff."

### *Ruling Is Important*

This decision is one of the most far reaching ever handed down in the motion picture industry and marks the first successful effort of a manufacturer to hold a big star to a contract when the latter sought to get away.

Justice Whitaker's decision was handed down after both sides had presented voluminous affidavits and complete arguments in court.

The court made an oral decision.

Albert E. Smith, president of Vitagraph, when told of Justice Whitaker's action said:

"This action is a business proposition with us and was started as a matter of self-protection. Miss Stewart's services we regard of extreme value to us, and in view of the vast amount of money that we have spent in making her the popular favorite that she is, we intend to retain her services. Also, there is the broader principle involved of the relation of players and producers and in this case we hope to establish for all time that contracts of motion picture stars with their employers are just as valid and binding as any other form of contract.

"Personally, we have only the kindest of feeling towards Miss Stewart, but we mean to prevent any other person from enticing her or any other star away from the Vitagraph Company so long as they are under contract to us."

This is the second decision rendered in favor of the Vitagraph Company in this case, a temporary restraining order having been granted to it by Justice George Mullen, in the New York Supreme Court, on September 6.

### *Legal Talent Is High Class*

In the arguments on the case the Vitagraph Company was represented by Samuel Seabury, formerly Judge of the New Court of Appeals, and Democratic candidate against Charles S. Whitman for Governor of New York in 1916. Judge Seabury acted for the firm of Seabury, Massey and Lowe, of which his brother, William M. Seabury, formerly attorney for the National Association of the Motion Picture Industry, is a partner. The defendants were represented by Moses L. Malevinsky and J. Robert Ruben.

Judge Seabury, in his argument before Justice Whitaker, denied in full all of the allegations made by Miss Stewart in her answer to the Vitagraph suit. He contended that the Vitagraph Company had fulfilled its contract in every way and held that the charges made by Miss Stewart as to non-performance were untenable. Mr. Malevinsky combatted these arguments with others based chiefly on a letter written by Miss Stewart on June 8 last in which she notified the company that she intended to sever her connection with it.

### *Anita Gets $127,000 a Year*

One thing revealed by the suit was that Miss Stewart, under the terms of her contract with the Vitagraph Company, was guaranteed a salary for a year at $127,000.

In the original bill of complaint, Vitagraph told the history of Miss Stewart's connection with the company, starting in with her first appearance at the studio in Brooklyn in August, 1912. At that time, it was declared, Miss Stewart was untutored in acting or posing and her salary was not more than $25 a week. She was schooled along, however, and her natural talent, combined with an enormous expenditure for advertising, said by the company to amount to hundreds of thousands of dollars, soon made her one of the most popular motion picture stars in the world. Thus, when it came to the point of making a new contract last January, Miss Stewart was provided with a fixed salary of $1,000 a week and royalties of 10 per cent on all her productions, these royalties being guaranteed to be not less than $75,000 a year.

## Newspapers Laud Fox's "Cleopatra"

William Fox's spectacular cinema version of "Cleopatra," with Theda Bara as the Siren of the Nile, set new standards in film sumptuousness. This is the gist of the critics' opinions on the new photodrama which Mr. Fox presented at the Lyric Theater in New York City.

Following are excerpts from the critiques:

"The picture was produced with gorgeous effects, settings and costumes, and is photographed with pictorial beauty."—*New York World.*

"'Cleopatra' is so big that one is completely overwhelmed. The spectacle simply beggars description. The photoplay is the greatest of all film spectacle plays. Flawless in its settings, magnificent beyond compare, and the performance of Miss Bara is at all times vastly interesting. Never has she looked so regally beautiful, and if the original Cleopatra was just half so lovely, we do not blame Antony for renouncing Rome."—*New York Tribune.*

"An uncommonly fine picture. It is the finest sort of film and the fans are certain to flock to it. It is a triumph for the director, too."—New York *Times.*

"The scenes were so gorgeous that they brought continued applause. Miss Bara gives a striking performance in a luxurious production. She is probably the first actress to play the role whose eyes looked the part. Needless to say, the photography and other technical points are above criticism."—*New York Telegraph.*

"'Cleopatra' is a production with no detail omitted that plenty of money and a great deal of effort could supply."—New York *Globe.*

"Destined to win success. An ideal Theda Bara role."—New York *Evening Sun.*

"Pageantry is inspiring. Miss Bara's impersonation quite up to expectations."—New York *Evening Mail.*

MOTOGRAPHY presents a complete review of "Cleopatra" on another page in this issue.

## Triangle Vice-President Joins Colors

Charles M. Parker, vice-president of the Triangle Film Corporation, sailed for France last week to enter upon his duties as business manager of the Pershing expeditionary forces. He has been commissioned a Captain by President Wilson.

Mr. Parker's place of departure was designated as "An American Port," and it has not been possible to learn further details of the part he will play in the nation's tremendous war undertaking, aside from the fact that he has been officially named "Industrial Commissioner of the American army in France." Mr. Parker has never been active in political circles, although always a staunch supporter of the Wilson administration. His new office entails no political responsibilities.

For several years Mr. Parker has been recognized as one of the country's most able young financiers. He is a director and official of many eastern industrial concerns, among them the American Steam Radiator Corporation. In accepting the army appointment he gave up all of his extensive private financial interests in order to serve the country.

Mr. Parker's home is in New York, although for the past few years he has spent a considerable part of each year at the Triangle's large producing plant at Culver City, Calif.

## Keystoners Preparing to Move

The entire personnel of the Triangle-Keystone studios, which includes over one hundred and fifty players, cameramen, writers, et cetera, are anxiously looking forward to "moving day." Although no official word has yet been received it is rumored that the comedy plant will be moved to the Triangle Film Corporation's studios sometime this month or as soon as the mammoth new 304 by 80 foot stage is completed at Culver City.

Many of the players now live near the Triangle-Keystone studios in Holly wood, and it is very likely that most of them will move to Culver City or one of the many beach resorts which are only a few minutes ride from the Culver City plant. Players seem to agree that one of the best things about working in pictures on the Coast is the long bathing season.

## Frank Beresford Triangle Editor

Frank Beresford, prominent both in the theatrical and picture world, has been made 'script editor of the Triangle Film Corporation's scenario department of the Culver City studios.

# News of State Rights Productions

THE LATEST FROM ALL OVER THE INDEPENDENT FIELD

## Noble Says Trust Is Impossible

WITH his first big special production, "Shame," ready for the screen, John W. Noble has just completed a study of conditions surrounding the marketing of pictures and reached conclusions of interest to independent producers.

"Directors are so engrossed in the making of pictures that they seldom have a chance to study the problems which confront the distributors of their product," said Mr. Noble.

"'Where is your market?' is the first question put to the director who contemplates producing independently. He is confronted with arguments that would convince him that unless he can arrange for distribution through an established system of exchanges his production is destined to never see the light of a carbon. He is informed of the existence of a mighty trust which is rapidly tying up all the stars in the theatrical firmament and making it impossible for other producing and distributing organizations to make a living. He is shown the impossibility of realizing even the cost of his production unless he is fortunate enough to induce this trust to accept it. The strange part of it is, these advisers are sincere in their beliefs and are giving him what they consider friendly advice.

"It reminds me of my old theatrical days. A trust really looked possible then. But just about the time that one organization seemed to be gaining control of the theaters another stepped in and the fight went merrily on. A theatrical trust was impossible then and the motion picture has added to the difficulties of would-be trust builders to such an extent that a combine to control the industry is absolutely out of the question now. Motion picture production can never be controlled by a few powerful organizations.

"I have sized up the situation thus: Any producer who stages an exceptional picture that will appeal to the masses and attract them to the box office is assured a handsome return on his investment. But beware of an 'average' production. The standard is high and the 'open market' demands the best."

Mr. Noble's production, "Shame," with Zena Keefe as the star, is announced for early presentation by Jules Burnstein.

## U. S. Exhibitors' Corporation Buys Plays

Of widespread interest to exhibitors the country over is the announcement that "The Zeppelin's Last Raid," Thomas H. Ince's great spectacle, produced while the famous master of lights and shadows was yet affiliated with the Triangle Film Corporation, has been purchased outright by the U. S. Exhibitors' Booking Corporation, a recently formed organization of prominent exhibitors and distributors, of which Frank Hall is president and general manager and William Oldknow, a prominent Southern film man, secretary and treasurer.

The Ince picture, which rivals in point of scenic effects and dramatic power "Civilization," Mr. Ince's first great spectacle, will be the first production released by the company whose purpose is to alleviate some of the troubles that now harass the exhibitors of the country, big and small.

The second picture to be released by the company at an early date will be "Those Who Pay," in which Bessie Barriscale is featured. Other productions of similar quality will be announced in the near future.

## Ernest Shipman Moves

Ernest Shipman has established permanent New York headquarters on the eighth floor of 17 West 44th Street, just off Fifth Avenue, where the needs of the independent producers will be cared for, and their pictures exploited to the buyers of the United States and Canada.

All foreign sales will be made through the efficient system established by Chester Beecroft, who has but lately returned to America after establishing offices at 40 Fleet Street, London, and in other prominent distributing points.

But four blocks north, situated at No. 316 East Forty-eighth Street, are the art laboratories and studios, under the personal supervision of Edmond Kuhn, who served in a similar capacity for William Fox, one year, and the Vitagraph Company six years.

Ernest Shipman has secured this property under a long time lease, in order to care for the needs of the independent producers, and is now fully equipped to cooperate on all angles of manufacture from the studio to the screen. Mr. Shipman's organization for exploitation and sales is producing most excellent results, and his affiliation with Chester Beecroft insures the most profitable returns from abroad.

## Art Rosson with Fairbanks

Closely following the announcement that Allan Dwan had been engaged to alternate with John Emerson in the staging of Douglas Fairbanks-Artcraft plays, comes word that Art Rosson will assist Mr. Dwan in his new work.

Rosson is leaving his position as director for the Triangle to join the Fairbanks organization. He has had six years of film training, principally under Allan Dwan, who, as supervising director of the Eastern Triangle studio, promoted him to directing.

## Remarkable Record Made by "The Warrior"

WHAT is considered in film circles a remarkable record has been made in the sale of state right territory by Arthur H. Sawyer and Herbert Lubin in their marketing of the seven part screen feature, "The Warrior." Secured by General Enterprises, Inc., of which Messrs. Sawyer and Lubin are the moving spirits, just six weeks ago from Harry Raver, who introduced the spectacle starring Maciste to America, "The Warrior" was heavily exploited by a remarkable whirlwind publicity and advertising campaign reaching from coast to coast. Immediately following the launching of the great exploitation drive bids were received from every representative state right purchaser in the country, many of them coming direct to New York from distant points in order to personally close the contracts.

Messrs. Sawyer and Lubin announced this week that in addition to the sale of Western Pennsylvania and West Virginia to the Rowland-Clark interests of Pittsburgh, Pa., the following contracts have been negotiated for territorial privileges to "The Warrior."

W. S. Brewster, of the Jordan-Brewster Company, Seattle, Washington, has acquired "The Warrior" for the four western states embraced by Idaho, Montana, Oregon and Washington. Mr. Brewster also obtained the rights to distribute "The Warrior" in Alaska. The Jordan-Brewster Company already control the rights to "The Birth of a Nation" and in buying the big spectacle starring the Italian actor-soldier Maciste, Mr. Brewster stated he believed "The Warrior" to be a worthy running mate for D. W. Griffith's master effort. He will exploit the picture on a scale commensurate with its magnitude and it will play all of the large houses in the western territory as a road attraction, accompanied by a special crew and large orchestra.

To the Civilization Company of Newark, New Jersey, have been allotted the state right privileges for New Jersey. This contract was negotiated between Mr. Sawyer for General Enterprises, Inc., and Henry Allsopp, president, and H. Heidelberger, manager, for the Civilization Film Company.

The Globe Films, Limited, of Toronto, Canada, to which organization the Canadian rights for "The Warrior" were sold, have broken all records in the matter of prints used on a feature in this territory. Six copies of "The Warrior" are in use throughout the Dominion, which is four copies above the usual number of prints required for exhibition purposes for the average screen offering. An unprecedented order for lithographs has been placed by Globe Films. Limited, in order to properly exploit the film starring Maciste and space has been taken in all of the large Canadian cities for the placing of twenty-four sheet stands.

Mr. Sawyer states this week that four contracts for additional territory would be closed with prominent buyers within the next few days and the rapidity with which state rights for the General Enterprises, Inc., feature are being bid for has more than met his expectations.

## Change in Releases

Delay in the screening of "Miss U. S. A.," due to the slight accident which befell June Caprice, the star of this William Fox subject, has made necessary still another shift in the schedule of releases for October and for November. "The Scarlet Pimpernel" will be issued for the week of October 28 instead of "Miss U. S. A." The latter will be released the first week in November.

# Opening "Who's Your Neighbor?" Winter Campaign

"S. RANKIN DREW'S 'Who's Your Neighbor?' was shown to the trade press immediately upon its completion this summer," says Herman Becker, general manager of Master Drama Features, Inc., who own the world rights, "but in view of what we thought would be a slight depression through war conditions I decided to hold the film for territorial sale until winter. But I guessed wrong. Amusement conditions, as a whole, have never been so good as right now and it would be a mere waste of time to keep a big picture longer off the market.

"I have a right to speak of 'amusement conditions as a whole.' My interests are not only picture ones, but I produce for vaudeville also. The latter connection showed me just what the theaters are doing. A demand for my acts set in. Time suddenly seemed easy to fill. And it was easy to fill, for the houses felt a freshened public patronage, due, no doubt, to the desire of the people to bear their war burdens better.

"Reports from my acts showed that in every district played, the theaters were being better patronized. I believe that the English showed the same reaction to entertainment after they went into the war, but that the theaters did no markedly better business until a full year after the outbreak of the war. Here it has been different, for the public showed the desire of theatrical relaxation almost immendiately."

So actuated by the facts on hand, Mr. Becker has already opened the winter sales campaign of "Who's Your Neighbor?" and in his sales literature phrases from MOTOGRAPHY criticism are prominently quoted.

Already Washington, Colorado, Nevada, Oregon, California, Arizona, New Mexico, Utah, Wyoming, Idaho, Montana and Northern New Jersey have been closed and deals are pending on New York, Southern New Jersey, Mexico, Pennsylvania, Porto Rico and several South American countries. The American popularity of the picture is indicated in the endorsement of Robert W. Hebberd, famous reformer and secretary of the New York Committee of Twelve, to the effect that the country would be better off if the people "took more interest in their neighbors and found out for themselves just who and what they are!" Similar endorsements have been given by other prominent Americans.

General Manager Becker believes that the excellence of its advertising paraphernalia did as much to close the sales that have been made to date as the excellence of the film itself.

"I think," he says, "that poor advertising aids can harm the sale of even a good picture, though, of course, they will not cripple it. On the other hand, the best advertising matter conceivable will not, of course, help a poor picture."

## Sidney Olcott Shows Special Production

The first presentation of Sidney Olcott's production of "The Belgian," an original story written by Frederic Arnold Kummer, starring Walker Whiteside and Miss Valentine Grant, took place at New York's Strand on October 25.

This is Sidney Olcott's first venture as an independent producer. Mr. Olcott's connection with the Famous Players covered a long period, during which time he directed Mary Pickford, Margaret Clark, Marie Doro, Valentine Grant and many other notable stars. The cast of "The Belgian" contains some of the best players of the state and screen, including Arda La Croix, Sally Crute, Giorgio Majeroni, Anders Randolf, Henri Leone and others.

The scenes are laid in Belgium and are woven around two simple fisher-folk through whose veins run real the red blood of true patriots. The story was written from actual events that have transpired in Belgium, prior to the outbreak of the war and extends through the period which follows the Kaiser's path in this martyred country, exposing to the world the mysteries of the German Secret Service and intrigue. There is portrayed vividly against these actual happenings an intensely human and tender love story.

Mr. Olcott has organized his own business forces and intends to make a series of big productions for the state rights market. His offices are at 1205 Candler Building.

## France Opens New York Office

Charles H. France, president of the France Films, Inc., has opened New York offices at 608 Candler Building, and from there will conduct a producing organization, having as its object the making of three, or at most, four big features a year. Mr. France is a well-known director of many years experience, and his object in organizing his own company is to be able to work unhampered for the highest artistic effects.

Mr. France selected Marguerite Courtot for the stellar role in "The Natural Law" because of her tremendous emotional powers as well as wonderful beauty. "The Natural Law" was one of the biggest stage hits of last year, playing for eight months at the Republic Theater, New York. The play was conceded to be the most unusual of last year—treating of a subject essentially delicate and vital, with a plot so powerful as to be startling, "The Natural Law" in its film version should prove one of the greatest state rights' money-makers ever released. The production is most elaborate, and supporting Miss Courtot is an exceptional cast, including Howard Hall, who plays his original role of the doctor, as in the stage presentation, and George Larkin in the juvenile lead.

"The Natural Law" is a frank treatment of the sex question—the call of youth to youth, and the consequences of evil-doing. In play and book form it received the unqualified endorsement of many leading educators and clergymen, as an intensely beneficial lesson to young people.

## "Great White Trail" Praised

Specific information of the estimation in which "The Great White Trail" is held by progressive exhibitors is shown by the following letter just received by Theodore Wharton of Wharton, Incorporated, from J. C. Green, manager of the Temple Theater, Galt, Ontario, Canada, which was turned over by Mr. Wharton to M. H. Hoffman, Inc.:

"I am sending you under separate cover several Toronto weekly and daily papers. You will see the way Shea's Hippodrome, the largest house in the country, has billed "The Great White Trail" for the coming week, cutting out all mention of their eight vaudeville acts and featuring the picture exclusively. They have never done this before.

"The picture has played several days already outside of Toronto and pleased the managers and public.

"We broke all records at the Temple here, cleaned up and beat every film that has ever played at this house, including 'Cabiria,' 'Neptune's Daughter,' and the 'Battle of the Somme;' in fact, simply mopped up. Did as much business in three nights as 'Polly of the Circus' and 'The Amazons' with Marguerite Clark did in a full week, so we can't kick."

## Kaufman Gets Oro Films

Kaufman Specials of Memphis, Tennessee, announces that the new Oro features, which will be released once a month beginning November 1, have been secured for distribution in Tennessee, Louisiana, Mississippi, Alabama and Arkansas, for which it was necessary to pay a sum running into four figures. These pictures are being produced by the Isadore Bernstein Company, the first seven being based on the "seven cardinal virtues." The first three are entitled "Loyalty," "Destiny," and "Humility," and are of the clean type throughout. In addition to the territorial rights, Manager A. H. Kaufman states that the prints will cost extra.

# Five Scenarios for "Grain of Dust"

IMMEDIATELY upon the purchase of the motion picture rights to "The Grain of Dust," the novel written by the late David Graham Phillips, the Ogden Pictures Corporation, who are screening the production, placed the writing of the scenario in the hands of three scenario writers, agreeing to pay each their full fee, in addition to which Mr. Harry Revier, the producing director, and Mr. Jesse J. Goldburg, the manager of the productions, on their own account with a copy of the novel and a manuscript of the stage play as used by James K. Hackett, when appearing in the dramtized version of the novel, proceeded to write their own continuity.

When the five manuscripts were finished the five authors held a consultation for the purpose of collaboration and to consolidate the best in each scenario into one perfect script.

Strange to say and contrary to the commonly accepted theory of pride of profession, each author was perfectly frank and generous in a discussion of the merits of the other script, but in order to avoid a deadlock, the director, Mr. Harry Revier, was the final umpire on all questions involving the scenarios of the other four.

This is another innovation employed in the conduct of the Ogden Pictures Corporation's productions. Its purpose is self-evident, being based upon the acknowledged idea that a perfect script with a competent cast will insure a perfect production.

"While this method of procedure," explained Mr. Park, the general manager of the company, "might appear to be expensive, in the end it is a labor and money saving device, because there can be little or no change in the operations of the director and with a scenario, every scene of which is reckoned with in advance, the cost of the production and the production itself can be gauged almost to a certainty."

# What Theater Men Are Doing

## NEWS FROM LIVE EXHIBITORS ALL OVER THE COUNTRY

**This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, Motography, Chicago.**

## Splendid Strand Opens at Lowell, Massachusetts

THE Strand of Lowell, Massachusetts, recently had a most auspicious opening.

More than one thousand people were turned away unable to gain admission, and as many more sought entertainment at other centers after looking over the size of the crowd that clamored for tickets earlier in the night.

Three officers had been engaged to keep the patrons in line as they approached the box office, but the management found it necessary to send in a call for an extra squad ere the time arrived for the opening of the doors.

Seven o'clock was the advertised time for the sale of seats, but two hours before then men and women gathered in front of the foyer seeking admission.

### *Crowds Fill House*

When the doors were finally thrown open the place filled up quickly and by 8 o'clock Manager Carroll was obliged to discontinue the sale of seats. Every seat had an occupant and provision was made to accommodate the overflow. Boxes, loges and as far down front as the orchestra pit were filled to overflowing.

Despite the rush to gain entrance into the place, the majority of patrons found time to take a general survey of the beautiful and artistic surroundings along the foyer and in the theater proper before being assigned to their seats.

Thanks to the extra efforts of the management in pushing the work to completion, the place was in spick and span shape, with the result that those fortunate enough to gain admission enjoyed the many pleasant and attractive features that marked the formal introduction of Lowell's most recent addition to the amusement column. The long, double foyer, with its unique decorations and the main auditorium, with its wonderfully brilliant lighting effects and artistic designs, proved a real feast for the eyes. Every one was enthusiastically generous in bestowing congratulations on the management for the new half-million dollar enterprise. Resident Manager Carroll and Louis B. Mayer, the directing head of the concern that financed and erected the structure, were the recipients of the good wishes of all who attended.

### *Big Dome Over Auditorium*

One of the most effective features of the decorations is the central dome that covers the greater part of the ceiling proper. It is a wonderful series of Romanesque designs that has gold leaf as a background and a rich blending of colorings that bring out the artistic designs in a most striking manner. It is centred with a huge chandelier on which are clustered numerous inverted lights of various hues, while a circling of small chandeliers, 12 in number, add to the wonderful brilliancy created when the lights are turned on full. These chandeliers have a series of colored bulbs that throw off, either individually or collectively, a striking combination of lighting effects that will serve in enriching the scenic effects of the surroundings.

The walls are divided in three sections. The upper portion is a series of long narrow panels in neutral tints which are so placed that they can be swung about to allow for better ventilation. In the middle portion are large panels of silk tapestry in Romanesque designs of gold and neutral coloring and between these are placed long panels of stained glass that throw off handsome designs when the background of lights is turned on them.

The effect of these is enhanced by surroundings of panels of distinct Romanesque design in blue, buff and pink. Bronze electrical figures, shaded by picturesque domes, add to the general beauty. The lower section of the walls is finished in gum wood and panelled. The same wood is used in the finishing of the back of the first long section of seats and the front of the second section.

### *Promenade in Rear of House*

A long promenade is placed in the rear of the lower part of the house proper and along this is located the tier of loges, something new to Lowell and copied from the Rialto in New York. These loges are guarded by railings of white and nickel and are draped with tapestry of royal blue and upholstered to match the general scheme of decorating.

The seating capacity of the house is close to 2,000. The rear section of seats runs up to a comfortable height, behind which is the machine booth, from which the pictures are shown, and also the "run-off" room, where Manager Carroll and Conductor Martel make their review of each reel that is used in the theater.

## Washington's Knickerbocker Theater Opens

THE grand opening of Harry Crandall's Knickerbocker Theater, at Washington, D. C., took place on October 13.

Among the stars present were: Francis X. Bushman, Beverly Bayne, Alice Brady, Kitty Gordon, Rose Tapley, Belle Bruce, Carlysle Blackwell.

A banquet was held in the lounging room after the performance.

Col. George Bulkley presided temporarily, introducing Judge M. C. Elliott, who was toastmaster of the evening. Several senators and congressmen were present. Many members of various war commissions attended.

Speeches were made by Judge Elliott and Commissioner Brownwell of the District of Columbia. Also several judges and other high officials praised the work of the moving picture industry in the present war crisis.

Responses for the motion picture industry were made by Lewis J. Selznick, Rose Tapley and Charles C. Pettijohn. Mr. Pettijohn's speech was received with great enthusiasm, especially when he drove home the point that motion picture theaters have become in this crisis "the daily meeting houses of patriots" and that daily in these temples of the silent drama, no program is complete without the showing of patriotic slides, the presentation of speeches of the four minute men, the pleas for the sale of Liberty Bonds and funds for smokes for the boys in France.

Both Mr. Pettijohn and Miss Tapley made strong pleas that the motion picture industry be not hampered in its great work by unjust legislation. They pointed out that the industry was new and was just beginning to adjust itself to conditions and that all of the theaters must be kept open in order to continue their great work.

Miss Tapley also spoke on the great work that is being done by the industry in sending their biggest men as commissioners to foreign countries and both Miss Tapley and Mr. Pettijohn spoke of the wonderful plans of the motion picture industry in Russia and the motion picture campaign to be conducted before the eyes of the Russian soldiers to offset misstatements of the great German Spy System on the Eastern front.

Many comments were heard after the banquet and several of the biggest men in the country commented upon the fact that the motion picture industry is becoming better understood and that such a function as was given by Harry Crandall at the opening of his beautiful new theater, coupled with speeches that were delivered on behalf of the motion picture industry were very healthful for the industry as a whole and constituted rapid strides toward the ultimate goal; that the entire industry might enjoy a better understanding by the government and be better understood by the people of the United States at large.

# Bijou Theater, of Nashville, Splendid Colored House

*Special to* Motography.

One of the finest moving picture theaters operated exclusively for colored patronage in the entire United States is located in this city—the Bijou. Through its excellent program service, which is provided for its patronage at prices of five and ten cents, its splendid



*Bijou, of Nashville, exclusively for colored patronage.*

equipment, and the general tone of quality, the Bijou has attracted thousands within its portals that would have otherwise sought diversion along other lines. This house is operated by the Bijou Amusement Company, the members of which are all white.

### *House Seats 1500*

Milton Starr is actively in charge of operating the Bijou, and it has been largely under his efficient and capable direction that the Bijou has been placed upon its present high standard of quality. The capacity of the house is fifteen hundred, which includes both the balcony and gallery, as well as a large number of boxes. The theater was formerly used to take care of large road shows for white people, and it is one of the largest houses in the city, but since the negro business section has been drawn toward this locality, the theater became more properly adapted for a first class moving picture house for negroes. It has been running in this capacity over a year under the present management, and the building was recently purchased by Michael Starr, a brother of the manager, from the Chatt-Nash Corporation, New York dealers, through a local realty concern.

In the erection of the Bijou, special pains were made toward bringing the ventilation system to perfection by modern methods, resulting in this house being in keeping with the best theaters of the time, and this fact has contributed largely in keeping a good attendance throughout the warm months. Splendid steam heating facilities are used during the cold weather. The front of the structure is equipped with seven sets of double doors which permit the building to be emptied readily after each performance. The outside lobby arrangement is spacious, being built of stone and tile, with brass railings. The floors follow the lines of a graceful decline, and the screen is plainly visible from either side of the three floors. Wide stairs on both sides of the corridor facilitate prompt handling of crowds, and the manager's office, film storage rooms, advertising department, etc., are located over the ticket booth, on the second floor.

### *Front of Cream Brick*

The front of the building is finished in cream colored brick, faced with white beams of stone and steel, with all woodwork finished in white enamel. Each of the fourteen front doors in the outer tier is of heavy plate glass, trimmed with brass. The interior lighting effect is splendid, there being sufficient light to provide a deluge of brilliancy for an intermission or overture, but properly adjustable through the means of soft shades to furnish just the proper amount of current for a moving picture show.

Extensive renovating work was undergone when the building was converted from a road show house to a picture theater, resulting in a harmonious blending of decorative effects.

With regard to the pictures used, a strong tendency has been noted on behalf of the patrons toward serial productions. The negro as a rule enjoys a sensational serial chapter better than anything else, with the possible exception of a picture of the Wm. S. Hart type or some A-1 comedy.

At present the music is furnished by an electric instrument, except on special occasions, when an orchestra is provided, but a pipe organ will be installed in the near future. Taken from an all around viewpoint, Nashville's Bijou is hard to beat as a negro picture theater.

## Chattanooga Loew House Opens

By J. L. Ray.

Adding to the long string of Marcus Loew houses already established in the south, the Loew Theater of Chattanooga, Tenn., opened its doors to the public on October 15 under most favorable circumstances. The building has been used for theatrical purposes for some time, but has been thoroughly remodeled and put in suitable shape to care for the high class Loew attractions.

Both pictures and vaudeville will be shown, the series of moving pictures entitled "Loew's Current Events" being one of the photoplay features. In addition to the current event pictures, comedy reels will be shown in connection with the vaudeville program. The house has been entirely modernized from pit to dome, and presents a handsome appearance. Chattanooga theater-goers are well pleased with the scale of prices, which will run ten and twenty cents afternoon, and fifteen and twenty-five nights.

It is proposed to make the house conform to the standard set by other Loew theaters over the country, and the management has assured the public of high class shows throughout the entire winter season. It is possible that the house will remain open next summer to show moving pictures.

---

J. Frank Brockliss, foreign representative of the Billy West King-Bee comedies, has cabled his safe arrival in London. The trip was not without incident. It took seventeen days to make the trip. The boat was delayed at Halifax to take on 3,000 soldiers and 100 nurses.

## Strand of Allentown Opens

ALLENTOWN, Pennsylvania, has a brand new picture photoplay theater, the Strand. It is one of the handsomest theater buildings to be found in eastern Pennsylvania. The new building is of brick, steel and concrete construction, strictly fire proof. The attractiveness of the spacious lobby is something that deserves considerable comment. The floor is laid in tile and terrazza; doors leading into the foyer are of mahogany and studded with French plate glass mirrors; the box office is at one end of the lobby and equipped with an automatic, motor-driven ticket selling machine; the interior of the theater has been finished in a blue and gray design in oil color by the firm of William Eckart Studios, New York city, the decorators of the Strand and Rialto Theaters of New York city, the Colonial Theater of Reading and the beautiful Arcade of Philadelphia.

Eight hundred latest design opera chairs, upholstered in blue leather, furnished by Heywood Bros. & Wakefield, of Philadelphia, provide for the comfortable seating of its patrons.

Every convenience for the benefit of the theater's patrons has been installed, such as sanitary drinking fountains, a ladies' and gentlemen's room and nine exits on front, rear and sides of the building, making it possible to empty the house in a few minutes.

Two Powers' projection machines for the throwing of the pictures on a Rembusch gold fiber screen have been installed.

One of the most complete ventilating systems ever installed in a theater is one of the important new features. It is known as the American heating and ventilating system. Individual ventilators, located under the seats, provide for twenty-five cubic feet of fresh air per minute for each person seated, warmed in winter and cooled in summer, whereby a temperature of 70 degrees can be maintained at all times, no matter how warm it may be outside.

Only first class showings of the masterpieces of the film will be the policy of the Strand management, and they will be in connection with the best of music, one of the largest and most complete Estey pipe organs, the first pipe organ installed in a theater in Allentown, being built in an extra addition to the building to furnish the music incidental to the plays.

There will be a daily matinee from 1:30 to 4:45 p. m.; evenings from 6:30 to 11 p. m.; Saturday and holidays continuous from 1 to 11 p. m. at an admission of 15 cents, and positively no changes in admission. The policy of the house will be to give the patrons the benefit of the special features at the same admission.

---

J. W. Huber of Colorado Springs has arrived in Seattle to take over the managership of the Colonial theater for John Danz, owner of the High Class and the Colonial. Mr. Danz has been managing both houses, but found the work too much for him.

# "Split Reel" Notes for Theater Men

## HOW OTHERS ARE STEERING THE SHIP

### *Writes for Tax Information*

ED J. BUTLER, manager of the Ishpeming Theater, of Ishpeming, Michigan, writes in to MOTOGRAPHY for information as to the working of the new war amusement tax on tickets, stating: "I could not think of anyone who would be able to furnish that information any better or quicker than you." He got a letter right back giving him the explanation he desired. We'll do the same, of course, for any theater man who has any question in his mind about the new tax.

* * *

### *Nebraska Exhibitor Departs*

J. B. Reid, the popular exhibitor of Hebron, Nebraska, has sold his interests in the Elite Theater to E. M. Fetterman of Lincoln, who will continue the policies of the Elite. Mr. Reid has not yet made known his future activities.

* * *

### *Sunday Pictures on Trial*

Sunday picture shows are hanging in the balance at Little Rock, Arkansas. There is a test case on the docket now. Louis Rosenbaum, of the Princess Theater, is the martyr who kept his house open on the Sabbath and he will be tried soon. He states that he will take the case to the circuit court.

* * *

### *Crowds Flock to Sunday Shows*

The public has voiced its approval of Sunday pictures in Memphis, Tennessee, in an enthusiastic manner. Since the order was issued by City Judge Lanier to the effect that Sunday shows may run without molestation by the authorities, providing they donated their profits to charity, as in the past, crowds have packed the houses on the Sabbath. The people wanted Sunday pictures, and after a severe fight the picture men of Memphis have finally succeeded in their efforts to give them to the public, even though without profit to themselves, other than helping to cut down expenses through seven-day operation instead of six. All profits are being turned over to the Associated Charities, there to be applied to a worthy cause.

* * *

### *Wassman Issues Warning*

Word having come to Manager W. H. Wassman of the Knickerbocker, Nashville, Tennessee, that his exhibition rights were about to be infringed upon in showing the picture, "Fighting Odds," starring Maxine Elliott, for which he had paid a big price, and that another company proposed to show this picture in competition to the Knickerbocker, of which he is manager, he proceeded to issue a warning through the press to the effect that all infringements would be vigorously investigated and prosecuted. As a result the picture was shown only at the Knickerbocker.

* * *

### *"The Slacker" For Entire Week*

The Crescent Amusement Company of Nashville ran "The Slacker" at the Fifth Avenue Theater for the entire week of October 15. The picture was extensively advertised, and there is much talk about it on the streets. The company's big electric flag has been placed in the Fifth avenue lobby during the run of this patriotic picture.

* * *

### *Program Strikes Home*

Manager E. O. Weinberg, pilot of the Elmwood Theater of Buffalo, continues to strike home to the fancies and pocketbooks of patrons with his neat little vest pocket program. It is always about two inches wide and three high, when folded, and contains, besides the week's program, a page of coming attractions and a blank to be filled out for an added name to his mailing list.

* * *

### *Woman is Exhibitor's Organizer*

Flossie A. Jones, manager and vice-president of the Waukesha Amusement Company, Waukesha, Wisconsin, has been elected state organizer for the Wisconsin Motion Picture Exhibitor's League. She is the first woman to hold an office in the league. Some weeks ago MOTOGRAPHY printed a complete account of Miss Jones' remarkable success in handling a string of houses which had formerly been "lemons."

* * *

### *Receives Films Via Aeroplane*

The Victoria Theater of Rochester, New York, last week received a film delivery by aeroplane from the Triangle exchange in Buffalo. H. E. Lotz, Triangle branch manager, and John J. Farren, general manager of the Victoria, devised that method to get around the embargo on express. The plane left Buffalo with the matinee at 3 p. m., arrived at the theater in Rochester at 3:45, and the show was on the screen five minutes later.

* * *

### *Managers Entertain Convention*

One of the most entertaining features of the Southern Appalachian Good Roads Convention, which met in Nashville, October 16-19, was the free amusement tendered the delegates by the exhibitors. Tony and Harry Sudekum arranged a theater party for the members at the Princess Theater, where a combination picture and vaudeville show was given. W. H. Wassman also entertained the good roads men at the Knickerbocker, where a high class picture was shown.

* * *

### *Fresh Air Theater*

The Empire Theater of Montgomery, Alabama, prides itself on its fresh air ventilation system. The Empire has a circulation plan which keeps the auditorium always filled with iced cold air, and in cold weather this cold air is reheated, which brings it to the proper temperature for body comfort. The system is quite expensive, but has met with popular favor at the hands of Montgomery's patrons.

Admission to the Empire is only ten cents, and pictures of the highest quality are shown. The house opens at noon each day, and music is provided alternately by a huge pipe organ and a symphony orchestra.

* * *

### *Distributes Free Tickets*

As a boost for attendance at the children's matinees every Saturday morning, the management of the Allen Theater, Calgary, Alberta, announced the distribution of one hundred free tickets at such performances for the following Saturday's show. The free tickets are handed out at the entrance as the children enter.

* * *

### *Time Price Schedule*

The Lyceum Theater, Winnipeg, has adopted a time schedule for admission prices which has proved very satisfactory to both the theater and patrons. The plan has been advertised quite extensively so that the fans know exactly how it runs. From 10 a. m. to 1 p. m. the general admission price is 10c; from 1 p. m. to 7 p. m. the admission is 15c; and for the remainder of the night, 7 p. m. to 11 p. m., the admission is 25c.

* * *

### *Fourteen Houses Book "7 Pearls"*

Fourteen Montreal theaters have contracted for the Pathe serial, "The Seven Pearls," and the series is booked solid for the next ten weeks. The fourteen theaters include the New Grand, Holman, Passe Temps, Fairyland, Canada, Crystal Palace, King Edward, National Biograph, Laurier Palace, Alhambra, Dominion, Perron Hall, Alexandra and Queen's Palace.

* * *

### *Hears Concert At Long Distance*

Harold Edel, managing director of the Strand of New York, was in Atlantic City recently, but heard the afternoon concert rendered by the Strand orchestra just the same. Before he left he caused the detectaphone, which is located in his theater office, connected with the transmitter at the footlights, which in turn was connected with the long distance telephone. The detectaphone is the instrument which enables Manager Edel to hear from his desk everything that goes on in the auditorium.

* * *

### *Big String Boosting Liberty Loan*

All the theaters in the big John H. Kunsky string in Detroit are behind the second loan campaign to the fullest extent. The official liberty loan picture is being run, with the slides and advertising, and all the houses have been thrown open to the Four Minute speakers. Practically all the progressive houses in the country are co-operating in this matter in some manner.

* * *

### *Attempt Sunday Closing*

Women and clergy of Kansas City, Missouri, are behind a movement to close the theaters and pool rooms on Sunday. A petition has been circulated by the W. C. T. U. and presented to the mayor. He has not yet made his decision in the matter.

### *Theaters Aid Women*

A committee of women, assisted by a staff of girls, collected $285 in the lobbies of the four picture houses of St. Louis, Missouri. The money went into the fund for books for soldiers and sailors, and the co-operation of the theaters got them in right with the people of the city.

* * *

### *Shows Rolled in Ditch*

A couple of express cars rolled off the tracks into the ditch near Oil City, Pa., last week, and it wrought hardship on the whole section. One of the cars carried films to be shown at the Lyric and Princess Theaters and the managers, with dark houses, had to explain, Bryan-like as possible, and invite patrons to come again the following evening.

* * *

### *Motion Picture Company in Buffalo*

Buffalo, New York, is to have a motion picture company. It will be known as the Buffalo Moving Picture Corporation and it is capitalized at $125,000. The certificate of incorporation has been filed in the office of the county clerk. One of the incorporators is Frank L. Talbot, who organized and managed the late Allied Bazaar. The directors are Mr. Talbot, Maxwell M. Nowak, Ben Starr, S. K. Talbot and Charles McCready.

* * *

### *New Ordinance in Salt Lake*

The ordinance recently passed by the city commission of Salt Lake City, Utah, allowing the use of low power motion picture machines in places other than properly equipped theaters is not sufficiently elastic to allow for the use of all types of low power machines approved by the underwriters' laboratories, according to a letter submitted to the commission by A. F. Holden, Jr., inspector for the fire underwriters' inspection bureau. Mr. Holden recommends that the ordinance be amended. The matter was referred to the city recorder to take up with the law department and the chief of the fire department.

* * *

### *Beck Takes Over Regent*

Koon C. Beck, manager of Riverside Park at Hutchinson, Kansas, is to be manager of the Regent Theater in Great Bend, this winter, having leased that show house. Mr. Beck is now in Great Bend completing details of the lease and is expected home tonight. He plans to manage the new show house but will continue the Sunday night vaudeville shows at Riverside park for some time yet, until bad weather causes their discontinuance.

* * *

### *Women to Run Theaters*

Declaring that many of the motion pictures now in vogue are "immoral and obscene," Santa Fe, New Mexico, club women have accepted the offer of a local exhibitor to let them run the theater one night a week in the effort to educate the public taste toward a higher class of films. They are furnishing the house at cost, will select their pictures, advertise them and receive profits or stand the deficit as the case may be.

* * *

### *"Glory B" Sold*

W. B. Schmucker has sold the Glory B Theater of Miami, Oklahoma, to Frank Slaton of Tar River for a consideration of $35,000. Mr. Schmucker has been in the theater business in Miami for a number of years and recently started the erecting of the Glory B Theater building, which building is not yet quite complete. The theater has been leased to the Humphery Amusement Company, who will open the season in Miami, according to the present announcements. Mr. Slaton is a wealthy mine operator and has made large investments in Miami and in the mining district.

* * *

### *New House for Kalispell*

A new $25,000 moving picture show house may be established at Kalispell, Montana, by capitalists who have picture houses at Spokane, Butte, Missoula and other cities in Montana, and who operate the Liberty Theater at Spokane.

A representative of the corporation they control recently visited Kalispell and inspected the Princess Theater here, but decided that the house was too small. He made the statement that his principals were ready to expend $25,000 on a building and site here for a theater if a location of a satisfactory kind can be obtained, and that they much desire to enter this show field.

* * *

### *Refuses To Close Theater*

On a bill filed by the management of a film theater of South Fork, Pennsylvania, the court of Cambria county has granted a temporary injunction against the board of health of the borough, restraining it from closing the theater on account of a scarlet fever outbreak.

The management filed a bill in equity declaring that churches, lodges and other public places in the town had not been closed, and that social affairs had not been interfered with. The bill also denies that an epidemic exists, and avers that at the time of the closing of the theater there were only five cases in the borough. The number later increased to eight,according to the bill. The population of South Fork is declared to be 5,000. The theater has been allowed to reopen for adults alone.

## Fairbanks in Liberty Loan Campaign

Douglas Fairbanks, the popular acrobatic film star, has ceased activities before the motion picture camera to again "do his bit" for his country.

When the first Liberty Loan was announced the energetic Douglas promptly purchased $100,000 worth of Liberty Bonds. Immediately upon conclusion of his newest Artcraft picture, "Reaching for the Moon," Douglas gave his staff a vacation while he commenced a Coast-to-Coast tour of the country in behalf of the Liberty Loan. On his trip from Los Angeles to New York he sold $500,000 worth of bonds.

Last Sunday morning he arrived in Chicago and was met at the La Salle Street station by a delegation from the local Liberty Loan flying squadron and immediately started to work on his campaign for Liberty Loan bonds in this city. Douglas was met enthusiastically at all places where he appeared in Chicago Sunday.

Max Goldstine, general manager of Artcraft and Paramount Pictures in Chicago, was the first to purchase bonds from Mr. Fairbanks Sunday, signing for $2,000. The second purchase was made by Melvin S. Flynn, 112 South Michigan avenue, and after this start the campaign was fast and furious through the hotels and theaters of the city during the entire day. At 10 o'clock Douglas again started on his westward way in the interest of the Liberty Loan bond sale.

While in New York during a two days' touring campaign of the big department stores and theaters, as well as other Liberty Loan headquarters, he made forty-two appearances, selling over $500,000 worth of bonds. Douglas is now en route to California and expects to have sold $1,000,000 worth of bonds on reaching Los Angeles, where he will wind up his campaign in connection with the second loan.

---

Howard Hall, well-known actor of the stage and screen, has been engaged to play the leading role of Sir Anthony Jessop opposite wonderful Emily Stevens, star in the forthcoming Metro production, "Alias Mrs. Jessop." Mr. Hall has a record of more than thirty years on the stage.

# Public Will Pay Admission Tax

### New York Exhibitors Unite on Plan to Collect Federal War Assessment

MOTION picture exhibitors of New York are solving the war tax problem so as to carry out the government's intention that the admission tax be paid by the public. At a meeting called by William Fox at the Hotel Astor one hundred and fifty exhibitors and fifty men representing other branches of the industry listened to discussions of the question. Mr. Fox in his address informed his auditors that he had called the meeting without regard to any organization or association to urge that a definite stand be taken by the representative exhibitors present.

Some objection was voiced to the plan of passing the tax on to the patrons, but these were outweighed by the numbers who favored the plan. A resolution was passed unanimously adopting the arrangement to permit the public to pay, and it was decided that notices would be given prominence on the screens and in lobbies of theaters acquainting theatergoers with the reasons for the assessment that will be added to admission charges.

A wide campaign may be inaugurated soon explaining the public's duty involved in the government's arrangement and it is expected that the additional charge made necessary by the war tax will be paid cheerfully, as are all other war assessments.

William A. Brady assisted the exhibitors in another meeting at the Forty-eighth Street Theater, where the details of the collection of the tax were gone into. Representatives of distributing organizations were present to talk over the proposed rent increase of fifteen cents per reel of film due to the government's war tax on positive prints. Exhibitors generally are inclined to protest that this increase in rental charges is not proportionate to the federal tax.

# The Man Inside the Booth

## PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

**I AM working in a vaudeville house and have to run two reels of pictures and I use two Simplex machines. I run a reel on each machine and I am having trouble with the lens on one of the machines.**

**I have to focus the lens every time I start a reel on the machine. After I focus up at the start of the reel then it will stay in focus all through the reel, but when I start the next time with the same reel I have to focus up again. Please tell me what my trouble is and how to remedy the trouble.**—*H. N. W.—Michigan.*

### *Loose Combination in Lens*

From the way you describe your trouble I think it is caused by either a loose combination in the lens or that you have not tightened the clamp screw in the lens holder, and I think that you will find the last one the cause of the trouble. In the threading up you open the film trap and in opening that you either hit the end of the lens or else jar the lens holder and that throws the lens out of focus, due to the fact that the clamp screw is not tight.

Place the sliding block in the center of its travel by means of the focusing knob, then slide the lens back and forth until the edges of the aperture appear in sharp focus on the screen. Tighen the clamp screw and complete focusing by means of the focusing knob. Examine lens combination before placing them in the adapter ring and be sure that the combinations are screwed up tight.

---

### *Operator Shocked*

**I have been working as an operator for one year and I had something happen the other night that I do not understand and I would like to have you explain it for me. I was working in my booth with the lamp burning and I attempted to straighten my top carbon with a pair of untaped pliers, while standing on the sheet iron floor and I received a heavy shock.**

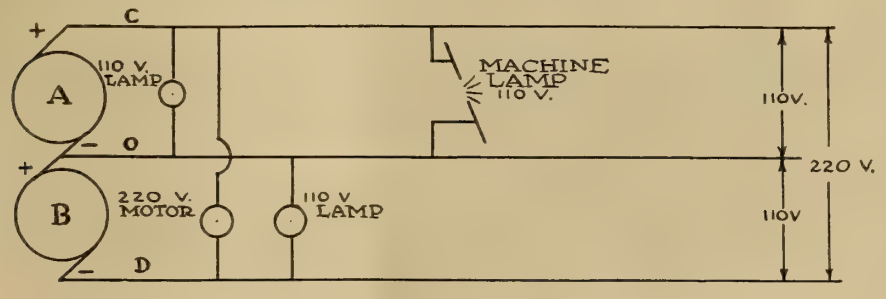
**I then touched the lower carbon and received no shock. The current is taken from one side of a 110-220 volt D. C. system. Please explain the electrical condition which caused me to get a shock on the top carbon and not on the lower one.**—*L. Y.—Illinois.*

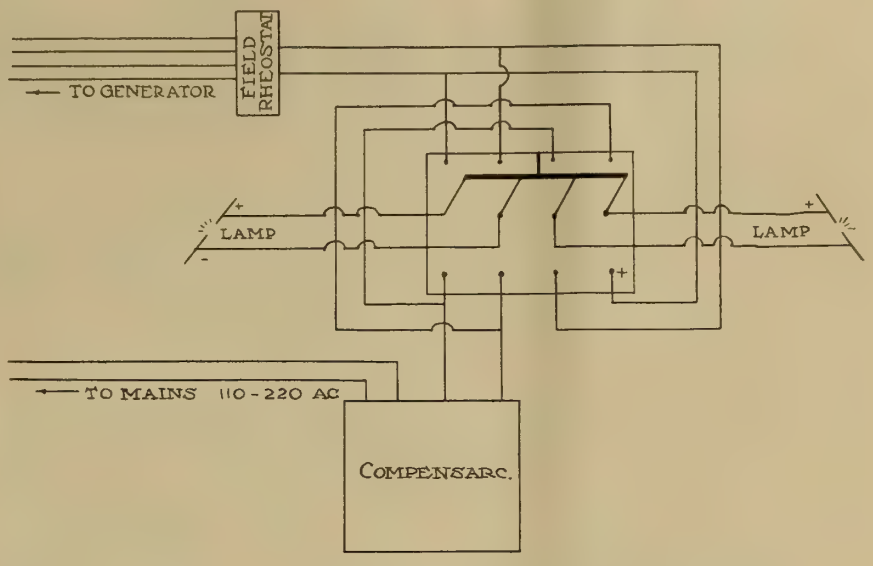
The best way that I could answer your question would be to try to explain the three-wire system to you. Below is a diagram of a three-wire system.

A. and B. are 110-volt dynamos connected in series with each other. C. is the positive (—) side of one dynamo A, and D. is the negative (—) of the other dynamo B., and O. is the third wire connecting the negative side of A. to the positive side of B., thus providing a supply or return conductor to any one of the lamps.

If the system be exactly balanced no current will flow through the wire O. because the pressure toward the negative terminal of the dynamo A. will be equal to the pressure from the positive terminal of dynamo B., thus neutralizing the pressure in the wire. For this reason the middle wire of a three-wire system is called the neutral wire and is usually indicated by the symbol O or +, the latter meaning that it is positive to the first wire D. and negative to the second C. In your case the lamp is connected to the lines marked in the diagram as C. and O., and that would make the top carbon connect with the line marked C. and the lower carbon to the one marked O.

Your booth is metallic and is a dead ground (all metal booths are supposed to be grounded), and when your pliers came in contact with the top carbon, which is the positive, then you received a shock because your body formed a connection between the positive side of the circuit and the booth or negative side of the circuit. On touching the lower carbon you received no shock because the lower carbon is the negative side of the circuit and is the same polarity as a ground. Most light companies ground the neutral wire.




### *Wants Wiring Diagram*

*(See drawing above)*

**I am an operator with three years' experience and have just taken a job at a new theater that will open up in the next two weeks.**

**I am going to have two new Power's machines and a generator set with 110-220-volt A. C. My manager has bought a generator set that has been used where they only had one machine and it will not be large enough to handle both machines, so that I am going to use a compensarc with it.**

**Now, here is what I would like to have you help me out on: Please give me the best wiring diagram for connecting two separate lamps to a single lamp motor generator set and to an A. C. compensarc so that either lamp can be switched from the A. C. to the motor generator instantly when changing from one machine to the other.**—*A. N.—Iowa.*

Your two lamps can be connected to the generator and the compensarc, but it would have been a great deal better if your manager had spent a little more money and purchased a generator set large enough to handle both machines. Locate the machine, generator and switchboard and compensarc where you want them and then connect up as follows:

Run leads from the generator to the field resistance and the volt and ampere meter (some generator outfits do not have the volt and ampere meters, but if yours does not have them have the manager purchase them for you and locate them at the switchboard at the booth. Results cannot be obtained with a generator unless the operator can see just what voltage and amperage he is using and be able to regulate the current accordingly then to the fuses on the board. From the fuses connect to two of the top lugs of a four-pole double-throw switch.

Continue these wires to the lower set of lugs diagonal from the lugs used at the top. Next connect up the compensarc the same as if you were going to

use it on a single machine, but instead of running the wires to the machine, run them to the two lugs not in use at the lower end of the four-hole switch, then around to the lugs not in use at the top of the switch.

Next run one set of wires from the lugs in the center of the switch to one machine and run another set of wires from the remaining set of lugs in the center to the other machine.

In connecting to the machines be sure that you connect the wires so that the negative side of the current from the generator is connected to the lower carbon jaw of each lamp.

When you throw the switch in on the top set of knives of the four-pole switch you will find that one lamp will be on the generator and the other one will be on the compensarc and by throwing the switch on the lower set of knives of the four-pole switch the current will be reversed on the machine, that is the lamp that was on the generator will be on the compensarc and the one that was on the compensarc will be on the generator. Above is a diagram that will possibly help you out.

## Beautiful Sets and Costly Gowns

"Who Is 'Number One'?" the first Paramount serial, starring Kathleen Clifford, for which Anna Katherine Green wrote the novelization, is expected by Paramount to set a new standard for distinction in motion picture serials. Paramount's serial is unique in that it is a thrilling melodrama that continues consistently on a high plane. Never does it stoop to 10-20-30 melodrama, never does it become a celluloid "Nellie, the Beautiful Cloak Model."

The sets in "Who Is 'Number One'?" are most elaborate, in every way up to the Paramount standard. The man who is the object of "the fury of woman scorned" is a multimillionaire inventor and his home and surroundings are faithful reproductions of the environment that would surround a man of that type. "The woman scorned" is rich and famous and her London home, as shown in the photoplay, is huge, in excellent taste and artistically furnished. Kathleen Clifford, star of the story, plays the part of a rich, cultivated girl who has been educated abroad. Her gowns are costly and the last word in Parisian style.

No matter what the thrill, no matter what the adventure she is called upon to go through, Kathleen—always beautifully gowned—accomplishes it with a recklessness that wrecks costume after costume, reaching a climax when she dives from the mast of a ship while she wears a golden, lacy creation that is utterly ruined. In making this thrill the gown accidentally caught on the mast, throwing Kathleen off her balance as she dived and she whirled end over end through the air into the sea. When she came to the surface her gown was entirely gone.

## Star of "Mother" Writes Book

Elizabeth Risdon, star of George Loane Tucker's newest screen feature, "Mother," has recently completed a comprehensive treatise on the subject of make-up and character study. The volume will be off the press within a few days and will be placed on sale in all of the leading book stores throughout the country.

# Greater Vitagraph to Release New Serial

### "Vengeance and the Woman" to Appear in Fifteen Episodes of Two Reels Each—William Duncan and Carol Holloway Star Again

GREATER VITAGRAPH will release another big outdoor serial immediately after the conclusion of "The Fighting Trail," which is now running simultaneously in several thousand houses throughout the country. The new serial, which will bear the title, "Vengeance—and the Woman," will be in fifteen episodes of two reels each. William Duncan, who directed and played the lead in "The Fighting Trail," is acting in the dual role again, and already is half through the story. Carol Holloway is the female star of the picture.

Albert E. Smith and Cyrus Townsend Brady collaborated in writing the book for "Vengeance—and the Woman," and are said to have produced a work even more thrilling than "The Fighting Trail." The new serial is entirely different in theme and treatment from its predecessor, although the greater part of the action transpires outdoors, in the wild regions of the west.

On the strength of the business done with "The Fighting Trail," scores of exhibitors, Vitagraph announces, already have signified their intention of booking "Vengeance—and the Woman." They have given the outdoor style of serial what Mr. Smith calls a hundred per cent indorsement.

"In the vast sheaf of congratulatory letters and telegrams from exhibitors, which includes hundreds of communications, we have not received one word of complaint," said Mr. Smith. "Every exhibitor who has written to us is enthusiastic in his indorsement of the serial, its advertising and the campaign that has helped to make it a success. And in almost every case these showmen have expressed gratification over the fact that most of the photography in it is outdoors. They declare that it is refreshing and pleasing to their patrons and we feel that we have blazed a new trail in serial production by making the desert and the mountain our stage."

In making "The Fighting Trail," Director Duncan established a record by finishing the last episode seven days ahead of the schedule that had been laid out for him, and in his present work he seems fair to outdo himself, because he is already at work on the seventh episode of "Vengeance—and the Woman." The first five episodes were shipped to the eastern plant of the Vitagraph company as soon as they were completed, and the work of making prints already is under way.

Because of his enormous capacity for work Duncan has earned the title of "the demon director" at the Vitagraph western studio. The members of his company declare it is never too late, too foggy, too hot or too cold for him to work, but they are willing to go along with him gladly, because he never asks his company to do anything that he will not try himself. In addition to his labors as director and star, Mr. Duncan has interpolated a number of thrills into the early stages of "Vengeance—and the Woman" which were not included by the authors. One of these was a cave-in and it almost cost Duncan his life, for he was buried under a mass of debris for fifteen minutes. He was in a trench on a mountain side and had a cliff blasted up above him to get a "buried alive" effect and it was so real that he was caught under the avalanche of dirt and rocks that went pouring down into the trench.

Miss Carol Holloway, who leaped into stardom by her work in "The Fighting Trail," has already had several narrow escapes in making scenes for this new serial, according to reports from the coast. Last Sunday she, with the other members of the company, was taken to Chatsworth Park, in Los Angeles, to get some scenes. She had been going to a dentist and had planned to spend the day in the dentist's chair, but when Duncan said he would only want her for one or two little scenes she re-arranged her schedule.

When she got to the location, Miss Holloway found that the "one or two little scenes" were to be taken on the highest peak of the Chatsworth Park mountains and she spent the greater part of the Sabbath day standing on the mountain top, braving a gale that threatened each moment to blow her into the ravine three hundred feet below. After it was over Director Duncan expressed satisfaction that his cameraman, "Steve" Smith had "shot" some dandy "silhouette stuff."

Another example of the stunts that Miss Holloway is called upon to perform is shown when a band of brigands, stationed on a cliff above a precipitous trail, lasso her from a galloping horse. She is left swinging in the air as the horse continues on its way.

One exhibitor in endorsing "The Fighting Trail," said he felt that in booking it he had taken out "fifteen weeks of insurance for Monday night business," and the Vitagraph company intends to use this as a slogan in advertising the new serial to exhibitors.

## Sheldon Succeeds Freuler in Empire

Stars come and go; directors are changed; even one president is succeeded by another, for James M. Sheldon succeeded John R. Freuler—resigned—in the Empire All-Star Corporation, but the leading man remains the same.

When handsome David Powell—good actor and nice fellow—was engaged to support Ann Murdock in "Outcast," the management thought itself lucky on more counts than one, for not only is Mr. Powell a very good and popular actor with a large following, but he also knows "Outcast" backwards, having supported Elsie Ferguson when she made her sensational hit in the play of the same name.

Now Mr. Powell is being featured in "The Unforeseen," Miss Olive Tell's first starring vehicle, and also in "Her Sister," in which Miss Tell again has the stellar role.

Reports from Portland, Ore., declare that "Sirens of the Sea," Jewel's picture beautiful with Carmel Myers, Louise Lovely and Jack Mulhall in the leading roles has opened to capacity business at the Strand Theater.

# White A.C. Special Carbons

## FOR MOTION PICTURE WORK

*PURE WHITE LIGHT* *NOISELESS OPERATION*

### Requires No Change In Lamp Fixtures

*"The Carbon That Changes A. C. to D. C."*

All that the operator of A. C. apparatus has long desired is realized in the new White A. C. Special Moving Picture Carbon. Noiseless operation, pure white light and steady burning, combined with simple adjustment and elimination of expensive transforming apparatus have caused A. C. operators to regard this new carbon as the last word in A. C. practice.

Due to inherent characteristics, the arc formed with these carbons shows no flicker, even with fluctuations in the line voltage. This fact is not true with any light source where the voltage must be kept practically constant. Not only are they flickerless, but their noiseless operation has justified the title of "The carbon that changes A. C. to D. C."

No new lens or complete change of lamp housing is necessary in the installation of the White A. C. Specials. Take the old carbons out, put the new ones in and you obtain that noiseless, pure white light that insures perfect screen definition.

It will pay you to investigate the non-flickering pure white light which is obtained with these carbons. The White A. C. Specials have shown conclusively that alternating current is still a live issue in those localities where D. C. cannot be obtained.

*Write For Our New Booklet*
*Describing These White A. C. Special Carbons*

## FOR D. C. OPERATION

the National-Silvertip combination is the standard everywhere. Silvertip means perfect projection the country over.

With these two carbons, both unique in their fields, and designed especially for use with A. C. and D. C., we can fill every requirement in the motion picture industry!

# National Carbon Company, *Inc.*

## CLEVELAND, OHIO

# Current Releases Reviewed



*Fox's elaborate production of "Cleopatra," with Theda Bara.*

## "Cleopatra"

**William Fox Production With Theda Bara. Reviewed by Helen Rockwell**

"CLEOPATRA" is a typical Fox spectacular production presenting Theda Bara as the famous "Siren of the Nile." It is a stupendous offering with many magnificent scenes and gorgeous costumes, imbuing a rich Oriental atmosphere. Some few thousands of people are represented in the big scenes which are especially noteworthy, some scenes of the "Feast of Isis" being particularly beautiful. Everything has been done on a very large scale. The scenes in the desert are very effective as is the vivid picturization of the naval battle of Actium.

Theda Bara as Cleopatra gives to her representation a Winter Garden touch which is not traditional. At no time does she appear queenly and dignified, but she makes a striking picture and wears some daring gowns which will occasion many gasps from the spectators. She is the type that is nothing if not seductive and in this respect fills the role of the notorious Egyptian queen to a nicety—if the term may be used without calling forth a smile.

The whole production is one of great lavishness and moving picture fans will undoubtedly receive it with a great deal of enthusiasm. J. Gordon Edwards has directed the big scenes with a degree of skill which shows a careful study of his subject, but in a few minor details he hasn't been quite as consistent. The photography generally is good, the water scenes being exceptionally well done.

The story is very nearly historically correct, following Shakespeare's version quite closely. It begins with Caesar's invasion of Rome and shows Cleopatra mustering together her forces in the desert. Her meeting with Caesar is pictured, the assassination of Caesar, Mark Antony delivering his famous funeral oration, Cleopatra's meeting with Antony, her great love for him, the naval battle of Actium and the death of Cleopatra. The progress of the story is at times a little slow but interest is sustained by the sumptuousness of the spectacle and Cleopatra's frequent appearances.

Fritz Leiber is the Caesar in the production and Thurston Hall takes the part of Antony. Some good work is done by Albert Roscoe as Pharon. The production is not an artistic triumph, due to overdressed interiors and historic shortcomings on the part of some of the cast, but this is of little commercial importance, as the picture is of the type to attract attention and it will be a good picture from the box-office viewpoint.

## "The Adventurer"

**Latest Charles Chaplin-Mutual Comedy Ready October 22. Reviewed by Genevieve Harris**

A REVIEW of a Chaplin picture is almost unnecessary. The exhibitor already knows its box-office value with his patrons, and the sort of humor it will contain. Therefore we need only say that the comedian's last Mutual comedy is released to first-run theaters on October 22. It will "pack them in" and gain as many laughs as any previous one did. It is the usual mixture of very clever bits with "rough stuff." There is less really clever business in this than in "The Immigrant," but there is as much or more obvious humor.

In this, as advance notices have told you, Chaplin appears as a convict escaping from prison. There is much fun in his efforts to elude his pursuers. He finally is successful and also manages to get less conspicuous clothes than the prison striped suit. His next adventure is the rescuing from drowning of a society girl and her mother. He becomes their guest and his social blunders, committed in his solemn fashion, can be imagined. The situation is complicated by the arrival of the prison guard and his embarrassment in playing the social lion while trying to keep out of jail.

## "Stranded in Arcady"

**First Pathe Five-Reel Feature Starring Mrs. Vernon Castle. Reviewed by Genevieve Harris**

MRS. VERNON CASTLE'S first five-reel feature for Pathe contains a number of "stunts" of the serial kind. She swims a swift river, steers a boat through the rapids, engages in a fight, and in general has a great deal of excitement. She goes through it with spirit and skill.

This picture will draw because of Mrs. Castle's name, and it will be enjoyed because it is refreshing, pretty and full of action. The role given the star is well chosen. She looks well and goes through the various exploits as though she enjoyed them. Her enjoyment is contagious. Then the beautiful scenery and the outdoor atmosphere is delightful.

The story on which the play is based is open to criticism. It is clumsily built, and is a strange mixture of obviousness and perplexity. Its main idea seems to be to present the "desert island" situation from a new angle. The girl in this story proves to be more able to take care of herself than the man is. The method of getting the chief players onto the island is amateurishly done. At first we are led to believe a friend has decoyed them there to win a wager. We sus-

pect this is too obvious, and are not surprised when we learn that a villain and his accomplices had done the deed to deprive them of property left to both of them by an uncle's will.

Frank Crane directed the picture. Elliott Dexter plays the leading male role. A novel by Francis Lynd serves as the basis of the plot.

*The Story:* Donald Prime is told by his friends that his ideas of women, as set forth in his new book, are wrong. They suggest if he were marooned on a desert island with a girl, he would not find her such a helpless creature as he thinks. Shortly after that, on his way to visit these friends, he is drugged and taken to a wild part of the country. With him is a girl he has never seen before, Lucy Millington, a dancing teacher. She, too, had been brought here while unconscious. Donald is overwhelmed by the situation, but Lucy proves equal to every emergency, and there are a succession of them. They are even entangled in a murder mystery.

At last help arrives. The friend of the author had not been playing a joke. Instead, Prime and Lucy are co-heirs of property which will go to another man if they are not found. This man had tried to have Prime and the girl killed. However, the plot is foiled. The rightful heirs get the fortune and then are married.

## "Love and Pep"

### Wally Van Comedy (Two Reels). Reviewed by Helen Rockwell

"LOVE AND PEP," with Wally Van, is a light comedy offering and affords a good half-hour's entertainment. The followers of "Cutie" will enjoy seeing him in this role of Wally Pep, for he gets mixed up in many laugh-provoking situations and manipulates an automobile and other vehicles in a way that is highly amusing. Masquerading as a girl on the beach, with a coterie of bathing beauties surrounding him, he proves so attractive that he has to flee from his pursuers and take refuge in a hydro-aeroplane. A race between said hydro-aeroplane and a motor-boat is quite exciting.

The story is of Wally Pep who gets a position as a chauffeur with the Wiggins family because of his ability to inject "pep" into automobiles. He makes himself otherwise useful by making love to his employer's daughter and by flirting with his wife, much to the annoyance of the irate Mr. Wiggins. He drives the family to the beach one day, and, donning a girl's bathing suit, steals a swim with the charming Winnie Wiggins. Father, seeing this unknown "peach," tries a little flirting himself, and upon discovering that the object of his attentions is his chauffeur he starts a regular row. The picture ends with everyone's pursuing everyone else in all sorts of machines until Wally and Winnie jump into the ocean to swim to a minister across the bay.

Nitra Frazer takes the part of Winnie Wiggins and Charles Eldridge does Pa Wiggins in an acceptable manner.

## "Magda"

### First Clara Kimball Young-Select Offering. Six Reels. Reviewed by Genevieve Harris

CLARA KIMBALL YOUNG'S first production with her own company is a picturization of Sudermann's famous drama, whose title role has been interpreted by the greatest actresses. The play, as everyone knows, is very emotional and offers its star wide opportunity for acting. Its appeal to all classes has always been great.

This combination of play and star should make this a drawing card. The story as pictured is sympathetic and interesting. It does not follow the stage version in several respects and while these changes weaken it dramatically, they make it more suitable for the family theater. Magda is pictured as blameless and much sinned against. The main idea, that unsympathetic home surroundings were responsible for her unhappy career, is emphasized.

The star makes the most of the many opportunities given her for emotional expression. Her admirers will be pleased with her work. The settings, most interiors, are in keeping with the story and are well chosen to give the atmosphere of Magda's unattractive home. The acting of the supporting cast is good. Edward Kimball as Magda's stern father draws a vivid and consistent character. Margaret Turnbull adapted the story for the screen; Emile Chautard directed.

*The Story:* Magda rebells at the harsh ruling of her father and the narrow life of the little German town. Ordered from home because she refuses to marry the man her father selects for her, the girl goes to Berlin to study music. There she is tricked into a mock marriage with a young art student from her home town. He deserts her before her child is born. Magda supports her baby by singing in the streets and in cheap shows. Later she is befriended by a music director and becomes an opera singer.

Years later, having become famous, she is invited to sing in her home town. No one realizes that the famous star is Magda. She is recognized and flattered by the townspeople. She and her father are reconciled. Then Magda meets again Kellner, the man who had betrayed her. Her father, overhearing their conversation, learns of their secret. He wishes Kellner to marry Magda, but Magda, who hates the man, refuses. Kellner, because of Magda's fortune, wishes to marry her. To give her child a name she agrees. Then she learns that Kellner will not acknowledge his son because his career may be endangered. Angered, Magda refuses to consider the marriage. Her father threatens to shoot her and himself unless she agrees. Before he carries out the threat, he suffers a paralytic stroke and dies. Magda is therefore free to work out her own life.

## "The Fighting Trail"

### Episode 7. "The Lion's Prey." Reviewed by Helen Rockwell

IN this episode "The Fighting Trail" bears out its well-earned reputation of being the best serial yet produced. It fairly abounds in dramatic situations and the suspense is as cleverly kept up as in the previous episodes. There are some remarkably daring feats performed which will give anyone a thrill. Leaping across a ten-foot chasm, when a misstep meant a fall of a couple of hundred feet, and climbing one-handed up a rope with a girl in his free arm are two of the many dangerous stunts which William Duncan does with remarkable calmness. The picture is exciting from start to finish, which is a lot to say in this day when movie ruses are looked upon with disdain by patrons and producers must really do big things to obtain results.

Gwynn leaves Nan on the precarious ledge, climbs to the top of the mountain, and, eluding the outlaws, he manages to steal their lariats. Tying one end to a tree he is lowering himself to Nan when he is discovered by "Cut-Deep" who orders one of his men to cut the rope. The cow-boy friends of Gwynn have followed him to the mine, and, finding the entrance blocked, they go to work with a vengeance to rescue the prisoners. They arrive at the little ledge, the exit of the mine, in time to shoot the hand which is about to cut the rope. Carol Halloway and William Duncan continue to do splendid work.

## "The Call of the East"

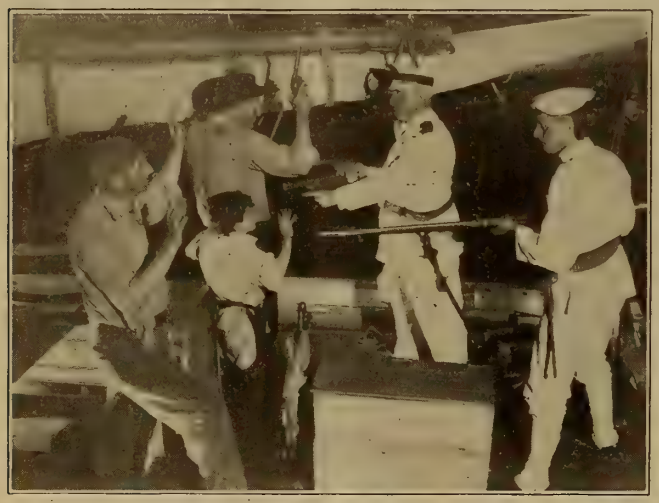
### Paramount Picture with Sessue Hayakawa. Released October 15. Reviewed by Helen Rockwell

AN Oriental atmosphere and beautiful exotic settings serve as a background for Sessue Hayakawa in his latest vehicle by Beulah Marie Dix. He reverts to type in this picture and is again seen in his native surroundings and costumes. The picture is peculiarly suited to his individual personality and gives him ample opportunity to display his abilities. The story deals with race prejudice and aside from being logically told holds many tense situations. An American girl who has Japanese blood in her veins, but is unaware of it, is puzzled by her fondness for things Oriental. The call of blood proves too strong and she falls in love with a Japanese noble, much to her sorrow until she is enlightened as to her parentage. That is the part of the picture from which the name was derived and the rest has to do with the Japanese nobleman's revenge upon the American man who ruined his sister.

Patrons who enjoy a foreign flavor to picturizations will be charmed by the beautiful Japanese settings and by Tsuru Aoki, the quaint little wife of Hayakawa who does delightful work. The story is not great but generally absorbing and above the average for entertainment.

*The Story:* Alan Hepburn (Jack Holt) and his sister Sheila (Margaret Loomis) are the children of an American who made his fortune in Japan. Sheila has Japanese blood in her veins but does not know of it. She meets Arai Takada (Sessue Hayakawa) at a féte one night and becomes enamored of him, although she realizes that race prejudice should keep them apart. Young Hepburn meets Takada's sister, O'Mitsu and, without knowing who she is, takes her away

with him. Takada plans a revenge and invites Hepburn to visit him at his country estate. When he gets him there he demands that Hepburn send for his own sister and he tells him that she will be treated in the same way that O'Mitsu was treated by him (Hepburn). When Hepburn refuses he is lowered into a bed of quick-sand until, almost dead, he consents. Sheila arrives and Takada recognizes in her the girl of the fête and as he has fallen in love with her he tells her that she, with her brother, is privileged to leave whenever she desires. She confesses her love for him but he repulses her as she is not of his race. Then Hepburn, seeing his sister's great love for the Oriental, tells her that her mother was a Japanese and so she dons the costume of her people and is happily united with the man she loves. George Melford directed the picture.



*Vitagraph's "The Bottom of the Well."*

## "The Bottom of the Well"

**Vitagraph Blue Ribbon Feature. Released October 22. Reviewed by Helen Rockwell**

THIS is an adaptation from Frederick Upham Adams' novel of the same name. There is plenty of good material in the picture but it has been picturized so that the result is not as smooth-running a story as the book relates. Also there is one big point left unexplained at the end which leaves the spectators decidedly perplexed.

One's interest center around two points in the story: who is the father of Stanley Deane, and who is the murderer of Amos Buckingham? The scene where Amos Buckingham is convicted of his own murder has great possibilities.

There is a little boy who does some very good work as "Mascot" in the first part of the picture but his name is not mentioned on the programme. He deserves a great deal of praise for a very pleasing performance. Evart Overton makes "Stanley Deane," the leading figure in the picture, a very manly character, while Agnes Ayres and Adele de Garde play the feminine bits acceptably.

The story opens in West Indian waters. Some smugglers are captured, amongst whom is "Mascot," a youth supposed to be the son of one of the band. He is adopted by a wealthy Britisher, grows to manhood, becomes a lawyer and is known as Stanley Deane. Buckingham, a wealthy mill-owner, is having trouble with his workmen who are becoming violent. Young Deane, who sympathizes with the workmen, goes to Buckingham as their attorney to see if they can come to terms, but Buckingham, who knows of Deane's ambiguous parentage says he will have nothing to say to the son of a smuggler. The workmen have a secret meeting-place which is known as "The Well." Buckingham disguises himself and goes to "The Well" to obtain information. In the meantime David Thomas, a rabid socialist, whose child Buckingham had accidentally run over and killed, goes to the Buckingham mansion and blows up the laboratory. A charred body is found supposed to be Buckingham's. All who were in "The Well" are arrested, the real Buckingham amongst them, and tried for murder. At the crucial moment Buckingham establishes his identity and takes blame for the bitterness of his workmen. It is never explained whose body was found in the ruins. There is also a little love story running through the picture which saves it from being monotonous.

## "Who Is Number One?"

**First Four Episodes of Paramount Serial with Kathleen Clifford. Reviewed by Helen Rockwell**

"WHO IS NUMBER ONE?", the widely exploited serial by Anna Katherine Green, featuring Kathleen Clifford in her first screen venture, abounds in masked men, death signs, anonymous letters and gun-play, all of which find reflection in excitement and suspense. The melodramatic key that one expects to find in a serial picture, has been touched throughout and there are thrills aplenty.

The mystery element is well sustained, and the story is told in a way which will not disappoint the many admirers of the author who look for the best in any works with her name attached. The action throughout the picture is brisk, and the production has been given the customary Paramount touches which patrons have come to appreciate and depend upon.

Kathleen Clifford is altogether delightful in the role of Aimee Villon, the ward of the wealthy inventor, Graham Hale. She dashes always into the thickest of the fray and ably fights like a man. In fact she wears male attire most of the time.

In episode three there is a splendid under-water scene which is very effective and many of the other scenes will please. The story deals with the efforts of a band of men to obtain plans of a super-submarine from Graham Hale, a famous inventor.

## "The Man-Hater"

**Triangle Picture with Winifred Allyn. Reviewed by Helen Rockwell**

IT IS the little human home-touches in this picture which makes it so appealing and delightful. It is taken from the *Saturday Evening Post* story by Mary Brecht Pulver, and the slim little plot has been padded out with babies, puppies, ice-cream feasts and household duties to the customary size of five reels. The padding, however strange as it may seem, is the most enjoyable part of the picture. There is an adorable smudgy-faced baby who will delight all ages and create much laughter, and another child, Little Anna Lehr, is surprisingly clever. This piece will please spectators who like a clean sweet picture and who will be satisfied with an absence of situations.

Winifred Allyn as the pitiful little soul who hates men because of a worthless, drunken father, and who later comes to love her husband much against her will, does some very convincing work.

The story tells of Phemie Saunders who judges all men by her worthless, whiskey-soaked father and who consequently hates them. Joe Stull, the big-hearted village blacksmith, falls in love with her in spite of her queer old-fashioned clothes and asks her to marry him. She repulses him in passionate rage. Her poor worn-out mother dies, so Phemie, taking her little sister, (she has no use for her brothers) goes to Joe and says she is willing to marry him if he can take her without love.

Joe loves her so much he is willing to take her under any conditions. He tries to win Phemie's love by kindnesses to the little sister, but Phemie is adamant and, saying a bargain is a bargain, she refuses to let love creep into her life. Then Joe has an inspiration. He starts an affair with a fictitious "Lucy" and manages to arouse Phemie's jealousy. Then to



*Winifred Allyn, "The Man-Hater."*

his horror, a real Lucy moves to town. Thinking Phemie doesn't care for him and that he is free to do and go where he chooses, Joe takes Lucy to a dance after Premie has refused to go. Poor little Phemie corners them on the way home. In a fit of rage she demands that Lucy leave her husband alone and then she falls weeping into her husband's arms and confesses she loves him. The picture was directed by Albert Parker and supervised by Allen Dwan.

## "Young Mother Hubbard"

### Little Mary McAlister in an Appealing Essanay-Perfection Play. Reviewed by Genevieve Harris

PATHOS is the predominating element in this second Mary McAlister feature, as humor was in the first, "Pants." It is the kind of pathos audiences like, with enough comedy introduced to keep it from being gloomy. There are



*Mona pleads that the children be kept together.*

smiles and tears throughout until the happy ending. It is an especially good juvenile play, with an appeal to old and young, and its little star, in the title role, adds to her already enviable reputation for charm and clever work. She fulfills the exacting requirements of her part with skill and perfect naturalness.

Three other children support Little Mary. They are Russell McDermott, the clever boy of the first story, a still younger girl and a baby. The latter has an especially strenuous time during the story. These four children are supposed to be orphans, living in the country. Mary plays Mona, the "little mother." The children enact many of the incidents of a country childhood, with their pets and playmates, in a fashion which recalls Clare Briggs' drawings of child life in their wistful appeal.

Details in this picture are beautifully attended to. The children are dressed as children of their class would be. Settings and locations are well chosen. The types of adult players are selected with care. The story, after the first reel, progresses well. It grows more interesting, too. The first reel is rather slow, but after that there is no dragging. It is, in short, an excellent attraction for a high class neighborhood theater. Its appeal will be general except among the few patrons who crave only melodrama and problem plays. For children's matinees, it is fine.

*The Story:* The step-father of Mona Fairfax and the three other Fairfax children, deserts them. Mona, called "Young Mother Hubbard" by the neighbors because of her care for the children, determines to keep the home, but the owner of the farm informs the local Welfare Society that they must find other places for the little group. The society visit the children and four of the members agree each to take a child. The prospects for the kiddies are not bright, for the would-be foster-parents seem very forbidding. The youngsters beg to stay together, and at last they are allowed to go to their own home for the last night. In the middle of the night, they hitch the horse to the old wagon and set out to run away. They fall asleep and in the morning are found in the farm-yard of the owner of their home. The housekeeper wishes to keep them, but the master is angry. Finally he is won over by little Mona and decides to adopt the whole family.

## "The Man Trap"

### Herbert Rawlinson in Latest Bluebird Release. Reviewed by Genevieve Harris

HERBERT RAWLINSON seems to have become an adept at "crook" roles. However, in this one, although he is introduced to us in jail, he is innocent and crooked politics are responsible for his state. The play, while not startlingly original, has action and suspense enough to keep the average audience, especially of the middle class variety, very well entertained. Among patrons who know and like Rawlinson, it will be fully appreciated.

The production of the story is good, except in a few places when the plot becomes a bit obscure. It is well photographed and many of its scenes are out of the ordinary. The acting is generally good. Ruby LaFavette, who plays the hero's mother, is notably fine. You will wish to mention her

**Statement of the Ownership, Management, Circulation, Etc., Required by the Act of Congress of August 24, 1912,**

Of Motography, published weekly at Chicago, Illinois, for October 1. 1917.

State of Illinois, } ss.
County of Cook }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared E. R. Mock, who, having been duly sworn according to law, deposes and says that she is the Business Manager of Motography and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Electricity Magazine Corporation, 1251-1256 Monadnock Bldg., Chicago.

Editor, Paul H. Woodruff, 7025 Yale Ave., Chicago.

Managing Editor, Paul H. Woodruff, 7025 Yale Ave., Chicago.

Business Manager, E. R. Mock, 9345 Pleasant Ave., Chicago.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.)

Ed. J. Mock Estate, 9345 Pleasant Ave., Chicago.

B. C. Sammons Estate, Blue Island, Illinois.

John Crocker, Maroa, Illinois.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

There are no bonds, mortgages or other securities outstanding against Motography.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by her.

E. R. MOCK.

Sworn to and subscribed before me this 25th day of September, 1917.

[SEAL] LEONA J. EKSTROM.

(My commission expires August 17, 1918.)

name in advertising if you previously ran "Mother O' Mine," in which she played the title role. Sally Starr plays opposite Rawlinson. Jack Nelson, Mark Fenton, Frank McQuarrie and Hal Wilson have the remaining important roles. The story and scenario are by Waldemar Young. Elmer Clifton



*The arrest.*

directed it. While this is not Bluebird's best, it is a satisfactory offering to present to patrons who like "crook" plays.

*The Story:* John Mull (Rawlinson) is serving a term in jail because a number of dishonest politicians whom he had offended while reporter on a newspaper, have fastened a crime on him. He refuses to be put on his honor in the prison and states that he will escape if given the chance. The chance comes and he runs away. After an exciting chase, he gets back to his city, determined on revenge.

Steadman, his worst enemy, is murdered. Suspicion rests on Grange, who wishes to marry Bess Miller, Steadman's ward, and whom Steadman does not favor. But detectives, aided by Mull, learn that another man committed the murder to get incriminating papers which Steadman has. The man and the papers are found, and among them is proof of Mull's innocence. Grange has proved his cowardice in the trial, however, and Bess breaks her engagement to him. After Mull is pardoned, he and Bess resume a romance which had been broken off when he was imprisoned.

## "The Unforeseen"

### Olive Tell in Empire All Star Feature, Mutual Release. Reviewed by Genevieve Harris

AN entertaining society drama, rather slow in action but with many beautiful exterior scenes, a pleasing cast and a story with a certain amount of human appeal, is this latest Empire offering. Olive Tell, the featured player, is attractive. A stage play, written by Robert Marshall and presented originally at the Empire Theater, New York, by Charles Frohman, is picturized under the direction of John B. O'Brien.

The story is pleasingly acted. David Powell plays opposite the star. Lionel Adams, Fuller Mellish, Eileen Dennes and Helen Courtney are in the cast. The picture should draw on account of its stage history. It is not of the thrilling, melodramatic kind but will satisfy patrons who prefer society stories, without much excitement but with pretty settings, smooth playing and attractive players.

*The Story:* Margaret Fielding, on the eve of eloping with Henry Traquair, is accidentally discovered in Traquair's apartment in a New York hotel by Captain Haynes, a friend of his and his friend, Walter Maxwell. The conditions, although actually innocent are of a compromising nature, enough so that Traquair introduces Margaret as Mrs. Traquair, anticipating marriage by a few hours. Haynes dines with the supposed bride and groom and notices a peculiar necklace which Margaret is wearing.

An hour before the time set for the wedding Traquair receives a telegram announcing the failure of his band and financial obliteration. He declines to proceed with the marriage. Margaret flees to her father's home. Traquair, despondent over his financial losses, ends his life the following morning.

Three years pass. Maxwell has gone blind, has met Margaret and has married her. They are intensely happy. Haynes shows up, after a long absence on a diplomatic mission and comes to visit them. He believes Margaret the girl he has seen in Traquair's apartment and his belief is strengthened by the quaint necklace which she wears. She denies it to him and he keeps silent to Maxwell.

Maxwell undergoes an operation. His sight is restored. Margaret suffers keenly for fear he will recognize her, when his eyes are restored, as the girl he saw in the hotel. He does and accuses her. He returns to the house to pack his belongings and leaves. As he is packing Haynes rushes in with a letter, written by Maxwell just before he ended his life, which has followed Haynes half around the world, completely establishing Margaret's innocence.

## "The Sea Master"

### William Russell Feature, American-Mutual Release. Reviewed by Genevieve Harris

THIS offering is in the style of other Russell features, and it is one of the best. It will please all who usually like Russell pictures. Its setting, on board a sailing vessel, is unusual and romantic enough to suit anyone. There are a number of beautiful scenes photographed, including a wonderful storm picture. Besides the action and adventure in the story, there is a strong human appeal.

William Russell is at his best as the hero, Red Dorgan, master of a sailing vessel. The character is sharply drawn and is human and interesting, if not always admirable. The supporting cast also does good work. Francelia Billington, George Fisher, Joe King, George Ahern, Clarence Burton, Rena Carlton, Helen Howard and Perry Banks are included. Edward Sloman's directing is commendable. As a whole, the picture is an excellent one of its kind, which is of the action and adventure type.

*The Story:* Red Dorgan, on shore with his men, in a furious fight, rescues a girl, Emily, from a coast resort. The girl had gone to visit a dying friend, but Dorgan does not believe her story. He takes Emily and the minister who had accompanied her to his ship. He refuses to free the girl but marries her against her wishes. During the year of the ship's voyage, a child is born and the tale grows more and more interesting until the end.


**SUBSCRIBE NOW!**

for

**United States Government Bonds**

of the

**Second Liberty Loan**

**$3,000,000,000**

**or More**

**(Let's Make It More)**

These new United States Government Bonds are issued in denominations of $50 and multiples thereof. The United States Treasury will pay you interest at 4% per annum, payable semi-annually.

**Help Your Country and Yourself "Help Our Boys Over There"—**

**Get an Official Liberty Loan Blank from Any Bank or Trust Company and**

**SUBSCRIBE NOW!**

## "Number One" Advertising Campaign

PARAMOUNT has launched its big advertising campaign on "Who Is 'Number One'?," the fifteen-episode serial starring Kathleen Clifford. In more than 150 cities, twenty-four sheets by Frederic Dorr Steele, the illustrator of the Sherlock Holmes' stories, are now on the stands. The story by Anna Katharine Green, famous mystery writer, will begin on Sunday, October 28th—the day before release date—in leading newspapers in fifty cities.

Paramount's newspaper advertising begins before the story starts and continues throughout the run of the picture.

Prints of "Who Is 'Number One'?" are now in all Paramount exchanges and all Paramount salesmen are keeping their promise to exhibitors, to show the picture and to demonstrate to them the pulling power of the vast advertising campaign behind "Who Is 'Number One'?"

Among the newspapers that are printing the complete Anna Katharine Green story and carrying the Paramount "Who Is 'Number One'?" advertising campaign are *The New York World, The Chicago Tribune, The Boston Post, The Birmingham Ledger, The Los Angeles Times, The San Francisco Bulletin, The Denver News, The Hartford Courant, The Washington Post, The Atlanta Constitution, The Indianapolis Star, The Muncie Star, The Terre Haute Star, The Des Moines Tribune, The Louisville Herald, The New Orleans Item, The Baltimore American, The Minneapolis News, The St. Paul News, The St. Louis Globe-Democrat, The Omaha News, The Albany Times-Union, The Rochester Pictureplay News, The Troy Times, The Cincinnati Post, The Cleveland Plain Dealer, The Ohio State Journal, The Toledo Times, The Dayton Journal, The Portland Oregonian, The Pittsburgh Press, The Philadelphia North American, The Knoxville Journal-Tribune, The Memphis Commercial-Appeal, The San Antonio Express, The Houston Chronicle, The Fort Worth Record, The Dallas Times-Herald, The Salt Lake City Telegram, The Seattle Post-Intelligencer, The Spokane Spokesman Review* and *The New Haven Union.*

Paramount has completed its special trailers for every episode. These in titles and pictures describe the high spots in the coming episode and furnish a strong pull that will bring the motion picture fans back for each succeeding episode.

"Who Is 'Number One'?" is throughout a mystery story. As it progresses the spectators are given clue after clue as to the identity of the mysterious "Number One," as to the motive back of the machinations of a revengeful woman. Differing from all other mystery tales, the denouement is not held back until the fifteenth episode. The question "Who Is 'Number One'?" is answered before the last episode, but in answering the question the story takes a startling twist into mystery and suspense greater than ever.

Paramount's serial is not open to the criticism that the fans will tire if they are asked the same question for fifteen episodes. They learn the identity of "Number One" while they are still intensely interested in the question but when one problem is solved they are suddenly plunged into another that carries the serial through to a flashing finish.

## Famine of Pennies for War Tax

America is without copper pennies. This fact was only ascertained after a thorough search by Joseph Hopp, president of the Motion Picture Exhibitors' League of America, and Adolph Linick of Jones, Linick & Schaefer had made a complete tour of the leading banks and visited the sub-treasury in preparations for the new "war tax" on theaters, which takes effect November 1st. After inquiring at the various banks and sub-treasury it was discovered that there was not a bag of pennies in Chicago. Government officials began investigation and discovered that the largest amount of pennies that any one had in America was New Orleans, where there was a bag of $200 worth of pennies. Mr. Hopp immeditely sent the following wire to Mr. Roper, Internal Revenue Collector at Washington, D. C.:

"We wish to draw your attention to the fact that at the present time, no pennies can be had at any of the banks or subtreasury in Chicago. We are also informed by the sub-treasury that there are no pennies to be had in America. The revenue tax requires the theaters to collect war taxes from the purchaser of the ticket, which in our case will mean 1, 2, 3, 4, cents. How are we going to collect these taxes if no pennies can be had to make change with? As the time is drawing near to collect this tax it will be necessary to provide some means to collect same. Advise us at your earliest possible convenience." Signed, President Motion Picture Exhibitors' League of America.

---

William Fox has selected the title "All for a Husband" as the title for Virginia Pearson's forthcoming picture, to be made by Director Carl Harbaugh.

## Jewel Carmen Becomes Fox Star

William Fox announces the creation of still another star. Mr. Fox presents to the photoplay world the name of Jewel Carmen, who has been with the Fox forces less than a year as leading woman for William Farnum, and who is advanced to full-fledged stardom because of her dramatic ability, unsual beauty, and Mr. Fox's enthusiasm over her work.

Miss Carmen has been in the East for the last two months making the scenes in "Les Miserables," in which she appears as Cosette. She will leave for the western studios within the near future to begin the series of special features in which she will have the chief part.

Although Miss Carmen has been in motion pictures about four years, she scored her greatest success very recently in her characterization of Eliza Anthony in "The Conqueror."

Miss Carmen's first appearance in the moving photographs was in the role of Lucy Manette, opposite William Farnum, in the excellent picturization of Dickens' "A Tale of Two Cities." She also had the leading feminine part in "American Methods" and did important work in "To Honor and Obey?" The five productions already cited need only one other to complete Miss Carmen's record with Fox films. The drama in point is "When A Man Sees Red," the strongest "fighting" story William Farnum has ever had.

---

Billie Rhodes, dainty little Billie of pretty frocks and dainty gowns, wears overalls and gets all smeared up with grease in "A Two-Cylinder Courtship," the one reel Mutual Strand comedy, set for release October 30.

## New Leading Woman for Jack Pickford

AS his leading woman, Jack Pickford, the popular young Paramount star, has secured Katharine MacDonald, sister of Mary MacLaren and considered one of the most beautiful girls on the screen today. Miss MacDonald is declared also to be gifted beyond the average in the matter of histrionic talent and possessed of a distinctive personality.

Jack Pickford is now at work under Wm. D. Taylor's direction. He has completed the two "Tom Sawyer" films and "The Spirit of '17" is under way.

It is asserted that in the screen adaptations of Mark Twain's stories of youth, great care was taken to retain every feature that made the original stories so thoroughly enjoyable. The scenario of "Tom Sawyer" was prepared by Julia Crawford Ivers and the picture directed by Wm. D. Taylor.

The second "Tom Sawyer" film, takes up the adventures of the youthful hero after his first unforgettable experiences.

"The Spirit of '17" is one of those whimsical ideas in a story applied to a situation bordering upon the tragic and the combination, it is said, will be nothing short of startling as well as decidedly timely. In this picture Mr. Pickford is a youth in a copper mining district who saves the town from a mob of revolutionary laborers egged on by agitators, by the remarkable expedient of enlisting the aid of veterans in a soldiers' home, who hold the fort until the state troops arrive on the scene. This picture is the work of Judge Willis Brown of the Chicago Juvenile Court.

In the matter of casts for these three Jack Pickford Paramount productions the utmost care has been excercised in selecting types to suit the roles perfectly, while in the case of settings and locations, especially in the "Tom Sawyer" stories the effort has been to render them as realistic and true to the original as possible.

## Paul Hurst Joins Universal

One of the most capable and experienced directors recently added to the producing forces at Universal City, who will direct photo-dramas in which Helen Gibson is to be featured.

Hurst recently staged the second series of "Stingaree" stories for Kalem, as well as many other successful productions for that company during an engagement practically of six years.

Previous to joining the Universal Hurst had been connected with the Signal Company where his work included both directing and acting. In "Judith of the Cumberlands," "The Manager of the B & A," "Whispering Smith" and "The Lass of the Lumberlands" Hurst played important parts.

The new director already has finished his first two productions for the Universal—"The Brand of the West" and "The Frustrated Hold-up." Helen Gibson is the principal player, with Mildred Wilson opposite, and Buck Connor, "Hoot" Gibson and a troop of Uuiversal cowboys in their support.



*Geraldine Farrar in "The Woman God Forgot," an Aztec story.*

## Authority Praises "Woman God Forgot"

"The attention to detail displayed in the picture, 'The Woman God Forgot,' is amazing," said Prof. Wilburforce Eames, historical librarian of the New York Public Library and world-renowned authority on historical and Indian matters.

"The reproduction of the head-dresses alone must have required great care and research," continued Prof. Eames, "for there are a great many of them worn by the different castes of Aztecs, and different styles were worn for various occasions.

"The architecture, too, has been faithfully reproduced, a colossal undertaking when the wide range the film covers is considered. Remarkable faithfulness to detail is displayed in the hangings, settings and costumes and even the figures in the draperies. The weapons used are also historically accurate."

President Walter E. Greene, of the Artcraft Pictures Corporation, which will exhibit the film throughout the country, expressed himself as highly pleased at the words of commendation from Prof. Eames, who is the author of several books bearing on Indian history.

"Positively no limit was placed in making this film," said Mr. Greene, "with the result that 'The Woman God Forgot' is one of the most elaborate productions ever conceived in motion photography. An entire Aztec city was built in California, where this film was taken, and Montezuma's palace and the pyramids, nearly 200 feet high, were reproduced. Miss Geraldine Farrar plays the leading role of Montezuma's daughter, and thousands of actors take part, including many prominent stage and screen favorites." Cecil B. De Mille, general director of the Lasky company, staged the production.



## Rothacker to Print Chaplin Releases

One of the most important contracts in the history of motion picture printing and developing has been signed and entered into by and between the First National Exhibitors' Circuit of New York and the Rothacker Film Manufacturing Company of Chicago.

By virtue of this document, the million dollar Charlie Chaplin pictures, and other releases controlled by the First National Exhibitors' Circuit, will be made by the famous home of "Perfect Developing and Printing" at Chicago and shipped from that point to all parts of the world.

The contract was awarded the Rothacker company after careful analysis of the situation by J. D. Williams, manager of the First National Exhibitors' Circuit, and a committee of First National Exhibitors' Circuit members composed of Aaron Jones, Chicago, Robert Lieber, Indianapolis, and H. Schwalbe, Philadelphia, and was signed by S. L. Rothapfel and H. Schwalbe as president and secretary of the First National Exhibitors' Circuit, and Watterson R. Rothacker and H. J. Aldous as president and secretary of the Rothacker Film Manufacturing Company.

---

The strikes at the lumber mills in and around Everett, Washington, are having a disastrous effect on the motion picture business of the town. Most of the mills are shut down and people are leaving Everett for a place where work can be had.

## The Major Says He's Been Vilified

Major Funkhouser, Chicago's esthetic second deputy superintendent of police and ex-officio motion picture censor, explained his activity in guarding Chicago's morals at a meeting of the Woman's City Club thus:

"There are pictures shown in this city which would make the high school girls who see them suspect their own mothers. It is not the Chicago firms but those from outside whose pictures I am called upon to censor. I must wash New York's dirty linen."

The major said that he was being "vilified by film companies" for doing what the law compels him to do.

Victor Eubank, general manager for the Essanay company, addressed the same meeting and stated that censorship troubles did not annoy him.

"We are making a class of films that cannot be censored," said Eubank. "We haven't a single villain in our employ. We are making the kind of pictures people now are looking for, those of a lighter vein that take their minds off the horrors of war."

## Army Film Is Ready for Distribution in West

The initial showing in Chicago of the patriotic film, "Who Leads the National Army?" was held on the evening of October 22 at the meeting of the Western Society of Engineers in the Monadnock Building. The picture is now showing in the east and is ready for distribution in the middle west. It gives a graphic portrayal of the training which the officers of the new national army underwent at Plattsburg and Fort Sheridan.

## Indianapolis Convention Enlivened by Lillian Walker

The motion picture convention at Indianapolis on October 20 was a decided success. Tomlinson Hall was thronged by fans who displayed a great interest in the event. Among the chief attractions was the appearance of Miss Lillian Walker, who was presented to the convention by Si Greiver, of Greiver and Herz, handlers of Miss Walker's releases. At the ball given in the evening photographs of the dimpled star were auctioned for the soldiers' tobacco fund and a considerable amount of money was realized.

## Oldknow With Frank Hall

William Oldknow, long one of the best known film distributors of the South, has become associated with Frank Hall in the management of the U. S. Exhibitors' Booking Corporation, and will make his headquarters in New York in the future in order to devote his entire time and energy to the advancement of the new organization. Mr. Oldknow is president of the Consolidated Film and Supply Company with branches in Atlanta and many of the other principal cities of the South. For many years he has handled the distribution of Universal pictures in that territory.

---

Action of the sort which should prove particularly attractive to the large number of followers of the sprightly Three C Comedies released through General Film Company is to be found in more than usual quantity and quality in the current release, "A Boarding House Battle."

## Training Camp Film Booking Rapidly

HUNDREDS of motion picture exhibitors throughout New York, the New England States and Northern New Jersey on Monday, October 22nd, added to their patriotic obligations by running the one-reel picture, "Who Leads the National Army!" a film authorized by the Government, promoted by the Military Training Camps Association of the United States, and being distributed by the Triangle Distributing Corporation as a patriotic duty.

The response of the exhibitors in the territory covered by the territory served by the New York, Buffalo, Boston and New Haven Triangle exchanges apparently was almost unanimous when they were asked to run the picture as a part of their program. Hundreds of them immediately volunteered to book the picture in place of some other one-reel subject and pay exactly the same rental price that they would pay for the other short subject for which they substituted "Who Leads the National Army!"

All of the funds derived from the rental of the picture are to be used in the first big gun of a campaign for universal military training, especially with the younger generation. The plan is to establish camps throughout the country at which boys from 14 to 19 years of age will be given a course of one or two months each year in military tactics under regular army men. The time at which the boys will attend these camps will be so arranged as not to interfere with their school duties and will be without expense to the attendants.

The first object sought to be obtained through the showing of "Who Leads the National Army!" is to demonstrate to the people of the United States, and especially relatives of those affected by the draft, that the officers of the National Army are efficient, well trained men, thoroughly capable of taking complete charge of the physical and moral welfare of the men of their commands.

This object is attained in the picture by showing just exactly the training through which the officers were forced to undergo before they received their commissions.

"Who Leads the National Army!" was presented in the districts of the New York, Buffalo, Boston and New Haven exchanges for the week of October 22, after which a few prints were left in each of these exchanges and the balance were shipped to the Philadelphia and Pittsburgh Triangle exchanges for the drive during the week of October 29.

## Big Vitagraph Board Campaign

Walter W. Irwin, general manager of the Greater Vitagraph distributing organization, states that the company has completed the posting of twelve thousand additional 24-sheets on "The Fighting Trail," the big melodramatic serial of the outdoors featuring William Duncan and Carol Holloway.

This is the third stage in the Vitagraph company's drive in connection with the promotion campaign that has made "The Fighting Trail" such an overwhelming success. Four weeks before the first episode of the serial was released, the company had posted twelve thousand 24-sheet stands in all cities of the United States and Canada of 10,000 population or over, the arrangements providing that these should remain standing for four weeks.

Two weeks before the beginning of the serial's run, a complete plan book, containing every conceivable aid for the exhibitor, was sent broadcast to newspapers and exhibitors all over the country and the advance publicity that this book contained served to give "The Fighting Trail" an introduction almost as extensive as that provided by the billboards. This plan book is declared by exhibitors and sales experts in the industry to be the most comprehensive work of its kind ever issued in connection with any serial or feature since the beginning of motion pictures.

The second twelve thousand 24-sheets now completely posted mark the third step in the promotion of "The Fighting Trail." These stands will remain up for the same length of time as the first posting did. This arrangement by Vitagraph gives the second, third and later run houses the full benefit of the big display.

In addition to posting these 24,000 24-sheets at its own expense, Vitagraph provided exhibitors with all the additional paper they desired and many of them availed themselves of this free paper in order to cover their own neighborhoods fully, sniping the name of their theater and the day of the serial's run on the lower left hand corner of the stand. In both instances, the paper was made from stills of the play, the stars being made into heroic figures ten feet high, with a background of wild mountain country. The lettering was large and stood out sharply, the name of the serial being the most conspicuous thing on the stands.

While no announcement is forthcoming as yet, it is understood that Vitagraph is planning an even larger billboard campaign for "Vengeance—and the Woman," their new serial of which Albert E. Smith and Cyrus Townsend Brady are the authors, than that which attended "The Fighting Trail."

## New Clara Kimball Young Play

Clara Kimball Young, who is said to be the only person, man or woman, to own their own producing company outright, has just completed her second picture, "Shirley Kaye" under her own management, and which will be seen on the screen in a few days. In elaborate settings it is said to far exceed her first picture "Magda." In the cast are Corliss Giles, who makes his initial appearance on the screen, George Fawcett, George Backus, John Sunderland, Claire Whitney, Nellie Lindrich, Frank Otto and F. O. Winthrope. Joseph Kaufman, the director, it is said, has surpassed even the high standards set by him in his Billie Burke productions.

Miss Young will immediately begin work on "The Marionettes" under the celebrated French director, Emile Chautard, who is putting the finishing touches to Mme. Cavalieri's coming release in Fort Lee.

## Brockliss Issues Bulletin of Foreign Markets

Beautifully illustrated and printed, and with portraits of such prominent film men as Sidney Garrett, president of J. Frank Brockliss, Inc.; Ira M. Lowry, producer of "For the Freedom of the World"; W. L. Brind (Brind's Educationals), and many popular stars, "Brockliss Bulletin" makes its appearance. This is a publication compiled exclusively for those interested in the foreign picture markets. All interested may obtain a copy by addressing J. Frank Brockliss, Inc., 729 Seventh avenue, New York.

## Love Sticks to Pictures

Montagu Love, star of World-Pictures Brady-Made, has no room for the yearning to return to the speaking stage which manifests itself to so many of the picture stars—mostly when the screen begins to weaken in its beckonings.

## Chaplin Displays Skill in Diving and Swimming

CHARLIE CHAPLIN'S latest Mutual comedy, "The Adventurer," released October 22, opens with a strikingly original bit of comicality, in which the farceur, who is being sought high and low by armed guards of a penitentiary from which he is supposed to have escaped, emerges like a striped caterpillar from the sand of the beach, leaving a deep hole behind him into which the astonished guard tumbles backward, while Charlie escapes.

"The Adventurer" portrays one continuous effort on the part of Mr. Chaplin's pursuers to corner him, and an amazing number of narrow escapes on the part of the star, each more comical than the last.

The play opens on the sea beach, with Chaplin in his convict stripes and the little round cap of the penitentiary inmate. There is a view of rugged coast with precipitous cliffs, up and down which Chaplin leads his pursuers, eluding them with that flat-footed dexterity for which he is famed.

Wearied of the sport of being shot at by the guard, Chaplin exchanges his suit of stripes for the bathing tights of a fashionable beachcomber, and, thus disguised, he proceeds to save the life of the fair Edna Purviance, as well as that of her mother, the former having gone beyond her depth while trying to save the latter.

Chaplin executes the rescues with his usual nonchalance and incidentally gives a fine exhibition of swimming and diving. This is the first Chaplin picture in which the comedian's skill at water sports has been demonstrated.

The gratitude of the beautiful young woman prompts her to make Charlie a guest at the family mansion and it is there that he arouses the hostility of The Count, who is paying his hostess attention. The Count recognizes Charlie as an escaped convict but the tables are cleverly turned on him by the latter who diverts suspicion to the foreigner by drawing whiskers on his own picture in the newspaper, thus making it resemble The Count.

Despite this subterfuge, Charlie, in a borrowed dress suit, is traced down by the guards, who break into the house and renew the pursuit up and down stairs, over balconies and in and out of folding doors.

# Brenon Becomes Independent Producer

**Maker of "War Brides," "Fall of the Romanoffs" and Notable Features Takes Control of Own Corporation—"Empty Pockets"**

HERBERT BRENON, the motion picture creator, has announced a declaration of independence. In becoming an absolutely independent producer, Mr. Brenon is the only big director entirely without entangling screen alliances.

Mr. Brenon is known to fans through his creation of the Annette Kellerman fantasies, including "A Daughter of the Gods," and of the Alla Nazimova production, "War Brides." Mr. Brenon has just proved his remarkable discernment and knowledge of the public taste by producing "The Fall of the Romanoffs," which was built around the Russian autocracy and the birth of the new freedom. "The Fall of the Romanoffs" went into New York's Broadway Theater last Sunday and since the premiere performance has played to absolutely capacity business. The advance sale is record breaking. In fact, no picture drama since "The Birth of a Nation" ever started its public career with such a smashing success.

"The Fall of the Romanoffs" is, of course, Brenon's best production. Brenon is a man of ideas, tremendous nervous energy, distinct ideals and determination to never stand still. Immediately following the unquestionable stamp of the public's approval on "The Fall of the Romanoffs" Mr. Brenon announced his independence.

***Announcement Made from Bed***

The announcement came from a hospital bed, for two days following the Broadway premiere Mr. Brenon underwent an operation for appendicitis at the Postgraduate Hospital. Mr. Brenon had personally supervised the preparations for the Broadway opening, had attended the first performances and had kept up his work at the studio until the very moment of the operation. So it was characteristic of the man that his biggest announcement should come from a hospital cot. Temporary illness could not down his great restlessness of energy.

Mr. Brenon is now in absolute control of the corporation bearing his name. Other interests have been purchased. Mr. Brenon has practically finished "Empty Pockets," visualized from Rupert Hughes' mystery romance.

His announcement of future plans carries remarkable signifigance. Mr. Brenon has arranged to present Otis Skinner in Edward Knoblock's "Kismet." He intends to make "Kismet" the greatest production of his career. The Knoblock fantasy of the days of Haroun-al-Raschid offers tremendous opportunities with its sumptuousness of mise-en-scene, the story sweeping through crowded bazaars, thronged mosques, glittering palaces, harems with pools of bathing girls, and even the desert itself.

The Knoblock drama was one of the sensations of the American stage. Mr. Skinner's playing of the central figure, the wily, unscrupulous beggar, Hajj, being considered the most brilliant creation of his career. "Kismet," with its high colors, its atmosphere of Oriental sensuousness and languor, and all the love and romance, hate and passion of the East, will give Mr. Brenon wide scope for his imaginative abilities.

Mr. Brenon's other big announcement concerns Hall Caine's widely popular novel, "The Woman Thou Gavest Me." He has arranged to present this romance with its widely discussed handling of religion and divorce on the screen.

Mr. Brenon is a director of wide variety. His Kellermann fairy spectacles were creations of fantasy, beauty and imagination. His "War Brides" was a powerful, emotional handling of a tense, tragic story. His more recent visualization of Louis Joseph Vance's, "The Lone Wolf," proved his mastery of swift-moving melodrama. Here he went beneath the shell of melodrama to the human motives and foibles beneath. And now his "Fall of the Romanoffs" has proved his ability to present contemporary history—probably the biggest test of a director—in gripping fashion.

## Unusual Base Ball Films

One of the most interesting releases of the fall is Marty McHale's "Baseball Revue of 1917." The picture is made up of five reels showing every team in both the National and American leagues, and features every star of the game.

Mr. McHale was formerly one of the most promising pitchers of the American League, and through the co-operation of his friends in the game has been able to actually get his camera on the playing field while league games were in progress, which has never before been accomplished. Tris Speaker is his partner in the enterprise, and it is only natural that in the hands of two such experts who know baseball from the ground up, the result should leave nothing to be desired.

The picture is so constructed that it is possible to release it in single reels as a serial, or as a single feature of five reel length; this to be decided according to the demands of local exhibiting conditions. Two of the parts are given up exclusively to the Chicago Sox and the New York Giants respectively, and are of great interest in view of the recent world series. All the principal players of both teams are shown in close-ups, and the picture forms a permanent record of their various abilities. The latter perhaps is one of the chief points in favor of the picture. It is not simply a picture of a ball game, but a permanent record of the 1917 season, which will be of lasting interest to the public.

## King Bee Entertainers

Nat H. Spitzer, sales manager of the King-Bee Films corporation, has invited all the sales managers of the various exchanges throughout the U. S. to come to New York Thanksgiving week to celebrate the unusual success made by Billy West comedies all over the country.

This famous product not yet six months old has established a record for business never equalled in the film industry. Over three thousand exhibitors in the United States alone are featuring Billy West King-Bee comedies on their programs.

## "Most Valuable and Interesting"

MOTOGRAPHY is to me the most valuable and interesting of all motion picture publications with two exceptions, our own. It is the only one I take home with me to read thoroughly. The others have either too much or too little in them.—*Eugene V. Bruster, managing editor, Motion Picture Magazine & Classic,* 175 *Duffield Street, Brooklyn, N. Y.*

## November Will Be Big Fox Month

November should prove one of the most auspicious months in the history of Fox Film Corporation, because it will mark the advent on the screen of a new spectacular film, "The Babes in the Woods;" of the Sunshine brand of William Fox-Henry Lehrman comedies, and of Mme. Sonia Markova, William Fox's sensational Russian star, whose engagement in films was announced last week.

Besides Mme. Markova's initial production, there will be released by Mr. Fox three other feature pictures. Markova's photoplays will be placed among the one-a-week, 52-a-year releases. The titles and the dates of the new Special Features are:

November 11—Sonia Markova in "The Painted Madonna.

November 4—June Caprice in "Miss U. S. A."

November 18—Virginia Pearson in "All for a Husband."

November 25—Gladys Brockwell in "A Branded Soul."

"Miss U. S. A.," June Caprice's new vehicle, is described as a "Red, White and Blue story infused with patriotic thrill." The picture has abundant dramatic action. In fact, it is the most dramatic subject which Miss Caprice has made to date. In the supporting company appear prominently William Courtleigh, Jr., Frank Evans, Tom Burrough and Al Hall. Harry Millarde is the director, and Randolph Lewis the author of the scenario.

Sonia Markova makes her debut on the screen on November 11 in a photoplay called "The Painted Madonna," directed by O. A. C. Lund, the newest member of the William Fox directorial staff in the eastern studios. "The Painted Madonna" is an impressive drama of pathos and power.

Virginia Pearson's forthcoming film, "All for a Husband," which Carl Harbaugh has in work, will be a distinct novelty among the studio output of the year.

Bertram Bracken is progressing rapidly on "A Branded Soul," an unusual photodrama from a story by E. Lloyd Sheldon. The members of Miss Brockwell's company are all well-known photoplay artists.

---

Lester Cuneo, who has been playing "heavies" in support of Harold Lockwood, has received his green draft card notifying him to hold himself in readiness to report for military service on twenty-four hours notice.

# Mary Pickford to Be "The Little Princess"

PRESIDENT Walter E. Greene of the Artcraft Pictures Corporation has announced November 5 as the release date of Mary Pickford's latest vehicle, "The Little Princess." The story is from the book by Frances Hodgson Burnett; author of "Little Lord Fauntelroy," and was adapted to the screen by Frances Marion, who has written the scenarios for Mary's recent successes, and directed by Marshall Neilan.

"We look for a greater triumph for Mary in this subject than in 'Rebecca of Sunnybrook Farm,'" declared Mr. Greene. "The part of Sara Crewe, which Miss Pickford plays, is an ideal one for her, combining pathos with humor. As a very rich little girl who loses her father and her wealth at the same time, and who goes to the extreme of poverty, the role is a very appealing one and is superbly interpreted by Miss Pickford.

"The story permits of lavish treatment, and we have spared no expense to make it a super-picture. It is a fitting production to follow 'Rebecca' and 'The Little American.'"

In "The Little Princess," as Sara Crewe, Mary Pickford lives with her father in India and later goes to a girls' fashionable boarding school in London, where she entertains her fellow pupils with Oriental tales, which are shown on the screen. Later, when reverses overtake her she becomes a scullery maid in the same establishment, subjected to cruelty and indignities by a shrewish and hypocritical matron.

This picture marks the last appearance of Norman Kerry, Miss Pickford's leading man, on the screen, as he has sailed to France to become an officer in the Royal Flying Corps.

"It is with mingled pride and regret that we part with Mr. Kerry," said President Greene,—"regret in losing the services of such a capable actor, and pride in the fact that a member of the Artcraft family will take a prominent part in the great world drama now raging on the European continent."

## New Essanay Scenics

Essanay has just announced the titles of its new series of scenic pictures. These pictures have a screen time of 15 minutes, and are of such a nature that they may be used in connection with any sort of program, whether the feature picture be comedy or tragedy. The fact that they are short also is an advantage.

The first series of pictures covers a range of territory all the way from Canada to the southwest of the United States. The photography is excellent, showing the wonderful scenery to the very best advantage. The pictures show many of the scenes familiar to tourists, but also get away from the beaten path and give many glimpses of out-of-the-way places of rare scenic beauty.

The subjects will be released weekly, beginning about December 1. The titles of the first ten follow: "Salmon Fishing in New Brunswick, Northeastern Canada"; "Lake Louise. Visiting a Fairyland which Artists of Book and Brush Have Proclaimed the Loveliest Spot in North America"; "Banff National Park: A Trip Through the Great Playground of Canada, Covering an Area of 2,000 Square Miles in the Heart of the Rocky Mountains Park"; "The Great Natural Industries of Canada"; "Water Powers of Western Canada"; "Through Canada from Coast to Coast"; "How Canada and the Farmer Co-operate in Grain Raising"; "Agricultural Opportunities in Western Canada"; and "Scenes Among the Navajos."

Other titles will be announced later.

## Film Companies Capitalized

Certificates of incorporation for eleven new amusement enterprises having a total capitalization of $241,500 have been filed in New York state.

The new corporations are formed to engage in the theatrical and motion picture business.

Frederic McKay, Nat Roth and Jules Murry of New York City are the principal stockholders of the Gotham Productions Company, having a capital stock of $20,000.

The list of new concerns follows:

Gotham Productions Company, New York City; to engage in both the theatrical and motion picture business in its various branches; capital, $20,000. Directors—July Murry, Nat Roth and Frederic McKay, 223 West Forty-fourth street, New York City.

Eveland Theater Corporation, New York City; theatrical, vaudeville and motion pictures; capital, $5,000. Directors—Arrett and A. Higgins, 301 West Seventeenth street, New York City.

Special Pictures Corporation, New York City; motion pictures; capital, $1,500. Directors—F. W. Gaffney, Thomas A. Barrett and A. Higgins, 301 West Seventeenth street, New York.

Trinity Trading Corporation, Pelham Manor, N. Y.; to act as agents and brokers in the sale, distribution or exhibition of motion pictures; capital, $50,000. Directors — Charles F. Pope, Eleanor O'Keefe and Edgar C. Beecroft, 501 Fifth avenue, New York City.

Terry Holding Company, New York City; to operate hotels, theaters and halls; capital, $50,000. Directors—Watt Terry, Louisa B. Terry, Brockton, Mass.; Llewellyn C. Collins, 103 West 136th street, New York City.

Eureka Amusement Company, Brooklyn, N. Y.; theatrical, motion pictures and other amusements; capital, $10,000. Directors—Trasy D. Stamatis, George D. Stamatis and Costas Stamatis, 116 Kingston avenue, Brooklyn, N. Y.

Helene Price, Inc., New York City; to manufacture theatrical costumes and gowns; capital, $5,000. Directors—Morris Rothstein, Sidney A. Horwitt and Helene Price, 220 West Forty-second street, New York City.

Emerald Film Service Company, New York City; to engage in all branches of the motion picture business; capital, $10,000. Directors—Joseph M. Davis, Theodore C. Friedman, 60 Broadway, New York City, and Barney S. Davis, Grand Rapids, Mich.

Buffalo Motion Picture Corporation, Buffalo, N. Y.; motion picture exhibitions; capital, $30,000. Directors—S. K. Talbot, Ben Starr and Charles McCready, Buffalo, N. Y.

## Lund Directing Sonia Markova

William Fox has obtained the services of O. A. C. Lund as director for Sonia Markova, the sensational Russian star whose acquisition Mr. Fox announced recently. Mme. Markova has been busily at work for some time under Mr. Lund's direction in Grantwood, Lee, N. J.

Fox Film Corporation now has what is probably the largest directorial staff of any one motion picture producing company. Fifteen film makers are engaged in Mr. Fox's eastern and western studios. Four of these men do comedies under the supervision of Henry Lehrman. The other screen generals are: J. Gordon Edwards, R. A. Walsh, Frank Lloyd, John G. Adolfi, Richard Stanton, Carl Harbaugh, Kenean Buel, Bertram Bracken, Harry Millarde and O. A. C. Lund.

Work on the dramatic productions is almost evenly divided between east and west. All of the comedy pictures are produced on the Pacific Coast.

A large cast has been assembled to support Sonia Markova in the film. The principals include Sidney Mason, who played Blackie Daw in the stage production of "Get-Rich-Quick Wallingford"; William Lampe, David Herblin, Albert Tavernier, Anita Navaro, Edith Reeves and Julia Stuart.

## Broadway Returns to Continuous Shows

The Broadway Theater of New York returned to its old-time policy of continuous performances, when Jewel Productions, Inc., brought into the house the seven-reel Ralph W. Ince production, "The Co-Respondent." The picture was enthusiastically received and hundreds of persons were turned away from the playhouse which was crowded to capacity.

The feature was preceded by the presentation of "The Shame of Bulkon," a virile tale of the far-north, a reel of current events, scenic pictures and a good musical program. "The Co-Respondent" is after the play of the same name by Alice Leal Pollack and Rita Weiman in which Irene Fenwick appeared on Broadway two years ago. It has its locale in a fashionable New England summer colony and in the editorial offices of a New York newspaper. It will continue, afternoon and evening, at the Broadway for several weeks, to be replaced by Lois Weber's latest production, "The Price of a Good Time" from "The Whim," by Marion Orth, which appeared in breezy stories and in which beautiful young Mildred Harris first makes her appearance as a Lois Weber "find."

## Woman Director Busy

Ida May Park, who is directing Dorothy Phillips in a series of emotional screen dramas, is one of the few women devoting herself entirely to photoplay production. She is, in private life, the wife of Joseph De Grasse, who has worked in conjunction with Miss Park in preparing for the screen a number of Bluebird features. Miss Park's latest work is the Jewel feature, "The Grand Passion," with Miss Phillips, and which is soon to be released.

In order that it may reach the public at the earliest possible moment, the release date of the Gaumont-Mutual Weekly has been changed from Wednesday to Sunday. This change becomes effective at once, and Mutual Weekly No. 147 will be released on Sunday, October 21.

# Posters That Bring the Money

## AN EXPERT DISCUSSION OF AN IMPORTANT PHASE OF ADVERTISING

*(Note: The author of the following article is a man of long experience in the world of motion picture advertising, well qualified to discuss details of the work.*

WHEN an exhibitor has been interested by a branch manager to the point of signing a contract for service, he is naturally concerned as to the quality of his advertising material. For, after all, he has to sell a picture to his patrons, after he has bought it himself, and he is successful in the proportion that the work of the publicity and sales department has been augmented by the righth kind of posters and other advertising aids.

### *Posters that Sell Tickets*

Naturally, the right kind of a poster is the one that attracts the greatest number of people, and let me say that the exhibitor judges the value of his paper by one standard—its effect upon the box office. The beauty of the material, be it poster, slide or lobby display, means nothing to him unless it can be translated into dollars. For he is in the business, first, last and all the time, to make money. And he comes almost instinctively to know the kind of paper that will lure the passer-by to the ticket window or drive him away from the theater.

So, in designing exhibitors' advertising material it is a good plan to keep in mind the wants of the exhibitor, who is the direct point of contact, not only with the public but with the branch manager, and who, in turn, acts as a sort of clearing house for receiving and transmitting ideas to the home office. It is well, however, not to be "blown about by every wind of doctrine," that is, be influenced by the radical or personal views of some one exhibitor at the expense of others of widely differing opinions. For instance, one exhibitor might demand the sensational, another the melodramatic, another the romantic, according to the tastes of the majority of his patrons. Strike a happy medium—a strong average—tell the story of the product in a manner that will make the widest possible appeal, and you will fulfill the basic purpose of advertising.

### *"Punch" and "Carrying" Quality*

Posters must have "punch," insists the exhibitor—"action," as it is sometimes termed. It would seem, however, that "punch" is a matter of psychology. For example: A design showing a head-on collision between two trains or one man throwing another through a window would express action. But mere movement is not necessarily "punch," for some of the strongest posters are portrayals of tense emotion or dramatic fervor and quite devoid of action in the ordinary sense of the word.

But, insists another exhibitor, posters must "carry"—an important quality by the way, effected sometimes by originality of composition. But exaggerated or too fanciful designs, born of the artist's imagination, are tabooed. Triangle believes in truth in advertising. The object is not merely to get out a striking poster, but to portray an actual incident or character from the play. For the public resents misrepresentation, and motion picture advertising is not different from any other. It must tell the truth. So, in illustrating its advertising, Triangle tries to stick as closely as possible to the "still" photographs of actual scenes taken during the making of the picture.

Ordinarily posters are made in threee sizes—one, three and six sheets. The one-sheet, generally displayed in a lobby frame, and designed for close inspection, is more carefully worked out than the three and six-sheets, which are as a rule placed in the front of a theater or on some neighboring billboard. As the latter are generally seen from a distance, they are designed in broader style than the one-sheet. The most effective and "carrying" six-sheets are those with not more than two or three figures standing out in bold relief against a solid background.

### *Putting Comedy Over*

I am reminded at this point that comedy offers a most difficult problem for the poster artist, because the situation that is funny upon the screen is either tame or more often melodramatic when caught by the still camera man. So you see the lot of the poster man is not always a happy one. It becomes a tragedy when he tries to design a comedy poster.

Triangle believes in distinctive advertising—radical departures from ordinary routine methods. Motion pictures are getting better and better all the time, and the advertising must keep pace and reflect these higher standards, both in quality and ideas. One of the best examples of Triangle's policy to get away from all landmarks is the rotogravure one-sheet—a decided innovation in lobby display. The rotogravure method has a decided advantage over other processes in this respect—it reproduces the delicate tones and artistic finish of the original photograph without loss of detail. It does this because it is an actual transfer of the photograph upon paper.

### *Triangle's Novelty Herald*

While on the subject of rotogravure, attention is directed to Triangle's latest novelty—a small rotogravure herald. When folded, this herald measures 3½x5½ inches and is printed in two colors. Experience has demonstrated that the ordinary herald is too large, and Triangle has solved the problem by making this piece of advertising matter a size so convenient and handy that it can be readily slipped into a man's pocket, a lady's handbag or an ordinary envelope. Another strong point in its favor is that it costs the exhibitor considerably less than the former style.

A word about slides. Inasmuch as the audience is compelled to wait between pictures, while the slides are being displayed, it is necessary that they be attractive and that they tell the story quickly. Triangle slides do not tire the eye with a confusion of detail, decorations and long captions, forcing impatient patrons to read a lot of unnecessary text matter—they merely show a striking picture with the background eliminated and the title of the play and name of the star displayed in bold, legible lettering.

---

## Players Added to Cast

John Ehrets, Jack McDonald, W. H. Ryno and Victor Sarno have been added to the cast of "This Is the Life," which R. A. Walsh is directing in William Fox's West Coast studios. George Walsh, brother of R. A., is the star of the production.

# Fox Orders World's Best Comedies

## Producer Gives Director Unlimited Resources and Time—Result Is Sunshine Comedies

WILLIAM FOX, after two years of experimenting and the expenditure of an enormous amount of money, presents to exhibitors and the motion picture public Sunshine Comedies, confident of their immediate sensational success.

In Sunshine Comedies, he believes he has solved the exhibitor's most troublesome problem—the comedy end of the programme. As an exhibitor, himself, Mr. Fox was forced to the realization that the selection of this part of the programme was the most vexing with which an exhibitor had to contend.

"Why can't we have better comedies?" was Mr. Fox's constant demand of his managers and bookers.

"We are getting the very best the market affords," he was told.

Out of this situation came Mr. Fox's ambition as a producer to make comedies that Mr. Fox as an exhibitor would approve.

"I am going to make the best comedies in the world," Mr. Fox declared. "I am going to be the first in the field or I will not offer a single comedy to an exhibitor."

### *Sets Lofty Comedy Standard*

Mr. Fox sent for Henry Lehrmann, who, while admittedly a master comedy director, was regarded as "too expensive" for the average producer.

"I want to make the best comedies in the world," Mr. Fox told Mr. Lehrmann when they were brought together. "It is my ambition to make comedies on a scale commensurate with my other productions. Do you think you can do it?"

Lehrmann said he could.

"But it will be an expensive undertaking," he added.

"I do not care what they cost," Mr. Fox told him. "What I want is to produce the best comedies in the world—remember—THE BEST COMEDIES IN THE WORLD."

"Who is to be the judge?" asked Mr. Lehrmann.

"There is but one judge of any production in which I may be interested," Mr. Fox said. "That is the public. The public judges without prejudice, and it is the public that you must please. Now, go ahead."

The entire resources of the Fox Film Corporation were put at Mr. Lehrmann's disposal and he was told he would not be hurried.

On this basis began the making of Sunshine Comedies more than a year ago. Work moved quietly and quickly on the Pacific coast, in a specially erected studio. When Mr. Fox visited the coast last spring, he saw the fruits of Mr. Lehrmann's work. Mr. Fox is confident that in offering Sunshine Comedies he has realized his ambition of producing the best comedies in the world.

### *Comedies Are Hardest to Make*

Discussing Sunshine Comedies and the making of comedies, Mr. Fox declared it to be the most difficult proposition in the film industry.

"Sunshine Comedies have demonstrated that it costs as much, if not more, to make a two-reel comedy than it does to make a five-reel dramatic feature," Mr. Fox said. "We have not spared time nor money in the making of Sunshine Comedies and I am sure we are offering exhibitors the best comedies ever made."

Sunshine Comedies are going to be released every two weeks—twenty-six a year.

The first three releases of Sunshine Comedies together with the dates are:

Nov. 11—Roaring Lions and Wedding Bells.

Nov. 25—A Milk-Fed Vamp.

Dec. 9—His Smashing Career.

In addition to the three releases announced, there are eight other Sunshine Comedies ready.

## Fairbanks Entertains Elsie Janis

Douglas Fairbanks last week gave a luncheon in honor of Elsie Janis and her pleasant mother at his California home. Of course Bull Montana was on hand with Professor Ito, Strangler Lewis, Leach Cross, Spike Robinson, Tom Kennedy, all of professional reputations. Then there were Ruth Allen, Mrs. Clifford Crawford, John Fairbanks, Eileen Percy, Norman Kerry, Victor Fleming and Bennie Zeidman.

The luncheon was preceded by a wrestling exhibition between Douglas and Bull Montana, followed by a jiu-jitsu match with Professor Ito, in which Fairbanks showed marked improvement as a student of this Japanese sport.

The program of entertainment also included a swim in Fairbanks' outdoor pool that helps to decorate his Hollywood home.

---

Alice Brady's latest World-Picture Brady-Made, "The Maid of Belgium," is to be fictionized for the *Photoplay Journal*. The story was written for the film by Adrian Gil-Spear.

# Three "Big V" Comedy Companies Work

ALBERT E. SMITH, president of greater Vitagraph, announces that the demand for "Big V" comedies has become so extensive throughout the country that he now has three companies at work producing these one-reel laughmakers.

Heretofore only one company, headed by Lawrence Semon, has been making "Big V's," written by Graham Baker and directed by Mr. Semon, who also has been playing the leading role in them. Owing to the demand for them it has been necessary for Mr. Semon and his company to work under forced draught in order to supply them at the rate of one a week. With three companies at work, Mr. Smith says, exhibitors are assured of a steady supply of comedies of the highest quality.

As planned now, Mr. Semon will continue to direct and play the lead in his own company, having with him Florence Curtis, formerly a featured dancer in Cohan's Revue, Joe Basil and Pietro Aramondo, acrobats and comedians. In addition, Mr. Semon will have in his company a score of beautiful girls and the plays will be so written that they will have parts in them and not be used solely as ornaments. Mr. Semon probably will write his own scenarios, because in addition to his ability as a comedian and director, he is a talented writer and artist of ability. It will be recalled that for several years before he entered motion pictures Mr. Semon was cartoonist on the New York *Evening Sun*. During the two years that he has been at the head of Vitagraph's comedy production, he has produced more than sixty one-reel subjects, notable for their originality and the daring stunts performed by the players.

Graham Baker, who has written most of the comedies produced under Mr. Semon's direction, blossomed forth as a director last week with "Riffraff and Rivalry," in which Earl Montgomery and Joseph Rock are featured. Mr. Baker, through his "Big V" comedies, has won a national reputation as a humorous writer and he has been so closely associated with Mr. Semon in the making of these comedies for the screen that his transformation into a director was a natural sequence. He has been associated with the Vitagraph company for years and is thoroughly versed in all branches of motion picture production. Next to his reputation as a comedy writer, he is known as a titler, his spontaneous style being best illustrated by the titles in "The Sixteenth Wife," a Blue Ribbon feature in which Marc MacDermott and Peggy Hyland were starred. Montgomery and Rock, the leading comedians of Mr. Baker's company, have won recognition by their remarkable daring and clever acrobatic work in these comedies.

The third "Big V" company, which has already begun work at the Vitagraph studio in Hollywood, is under the direction of Henry Kernan, with Charles Dill and Caroline Rankin in the chief roles. Mr. Dill is a well-known comedian, and Miss Rankin is regarded as one of the funniest women on the screen, having appeared in Fox and other productions. She began her stage career in "Mrs. Wiggs of the Cabbage Patch," and was in stock for several years before she went into motion pictures.

Mr. Smith makes the statement that the Vitagraph comedies will be the best that money can produce. While they will lack nothing in the way of thrills and acrobatics, they will be given splendid settings and every effort made to raise them above the average slapstick comedy. He says that the returns on the "Big V" comedies convince him that this form of entertainment appeals to all classes of motion picture patrons and he thinks, out of justice to the exhibitors, he should make these comedies as high class as possible.

With three companies working, therefore, Mr. Smith feels that he and the directors will be able to devote more time to improving the comedies and introducing novelties. He asserts that in the future Vitagraph will devote as much attention to the production of these one-reelers as it does to the making of its Blue Ribbon subjects, particular attention being given to the stories and their settings. In this way Mr. Smith hopes to set a new pace for the rest of the industry in the production of comedies.

A large number of comedy scripts are now in various stages of completion and a list of future releases will be announced shortly.

# Newslets for Your Program

## INTERESTING NOTES ABOUT THE PLAYERS—READY TO CLIP OUT AND PRINT

EVERYBODY is knitting at the Essanay studios, and **Mary McAlister**, six-year-old star, is the latest convert, and is proving an apt pupil.

**Nell Shipman** had some touching scenes to portray with a dog in the Vitagraph feature, "The Eighth Great Grand Parent." That is, the scenes were touching, but unfortunately, the dog was not. As Miss Shipman explains it, the dog is particularly a man's dog and pays no attention whatsoever to women. Arriving at the studio at seven-thirty in the morning in order to get on friendship terms with the animal if possible, Miss Shipman bought him ten cents' worth of soup-meat and at noontime, out on location, fed him all of her lunch. But notwithstanding this treatment, "Zip," the dog, ignored her absolutely whenever a man-member of the cast was present.

**Pauline Curley** has been engaged to play the leading feminine role in support of **Harold Lockwood** in his next Metro-Yorke production, "Love Me For Myself Alone," by **Francis Perry Elliott**, which is being directed by **Fred J. Balshofer.** Miss Curley recently played the important role of Princess Irene in **Herbert Brenon's** "Fall of the Romanoffs."

At the opening of the Liberty Loan booth in the salesroom of the Willys-Overland Company, Broadway and Fiftieth street, **Miss Annette Kellermann** bought the first six $50 Liberty Loan bonds sold and pledged herself to duplicate each purchase of $50 bonds daily to the extent of six such bonds until the close of the loan. This will insure the sale of $5,000 worth of the bonds to Miss Kellermann alone.

**Fannie Ward** will, it is rumored, have as her first picture under the Pathe banner "The Yellow Ticket," the play that was so successful on Broadway several years ago. **George Fitzmaurice** of the Astra Co. will be her director.

**Little Mary McAlister**, the wonderful six-year-old-star with Essanay, has a keen conception of what should go into a picture. She often suggests departures from the scenario to her director, and many of the suggestions are so good that the director follows them.

**Myrtle Stedman** is paying a visit to Chicago and will make a personal appearance there. She is sure of a good reception for she made her debut in the Central City when she first appeared in musical comedy and light opera.

**Marin Sais**, who was for so long identified with the Kalem company and who is one of the best riders in the business, has joined the Fox company to play opposite **Tom Mix.** Tom is to be his own director.

**Bessie Barriscale** is a great baseball enthusiast and an unblushing "rooter."

**Ruth Roland** has discovered that she is as popular in vaudeville as she is on the screen. She is playing in Oakland this week and invades Los Angeles next week. She is playing on the Pantages circuit.

"God's Message," which will be the initial Metro offering of the great **Nazimova**, is a screen version of "A Rosebush of a Thousand Years," a story by **Mabel Wagnalls**, daughter of **A. W. Wagnalls**, of the well-known firm of publishers.

**Edith Storey**, "Bernhardt of the Screen," is now working at Metro's West Coast studios on her second production for this company. "The Legion of Death" is the title of the picture, of which June Mathis is the author.



*Juliette Daye, Mutual star, Hooverizing on servants. You can borrow this cut for the asking.*

**Kaj Gynt**, a well-known player of Sweden, has been engaged to play the role of Kate in support of **Ethel Barrymore** in the Metro motion picture adaptation of **Sidney McCall's** novel, "Red Horse Hill." Miss Gynt played for three years at the Royal Dramatic Theater in Stockholm.

War-time economy has a strong supporter in **Little Mary McAlister**, the six-year-old Essanay star. The child ordered a ham sandwich in a restaurant the other day, placing a dime on the lunch counter. Just as Little Mary had extracted a large bite, the waitress announced ham sandwiches had jumped to 15 cents. Little Mary gulped down the bite, recovered her dime, replaced the sandwich on the plate, then said as she turned to leave: "Well, if that's the case I guess I won't buy it."

**Jane** and **Katherine Lee**, the "Baby Grands" film stars, featured in William Fox's Standard Pictures, can do their turn on the speaking stage quite as well as they do it in films. Both are accomplished dancers and finished elocutionists. Recently they danced a little and sang a few verses for a famous English actress now starring at a Broadway theater, who waxed enthusiastic over their talent.

"My dear children," she said, "if you were in London, you certainly would make a big hit."

Katherine, with a little twinkle in her Irish blue eyes, replied:

"I did make a big hit in London. I was born there."

**Frank Keenan**, the popular photoplay star who has just been signed by Pathe, had already become famous before going into pictures. He won his spurs in such famous hits of the past as "Hearts of Oak," "Oliver Twist," "Rosedale," "The Lyons Mail," "The Bells," "A Texas Steer," "The Christian," "A Poor Relation," and "The Hon. John Grigsby." He began his screen career with the Universal and later became connected with **Thomas Ince**, under whose direction he starred in "The Thoroughbred," "The Sin Ye Do," "The Crab," and others.

Many exquisite gowns are worn by **Dorothy Dalton**, the beautiful Ince star, in her first Paramount picture, "The Price Mark," released October 29.

According to an exchange an American soldier was standing on the quay at Boulogne waiting to be embarked for England. He was "fed-up" with foreign scenes, with foreign tongues, with foreign food—with everything foreign, in fact. He sighed for home, for buckwheat cakes and syrup, for ice water, for the sound of American slang, for the sight of a good major league baseball game. He was homesick, plain homesick. His eye wandered idly from object to object that not long before would have interested him hugely—and then got a shock. There in plain sight was a sign reading as follows:

"Cinema de Boulogne
Ce soir a 8 heures
"Les Exploits d'Elaine avec
**Pearl White"**

Right away his heart was glad. Here was something from home with a vengeance. He wanted to see that show but his boat could not wait. He landed in England and there the first thing he saw was a poster advertising Pearl White in "The Exploits of Elaine" to be shown that evening at one of the local cinemas. His homesickness vanished. Home was not so far away after all.

After hearing stories of exceedingly well paid stars who frankly confess that they tolerate their work because of the money in it, it is refreshing to hear what **Mrs. Vernon Castle** says of her work for Pathe in motion pictures. "I like the work so much," she told the interviewer, "that if Pathe didn't pay me for my work I think I would do it for the love of it!"

**Toto**, who last winter was a big laugh at New York's Hippodrome, is now starring in Pathe comedies at the Rolin studio in Los Angeles.

**Corinne Griffith**, the Vitagraph star, is now working in a new production entitled "Heredity," and is for the first time under the guiding hand of **Director Robertson** who, by the way, directed **Madge Kennedy** in "Baby Mine."

**Albert Capellani**, the renowned French director, has been signed by Metro Pictures Corporation and will shortly begin his first production under this banner. Mr. Capellani has served in the present war and came to America when he received a discharge because of injuries.

# Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

## General Program

### Adventures of Stingaree Series

| | | |
|---|---|---|
| D | The Fugitive Passenger | 2,000 |
| D | The Jackaroo | 2,000 |
| D | The Tracking of Stingaree | 2,000 |
| D | Arrayed with the Enemy | 2,000 |
| D | An Eye for an Eye | 2,000 |
| D | A Double Deception | 2,000 |
| D | The Poisoned Cup | 2,000 |
| D | A Model Marauder | 2,000 |
| D | The Mark of Stingaree | 2,000 |
| D | An Order of the Court | 2,000 |
| D | At the Sign of the Kangaroo | 2,000 |
| D | Through Fire and Water | 2,000 |
| D | A Bushranger's Stategy | 2,000 |
| D | The Stranger at Dumcrieff | 2,000 |
| D | A Champion of the Law | 2,000 |

### American Girl Series (Kalem)

| | | |
|---|---|---|
| D | The Door in the Mountain | 2,000 |
| D | The Sage Brush Law | 2,000 |
| D | The Pot of Gold | 2,000 |

### Black Cat Stories

| | | |
|---|---|---|
| C-D | Seventy and Seven (Ellis Paul) | 2,000 |
| C | Our Boys (Ellis Paul) | 2,000 |
| C | Pete's Pants (Ben Turpin) | 2,000 |
| C-D | Vernon the Bountiful (Virginia Valli) | 2,000 |
| D | The Long Green Trail (Virginia Valli) | 2,000 |
| C | Don't Lose Your Coat | 2,000 |
| C-D | Star Dust (Marguerite Clayton) | 2,000 |

### Broadway Star Features

| | | |
|---|---|---|
| D | The Indian Summer of Dry Valley Johnson (O. Henry Series) | 4,000 |
| D | Law and Order (O. Henry Series) | 2,000 |
| D | A Night in New Arabia (O. Henry Series) | 4,000 |

### Chaplin Comedies

| | | |
|---|---|---|
| C | The Champion | 2,000 |
| C | A Jitney Elopment | 2,000 |

### Falcon Features

| | | |
|---|---|---|
| D | The Best Man (Margaret Landis, William Ehfe) | 4,000 |
| D | The Lady in the Library (Vola Vale, Jack Vosburgh) | 4,000 |
| D | The Clean Gun (Kathleen Kirkham) | 4,000 |
| D | Feet of Clay (Margaret Landis, R. Henry Grey) | 4,000 |

### George Ade Fables

| | | |
|---|---|---|
| C | The Fable of the Speedy Sprite | 2,000 |
| C | Prince Fortunatus Who Moved Away From Easy Street and Silas the Saver who Moved In | 2,000 |
| C | All That Triangle Stuff and Sized Up by the Meal Ticket | 2,000 |
| C | The Fable of the Film Fed Family | 2,000 |

### Grant, Police Reporter Series

| | | |
|---|---|---|
| D | The Mystery of Room 422 | 1,000 |
| D | A Deal in Bonds | 1,000 |
| D | The Sign of the Scarf | 1,000 |
| D | The Man With the Limp | 1,000 |

### Jaxon Comedies

| | | |
|---|---|---|
| C | From Bad to Worse | 1,000 |
| C | A Day Off | 1,000 |
| C | How It Happened | 1,000 |
| C | Too Much Alike | 1,000 |
| C | Barnyard Frolics | 1,000 |
| C | Breaking In | 1,000 |

### Ham Comedies

| | | |
|---|---|---|
| C | A Whirlwind of Whiskers | 1,000 |
| C | The Onion Magnate's Revenge | 1,000 |
| C | The Bath Tub Bandit | 1,000 |

### Hanover Film Co.

| | | |
|---|---|---|
| D | Camille (Helen Hesperia) | 6,000 |

### Ray Comedies

| | | |
|---|---|---|
| C | Muggsy in Society | 1,000 |
| C | The Candy Jag | 1,000 |
| C | Muggsy in Bad | 1,000 |
| C | A Laundry Mix-Up | 1,000 |
| C | A Peaceful Flat | 1,000 |
| C | Cheating His Wife | 1,000 |
| C | "A Bathtub Marriage" | 1,000 |

### Selig

*Selig World Library (Every Other Wednesday).*

| | | |
|---|---|---|
| D | The House of Mystery | 2,000 |
| D | The Convert of the North | 1,000 |
| D | The Victor of the Plot | 2,000 |
| D | The Voice That Led Him | 1,000 |
| D | The Law North of 65 | 2,000 |
| D | Vengeance Vs. Mercy | 1,000 |
| | Military Training Our Kahki-Clad Heroes | 2,000 |
| D | The Angel of Poverty Row | 1,000 |
| D | The Rustler's Vindication | 2,000 |
| D | The Witness for the State | 1,000 |

### Sparkle Comedies

| | | |
|---|---|---|
| C | Week End Shopping | 1,000 |
| C | Pals | 1,000 |
| C | Ambition | 1,000 |
| C | In High Speed | 1,000 |
| C | A Bargain $37,60 | 1,000 |
| C | Monkey-Maid-Man | 1,000 |

### Three C Comedies

| | | |
|---|---|---|
| C | His Watery Waterloo | 1,000 |
| C | Fat and Foolish (Hughie Mack) | 1,000 |
| C | A Harem Romance (Lou Marks, Pearl Shepard, Oom Paul) | 1,000 |
| C | His Winning Way | 1,000 |

## Mutual Program

### Thursday

| | | | |
|---|---|---|---|
| C | 10-25 | Jerry's Soft Snap (Geo. Ovey) ..... Cub | 05851 |
| T | 10-25 | Reel Life, No. 78 .. Gamount | 05852 |
| C | 10-25 | The Adventurer (Charlie Chaplin) SPECIAL | |

### Tuesday

| | | | |
|---|---|---|---|
| C | 10-30 | A Two-Cylinder Courtship (Billie Rhodes) ..... Strand | 05865 |

### Wednesday

| | | | |
|---|---|---|---|
| T | 10-31 | Mutual Weekly No. 148 .. Mutual | 05866 |

### Thursday

| | | | |
|---|---|---|---|
| C | 11-1 | Jerry's Lucky Day (George Ovey) ..... Cub | 05867 |
| T | 11-1 | Reel Life No. 79 ..... Gaumont | 05868 |

## Universal Program

*Week of October 29.*

| | | |
|---|---|---|
| D | The Mysterious Iron Ring (Kingsley Benedict) ..... 3, Gold Seal | |
| C | A Bad Little Good Man ..... Joker | |
| C | Even as Him and Her (Phil Dunham) ..... 3, L-Ko | |
| T | Universal Animated Weekly, No. 96 | |
| C | The Shame of a Chaperon (Eddie Lyons) ..... 2, Nestor | |
| C | I Quit (Gale Henry) ..... Joker | |
| D | The Fifth Boy (All Boy Cast) . Victor | |
| T | Universal Screen Magazine, No. 43. | |
| T | Universal Current Events, No. 25 | |
| C | The Devil With the Wimmin (Max Asher) ..... Joker | |
| D | Danger Ahead (Helen Gibson) ..... 2, Bison | |
| D | The Red Ace, No. 3 (Marie Walcamp) ..... 2, Universal | |

### Regular Releases

*Week of October 22*

| | | |
|---|---|---|
| D | The End of the Run (Helen Gibson) ..... 3, Gold Seal | |
| C | A Fire Escape Finish (Eddie Lyons, Lee Moran) ..... Nestor | |
| C | Fat and Furious (Merta Sterling) ..... 2, L-Ko | |
| T | Universal Animated Weekly, No. 95 | |
| D | Little Mariana's Triumph (Lena Baskette) ..... 2, Star | |
| C | The Tight Wad (Gale Henry) . Joker | |
| C | What'll We Do With Uncle (H Murdock) ..... Victor | |
| T | Universal Screen Magazine, Issue No. 42 | |
| T | Universal Current Events, Issue No. 24 | |
| C | A Wise Dummy (Max Asher) . Joker | |
| D | The Getaway (Neal Hart) ... 2, Bison | |
| D | The Red Ace, No. 2 (Marie Walcamp) ..... Universal | |

## State Rights Productions

| | | |
|---|---|---|
| | Alma, Where Do You Live? ..... Newfields Producing Co. | 6,000 |
| | Christie Comedies ..... Christie Film Co. | |
| | Christus ..... Historic Features | |
| | Come Through ... Universal Film Co. | 7,000 |
| | Corruption .... Popular Pictures Corp. | |
| | Cross-Eyed Submarine ..... Universal Film Mfg. | |
| | Doing Their Bit ..... The A. Kay Co. | 3,000 |
| | Flora Finch Comedies ..... H. Crossman Distributing Co. | |
| | Hand of Fate, The . Overland Film Co. | |
| | Hand That Rocks the Cradle, The .... Universal Film Co. | |
| | Hate ..... Fairmont Film Co. | |
| | Ivan the Terrible ..... Export and Import Film Co. | 6,000 |
| | Madame Sherry ..... M. H. Hoffman | |
| | Mother O' Mine . Bluebird Photoplays | 5,000 |
| | Mutt and Jeff Cartoons ..... Bud Fisher Films | |
| | Persuasive Peggy . Mayfair Film Corp. | 5,000 |
| | Pokes and Jabbs ... Jaxon Film Corp. | |
| | Price of Her Soul . Variety Films Corp. | 5,000 |
| | Public Be Damned ..... Public Rights Film Corp | 5,000 |
| | Ramona ... Clune Film Producing Co. | 8,000 |
| | Real Life in China ... F. H. McMillan | 8,000 |
| | Redemption ..... Julius Steger | |
| | Rex Beach on the Spanish Main ..... Grand Feature Film | 5,000 |
| | Robespierre . Export & Import Film Co. | 7,000 |
| | Rustler's Frameup at Big Horn ..... Ultra Film Co. | |
| | Seven Cardinal Virtues ..... M. H. Hoffman | 5,000 |
| | Sin Woman, The .. M. H. Hoffman ... | 7,000 |
| | Slackers Heart, A ..... Emerald Motion Pictures | |
| | Some Barrier, The ..... A. Kay Co | |
| | S. O. S. American Standard Motion Picture Co ..... | |
| | Span of Life ..... Joseph F. Lee | 5,000 |
| | Spoilers, The .. Sherman Elliott Corp | 12,000 |
| | Strife ..... Jaxon Film Corp. | 5,000 |
| | Tanks at the Battle of the Ancre ..... Pathe Exchange | |
| | Terry Human Interest Reel ..... A. Kay Co. | |
| | Thirteenth Labor of Hercules ..... Cinema Distributing Co. | 12,000 |
| | Three Musketeers, The ..... Liberty Film Corp. | 7,000 |
| | Trip Through China, A ..... Supreme Feature Films | 10,000 |
| | Trooper 44 ..... E. I. S. Motion Picture Corp. | 5,000 |
| | 20,000 Feats Under the Sea ..... A. Kay Co. | |
| | Twenty Thousand Leagues Under the Sea ..... Universal Film Co. | |
| | Uncle Sam Awake ... Rubel Lawrence | 5,000 |
| | War As It Really Is ..... Donald C. Thompson | 7,000 |

Warning, The.....Photo Drama Co.
Warrior, The.....General Enterprises 7,000
Web of Life, The.....
.....Gold Metal Photoplayers 5,000
West Is West.....Ultra Films
What of Your Boy?.....
.....Cameragraph Film Co.
Whither Thou Goest.....
.....Klotz & Streimer, Inc.
Who Knows?.....M. H. Hoffman 5,000
Who's Your Neighbor?.....
.....Overland Film Corp.
Witching Hour, The.....
.....Frohman Amusement Co. 7,000
Woman Who Dared, The.....
.....Ultra Pictures Corp. 7,000
The Deemster (Derwent Hall Caine)
.....Arrow 7,000
The Barrier.....Rex Beach 9,000
Joan, the Woman (Geraldine Farrar)
.....Cardinal 11,000
The Lincoln Cycle (Benjamin Chapin)
.....Charter 2,000
The Curse of Eve (Enid Markey)...
.....Corona Cinema 7,000
Enlighten Thy Daughter.....
.....Enlightenment Corporation 7,000
Birth .....Eugenics Film 6,000
A Mormon Maid (Mae Murray).....
..... Friedman 5,000
The Woman and the Beast...Graphic 5,000
Intolerance .....D. W. Griffith 9,000
The Bar Sinister.....Frank Hall 9,000
Her Fighting Chance (Jane Grey)...
.....Frank Hall
Civilization .....Harper 9,000
The Honor System.....
.....Honor System Booking 10,000
The Whip.....Paragon Films 8,000
Beware of Strangers.....Selig Special 7,000
The Ne'er-Do-Well .....Selig Special 8,000
The Garden of Allah....Selig Special 10,000
Who Shall Take My Life.Selig Special
The Black Stork...Sherriott Pictures 5,000
The Crisis .....Sherman Elliot 10,000
The Submarine Eye..Submarine Film
The Spirit of '76.....Goldstein 12,000
Should She Obey?.....Arizona
American War News (Serial Weekly)
.....Cinema
Are Passions Inherited?.Warner Bros. 7,000
Balloonatics .....Century Comedies
Below Zero .....Wharton 2,000
Birth Control.Moss B. S. M. P. Corp. 6,000
Bit o' Heaven..... 5,000
Defense or Tribute (Defense of Tribute Film Co.)..... 5,000
Eagle's Wing .....Bluebird 5,000
Even as You and I.....
.....Universal Film Co.
Eyes of the World....Clune Film Co. 10,000
Fairy and the Waif.....
.....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies.....
....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think.....
.....Creative Film Corp. 6,000
Girl Who Doesn't Know.....
.....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man .....
.....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Condoned Sin.....Biograph Co. 6,000
The Honor Roll.....Joseph F. Lee
How Uncle Sam Prepares.....
.....Hanover Film Co. 5,000
Humanity.....Select Photoplay Co. 6,000
Humanizing Mr. Winsby.....
.....Unity Sales Corp. 5,000
Idle Wives.....Universal Film Co.
Ignorance.....Popular Pictures Corp.
In the Hands of the Law.....
.....Moss B. S. M. P. Corp. 5,000
In Treason's Grasp.....
.....Renowned Pictures Corp.
Is Any Girl Safe?..Anti-Vice Film Co. 5,000
The Fly Cop.....King Bee Film Corp. 2,000
The Chief Cook...King Bee Film Corp. 2,000
The Candy Kid....King Bee Film Corp. 2,000

## Feature Program

### Artcraft

15-15 The Narrow Trail (Wm. S. Hart) ..... 5,000
10-22 The Woman God Forgot (Geraldine Farrar) ..... 5,000

### Art Dramas

9-23 Title not given (Catherine Calvert).....U. S. Amus. Co. 5,000
10-1 Title not given (Marian Swayne) 5,000
10-8 Unto the End (Crane Wilbur). 5,000

### Bluebird Photoplays

10-1 The Spotted Lily (Ella Hall).. 5,000
10-8 Anything Once (Franklin Farnum) ..... 5,000
10-15 Bondage (Dorothy Phillips)..... 5,000
10-22 The Desire of the Moth (Ruth Clifford) ..... 5,000
10-29 The Trap (Herbert Rawlinson) 5,000

### Butterfly Productions

*Released Week of*

10-15 "'49-'17" (Donna Drew and Joe Girard) ..... 5,000
10-22 Society's Driftwood (Grace Cunard, Joe Girard)..... 5,000
10-29 A Marked Man (Harry Carey) 5,000

### Fox Film Corporation

*Released Week of*

10-7 Conscience (Gladys Brockwell) 5,000
10-7 When a Man Sees Red (Wm. Farnum) .....Standard 5,000
10-14 Thou Shalt Not Steal (Virginia Pearson) ..... 5,000
10-14 Aladdin and the Wonderful Lamp ..... 5,000
10-21 This Is the Life (Geo. Walsh). 5,000
10-28 The Scarlet Pimpernel (Dustin Farnum) ..... 5,000

### Goldwyn Pictures Corporation

9-9 Polly of the Circus (Mae Marsh) ..... 8,000
9-23 Baby Mine (Madge Kennedy).. 6,000
10-7 Fighting Odds (Maxine Elliott) 6,000
10-21 The Spreading Dawn (Jane (Cowl) ..... 6,000

### Herbert Brenon Film Corp.

The Lone Wolf..... 7,000
Fall of the Romanoffs..... 8,000
Empty Pockets ..... 7,000

### K. E. S. E.

10-8 Fools for Luck (Taylor Holmes) .....Essanay 5,000

### Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil) ..... 7,000
Cinderella and the Magic Slipper... 5,000

### Metro Pictures

*Released Week of*

10-15 The Dentist (Mr. and Mrs. Sidney Drew) ..... 1,000
10-22 More Truth Than Poetry (Mme. Petrova) ..... 5,000
10-22 Hist! Spies (Mr. and Mrs. Sidney Drew) ..... 1,000
10-29 Twelve Good Hens and True.. (Mr. and Mrs. Sidney Drew) 1,000

### Mutual Star Productions

*Released Week of*

10-15 Betty and the Buccaneers (Juliette Day) ..... 5,000
10-15 The Miracle of Life (Margarita Fisher) ..... 5,000
10-22 The Unforeseen (Olive Teil) .....Frohman 5,000
10-22 The Sea-Master (Wm. Russell) 5,000
10-29 A Daughter of Maryland (Edna Goodrich) ..... 5,000
10-29 Peggy Leads the Way (Mary Miles Minter) ..... 5,000

### Mutual Serials

*Released Week of*

10-11 The Lost Express, No. 4 (Helen Holmes) .....Signal 2,000
10-18 The Lost Express No. 5 (Helen Holmes) .....Signal 2,000
10-25 The Lost Express, No. 6 (Helen Holmes).....Signal 2,000
11-1 The Lost Express, No. 7 (Helen Holmes) .....Signal 2,000

### Paramount Features

*Released Week of*

10-15 The Call of the East (Sessue Hayakawa) ..... 5,000
10-15 Queer Korean Customs..... .....Burton Holmes 1,000
10-22 The World For Sale (Blackton's Production) ..... 5,000
10-22 Tokyo the Metropolis..... .....Burton Holmes 1,000
10-29 Bab's Burglar (Marguerite Clarke) ..... 5,000
10-29 The Son of His Father (Charles Ray) ..... 5,000
10-29 Nikko in Snow Time (Burton Holmes) ..... 1,000

### Pathe

*Released Week of*

10-20 Hearst-Pathe News, No. 85..... 1,000
10-21 The Painted Doll (Ivan Mozukin) ....Russian Art Film 5,000
10-21 The Fatal Ring, No. 16 (Pearl White) .....Astra 2,000
10-21 The Seven Pearls, No. 6 (Mollie King) .....Astra 2,000
10-21 Lonesome Luke from London to Laramie ..... 2,000
10-21 A Corner of the Morvan..... .....Pathe 500
10 21 Our Game Birds.....Pathe 500
10-21 The Children's House..... .....International 500
10-21 Boarder Busters.....Rolin 500
10-24 Hearst Pathe News, No. 86... 1,000
10-27 Hearst Pathe News, No. 87... 1,000
10-28 The Fatal Ring, No. 17 (Pearl White) .....Astra 2,000
10-28 The Seven Pearls, No. 7 (Mollie King) .....Astra 2,000
10-28 The Mole-Cricket.....Pathe 500
10-28 Springtime in the Riviera..Pathe 500
10-28 Rainbow Island (Harold Lloyd) .....Rolin 1,000
10-28 Happy Hooligan at the Picnic. .....International 500
10-28 Doing Their Bit...International 500
10-31 Hearst Pathe News, No. 88... 1,000
11-3 Hearst Pathe News, No. 89... 1,000

### Perfection Pictures

*Released Week of*

10-15 The Fibbers (Bryant Washburn) .....Essanay 5,000
10-29 Young Mother Hubbard (Mary McAlister) .....Essanay 2,000

### Triangle Distributing Corporation

*Released Week of*

10-14 A Prairie Heiress..... .....Triangle Komedy 1,000
10-14 Pearls and Perils..... .....Keystone Comedy 2,000
10 -21 The Firefly of Tough Luck (Alma Ruebens)....Triangle 5,000
10-21 His Busy Day.Triangle Komedy 1,000
10-21 Cassidy (Dick Rosson).Triangle 5,000
10-21 A Modern Sherlock..... .....Triangle Komedy 1,000
10-21 Hindu Hoodoo..... .....Keystone Comedy 2,000
10-28 Doing Her Bit (Ruth Stonehouse) .....Triangle 5,000
10-28 Their Husband..... .....Triangle Komedy 1,000
10-28 The Stainless Barrier..Triangle 5,000
10-28 Somebody's Wife..... .....Triangle Komedy 1,000
10-28 His Disguised Passion..... .....Keystone Comedy 2,000

### Vitagraph-V. L. S. E.

*Released Week of*

10-15 Jerry's Uncles Namesake (Sidney Drew) ..... 2,000
10-15 Bobby's Fairy (Bobby Connelly) ..... 1,000
10-22 The Bottom of the Well (Evart Overton) ..... 5,000
10-22 The Fighting Trail, No. 7 (Wm. Duncan) ..... 2,000
10-22 The Still Voice (Edith Storey). 2,000
10-22 Bobby of the Home Defenders (Bobby Connelly)..... 1,000
10-29 The Flaming Omen (Mary Anderson) ..... 5,000
10-29 The Fighting Trail, No. 8 (William Duncan) ..... 2,000
10-29 The Lion's Bride (Harry Morey) 1,000
10-29 Beauty Unadorned (Clara Kimball Young) ..... 2,000
10-29 Bobby and Company (Bobby Connelly) ..... 1,000

### World Features

*Released Week of*

10-15 Shall We Forgive Her? (June Elvidge) .....World 5,000
10-22 The Dormant Power (Ethel Clayton) .....World 5,000
10-29 The Burglar (Carlyle Blackwell), World ..... 5,000

### Hoffman Foursquare Pictures

The Bar Sinister (Hedda Nova..... 8,000
The Fringe of Society (Ruth Roland) 7,000
One Hour (Zeena Keefe)..... 6,000
The Silent Witness (Gertrude McCoy) ..... 6,000
The Sin Woman (Irene Fenwick).... 7,000
Madame Sherry (Gertrude McCoy).. 5,000
A Trip Thru China (Brodsky's Art Pictures) ..... 8,000
Her Fighting Chance (Jane Grey).. 6,000
Should She Obey (Alice Wilson).... 6,000
Whither Thou Goest (Rhea Mitchell). 5,000

# Stories of the New Film Releases

## READY TO CLIP AND USE IN YOUR PROGRAM OR ADVERTISING

## Feature Programs

### Artcraft

**The Woman God Forgot**—(FIVE REELS)—OCTOBER 22.—Starring Geraldine Farrar. Tezca, daughter of Montezuma, refuses the attentions and hand of Guatemoco, her cousin, which angers her father. Word comes of the invasion of Cortez and Alvarado follows as an ambassador of the Spanish commander. Alvarado is wounded and Tezca cares for his wounds, learning to love the handsome Spaniard. She is unknowingly the cause of the victory of Cortez, when he comes to the city. Montezuma is slain by Cortez and Tezca is about to slay herself when Alvarado prevents the deed. She is again united to her lover in happiness and content.

### Bluebird

**The Mantrap**—BLUEBIRD—(FIVE REELS)—OCTOBER 29.—Starring Herbert Rawlinson. Reviewed in this issue.

### Butterfly

**A Marked Man**—(FIVE REELS)—BUTTERFLY—OCTOBER 29.—"Cheyenne" Harry is eluding the posse which is after him for a robbery, but hunger compels him to enter the home of Grant Young, a ranch owner. He is recognized, but Molly, Grant's daughter, finding a letter to "Cheyenne" from his mother, begs for his release. "Cheyenne" falls into evil ways again, holds up the stage with Ben Kent and is caught and charged with the murder of the messenger. It was Kent who actually did the killing, but "Cheyenne" can't prove his innocence. Just as "Cheyenne" is to be hanged, a letter arrives from his mother, so the sentimental cowboys allow him two weeks of grace. Young lends his ranch-house and Molly pretends to be "Cheyenne's" wife when the mother comes to visit. At the end of the two weeks "Cheyenne's" innocence is proven and he goes to Molly for "his answer."

### Fox

**The Scarlet Pimpernel**—(FIVE REELS)—FOX—OCTOBER 28.—Starring Dustin Farnum. The scarlet pimpernel is a tiny wayside flower adopted as an emblem by a band of Englishmen engaged in rescuing condemned French aristocrats during the great Revolution of 1792. The leader of this fearless little band is Sir Percy Blakeney, the biggest fop in all England. His wife becomes disgusted with him, thinking him a listless victim of ennui. At the Fishermen's Rest in Dover the first clashes of the drama commence. Through intercepted notes passed between the members of the Scarlet Pimpernel band Chauvelin, revolutionary chief, gets his first hint that Blakeney is their head. A series of rapid incidents follow, and the action shifts to Calais. In the end Lady Blakeney, at last seeing through her husband's boredom, revives the great love she once had for him.

### Metro

**A Sleeping Memory**—(FIVE REELS)—OCTOBER 15.—Starring Emily Stevens. The daughter of a prominent banker, Eleanore Marston, faces poverty alone after her father has died disgraced. She goes to New York and works in a department store, but leaves that when a scientist promises her every luxury if she will consent to have an operation on her brain that will erase all memory of her present existence. She consents and soon the experimenter is horrified that when he took her memory he also destroyed her soul. Another scientist, wishing to delve into past generations, hypnotizes her and sends her memory backward through previous incarnations. The man who loves her steps in and saves her from further experiments and before the story is over, Eleanore returns to her own consciousness and wins happiness.

### Mutual Star Productions

**The Adventurer**—(TWO REELS)—CHAPLIN-MUTUAL SPECIAL—OCTOBER 22.—Reviewed in this issue.

### Perfection

**Young Mother Hubbard**—(SCREEN TIME 65 MINUTES)—ESSANAY.—Starring little Mary McAlister. Little Mona Fairfax looks after her little brothers and sisters and earns the title of Young Mother Hubbard. They get under the wing of the Children's Welfare Society, and after some weepy and tearful times win a home for themselves. Reviewed in this issue.

### Pathe

**Stranded in Arcady**—(FIVE REELS)—PATHE—OCTOBER 14.—Starring Mrs. Vernon Castle. Reviewed in this issue.

**The Painted Doll**—(FIVE REELS)—RUSSIAN ART FILMS—OCTOBER 29.

### Select Pictures

**Magda**—(FIVE REELS)—C. K. YOUNG CORP.—OCTOBER 15.—Starring Clara Kimball Young. Reviewed in this issue.

### King Bee Comedies

**The Hobo**—(TWO REELS)—OCTOBER 22.—Starring Billy West. Billy's alarm clock wakes him in the morning near a dinky station where he makes friends with the agent and his daughter Dolly. There is some confusion over a car that he buys with the company's railroad tickets and in the end he wins the reward offered for an auto thief and the hand of the fair Dolly.

## Universal Program

**The Mysterious Iron Ring**—(THREE REELS)—GOLD SEAL—OCTOBER 20.—Harrison Craig, secret service agent, is on the look-out for a noted diplomatic criminal known as H. I. J. Craig goes to the Marbourgh Hotel, registers as H. I. J. and goes to room 309. The Countess goes to the room and delivers some valuable papers. H. I. J. arrives, sends for the Countess and she realizes she has delivered the papers to the wrong man. Craig takes the Countess into a taxi and drives her to Fort McPherson where she is compelled to remain. Craig has taken a card from her purse reading, "The Door with the Iron Ring." He goes to a cellar, pulls the iron ring and a bell resounds. H. I. J. pulls the door open and Craig falls into the cellar. There is a fight in which Craig finally overpowers H. I. J. and takes him prisoner.

**The Shame of a Chaperone**—(TWO REELS)—NESTOR STAR FEATURETTE—NOVEMBER 1.—Eddie and Lee are invited to a week-end party with their girls. At the last minute the chaperone disappoints them, so one of the boys masquerades as the chaperone, Miss Abergevezer Gevalt. Complications arise when one of the girls wants to sleep in Miss Gevalt's room. Of course, the youth is discovered when he has his wig off indulging in a smoke, but the affair is taken as a good joke and he is forgiven.

**The Fifth Boy**—(ONE REEL)—VICTOR COMEDY—NOVEMBER 2.—Dug is the leader of the Jesse James Honor Club, of which Spike, Matt, Bill and Tommy are members. They make a raid on Mrs. Thompson's chicken coop, are caught and taken to jail. In the Juvenile Court the Judge says he will let the boys go if each will earn three dollars and a half to pay Mrs. Thompson for the chickens. Tommy, who had eluded the officers, goes back to the coop and steals eight more chickens. When the boys arrive with their earnings the eight chickens are not accounted for and the Judge, disappointed in the boys, is about to send them to jail when Tommy confesses his share in the raid.

**A Devil with the Wimmin**—(ONE REEL)—JOKER COMEDY—NOVEMBER 1.—An experienced flirt attempts a flirtation with a newly-wed in the lobby of a hotel, much to Hubby's rage. Hubby pursues the flirt to his room and tells him to get out of town. The bride and groom happen to take the same train as does the flirt. Hubby throws the flirt off the train with the porter, the flirt landing in a water tank. The porter grabs the chain on the tank, thus releasing the water which washes the flirt back into the train again.

**Danger Ahead**—(TWO REELS)—BISON—NOVEMBER 3.—Tom Covington is the rival of Ralph Lasher for the hand of Lucille. Tom is a conductor on a freight train and Ralph is an engineman on the same division. Tom tries to get Ralph into trouble by putting oil on the tracks when Ralph is out on a run, hoping that Ralph will get hurt when the engine hits the slippery rails. Lucille, in a daring manner, jumps onto the runaway train and applys the brakes in time to avert an accident.

**The Red Ace**—EPISODE THREE, "THE LEAP FOR LIBERTY"—UNIVERSAL—(TWO REELS)—OCTOBER 29.—"The Phantom" carries Virginia for some distance and then drops her. Two half-breeds then take Virginia to a tree where a voice asks her about some platinum which her brother left before he died. Virginia escapes and plunges into a lake. She escapes to an island, the men in pursuit. Little Bear sees them and fires. One bullet hits perilously near Virginia and she disappears under the water.

**I Quit**—JOKER COMEDY—(ONE REEL)—NOVEMBER 1.—Francois, the tempermental chef, decides to quit Lizzie Spinach's restaurant when he sees two floury imprints on her back. The rest decide to quit, also, and Lizzie is left in a dejected state with too much work on her hands. Roadway Richard comes along providentially and Lizzie engages him as cook. The waiters form a strike-breaker's union and decide to make it hot for Richard. Richard's cooking has proved so bad that Lizzie willingly turns him over to the mob and gives the waiters their old jobs back.

**A Bad Little Good Man**—(ONE REEL)—JOKER COMEDY—OCTOBER 30.—"Texas Tommy" goes to Peaceful Gulch looking for rest. He enters the dance hall and finds things too lively for him. A large and lovely lady protects him from the "terrors." They all are cowed by her except "Montana Joe," who decides to kidnap her and hires two Mexicans to help him. "Texas Tommy" escapes and takes refuge in a deserted cabin. To this same cabin "Montana Joe" brings his kicking prize and then despatches the Mexicans for a minister. "Texas Tommy" sees his chance. He gives "Montana Joe" a swinging blow and the plump and lovely Ida falls into the arms of her rescuer as the minister arrives.

**Even as Him and Her**—(TWO REELS)—L-KO KOMEDY—OCTOBER 31.—Mr. and Mrs. Snookums, Mr. and Mrs. Lampem and Mr. and Mrs. Spifflegoofer are all inclined to be flirtatious. While taking the fresh air in the park one day they all start flirting with each other and eventually end up in the same cafe, but with the wrong husbands with wrong wives. There is a general rush to get under cover and they all hide under the tables. In shifting around the husbands finally sort out their own wives and one ends his adventure in the cafe fountain.

## Mutual Pictures

**Reel Life No. 79**—NOVEMBER 1.—Building our wooden fleet—Southern sawmills working night and day. One and a half million feet of lumber required for each ship. Important industries of Argentina—this country now ranks second only to the United States in its exportation of wheat, cattle and hides. An unusual foster mother—a cat has adopted a few motherless chicks. A Dry Land Periscope—describing a home-made periscope which will enable the boys to see a ball game, no matter how high the fence. Had your mining stock panned out—animated drawing from "life."

**A Daughter of Maryland**—(FIVE REELS)—OCTOBER 29.—Starring Edna Goodrich. Beth Treadway lives with her father, the major, and her aunt Sarah in Headland Hall, the manor house of the Treadway family in old Maryland. She is sought by Rippley, a young southerner of good family, but doubtful reputation, when John Standish comes from New York to reconstruct the grounds of Headland Hall. The young landscape gardener arouses the antagonism of the proud and haughty Beth. She attempts to obstruct his work and secure his discharge and displays her headstrong temper in his presence and before his workmen. Haskell, a hermit, faces eviction as a result of the changes in the old place and threatens to call the curse of "The Black Ghost" upon Major Treadway, if he is thrown out. Neb, the old negro servant, tells the legend of "The Black Ghost." A young sailor, in love with a daughter of the Treadway family, is driven from the house by a pre-Revolutionary master of Headland Hall, and, ending his life with poison, calls a curse upon the house of Treadway until some daughter of the family shall marry a man of low caste. Haskell's cabin catches fire and Standish saves the old man, suffering severe burns, which Beth dresses. She overcomes her hatred of the Yankee and begins to display a sentimental interest in him. In the meantime Dorothy Pennell, daughter of the overseer of the major's place, confesses to Beth her relations with Ripp-

ley and by a clever ruse Beth forces Rippley to marry Dorothy.

**The Race with the Limited**—(Two Reels)—October 29.—Starring Helen Holmes. "The Baron," "Harelip," alias Pitts, "The Leach," and Valquez enter into a conspiracy to keep knowledge of big gold developments in the Mountain King range from General Thurston and his daughter. "Harelip" is ordered in his capacity as private secretary, in which guise his harelip disappears, to prevent either Thurston or his daughter Helen from starting on a journey to the range. Helen becomes convinced that there is some mysterious connection between Pitts and "Harelip," but is unable to establish it. She consults Detective Murphy and between them they trail Pitts to the Valquez offices.

**A Two Cylinder Courtship**—(One Reel)—October 30.—Featuring Billie Rhodes and Jay Belasco. Jay and Billie cannot overcome father's objections, so they elope in Jay's two-cylinder car. Before they start Jay empties almost all the gasoline from father's car so just as the chase becomes lively father's car is stalled. A telephone call from father to Lawyer Jones of Beaumont causes the lawyer to disguise himself as a minister. Arriving at Beaumont Jay and Billie are delighted to meet a minister and invited upstairs for the ceremony, they are trapped and locked in a room. Making a rope of blankets and sheets the pair are just about to escape when father rushes in. They hide and while he is trying to discover whether they escaped by means of the rope run out the open door, a real minister meets them on the street and from the window upstairs father is a witness of their marriage.

**Jerry's Lucky Day**—(One Reel)—Horsley—November 1.—Starring George Ovey. Jerry is hungry and broke. Meeting a hobo who is in the same fix, they try to plan some method of obtaining a square meal. While they are talking, they observe a detective removing a disguise and see him conceal it in a band stand in a park. This gives them an idea and they proceed to put it into execution. The hobo puts on the disguise and Jerry enters a swell restaurant and orders a full meal. When he finishes eating, he signals, as agreed upon, by dropping a plate out of the window. The hobo, disguised as the detective, then enters just as Jerry is in the heat of an argument with the proprietor and the waiter over his bill and arrests Jerry, telling the proprietor that "his troubles are his own," he drags Jerry away. Jerry and the hobo then reverse matters and Jerry puts on the disguise and the hobo enters and orders everything on the bill. Jerry, however, meets his sweetheart and becoming deeply interested in her, he neglects to come to his partner's rescue, even when one plate follows another out of the window. A policeman, who has been interested in watching Jerry and the hobo, hearing a terrific row in the restaurant, enters and arrests the hobo. Later, Jerry, through a reward notice found in the disguise, succeeds in apprehending a notorious crook, saves his sweetheart from being robbed and collecting a large reward, releases his hobo friend and everyone is happy.

## General Program

**The Enchanted Kiss**—Broadway Star Features—(Two Reels).—Sam Tansey, in love with the daughter of his landlady, is afraid of Captain Peck, her brutal father. With his head soaring in the clouds created by a drink of absinthe, he rises to imaginary heights in gallantry and courage. His delirium is a fantastic round of prodigies of valor, in which the girl, her father and all sorts of grotesque villains revolve in a dizzy plot—Sam always to the rescue. She rewards him—in the dream—with a warm kiss which he multiplies masterfully. Then Sam goes home. Kate is there waiting for him by the door. Now is his time. But he wavers, loses courage and clambers awkwardly up the stairs condemned to Katie's withering scorn forever.

**Hygeia at the Solito**—Broadway Star Features—(Two Reels).—Cricket McGuire, ex-featherweight champion and all round sport from the East, having lost his entire savings on the outcome of a prize fight and lost finds himself in Texas with a racking cough and a dime in his pocket. Raidler, a big-hearted cattleman, invited Cricket to his ranch. Cricket distrusted this unheard-of hospitality, but decides to take a chance. Once on the ranch he distinguishes himself with his metropolitan wants and sits in his air-tight room filled with cigarette smoke. When the doctor advises Raidler that there is nothing the matter with the fellow, he puts him on a pony and makes him go to work. Returning from a two months' absence he learns that the doctor had examined the wrong man. But up rides a score of cowboys, among them a little brown-faced, grinning chap who begged to be allowed to stay with the "whitest bunch of sports he had ever traveled with."

**Brand's Daughter**—(Four Reels)—Falcon Feature.—Alethea, daughter of old Roger Brand, is in love with the poor cashier of her father's bank, Spencer Rutherford. Brand insists that Spencer accumulate a fortune equal to Alethea's own private fortune before they marry. A Russian baron and his sister Paula come to town and it is understood that they represent the Russian government. But they don't. And he isn't a count at all, as Alethea's French maid discovers when they call at the home of the Brands. But the discovery is not made soon enough to save the banker's half million he has loaned to the baron. Then Spencer does the heroic act and rescues Alethea from death in a vault and turns the baron over to the Russian agent. Paula, to save him from Siberia, shoots the baron, who is really her lover. Spencer thinks that by saving the half million he has earned a fortune and Brand agrees with him.

**The Fable of the Uplifter and His Dandy Little Opus**—(Screen Time 25 Minutes)—October 27.—George Ade Fables—Essanay.—Once there was a literary guy. Ever since his stuff had been shot back by a mere editor, he had billed himself as an author. His wife was a gumpf. At every tea and cookie carnival the literary guy was hailed as a hero. One day he dashed off an operetta. Then came a day when the great work was ready to be launched with a loud splash. But a cruel theatrical manager suggested that he sell the manuscript to the rag man. The literary guy decided to have the play done by local amateurs rather than see it lost to the world. After the home talent bunch pulled the affair, the trusty liars boosted something scandalous. There was no holding the literary guy now. He finally found a manager who had a lot of courage in risking other people's coin. The opening night the house was mostly paper. Next day the critics classified the show as a persimmon. Then the manager got busy on the manuscript with a blue pencil. He hired a bunch of chorus kickers to kick pep into the piece. The literary guy protested in vain that his art was being degraded. After the manager got through jazzing the play the literary guy recognized nothing but the scenery. The next box office report showed the gate was jumping at the rate of $90 a night. Still weeping over the ruination of his play, but with dough lining his pockets, the literary guy returned to Hickville to await more royalties. Moral: In elevating the drama be sure to get it high enough, even if you have to make it a trifle gamy.

**The Girl Who Took Notes and Got Wise and Then Fell Down**—(Screen Time 25 Minutes)—November 3—Essanay—George Ade Fable.—Once upon a time there was a girl whose principal ambition in life was to stand ace high with all the nice men of her set. She was so foxy that at times she got in front of herself and blocked her own plays. She was informed in taking notes of what man most desired in woman that man wanted a dame that will play up to his loftiest ambitions and supply his home with an atmosphere of culture, which is the ozone of married life. So the girl put it down that it was her cue to chop out all the twaddle and be a sort of Lady Emerson, but when she had a chance to try out her new method of landing in the matrimonial game she found that the flashy young woman who deals out slang, moves up to the cocktails freely and does a Gertrude Hoffman on the table is the one the men lose sleep about. So the next time she went to a blow-out, the wise girl added a dash of red to her costume, and cut loose and got along first rate, even though she did a lot of the things that none of the men approve, but somehow love to put up with. Moral: He can always pick out the right kind for the other fellow.

## Coming Vitagraph Releases

ALBERT E. SMITH, president of Vitagraph, gives out the following list of Blue Ribbon releases for the months of November and December:

November 5—"The Fettered Woman," a romantic story play adapted from "Anne's Bridge," the novel by Robert W. Chambers, and directed by Tom Terriss. Alice Joyce will be featured in the title role, supported by Webster Campbell, Templar Saxe and other popular Vitagraphers.

November 12—"I Will Repay," an adaptation from O. Henry's famous story, "A Municipal Report," featuring Corinne Griffith. She is supported by "Mother" Mary Maurice, Eulalie Jensen, William Duncan, Arthur Donaldson and George Forth. The play, which was made on the Eastern Shore of Maryland, was produced under the direction of William P. S. Earle.

November 19—"The Grell Mystery," a thrilling drama in which Earle Williams is featured. The play was produced under the direction of Paul Scardon and in the company supporting Mr. Williams are Mabel Trunnelle, Miriam Miles, Denton Vane and others.

November 26—"Who Goes There!" another Robert W. Chambers story, with Belgium for its background. Harry Morey, with Corinne Griffith, are the featured players. This production, which was directed by William P. S. Earle, was originally intended as a special release, but is put out on the regular program in line with Vitagraph's policy of big pictures at popular prices.

The December program opens with the second of the series of pictures to be made from the "Wolfville" stories of Alfred Henry Lewis. The list for the month is as follows:

December 3—"The Tenderfoot," one of the fastest-moving pictures of the "bad west" ever made. It was directed by William Duncan, who also plays the lead, with Carol Holloway opposite him. Miss Holloway and Mr. Duncan are to be a permanent team in features produced by Vitagraph, this being their third appearance together. They were first seen in the fifteen-episode serial, "The Fighting Trail," which is now running, and their next appearance was in "Dead Shot Baker," the first of the Wolfville stories, which was released last week. As in "The Tenderfoot," Mr. Duncan was the director as well as star in these productions.

December 10—"An Investment in Petticoats," a quaint little drama featuring Mildred Manning and Wallace MacDonald, under the direction of Ashley Miller. The play was adapted from a story by Cyrus Townsend Brady.

December 17—"A Woman Between Friends," featuring Alice Joyce with Marc MacDermott playing opposite. This is an adaptation of the Robert W. Chambers story, "Between Friends," and is being produced under the direction of Tom Terriss. It is declared to be one of the most stirring roles that Alice Joyce has had since she played Mary Turner in "Within the Law."

December 24—A play adapted from "John Burt," a novel by Frederick Upham Adams, and produced under the direction of William Wolbert. Alfred Whitman and Mary Anderson are co-starred in this production, which carries an unusual story of the struggle of two men for the love of a girl.

December 31—"His Own People," featuring Harry Morey, with Gladys Leslie. This feature, produced under the direction of William P. S. Earle, marks the first appearance of Miss Leslie on the Vitagraph program. She went to Vitagraph from Thanhouser, where she starred in "An Amateur Orphan" and "It Happened to Adele." Previously, she had attracted attention by her work as a leading woman, particularly in "The Vicar of Wakefield," with Frederick Warde.

---

### *"Polly" Breaks Record*

J. J. Parker, manager of the Majestic Theater, Portland, Oregon, reports that "Polly of the Circus" broke his house records. This was the picture with which Mr. Parker started his twenty-four sheet advertising campaign.

# Latest News Notes of Chicago

W. K. HILL, the active Paramount service man, gave a special showing of twelve reels of pictures on Wednesday night to members of the Parent-Teachers association. Among those present was Mrs. Frederick Michael, chairman of the Better Films committee.

General Film holds a regular trade showing of current releases every Wednesday evening at the Selig exhibition room, on the twelfth floor of the Garland building.

Arthur E. Curtis, who for more than a year has acted as managing editor of MOTOGRAPHY, has resigned to go into the educational film field, which he has been investigating for some time. Mr. Curtis is a graduate of the University of Michigan and was formerly connected with several newspapers and with *Photoplay Magazine.*

The Motion Picture Club, of which Richard Nehls is president, is growing steadily. Secretary Stoddard reports several new members who are prominent and reliable film men of the city. The next meeting of the club will be held at the Illinois Athletic Club on Wednesday evening, October 24.

Sidney Abel, former manager of the local Vitagraph office, has been in the city for several days on business for the Select Pictures Corporation of New York, which has established an exchange in the Consumers Building in Artcraft's former rooms.

When the American Allied Ambulance corps appealed for six Essanay actresses to collect money to purchase ambulances, every girl in the studio volunteered. Those accepted were: Helen Ferguson, Virginia Valli, Thelma Blossom, Betty Harris, Evelyn Napier, and Hazel Coates.

They spent part of an afternoon in Chicago's Coliseum, where thousands were watching the World Series game on a huge electric scoreboard, and collected $635. Then they taxied back to Essanay and collected $275 from employes there.

Capt. Garrett Z. Demarest, in charge of the Chicago campaign, said the corps' camp on the Hudson, 20 miles from New York, now called Camp Demarest, would be rechristened Camp Helen Ferguson in appreciation.

Another new west side picture theater building is the Fairfield, in course of construction at 2737-45 West Twenty-second street, between Fairfield and California avenues. In addition to the theater, which will have a seating capacity of 1,000, the building will contain four stores and six offices. It is being erected by Edward Kounovsky and its cost is placed at $91,000. C. C. Mitchell & Co. have underwritten a bond issue of $57,500 at 6 per cent on the property.

R. C. Seery, for a long time local Triangle manager, is now in charge of the Chicago office of the First National Exhibitors Circuit.

"You've got to come to Chicago to see the new bustle in business. I don't say this to discredit the east, where theaters and exchanges are also doing well but you don't get the note of real prosperity, real activity and real optimism you find in the middle west, particularly in Chicago. It may be that the better business wave that has hit the picture houses reached the midle west first. I don't know; and I am not enough of an expert to give reasons. I am only telling what I see."

The speaker was Herman Becker, general manager of Master Drama Features, Inc., Putnam Bldg., New York City, who was here last week on business.

Alfred Hamburger, director-general of Continental Theaters, opened the Panorama Theater, Prairie avenue and Fifty-First street, formerly operated by the Ascher Bros., last Saturday. It is now in the hands of decorators, being put in a first-class condition. Nothing but the very best photoplays produced will be shown. The music will be furnished by a ten-piece orchestra. The Panorama is considered one of the best theaters on the south side, and will be operated in a high-class fashion.

J. L. Lesserman, the genial head of the Laemmle Exchange, has been on a trip through Iowa to view the Universal fighting front in that territory.

Herman Wolfgram, sales manager of the Milwaukee Universal Exchange, was in Chicago all last week, during which time he had an operation performed on his throat. When Mr. Wolfgram came to town, he couldn't speak above a whisper and his voice sounded like the cawing of a crow. Mr. Wolfgram claims that he wore his voice out selling Universal Service, but the office thinks that he got that way rooting at the Sox-Giants game.




FOR SALE

Mailing Lists

MOVING PICTURE THEATERS

Every State—Total 25,000
Price, $3.50 per M.

1400 Film Exchanges .....$4.00
206 Manufacturers and Studios ... 1.50
235 Picture Machine and Supply Dealers..... 1.50

Particulars.

A. F. WILLIAMS, 168 W. Adams St., Chicago

Abe Stern, manager of the L-Ko Studio in Universal City, interrupted his trip to New York by visiting the Chicago office for several days. On his return trip from New York, Mr. Stern expects to make a tour of the principle cities in the United States, in behalf of the Century Comedies and the L-Ko Comedies.

I. Van Ronkel, manager of the Bluebird Photoplays in Chicago and vicinity, announces that hereafter the regular Bluebird showing for exhibitors and the press, which has been taking place on Saturday mornings, will be changed to Wednesday mornings.

"The Cross Eyed Submarine," Universal's satire on "20,000 Leagues Under the Sea," had a week's run at the Casino Theater, and manager Schaffer reports that it kept the audience roaring from the start to finish.

Maurice Fleckles, manager of the state right features of the Universal Film Mfg. Co., had another round trip punched out of his commutation ticket from New York to Chicago last week. This makes the fourth trip to Chicago from the east that Mr. Fleckles has made in the past ten weeks.

At a private showing of the Century Comedy, "Neptune's Naughty Daughter," which was held at the Bluebird Exhibition rooms, said comedy featuring Alice Howell, there was over one hundred Chicago exhibitors in attendance, and nearly all who saw this picture claimed this was the funniest comedy they had seen for sometime.

Samuel S. Hutchinson, president of the American Film Company, reports a sale of "The Diamond From the Sky" to the Brazil film trade. Brazil thus gets exclusive rights to the picture, the subject being 60,000 feet in length.

Richard R. Nehls, manager of the American Film Company, will make an address on the "Psychology of the Motion Picture" on November 1, before the Illinois Women's Press Association, of which Mrs. Mary Fisher, editor of the *Women's Press,* is president.

Benjamin Kaplan, head of the Russian Art Film Corporation, and Mme. Kaplan spent a short time in the city last week conferring with Manager C. W. Bunn of the local Pathe office, which is relcasing the Russian films for this territory. The Kaplans were on their way back to Russia to arrange for more film productions for distribution here.

Bryant Washburn, the popular former Essanay star, left with his family for Los Angeles last Saturday night. He begins work there for Pathe November first. A large crowd of friends and fans "sawed them off" at the station.

Dan Crilly gave a luncheon in honor of Miss Marguerite Snow at the Hamilton Club last Tuesday afternoon.

Douglas Fairbanks, who never can be contained in one state for long, was in our fair Zephrous Village last Sunday and visited several theaters. He was on his way back to the film coast after a flying visit to New York and his wife.

Lester Cuneo, the Metro star, has been drafted and has arrived here from New York to spend a few days at home before enrolling on the honor roll of trench diggers.

The Motion Picture Club of Chicago held its last meeting at the Morrison Hotel on Wednesday evening. A fine dinner was served and there was a good deal lively discussion. The club is composed of the "old guard" of prominent and reliable film men and is growing steadily. A special speaker gives a brief talk at each dinner meeting. The membership is limited to one hundred men, who are being selected with great care.

## Brief Theater News

### Arkansas

Rudolph Lewine announced that he would open a motion picture and vaudeville theater in the Knox Soull Building, at 301 West Second street, Pine Bluff. It will be known as the Majestic Theater.

### California

A new theater is to be erected for J. Q. Tabor on Hollywood boulevard and Wilcox avenue, Los Angeles, from plans prepared by architect Frank L. Meline. Cost $15,000.

Construction work will be started immediately by Johnson & Eaton for a new theater at Bay Point, with a seating capacity of 500.

Manager Beaty of the Tokay Theater at Lodi, states that a new picture house will soon be in course of construction.

### Illinois

The Bankers & Merchants Theater Company will erect a new theater at 8th street and Wabash avenue, Chicago.

The Derthick opera house block at Belvidere has been destroyed by fire.

Theodore F. Brett will erect a three story office and theater building at 2408-18 W. Madison street, Chicago, to cost $120,000. Seating capacity 1,280.

Phoenix Theater Co., Majestic Theater Building, will erect foundation for new theater 1-15 W. Lake street, Chicago, to cost $75,000.

### Indiana

Martin Panty has sold the Idle Hour Theater at Michigan City to Henry Oldenettle.

### Iowa

The Cox Theater at Milford has been sold to W. J. Schmitz.

Alfred Kelmme has sold the Majestic Theater at Akron to John Lemcke.

Edwin Wattonville has made arrangements to take over the management of the Isis Theater at Pomeroy, which was recently traded by G. F. Hackwender to Richard Moore of Rockwell City.

The Princess Theater at Cedar Rapids has been renamed the Revue Theater.

The Star Theater at Mt. Vernon has been undergoing extensive redecorating.

Mrs. May Ferguson has purchased the Palace Theater at Adel from Mr. Schlander and Don J. Ferguson.

The Dodge City Amusement Co. has let the contract to W. F. Kucharo & Co. for a theater at the army encampment, Dodge City.

The Unity Investment Co. has let the contract for the building of a theater in the Rogg building at 8th and Locust, Des Moines, to Wm. Knudson & Sons. It will cost $25,000.

Ray Simpson of Centerville has purchased a half-interest in the Royal Theater at Unionville from P. O. Jones.

Jay W. Sweitzer has leased and taken possession of the new Firemen's Theater at New Hampton.

Geo. A. Hanson has taken over the theater at Ellsworth, owned by the Ellsworth Amusement Co.

The Majestic Theater at Ossian is being remodeled. The new name is to be the "Princess."

A new opera house, the Grand, at Estherville, constructed at a cost of $150,000, has been opened for business.

The theater operated by C. E. Webb at Montour has been opened to the public.

The Garden Theater at Iowa City has been opened to the public with a new $5,000 orchestral pipe organ and other features.

Chas. Lindeman is the new manager of the Lyric Theater at Preston.

C. E. Webb has leased the Movie Picture Palace at Montour, formerly conducted by Edgar Stewart.




Perfection Pictures
"The Highest Standard In Motion Pictures"

LITTLE
MARY McALISTER
is presented in
"Young Mother Hubbard"

By George Mortimer Peck

A charming story of a young orphan girl's battle with an unsympathetic world to keep a home for her brother and baby sister; how she wins the heart of a crusty old bachelor, who finally adopts her.

Screen time 65 minutes

Released through GEORGE KLEINE SYSTEM

ESSANAY
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago

Perfection Pictures

# MOTOGRAPHY

## The MOTION PICTURE TRADE JOURNAL



ALICE JOYCE, VITAGRAPH STAR

Vol. XVIII CHICAGO, NOVEMBER 10, 1917 No. 19

# Goldwyn Pictures



## MARY GARDEN IN "THAIS" AT REGULAR RENTAL PRICES

GOLDWYN PICTURES' powerful organization takes the most important step of its career by announcing that all contract customers of Goldwyn will receive our most brilliant and costly production at no advance in prices.

Having won exhibitor confidence by a policy of honor and squareness in our relations with the theatre-owners of the nation we intend to hold and increase your confidence by giving you our biggest and best efforts as well as our average of high achievement.

**We could make a fortune with Mary Garden in "Thais" by presenting her at advanced prices; by exacting higher rentals for the first production of one of the world's greatest artists.**

But we prefer to have you, our patrons, receive this record-breaking attraction and play it to big profits. By doing this we hope to bind you closer to us and succeed in making you feel that you are *our actual partners* in this great enterprise; that by making *you* successful we are attaining the highest success for ourselves.

Mary Garden in "Thais" will be released throughout North America Dec. 30, 1917.


*Advisory Board:*

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
MARGARET MAYO
IRVIN S. COBB
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE


Goldwyn Pictures Corporation

16 East 42d Street New York City

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVIII CHICAGO, NOVEMBER 10, 1917 No. 19

# Producer Shoulders War Tax

## REFUSES TO ASK EXHIBITOR TO PAY FIFTEEN CENT LEVY

OUT of the deluge of troubles that have descended upon motion picture exhibitors since tax problems have become an important part of their everyday life, came last week a glittering ray of hope. It was contained in the following self-explanatory letter from John R. Freuler, president of the Mutual Film Corporation:

To the Exhibitors of the United States:

We are pleased to inform you that the Mutual Film Corporation will absorb the special war excise tax imposed on film, and that it has instructed its branch mangaers to this effect in a telegram under date of October 25, reading as follows:



*John R. Freuler.*

**Cancel all war excise tax instructions and operations. Make no charges or collections. Government permits us to pay direct without passing tax on to exhibitors. Destroy all stamped contract blanks and discontinue use of rubber stamp on vouchers. Notify exhibitors. Had previously understood that law required us to charge tax to exhibitors and believed that exhibitors supported fifteen cent tax charge proposed by National Association Motion Picture Industry in which exhibitors are represented.**

This means the Mutual Film Corporation will pay the war tax on film.

MUTUAL FILM CORPORATION,
(Signed) JOHN R. FREULER, *President.*

### *Exhibitors Cheer News*

News of this action on the part of the Mutual company was given to exhibitors first at a meeting of the Chicago branch of the Motion Picture Exhibitors' League of America on Friday, October 26. Subsequently it has been forwarded to all organizations of exhibitors in the country.

Dennis J. Sullivan, general manager of the Mutual corporation, appeared at the Chicago exhibitors' meeting and without warning, other than to announce that he appeared there bearing good news, proceeded to read President Freuler's letter. Mr. Sullivan made no comment on the message, and retired from his speaking position while the cheers of the exhibitors rang through the corridors of the Masonic Temple.

Following Mr. Sullivan's appearance, the Chicago exhibitors—more than 100 members of the league were present—discussed the fifteen cent tax proposition at length, finally voting solidly to take a united stand and refuse to pay the proposed tax to any exchange or distributing organization.

### *President Makes Protest*

"If one of the large producing and distributing companies can afford to absorb the tax, why cannot all of them?" demanded Joseph Hopp, president of the Chicago branch of the league. "I have previously pointed out that the enforcement of this scheme of taxing exhibitors fifteen cents a reel per day in excess of the regular rental charge, would mean a net profit in somebody's pocket of more than 100 per cent in excess of the tax on raw and printed film.

"Producers and distributors who insist on the collection of this fifteen cent tax will find the exhibitors presenting a more determined and more united front than ever before in the history of the film industry. We simply are not going to pay anybody a profit on a tax that is assessed against a branch of the industry. The exhibitor has burdens enough and is loyally doing more than his full share of patriotic duty in aiding the government in the successful prosecution of the war."

### *Hoffman Pays His Share*

M. H. Hoffman, Inc., an independent distributing corporation, has taken the same stand as Mutual and in an official announcement declared that Hoffman-Foursquare pictures would be furnished to exhibitors with no charge other than the regular rental. In a telegram to the Cleveland Exhibitors' League Mr. Hoffman said:

> Foursquare will not tax exhibitors any amount above rental price. Notwithstanding that we are taxed on every foot of positive film as well as negative, we feel that the exhibitor has sufficient burdens to bear without being further loaded. Taxation is the sinew of war. Foursquare will do its bit without compelling exhibitors to pay for it for them.

### *Eastern Exhibitors Bow*

Contrary to the action of the Chicago exhibitors, the theater owners and managers of eastern Pennsylvania and southern New Jersey, according to a telegram from Stanley V. Mastbaum, of Philadelphia, to Samuel Goldfish, president of the Goldwyn Pictures Corporation, have agreed to accept the fifteen cents per reel a day tax. The message which Mr. Goldfish

read to a meeting of producers in New York last week, follows:

In reference to the additional charge of fifteen cents per reel that the exhibitors in Eastern Pennsylvania and Southern New Jersey have been asked to pay, I have conferred with a great many of them, both small and large exhibitors. They are ready, anxious and willing to pay this charge, realizing the impossibility of the producer paying same. The attitude of many of the manufacturers trying to give to the exhibitors film productions at prices which they can afford to pay, should make every exhibitor in this country doubly anxious to keep all hardships from his source of supply.

STANLEY V. MASTBAUM.

It was forecasted that the action of some of the producing companies in renouncing the passing on of the footage tax would cause a change of feeling on the part of these exhibitors, and that they would join in the general protest against some exchanges collecting this fifteen-cent assessment while others bear it themselves.

### *Brady Goes to Washington*

Because some constructions placed on the footage tax law make it appear that the tax must be paid every time a film is rented, a delegation of film men headed by William A. Brady went to Washington to put the matter squarely up to President Wilson. Under this interpretation of the law, it is conceded by everyone connected with the industry that the motion picture business—the fifth in magnitude of all the nation's industries—would be quickly put to death.

This view was strengthened by a letter received by William Wright, secretary of the Kalem company, from Daniel C. Roper, commissioner of internal revenue, in which he said, in regard to the tax on printed film:

"You are advised that as the tax (the one-half cent per foot assessment on positive prints) is placed not upon the manufacturer of the film itself, but upon its sale or lease, the office is of the opinion that the tax should be paid, not by you who do the commercial work only, but by the owner of the film or positive print, and upon him the tax will be imposed at one-half cent per foot each time the same is sold or leased."

### *More Information Is Sought*

There have been several pilgrimages to Washington in connection with the interpretations of the various tax enactments of the last congress. P. A. Powers, J. A. Berst, Lee A. Ochs and Arthur S. Friend, were appointed a special committee to go to the national capital to confer with Commissioner Roper of the internal revenue office of the treasury department on the subject of the admission tax.

These men representing the National Association of the Motion Picture Industry sought enlightenment on the subject of the ten per cent admission tax which became effective November 1. Leaders of the association, after a series of meetings in New York, were agreed that the public must pay this tax. This point has been generally agreed upon over the entire country, but there have been various interpretations of some clauses of the law regarding the exemption of certain classes of admissions.

In various cities local revenue offices have been unable to give exhibitors a concise statement covering the points on which differences of opinion exist. In Chicago two deputy collectors gave the Chicago branch of the Motion Picture Exhibitors' League of America two opposite explanations of the question of whether children admitted for five cents to a theater charging more than five cents for adults should be compelled to contribute to the admission war tax.

In plain English and free from legal entanglements is an explanation of the working of the admission tax by William Fox who says:

"On all tickets sold for the matinee on Thursday, November 1st, 1917, and for every performance thereafter, the purchaser of a ticket will pay a tax collected at the time of the sale. The holder of a pass must also pay. The amount of the tax is one cent for each ten cents or fraction of ten cents, thus:

One cent on a ten cent ticket;
Two cents on a fifteen cent ticket;
Three cents on a twenty-five cent ticket;
Four cents on a thirty-five cent ticket;
Five cents on a fifty cent ticket;
Eight cents on a seventy-five cent ticket;

### *Regarding Children's Tickets*

"Where children under twelve years of age are admitted, and their tickets paid for, the tax is one cent per ticket regardless of the price. If a purchaser buys two seventy-five cent tickets, he pays an eight cent tax on each, not fifteen cents for the total of $1.50. The tax is on each ticket separately and not on the aggregate.

"The duty of collecting the tax is placed upon the person or corporation operating the theater. The Government has designated no special method for collecting the tax and makes no allowance for any deduction for the expense to which the theater may be put by the new law.

"Where the highest admission in a theater is five cents, the admissions are tax exempt. This does not mean theaters which have a five cent admission in their scale, but means theatres where the maximum charge is five cents."

## Laemmle Explains Curtailment

Carl Laemmle, President of the Universal Film Manufacturing Co., has issued the following statement concerning the temporary suspension of some few producing companies at Universal City.

"Until we know exactly how seriously the war tax is going to affect us," says Mr. Laemmle, "and until we are positively convinced that the exhibitors will co-operate in collecting the money from the public, we intend to take advantage of the fact that we have accumulated the largest reserve stock of negatives in our career by laying off several feature companies for about four weeks.

"This will not affect the producting of serials, because we are not far enough ahead on serial negatives to suspend producing them. The same thing, of course, applies to the Animated Weekly, the Current Events and the Universal Screen Magazine because of the fact that it is impossible to have a reserve supply of negatives.

"The fact that the cloudy and rainy season are about at hand helped us to arrive at this decision, for we have not quite enough electric light stages in Universal City for all our companies. By suspending operations until we have used up a certain amount of our big reserve supply of negatives, we avoid the heavy loss of having several companies idle on cloudy or rainy days. This, by the way, happened only last week, entailing a loss of approximately $15,000."

# "What the Picture Did for Me"

## ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

*(Editorial Note:—"The trade paper than can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews* Motography *publishes in each week's issue the actual, unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

**THE NARROW TRAIL,** with W. S. Hart (Artcraft)—"Our patrons classed this as Hart's best, even though the censor board cheated us out of a great fight."—M. J. Weil, Castle Theater, Chicago.—*Downtown house.*

**Wild and Woolly,** with Douglas Fairbanks (Artcraft)—"As all the others say,—this is the kind that sends them away satisfied."—B. C. Brown, Star Theater, Viroqua, Wisconsin.

**Joan the Woman,** with Geraldine Farrar (Artcraft)—"A production of extraordinary merit. Star great."—B. C. Brown, Star Theater, Viroqua, Wisconsin.

**The Little American,** with Mary Pickford (Artcraft)—"One of the greatest pictures I have ever shown. Everyone was pleased. Business great."—J. F. Mullin, Electric Theater, Falls City, Nebr.

**Rebecca of Sunnybrook Farm,** with Mary Pickford (Artcraft)—"This is a wonderful Mary Pickford production and an exceptionally fine picture. Enlarge your house as much as you can when you run this photoplay. Don't be afraid to book this one. Record business."—Spyros P. Skouras, Pageant Theater, St. Louis, Mo.—*Refined neighborhood.*

**The Man From Painted Post,** with Douglas Fairbanks (Artcraft)—"A western drama, full of action. Business great on a week's run."—H. C. Miller, Rose Theater, Chicago.—*Downtown house.*

**Down to Earth,** with Douglas Fairbanks (Artcraft)—"A few more like this and Doug's salary will come down. Not a poor picture but decidedly not one to please followers of this star."—George E. Bleich, Empress Theater, Owensboro, Ky.

**Barbary Sheep,** with Elsie Ferguson (Artcraft)—"The star has a great screen personality. The story went over the heads of our audience. Gorgeous costumes, superb direction and magnificent settings, but it did not draw here."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Peddler,** with Joe Welch (Art Dramas)—"Amateurish throughout. We don't know of anything good to say for it."—Cragin and Pike, Majestic Theater, Las Vegas, Nevada.

**The Clean-Up,** with Franklin Farnum (Bluebird)—"Very good picture. Played to capacity business."—L. W. Schultz, New Comique Theater, Montpelier, Vt.

**The Clean-up,** with Franklyn Farnum (Bluebird)—"This smiling comedian is drawing well for us. Story very good and with plenty of laughs."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**A Kentucky Cinderella,** with Ruth Clifford (Bluebird)—"We boosted this picture, showed to capacity, and everybody was pleased. The kind of picture we like to run."—Cragin and Pike, Majestic Theater, Las Vegas, Nevada.

**Mr. Opp,** with Arthur Hoyt (Bluebird)—"Good picture but poor business, due probably to new, unknown star."—Clarence J. Koetting, Lyric Theater, Ste. Genevieve, Mo.

**Anything Once,** with Franklyn Farnum (Bluebird)—"A good comedy drama that went over very well and I believe pleased all."—Clarence J. Koetting, Lyric Theater, Ste. Genevieve, Mo.

**Anything Once,** with Franklyn Farnum (Bluebird)—"Excellent picture; has everything in it that will please. One of Bluebird's best."—Jack Truitt, Sedalia Theater, Sedalia, Mo.

**A Stormy Knight,** with Franklyn Farnum (Bluebird)—Farnum draws well here. The picture was fair, though somewhat inferior to most of his other plays."—Clarence J. Koetting, Lyric Theater, Ste. Genevieve, Mo.

**The Great Problem,** with Violet Mersereau (Bluebird)—"Star very pleasing. Patrons liked this."—A. Lorenzo, Strand Theater, West Branch, Mich.

**Hell Morgan's Girl,** with Dorothy Phillips (Bluebird)—"Fine business with this, which has a record as a money-getter. Copy supplied me was in poor shape. Insist on a good print when you book."—George A. Bleich, Empress Theater, Owensboro, Ky.

**Fires of Rebellion,** with Dorothy Phillips (Bluebird)—"A great picture but too suggestive."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

**The Little Orphan,** with Ella Hall (Bluebird)—"One of the best pictures out. Business fine. The star is a winner."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

**The Show Down,** with Myrtle Gonzales (Blue-

bird)—"A good picture, with a good story. Was well liked."—J. J. Chrissis, Queen and Isis Theater, Chicago. —*In middle class neighborhood.*

**The Secret of the Swamp,** with Myrtle Gonzales (Bluebird)—"One of the best Bluebirds I have run. Patrons well pleased. Good business."—Wm. A. Clark, Jr., Elite Theater, Golconda, Ill.

**Straight Shooting,** with Harry Carey (Butterfly) —"This was a dandy picture and pleased my audience." —E. Saunders, Palace Theater, Harvard, Ill.

**The Midnight Man,** with Jack Mulhall (Butterfly) —"A first class picture for Saturday, catering to a mixed audience."—B. C. Brown, Star Theater, Viroqua, Wisconsin.

**Two Little Imps,** with Jane and Katherine Lee (Fox)—"Business poor but the picture pleased."—J. H. McDonald, Strand Theater, Walla Walla, Wash.

**This Is the Life,** with George Walsh (Fox)— "George is coming so fast of late that he now runs neck and neck with Douglas Fairbanks in this territory. The men seem to like him better than they do Fairbanks. This picture is full of pep. Business great on a two-day run."—H. C. Miller, Boston Theater, Chicago.—*Downtown house.*

**The Silent Lie,** with R. A. Walsh (Fox)—"Can't say much for this production. Big chance for improvement."—J. F. Mullin, Electric Theater, Falls City, Nebr.

**The Witching Hour,** with C. Audrey Smith (Frohman)—"A good picture throughout and drew capacity business."—Jack Truitt, Sedalia Theater, Sedalia, Mo.

**Polly of the Circus,** with Mae Marsh (Goldwyn)— "Great. Pleased everybody."—Mrs. R. G. Jordan, Hinsdale Theater, Hinsdale, Ill.—*High class suburban audience.*

**Polly of the Circus,** with Mae Marsh (Goldwyn) —"Good business with this and it pleased very much. Shown at increased prices."—George A. Bleich, Empress Theater, Owensboro, Ky.

**Baby Mine,** with Madge Kennedy (Goldwyn)— "One half said this was very good; the other half called it poor. A matter of taste. A good picture and worth a slight raise in admission."—George A. Bleich, Empress Theater, Owensboro, Ky.

**Fighting Odds,** with Maxine Elliot (Goldwyn)— "Without Miss Elliott, it wouldn't get you a nickel. Business slumped on the second day. And yet I heard no complaints even when shown at an increase over regular prices."—George A. Bleich, Empress Theater, Owensboro, Ky.

**Fighting Odds,** with Maxine Elliot (Goldwyn)— "Although this was knocked by local newspaper critics, it played to exceptionally big business. However, the people did not seem to be pleased with it."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

## What Does the Box Office Show?

IS THE picture you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They may want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Which picture on your program do you consider superior box office attraction? (Write in pencil.)

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks..... Remarks.....

..... .....

..... .....

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks ..... Remarks .....

..... .....

..... .....

Address ..... City and State .....

Name of Theater ..... Sent in by .....

Help the industry produce better films. Fill out the blank every week. Mail it to Motography, Monadnock Bldg., Chicago.

**The Mysterious Miss Terry,** with Billie Burke (Paramount)—"Shown at advanced prices and it pleased. Star does not draw exceedingly well for **Gloria's Romance** injured her popularity here."—George A. Bleich, Empress Theater, Owensboro, Ky.

**The Hostage,** with Wallace Reid (Paramount)—"A poor vehicle for a popular player. It did not please."—George A. Bleich, Empress Theater, Owensboro, Ky.

**Her Father's Son,** with Vivian Martin (Paramount)—"The star was most of the show but it made a fair impression. Clean and wholesome and that helps."—Clarence J. Koetting, Lyric Theater, Ste. Genevieve, Mo.

**The Inner Shrine,** with Margaret Illington (Paramount)—"Miss Illington will never be very popular on the screen if we take this picture for her best."—J. F. Mullin, Electric Theater, Falls City, Nebr.

**The Amazons,** with Marguerite Clark (Paramount)—"Not as good as the former releases of this star but it seemed to satisfy even at advanced prices."—George A. Bleich, Empress Theater, Owensboro, Ky.

**What Money Can't Buy,** with Jack Pickford (Paramount)—"This went over well. Everyone was satisfied. Business good."—C. Everett Wagner, Grotto Theater, Burlington, N. C.

**Lost in Transit,** with George Beban (Paramount)—"A beautiful picture, with incomparable acting by the star. Rainy weather injured business."—Spyros P. Skouras, Pageant Theater, St. Louis, Mo.—*In high class neighborhood.*

**Lost in Transit,** with George Beban (Paramount)—"A picture young and old will enjoy. Full of that human interest stuff that puts a picture over. The baby, George Beban's son, is very clever and gets many laughs."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Oh Doctor,** with Roscoe Arbuckle (Paramount)—"Poor. A few more like this and Fatty will be on the list with the has-beens. Capacity business but patrons displeased."—C. R. Haase, Bijou Theater, Huron, S. D.

**As Men Love,** with House Peters (Paramount)—"Just a fair picture. Did not draw. Business fair."—C. R. Haase, Bijou Theater, Huron, S. D.

**The Marcellini Millions,** with George Beban (Paramount)—"A very good picture, liked by all.—J. F. Mullin, Electric Theater, Falls City, Nebr.

**The Iron Heart,** with Edwin Arden (Pathe)—"All who saw this picture said it was great. Arden's work is wonderful."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

**Sunshine and Gold,** with Marie Osborne (Pathe)—"This little star is worth her weight in gold to any exhibitor who will bill her right."—C. Everett Wagner, Grotto Theater, Burlington, N. C.

**The Cigarette Girl,** with Gladys Hulette (Pathe)—"This did well for us. Picture is everything Pathe claims. Star well liked."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**War and the Woman,** with Florence LaBadie (Pathe)—"Very timely picture. Good photography, good story, interesting throughout."—Jack Truitt, Sedalia Theater, Sedalia, Mo.

**Under the Stars and Stripes in France** (Two-reel Pathe special)—"More or less of a disappointment and not up to the standard one would expect in a special. Undoubtedly there is a good field for this class of picture owing to the interest of the relatives, sweethearts and friends of the boys."—H. C. Miller, Alcazar Theater, Chicago.—*Downtown house.*

**The Streets of Illusion,** with Gladys Hulette (Pathe)—"A fair picture, not remarkable."—J. J. Chrissis, Queen and Isis Theaters, Chicago.—*In middle class neighborhood.*

**Stranded in Arcady,** with Mrs. Vernon Castle (Pathe)—"A very satisfactory picture. It held up exceptionally well. In fact, Mrs. Castle was perfectly at home in the Castle during a week's run."—M. J. Weil, Castle Theater, Chicago.—*Downtown house.*

**The Apple Tree Girl,** with Shirley Mason (Edison-Perfection)—"Believe me, this is some picture. The star does admirable acting. This is a very interesting and different comedy-drama, exceptionally good for Friday or Saturday. Business good."—Spyros P. Skouras, Pageant Theater, St. Louis, Mo.—*High class neighborhood.*

**T. Haviland Hicks, Freshman,** with Ray McKee (Edison-Conquest)—"Three reels. A sure-fire college story. Everyone liked it."—Mrs. R. G. Jordan, Hinsdale Theater, Hinsdale, Ill.—*High class suburban audience.*

**The Argyle Case,** with Robert Warwick (Selznick)—"Story well told. Exciting climax and acting superb. A remarkable picture. Business fair."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**Broadway, Arizona,** with Olive Thomas (Triangle)—"A good picture."—J. J. Chrissis, Queen and Isis Theaters, Chicago.—*In middle class neighborhood.*

**The Tar-heel Warrior,** with Walt Whitman (Triangle)—"Not much of a picture."—J. J. Chrissis, Queen and Isis Theaters, Chicago.—*In middle class neighborhood.*

**The Tar-heel Warrior,** with Walt Whitman (Triangle)—"A peculiar title but a good picture with an unknown star. Did not draw. Too bad Triangle cannot 'christen' their pictures better than they do."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**One Shot Ross,** with Roy Stewart (Triangle)—"Very good western picture. Star is gaining popularity. Capacity business."—C. R. Haase, Bijou Theater, Huron, S. D.

**One Shot Ross,** with Roy Stewart (Triangle)—"One of the poorest pictures shown in the house."—M. J.

Weil, Lake Shore Theater, Chicago.—*High class neighborhood.*

**Wild Sumac,** with Margery Wilson (Triangle)—"Another poor Triangle offering."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Firefly of Tough Luck,** with Alma Reuben (Triangle)—"Brought us 'tough luck' in the way of business. Didn't draw and patrons did not like it or the star."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Cassidy,** with Dick Rosson (Triangle)—"Too many bar-room scenes to please our patrons. Did not draw."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Clod Hopper,** with Charles Ray (Triangle)—"Webster is shy on adjectives to praise this money-getter. Any who miss it have themselves to blame."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**The Millionaire Vagrant** (Triangle)—"Not quite as good as some of Ray's pictures but nevertheless a good picture. Got money here."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**Seeking Happiness,** with Enid Bennett (Triangle)—"This is the kind of stuff the people like. Star very good. Picture drew capacity."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**The Sin Ye Do,** with Frank Keenan (Triangle)—"Went over big. Star great."—A. Lorenzo, Strand Theater, West Branch, Mich.

**The Bride of Hate,** with Frank Keenan (Triangle)—"Good story and star well liked."—A. Lorenzo, Strand Theater, West Branch, Mich.

**Her Official Fathers,** with Dorothy Gish (Triangle)—"A good vehicle for a highly pleasing star. Well received by an audience almost unusual for this season."—Clarence J. Koetting, Lyric Theater, Ste. Genevieve, Mo.

**The Pinch Hitter,** with Charles Ray (Triangle)—"About as fine a comedy-drama as we've ever seen. Ray made a clean hit with the audience. Business good."—Clarence J. Koetting, Lyric Theater, Ste. Genevieve, Mo.

**The Devil Dodger,** with Roy Stewart (Triangle)—"The star is far from being a W. S. Hart. Action drags. Five reels of sadness and tragedy. Not a box office attraction."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Bond of Fear,** with Belle Bennett (Triangle)—"Good sand-storm scene. Will hold interest to the end. Contains a good theme and has many thrills. Star is new to the movie fans."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Mountain Dew,** with Margery Wilson (Triangle)—"Fine business; picture satisfactory."—J. H. McDonald, Strand Theater, Walla Walla, Wash.

**The Americano,** with Douglas Fairbanks (Triangle)—"First appearance of the star in this theater. Made a hit. Good picture to good business."—Clarence J. Koetting, Lyric Theater, Ste. Genevieve, Mo.

**Chicken Casey,** with Dorothy Dalton (Triangle)—"Miss Dalton is a very clever actress."—A. Lorenzo, Strand Theater, West Branch, Mich.

**Chicken Casey,** with Dorothy Dalton (Triangle)—"Good show to good business."—Wm. A. Clark, Jr., Elite Theater, Golconda, Ill.

**The Girl of the Timber Claims,** with Constance Talmadge (Triangle)—"Fair picture. Patrons were about divided on this picture. Fair business."—Wm. A. Clark, Jr., Elite Theater, Golconda, Ill.

**The Fall of a Nation** (Vitagraph special)—"Feature great. Broke all house records."—L. W. Schultz, New Comique Theater, Montpelier, Vt.

**The Ninety and Nine,** with William Courtney (Vitagraph)—"Excellent. Big business."—L. W. Schultz, New Comique Theater, Montpelier, Vt.

**Captain of the Gray Horse Troup,** with Edith Storey and Antonio Moreno (Vitagraph)—"Excellent business. Patrons delighted."—L. W. Schultz, New Comique Theater, Montpelier, Vt.

**The Glory of Yolanda,** with Anita Stewart (Vitagraph)—"Good local color. Good story. Everyone pleased."—Mrs. R. G. Jordan, Hinsdale Theater, Hinsdale, Ill.

**An Enemy of the King,** with E. H. Sothern (Vitagraph)—"We class this with the best."—E. Saunders, Palace Theater, Harvard, Ill.

**Within the Law,** with Alice Joyce (Vitagraph)—"Any exhibitor can get good money with this. Double your regular prices; you are safe in doing so."—George A. Bleich, Empress Theater, Owensboro, Ky.

**Son of the Hills,** with Antonio Moreno (Vitagraph)—"This one is not up to the Vitagraph standard. It did not go over for us."—C. T. McClure, Comique Theater, Jamesport, Mo.

**Money Magic,** with Edith Storey (Vitagraph)—"A poor story, too many death bed scenes. People don't want this kind of thing in pictures."—C. T. McClure, Comique Theater, Jamesport, Mo.

**The Hunted Woman,** with Virginia Pearson (Vitagraph)—"'Go to it!' A good box-office attraction. Book it, exhibitors; it is worth while."—C. T. McClure, Comique Theater, Jamesport, Mo.

**The Magnificent Meddler,** with Mary Anderson (Vitagraph)—"A plumb good one. Don't be afraid to book it. Went over big with us."—C. T. McClure, Comique Theater, Jamesport, Mo.

**The Divorcee,** with Mary Anderson (Vitagraph)—"A very good picture which played to fair business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Cupid's Rival,** with Billy West (King Bee)—"We broke all house records with the first Billy West-King Bee comedy, in spite of the fact that we had **The Hero** booked and ran **Cupid's Rival** instead. We raised our price to ten cents and patrons were pleased."—Jos. Halleman, Melvin Theater, St. Louis, Mo.

**Their Compact,** with Bushman and Bayne (Metro)—"A good picture with plenty of action, but the star over-poses. Business good."—Spyros P. Skouras, Pageant Theater, St. Louis, Mo.—*High class neighborhood.*

**Their Compact,** with Bushman and Bayne (Metro)—"A pretty good picture. Brought good business."—J. J. Chrissis, Queen and Isis Theaters, Chicago.—*In middle class neighborhood.*

**The Adopted Son,** with Bushman and Bayne (Metro)—"Six reels. A glance at the Chicago board of censors permit shows 'Cut forty-nine gambling scenes.' The picture was well received; stars are well liked and business was good."—H. C. Miller, Boston Theater, Chicago.—*Downtown house.*

**Silence Sellers,** with Mme. Petrova (Metro)—"A good picture for the admirers of Petrova. She wears handsome gowns and some beautiful furs. As a whole the picture is good and will go over."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Slacker,** with Emily Stevens (Metro)—"Broke all records and gave excellent satisfaction."—B. C. Brown, Star Theater, Viroqua, Wisconsin.

**Outcast,** with Ann Murdock (Empire-Mutual)—"A good picture. Patrons commented on it. Brought good business."—J. J. Chrissis, Queen and Isis Theaters, Chicago.—*In middle class neighborhood.*

**The Bride's Silence,** with Gail Kane (American-Mutual)—"A good picture. We had many compliments on it."—J. J. Chrissis, Queen and Isis Theaters, Chicago.—*In middle class neighborhood.*

**Reputation,** with Edna Goodrich (Mutual)—"Our patrons liked this picture."—J. J. Chrissis, Queen and Isis Theaters, Chicago.—*In middle class neighborhood.*

**Charity Castle,** with Mary Miles Minter (American-Mutual)—"This was liked especially well. Miss Minter is popular with our patrons."—J. J. Chrissis, Queen and Isis Theaters, Chicago.—*In middle class neighborhood.*

**A Dream or Two Ago,** with Mary Miles Minter (American-Mutual)—"An excellent picture. Star fast becoming a favorite. Film in fair condition."—B. C. Brown, Star Theater, Viroqua, Wisconsin.

**Her Country's Call,** with Mary Miles Minter (American-Mutual)—"A very good picture. Pleased a capacity audience."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Queen X,** with Edna Goodrich (Mutual)—"A very good picture. Brought exceptionally good business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Runaway,** with Julia Sanderson (Mutual)—"A very good picture, but it did not draw. The star is not well known to picture patrons."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Sands of Sacrifice,** with William Russell (American-Mutual)—"This star is not popular in our territory and the picture did not please. Business poor."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Periwinkle,** with Mary Miles Minter (American-Mutual)—"To exhibitors who suffer 'Blue Mondays,' I'd suggest the 'Minter cure.' It worked for me. 'Nuff sed.' "—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**Environment,** with Mary Miles Minter (American-Mutual)—"Excellent production. Dainty Mary went over big as usual. Fine card here."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**Melissa of the Hills,** with Mary Miles Minter (American-Mutual)—"Fine picture. Played to capacity."—E. Saunder, Palace Theater, Harvard, Ill.

**The Adventurer,** with Charlie Chaplin (Mutual)—"The biggest laugh producer this comedian has turned out, which came as a surprise when the audiences knew that it was Chaplin's last Mutual and proves that Charlie always leaves them smiling when he says goodbye."—H. C. Miller, Alcazar Theater, Chicago.—*Downtown house.*

**The Sea Master,** with William Russell (American-Mutual)—" 'Pink permit.' It is hard to tell whether this was good or not after the Chicago censor board had cut it. The picture drew exceptionally well. Russell is well liked."—H. C. Miller, Boston Theater, Chicago.—*Downtown house.*

**Bab, the Fixer,** with Jackie Saunders (Horkheimer-Mutual)—"Pleased everyone. Big house."—E. Saunders, Palace Theater, Harvard, Ill.

**Souls in Pawn,** with Gail Kane (American-Mutual)—"This went over big. Business good. Direction, photography and star's work, perfect."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

**Chimmie Fadden Out West,** with Victor West (Paramount)—"Excellent comedy, good title and star. Business poor because of a local entertainment."—Clarence J. Koetting, Lyric Theater, Ste. Genevieve, Mo.

**The Dummy,** with Jack Pickford (Paramount)—"Clean entertainment with thrills and laughter."—Mrs. R. G. Jordan, Hinsdale Theater, Hinsdale, Ill.—*High class suburban audience.*

**The Law of the Land,** with Mme. Petrova (Paramount)—"A splendid production but I failed to bring 'em in to see it."—George A. Bleich, Empress Theater, Owensboro, Ky.

**The Varmint,** with Jack Pickford (Paramount)—"The directors missed making a good picture in this. No one will enthuse over it. Fair in pulling power."—George A. Bleich, Empress Theater, Owensboro, Ky.

**Transgression,** with Earle Williams (Vitagraph)—"A very good picture which brought very good business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Whip,** with Alma Hanlon (World)—"Played to capacity. The picture is full of action; the settings are wonderful and the photography unbeatable."—Cragin and Pike, Majestic Theater, Las Vegas, Nevada.

**The Crimson Dove,** with Carlyle Blackwell (World)—"A good melodrama. Heard lots of favorable comment. Good for all classes of audiences."—George A. Bleich, Empress Theater, Owensboro, Ky.

**The Hungry Heart,** with Alice Brady (World)—"A very good picture, but the star did not draw as well as expected."—C. Everett Wagner, Grotto Theater, Burlington, N. C.

**Shall We Forgive Her?** with June Elvidge (World)—"Best box-office picture of the week. Not a children's picture. A melodrama. The art-loving critics are against this kind of pictures but the public to whom we cater seem to want them."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Rasputin, the Black Monk,** with Montague Love (World)—"This went over big. About half of our patrons are Jewish and they were especially interested in it. This is a fine offering for Jewish and Russian neighborhood. Brought very good business."—J. J. Chrissis, Queen and Isis Theaters, Chicago.—*In middle class neighborhood.*

**Rasputin, the Black Monk** (World)—"Good picture. Drew big business and pleased a high class audience."—Jack Truitt, Sedalia Theater, Sedalia, Mo.

**Rasputin, the Black Monk,** with Montague Love (World)—"A very good picture, well liked. Brought capacity business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Corner Grocery,** with Lew Fields (World)—"A very good picture with fair drawing power."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Beware of Strangers,** with Thomas Santschi (Selig special)—"A picture every theater ought to run."—E. Saunders, Palace Theater, Harvard, Ill.

**King of the Rails** (General Electric Company)—"A three reel picture treating on the evolution of railways and showing the locomotive from the first stage to the present electric transcontinental moguls. The film is put out by the General Electric Company gratis and is a wonderful study, not only to the electrically inclined but to everyone. I would advise exhibitors to run this as an educational. It should get the support of the thinking class in every locality."—H. C. Miller, Alcazar Theater, Chicago.—*Downtown house.*

**The Mormon Maid,** with Mae Murray (Lasky special)—"As one of our patrons said, 'A crazy picture.' It was, and we were bunked by boosting it and charging fifteen cents for it. It was taken off the Paramount program and someone thought he would call it a feature. As a box-office picture, I mark it poor."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Barrier** (Rex Beach)—"Cannot say enough for this picture. Played three days to capacity business at advanced prices and pleased everyone."—C. R. Haase, Bijou Theater, Huron, S. D.

**The Garden of Allah,** with Thomas Santschi (Selig special)—"Drew only fair business because of previous bookings in the neighborhood. The people did not care for it."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

### *Serials and Series*

**The Fighting Trail,** with William Duncan (Vitagraph)—"Holding up fairly well. I consider it a good serial."—Jack Truitt, Sedalia Theater, Sedalia, Mo.

**The Gray Grost,** fifteenth episode (Universal)—"We consider this serial the best of them all. It will get the crowds and hold them."—Cragin and Pike, Majestic Theater, Las Vegas, Nevada.

**The Gray Ghost,** with Eddie Polo (Universal)—"We have run the first three episodes. It is a little weak at the start but is showing to good houses."—Wm. A. Clark, Jr., Elite Theater, Golconda, Ill.

## Music War Draws Notice

The war being waged against the American Society of Composers, Authors and Publishers by Miss Katherine C. Melcher, compiler of the only authentic list of non-taxable music obtainable, is attracting attention all over the country. Miss Melcher's work is being done for the Chicago branch of the Motion Picture Exhibitors' League, of which Joseph Hopp is president.

Reports received by Mr. Hopp indicate the value of the work Miss Melcher is accomplishing. More than one thousand selections have been listed on which an exhibitor need not pay royalties, and there are thousands of additional pieces to be listed. The Chicago league is receiving daily reports from other organizations and from individuals in all parts of the United States requesting information about non-taxable music.

In the tabulation of selections which have been appearing in Motography, exhibitors will notice this week for the first time some of the works of Harry Von Tilzer and the publications of his New York house.

## Advance Admission Prices

The Liberty and Columbia, leading theaters in Portland, Ore., have announced advances in admission charges of from 15 to 20 cents for adults, and from 5 to 10 cents for children. Other downtown theaters, including the Peoples, Majestic, Star and Sunset, have made similar announcement. Houses in outlying sections are increasing their prices from 10 to 15 cents. In the state outside of Portland, admission fees have been increased generally. Managers of five-cent theaters are considering making a charge of 10 cents for Sunday shows.

PAUL H. WOODRUFF, Editor
BLAINE McGRATH, Managing Editor

NEW YORK OFFICE: 1022 LONGACRE BUILDING, Forty-second Street and Broadway Telephone Bryant 7030
CHARLES R. CONDON, Eastern Representative

LOS ANGELES OFFICE: 6035 HOLLYWOOD BLVD.
MABEL CONDON, Western Representative

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy

Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY
THE MOTION PICTURE TRADE JOURNAL
PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
E. R. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday New advertisements will be accepted up to within ten days of date of issue but proof of such advertisements can not be shown in advance of publication.

SUBSCRIPTION PRICE
Per Year $3.00

| | |
|---|---|
| Canada | Per year $4.00 |
| Foreign | Per year 5.00 |
| Single copy | .15 |

NOTICE TO SUBSCRIBERS

REMITTANCES—Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change

If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVIII CHICAGO, NOVEMBER 10, 1917 Number 19

# Disposing of the Tax on Film Stock

A REASONABLE consumer, familiar with the fundamentals of business economics, expects to pay the producers' taxes for him. He knows that the manufacturer's cost and overhead and profit all must be paid by the public in the end. The thing to which the consumer strenuously objects is paying the producer a profit on all his special taxes.

The proposal is made to charge exchange rental customers fifteen cents a reel, in addition to the regular service charge, to defray the manufacturer's war tax of one-fourth cent a foot on raw stock and one-half cent a foot on finished pictures.

President Joseph Hopp of the Chicago League has demonstrated, with a few simple calculations, that fifteen cents per reel per day would return a profit of over a hundred per cent on the producer's tax. Figuring nine hundred and fifty feet as the average reel, and one hundred runs as the average life, the producer's tax would amount to $7.12½, while the same tax as it was passed on to the exhibitor would yield $15.00. Negative stock waste would have to be extravagant indeed to bring the actual tax to $7.50 a print.

There is only one condition that justifies the manufacturer in adding a profit to the tax he passes along to his customers. If it is plain that a certain percentage of trade will be lost as a direct result of the tax, the survivors may pay for the lost taxes and receive in return the satisfaction of losing competition. But no such situation obtains here. There will be no falling off in trade as a result of the three-quarter cent producer's tax.

It is gratifying to observe that at least one large distributor has voluntarily canceled the arrangement for passing the tax along, and has agreed to absorb it into its overhead expense. No doubt there will be a general inclination to follow suit; in which case the disturbance will vanish and be forgotten.

The exhibitor will still pay it, of course. The manufacturer must have all his costs paid by his trade or there will be no manufacture. The producer who buries a special tax in his overhead account must necessarily make some slight readjustment in other expenses, or in profits, to preserve the balance of his business. The customer hopes he will take it out of profits; but he hopes to find some way to make it up by reducing other expenses. Anyway it is put where it belongs, and where it will at least excite no animosity. And it is worth noting, while we are discussing business economics, that a few well developed cases of animus may cost the producer more in the end than carrying the burden of the whole tax.

The exhibitor has considerable tax problems of his own just now. He is required not only to collect over ten per cent more money than before from the public, but he must keep books on it and deliver it to the government. This he is willing and glad to do, even though some of his patronage, in the name of economy, abandon him. But it leaves him in no mood to receive with open arms so glaringly obvious an item as rental plus fifteen cents. He concludes that he is offered the position of goat, and it displeases him.

There is no doubt that the safest and most satisfactory place for the producer's film tax is in the producer's overhead expense account.

# Every Showman Has His Day in Public

IDEAL censorship is a phrase suggesting, at first, nothing more than an ingenious example of paradox. Yet we have the word of the National Board of Review—a thorough student body of censorship—that we may conscientiously apply the term to the system used in Boston, which remains unsullied after a rigorous third-degree course of checking up.

Boston has John M. Casey. It has had him for nearly twenty years, while municipal administration changes swept over his head and left him, sometimes, the only hold-over public official on the job. His title is mayor's license commissioner.

The state law of Massachusetts guarantees every showman his day before the people. One public performance of any entertainment is assured without hindrance or condition. And Mr. Casey, either on his own initiative or on the complaint of citizens, decides then and there whether there shall be more performances.

Yet even then Mr. Casey's benign power is not absolute. He is subject to appeal. The actual (but latent) Board of Censorship, which acts only to review the license commissioner's decisions when they are disputed, consists of Boston's mayor, police commissioner and a local court judge. This safeguards the public—and the exhibitor—against any arbitrary decision which Mr. Casey might make, but never has. It also distributes the responsible and doubtful burden of individual judgment.

That arbitrary and unintelligent action is the rule where any responsibility rests on a single censor we have ample demonstration in Chicago, New York and elsewhere. That the rule has at least one exception is proven by the scarcity of appeals from the opinions of the Boston Commissioner. It should be noted that, on executive order of the mayor, the weekly bulletin of the National Board of Review is made the basis for official action in the Hub City. Picture productions lacking changes which have been recommended by the National Board are not considered as ready for exhibition.

Here, then, is a practically good censorship. The New York plan is theoretically good, as we explained some weeks ago; but in practice it breaks down. The secretary of the National Board says of the New York system:

> No constructive safeguards, as far as the public is concerned, are maintained in regard to motion picture exhibitions. Under a recent ruling of the Appellate Division of the Supreme Court the license commissioner of New York may prohibit the exhibition of any motion picture so long as it cannot be shown that the official acted capriciously or dishonestly. No redress may be had in the courts. No review of the merits of the commissioner's wisdom in prohibiting the proposed exhibition may be secured. The property right in connection with the motion picture is entirely taken away without due process of law. A motion picture is worthless unless it can be exhibited. A film such as "The Birth of a Nation," worth thousands of dollars per foot as an exhibition proposition, may become, so far as New York is concerned, worth three and one-half cents a foot, the cost of the raw celluloid, through the action of the license commissioner in the arbitrary exercise of his discretion.
>
> A case in point is interesting. Recently the National Board reviewed a photoplay of a propaganda nature. It was passed unanimously by a committee of the Board. A private exhibition of the film was given, at which nearly one hundred citizens were present. A printed ballot was distributed, raising the question as to the availability of the photoplay for general public exhibition. Over ninety per cent of the ballots returned to the National Board were favorable to the exhibition of the picture. The license commissioner of New York notified the theaters that any exhibition of the photoplay would result in the cancellation of the license of the theater involved. This automatically prohibited the exhibition of the picture. The producing company sought an injunction, restraining the commissioner from action. On appeal the Court of Appeals held that as the producing company had not been able to show that the commissioner had acted arbitrarily or dishonestly the temporary injunction granted could not be made permanent; that the commissioner had exercised discretion as authorized by local ordinance, and that the courts could not interfere with the exercise of his discretion in regard to the prohibition of any particular picture.
>
> Accordingly, on the contrary from being the ideal system, the New York plan is comparable to the Chicago plan in being unintelligent, arbitrary and opposed to public welfare.

The general public should be more vitally interested than the motion picture producers in seeking a change in the present law, since the motion picture screen, like the daily press, belongs to the whole people for free discussion of current topics, subject to the same penalties for abuse already provided under the common law. General ignorance of the operations of censorship is the only condition that preserves the obsolete function from annihilation by the people. They accept the dispositions of the censor because he has removed the evidence of his incompetence.

# Here's More Non-Taxable Music

## THESE CAN BE PLAYED IN YOUR THEATER WITHOUT COST

Through the courtesy of Miss Katherine C. Melcher, who is compiling lists of non-taxable music for the Chicago Branch of the Motion Picture Exhibitors' League, MOTOGRAPHY is able to present herewith the first authentic compilation of grand opera, operetta and musical comedy selections that can be made a part of the motion picture exhibitors' programs without paying tribute to the American Society of Composers, Authors and Publishers.

This is the list many exhibitors have been waiting for, and it is furnished you as a supplement to the hundreds of other numbers MOTOGRAPHY has been printing in every issue.

### *G. Schirmer, 3 East 43rd. Street, New York*

#### GRAND OPERA SERIES

Dance of the Hours, A. Ponchielli.

Entrance of the Queen and Processional March from the opera "The Queen of Sheba," Carl Goldmark.

Three Dances from the opera "The Bartered Bride," P. Smetana.

Prelude to Act II of the opera "Cyrano," Walter Damrosch.

Polonaise from the opera "Eugene Onegin," P. Tschaikowsky.

Ballet Music from the opera "Aida," G. Verdi.

Grand Fantasia on the music-drama "Parsifal," R. Wagner.

Ballet Music from the opera "Faust," Part 1, C. Gounod.

Ballet Music from the opera "Faust," Part 2, C. Gounod.

Bacchanale, from "Samson and Delilah," Camille Saint-Saens.

Intermezzo from the opera "Goyescas," E. Granados.

Grand Fantasia on the music-drama "Das Rheingold," R. Wagner.

Grand fantasia on the music-drama "Die Walkure," R. Wagner.

Grand Fantasia on the music-drama "Siegfried," R. Wagner.

#### OPERETTAS AND MUSICAL COMEDIES

Selection from the comic opera "The Algerian," Reginald De Koven.

Selection from the comic opera "The Fencing Master," Reginald De Koven.

Selection from the comic opera "The Knickerbockers," Reginald De Koven.

Selection from the comic opera "Rob Roy," Reginald De Koven.

Selection from the comic opera "Robin Hood," Reginald De Koven.

Selection from the comedy-opera "The Firefly," Rudolf Friml.

Selection from the comic opera "The Dove of Peace," Walter Damroch.

Four Favorite Airs from the musical farce "High Jinks," Rudolf Friml.

Selection from the musical review "The Passing Show of 1915," Leo Edwards.

Selection from the comic opera "Katinka," Rudolf Friml.

Selection from the musical review "The Passing Show of 1916," Sigmund Romberg.

Selections from the comic opera "The Girl from Brazil," Sigmund Romberg.

#### OVERTURE SERIES

American Festival Overture, A. Hegner.

Overture to the opera "Il Guarany," A. G. Gomez.

Overture to the opera "Die Schone Galathea," F. Von Suppe.

#### DANCE MUSIC

Les Idoles (Idoles of the heart) Valse, Gabriel Allier.

Ideal Boston Waltz, Jase Balart.

Love's Torment, A Gypsy Waltz, Richard Barthelmy and Enrico Caruso.

Free and Easy Polka, Rudolphe Berger.

Happy-Go-Lucky Quickstep, Rudolphe Berger.

Philopoena, Viennese Waltz, Rudolph Berger.

Chanson Bohiemenne, Intermezzo-waltz, J. B. Boldi.

The Way of Love, Boston Waltz, Octavo Cremieux.

Lancers, from the "Algerian," Reginald De Koven.

Polka celeste from "The Fencing Master," Reginald De Koven.

Lancers, from "The Fencing Master," Reginald De Koven.

Waltzes, from "The Fencing Master," Reginald De Koven.

Lancers, from "The Knickerbockers," Reginald De Koven.

Waltzes, from "The Knickerbockers," Reginald De Koven.

Waltzer, from "The Mandarin," Reginald De Koven.

Lancers, from "Rob Roy," Reginald De Koven.

March, from "Rob Roy," Reginald De Koven.

Waltzes, from "Rob Roy," Reginald De Koven.

Lancers, from "Robin Hood," Reginald De Koven.

Waltzes, from "Robin Hood," Reginald De Koven.

In Dreamland Waltzes, Reginald De Koven.

Magnolia Blossoms, Waltzes, Reginald De Koven.

National Guard March, Reginald De Koven.

Valse Espagnole, Reginald De Koven.

Chicana, Spanish Boston Waltz, Alice Gilbert Demorest.

Mia Cara, Waltz, Oscar Hammerstein.

Les Charmeuses (The Charmers) Waltz, Alex Maitinsky.

Valse d'azur, Alfred Margis.

Passionnee, Valse, G. Montagna.

A Woman's word (Serments de femme) Melodie-valse, A. Nilson Fysher.

Coeur Brise (The Broken heart) Valse Lente, A. Peetromarchi.

Jeunesse (Young Life), Waltz, G. Schindler.

La Debutante (M'amour), Valse langoureuso, Armand Tedesco.

America, March, H. Tellan.

El Albaicin, Spanish Gypsy Dance (after Lao Silesu), J. Valverde.

Clavolitos (Carnations), Zambra gitana, J. Valverde.

La Fornarinette, March espagnole, J. Valverde.

Y...como le va? Tango Argentino, J. Valverde.

Heartstrings, Waltz, Armand Vocsey.

Waltzes, from the comedy-opera "The Firefly," Rudolf Friml.

Two-step, from the comedy-opera, "The Firefly," Rudolf Friml.

Manloes y manolas, Spanish dance, J. Tabeada Steger.

The Creole Tango, Valse lente, Otto Langey.

El Choclo, Tango Argentino, A. G. Villodo.

Joaquina, Tango Argentino, J. Bergamino.

El Irresistible, Tango Argentino, L. Logatti.

Lukoumi, Tango Argentino, Ruis De Velasco.

Dengozo, Brazilian maxixe-tango, Ernest Nazareth.

La Coquette, Intermezzo-one-step, David Onivas.

Waltz, from "High Jinks," Rudolf Friml.

Waltz-ine-step, from "High Jinks," Rudolf Friml.

One-step, from "High Jinks," Rudolf Friml.

Tingle-ingleing One-step, from "High Jinks," Rudolf Friml.

Dixiana Rise, One-step, from "High Jinks," Rudolf Friml.

Innamorata (Beloved), Hesitation Waltz, F. D. Marchetti.

Carmencita Shea, Fox-trot, John H. Densmore.

Douce Caresse, Waltz, E. S. De Fuentes.

My Lady's Lips Am Like De Honey, Fox-trot, Will Ma-rion Cook.

Lucky Strike, One-step-march, J. Frank Walton.

Miss Vixen, Fox-trot, R. H. Bowers.

Hezekiah, One-step, Don Richardson.

Keep Going, One-step, August Kleinecke.

Tommy Atkins, March, Roderick Freeman.

Granada, Andalusian two-step, Jose Lon.

First Love, Medley Waltz, from "The Passing Show of 1915," Leo Edwards.

Pana-Pacific Drag, Medley fox-trot, from "The Passing Show of 1915," Leo Edwards.

The Primrose Way, Medley one or two-step, from "The Passing Show of 1915," Leo Edwards.

My Hula Maid, Medley one or two-step, from "The Passing Show of 1915," Leo Edwards.

The Trombone Man, one or two-step, from "The Passing Show of 1915," J. Loubrie Hill.

The Tune They Croon in the U. S. A., from "The Blue Paradise," Cecil Lean.

Love Thoughts, Valse hesitante, Leo Edwards.

Idol of Eyes, Medley Waltz, from "Town Topics," (Kiefert), Harold Orlob.

Melody of the Century. Medley fox-trot, from "Town Topics," (Minot), Harold Orlob.

All Full of Ginger, Medley one-step, from "Town Topice," (Schultz), Harold Orlob.

The Julian Waltz, (Kiefert), August Kleinecke.

The Charmers, Waltz, Armand Vocsey.

Auf Wiedersehn waltzes, Medley dance number, from "The Blue Paradise," by Sigmund Romberg.

One-Step, from "The Blue Paradise," Medley dance number, Edmund Eysler and Sigmund Romberg.

Fascination. Medley Waltz, from "A World of Pleasure," Sigmund Romberg.

I'll Make You Like the Town, Medley one or two-step from "A World of Pleasure."

Take Me Home With You, one-two-step, from "A World of Pleasure," Sigmund Romberg.

Ragtime Pipe of Pan, Fox-trot, from "A World of Pleasure," Sigmund Romberg.

Katinka Waltzes, Medley waltz, from "Katinka," Rudolf Friml.

In a Hurry, One-step, from "Katinka," Rudolf Friml.

Katinka Fox-trot, from "Katinka," Rudolf Friml.

Robinson Crusoe One-step, from "Robinson Crusoe, Jr., Sigmund Romberg and James F. Hanley.

Minstrel Days, Medley Fox-trot, from "Robinson Crusoe, Jr., by Phil Schwartz and Sigmund Romberg.

Happy Hottentot, Medley one or two-step, from "Robinson Crusoe, Jr.," by Sigmund Romberg and James F. Hanley.

Deep in My Heart. Medley waltz, from "Come to Bohemia," Kenneth M. Murchison.

Come to Bohemia, Fox-trot, from "Come to Bohemia," Kenneth M. Murchison.

Walking the Dog, Fox-trot, from "The Passing Show of 1916," Otto Motzan.

The Making of a Girl (Introducing Romeo and Juliet), One or two-step, from "The Passing Show of 1916," Sigmund Romberg and Otto Motzan.

Prepared Military March, M. E. Schmidt.

Waltzes, from "The Girl from Brazil," (Kiefert), Sigmund Romberg.

Bachelor Girl and Boy, Medley one or two-step, from "The Girl from Brazil," Sigmund Romberg.

Medley Fox-trot, from "The Girl from Brazil," Sigmund Romberg.

Palmetto Hop, One-step, Don Richardson.

SONG ORCHESTRATIONS

I Promise Thee, Reginald De Koven.

O, Promise Me, Reginald De Koven.

For This, Reginald De Koven.

Dreaming, H. R. Shelley.

Love's Sorrow, H. R. Shelley.

Twilight, H. R. Shelley.

When You Love, Leo Edwards.

Coquette, Waltz-song, Leo Stern.

Sympathy, Waltzsong, from "The Firefly," Rudolf Friml.

Because I Love You, Dear, C. B. Hawley.

Two Venetian Dialect Songs: Nina—A Night in Venice, F. Tenara.

Dearie, Franklin Riker.

Something, from "The Firefly," Rudolf Friml.

When a Maid Comes Knocking at Your Heart, from "The Firefly," Rudolf Friml.

Giannina Mia, from "The Firefly," Rudolf Friml.

Something Seems Tingle Ingleing, from "The Firefly," Rudolf Friml.

Auf Wiedersehn, Waltz-song, from "The Blue Paradise," Sigmund Romberg.

When the Boys Come Home, Oley Speaks.

Blue-Bonnet, The State Song of Texas, Irenee Berge.

Irish Love, Leo Edwards.

The Cry of Rachel, Mary Turner Salter.

A Spirit Flower, A. Campbell-Tipton.

A Banjo Song, Sidney Homer.

My Laddie, W. Armour Thayer.

A Birthday, Huntington E. Woodman.

The Rose on the Garden, W. H. Neidlinger.

Sing to Me, Sing, Sidney Homer.

Elysium, Oley Speaks.

Carry On, a marching song from the suffrage operetta "Melinda and Her Sisters," Elsa Maxwell.

Your Photo, from the musical play, "Katinka," Rudolf Friml.

Rackety Coo, from the musical play, "Katinka," Rudolf Friml.

I Want to Marry a Male Quartette, from the musical play "Katinka," Rudolf Friml.

Katinka, song from the musical play "Katinka," Rudolf Friml.

Robinson Crusoe, from "Robinson Crusoe, Jr.," James F. Hanley and Sigmund Romberg.

My Pirate Lady, from "Robinson Crusoe, Jr.," James F. Hanley and Sigmund Romberg.

Starring in the Movies and I'm After You, from "A World of Pleasure," James F. Hanley and Sigmund Romberg.

Down in Catty Corner, from "A World of Pleasure," James F. Hanley and Sigmund Romberg.

In the War Against Men, from "A World of Pleasure," James F. Hanley and Sigmund Romberg.

I've a Shooting-Box in Scotland, from "See America First," Porter Cole and T. L. Riggs.

Mother, from "Her Soldier Boy," Sigmund Romberg.

All Alone in a City Full of Girls, from "Her Soldier Boy," Sigmund Romberg.

The Keystone Glide, from "Town Topics," Harold Orlob.

It's Cake-Walk Day, from "Town Topics," Harold Orlob.

Take It From Me, from "Town Topics," Harold Orlob.

Melody of the Century from "Town Topics," Harold Orlob.

Everybody Hum with Me, from the incidental music to "Ruggles of Redgap," Sigmund Romberg.

When the Colored Regiment Goes Off to War, from "Ruggles of Redgap," Sigmund Romberg.

Sing Me a Song of Love, from "Ruggles of Redgap," Sigmund Romberg.

One Step into Love, from "The Blue Paradise," Sigmund Romberg.

My Model Girl, from "The Blue Paradise," Sigmund Romberg.

The Tune They Croon in the U. S. A., from "The Blue Paradise," Cecil Lean.

Romeo and Juliet, from "The Passing Show of 1916," Otto Motzan and Sigmund Romberg.

Sweet and Pretty, from "The Passing Show of 1916," Otto Motzan.

Ragging the Apache, from "The Passing Show of 1916," Otto Motzan.
So This Is Paris, from "The Passing Show of 1916," Harry Tierney.
Come Back, Sweet Dream, from "The Girl from Brazil," Sigmund Romberg.
O, You Lovely Ladies, from "The Girl from Brazil," Sigmund Romberg.
My Senorita, from "The Girl from Brazil," Sigmund Romberg.

### *Carrie Jacobs Bond, 746 Sout ' Michigan Avenue, Chicago, Ill.*

SONGS

A Hundred Years from Now, Carrie Jacobs Bond.
A Little Shoe, Carrie Jacobs Bond.
A Perfect Day, Carrie Jacobs Bond.
A Song of the Hills, Carrie Jacobs Bond.
A Little Pink Rose, Carrie Jacobs Bond.
A Sleepy Song, Carrie Jacobs Bond.
A Vision (Sacred), Carrie Jacobs Bond.
Because I Am Your Friends, Carrie Jacobs Bond.
California, Carrie Jacobs Bond.
Compensation, Carrie Jacobs Bond.
Doan Yo' Lis'n, Carrie Jacobs Bond.
Do You Remember, Carrie Jacobs Bond.
God Remembers When the World Forgets, Carrie Jacobs Bond.
Going to Church with Mother, Carrie Jacobs Bond.
Happy Lil' Sal-Trouble, Carrie Jacobs Bond.
Have You Seen My Kitten, Carrie Jacobs Bond.
His Buttons Are Marked U. S., Carrie Jacobs Bond.
His Lullaby-Longing, Carrie Jacobs Bond.
Hush-A-By, Carry Jacobs Bond.
I'm Captain of the, etc., Carrie Jacobs Bond.
I Love You Truly, Carrie Jacobs Bond.
In Dear Hawaii, Carrie Jacobs Bond.
Is Yo, Carrie Jacobs Bond.
Just A' Wearyin' for You, Carrie Jacobs Bond.
Just by Laughing, Carrie Jacobs Bond.
Life's Garden, Carrie Jacobs Bond.
Love and Sorrow, Carrie Jacobs Bond.
Longing—His Lullaby, Carrie Jacobs Bond.
May I Print a Kiss—Two Lovers, Carrie Jacobs Bond.
Movin' in De Bes' Society, Carrie Jacobs Bond.
My Soul, Carrie Jacobs Bond.
Nothin' but Love, Carrie Jacobs Bond.
O Haunting Memory, Carrie Jacobs Bond.
O Time Take Me Back, Carrie Jacobs Bond.
Play Make Believe, Carrie Jacobs Bond.
Po' Li'l Lam—Sunshine, Carrie Jacobs Bond.
Robin Adair, Carrie Jacobs Bond.
Shadows, Carrie Jacobs Bond.
Sunshine—Po' Li'l Lam', Carrie Jacobs Bond.
The Birds, Carrie Jacobs Bond.
The Bird Song, Carrie Jacobs Bond.
The Dark Lament, Carrie Jacobs Bond.
The Dear Auf Wiedersehn, Carrie Jacobs Bond.
The Naughty Little Girl, Carrie Jacobs Bond.
The Shepherdess, Carrie Jacobs Bond.
The Sandman, Carrie Jacobs Bond.
Today, Carrie Jacobs Bond.
Trouble—Happy Li'l Sal, Carrie Jacobs Bond.
Two Lovers—May I Print a Kiss, Carrie Jacobs Bond.
When God Puts Out the Light, Carrie Jacobs Bond.
Where to Build Your Castles, Carrie Jacobs Bond.

### *Tell Taylor, Grand Opera House Bldg., Chicago, Ill.*

INSTRUMENTAL

Flowers of Love, Waltzes, Earl K. Smith.
Stop Time Rag, Ernie Erdman.
Hawaiian Blues, Rubin.
Hesitation Waltzes, Arthur Green.
Chinese Blues, Oscar Gardner and Ernie Erdman.

SONGS

You Have A Wonderful Way, Smith & Donaldson.
When The Autumn Leaves Are Turning Gold, Tell Taylor.
When It's Rosetime in Old Virginia, Tell Taylor.
When the Southern Moon Is Swinging Low, Tell Taylor.
When You Were The Maid in The Dairy, Terry Sherman.
When the Harvest Time Is Over, Tell Taylor.
It's A Long, Long Way to Dixie, Tell Taylor.
I Love You Best of All, Tell Taylor.
Down in Frisco's Chinatown, Olie Olsen.
That's Jaz, Olie Olsen.
Yo-kum-Kee (Indian Song), Walker Goodwin.

### *M. L. Carlson & Co., 1131 Masonic Temple, Chicago, Ill.*

WALTZES

Golden Moments, C. H. Niles.
Fond Memories, R. G. Bender.
Wedding of the Roses, M. L. Carlson.
Love's Conquest, Carl Corre.
Echoes of Spring, C. H. Miles.
Valse Romantic, C. S. Partello.
Valse Adoration, C. H. Niles.

MARCHES

Hail to Uncle Sam, E. Weber.
United America, E. Weber.
The Aeroplane, J. F. Shanks.
Banner of Peace, B. F. Cobbett.
The Jewel, Jos. Barth.
Dixie Flyer, Al. Morton.
Iron Grip, Leon Ames.
Hail to Lewiston, LeRoy Abbott.
The Paragon, H. A. Hummel.

RAGS

Sorority, E. Allen.
Xylophone, H. L. Booth.
Raggadilly, D. Nelligan.
Wildfire, Holmes Travis.
Thunderbolt, F. T. Whitehouse.
Checkers, Leon Ames.
Blarney Kisses, Jerry Travis.

INTERMEZZOS

Woo-Dell, Chinese Intermezzo, R. A. Williams.
Western Life, Cowboy Frolic, R. A. Williams.
Oriental Spirit, Egyptian, A. W. Jensen.
El Caro, Intermezzo, A. W. Jensen.
Indian Trail, Indian Number, E. De Lamater.
Caresses, Novelette, C. H. Niles.

---

### *Kendis-Brockman Music Co., Inc. 145 West 45th St., New York*

When the Last Rose of Summer Was in Bloom—James Brockman.
Come Out of the Kitchen, Mary Ann—Bayha.
O'Brien Is Looking for You—Bayha.
Ephraham's Jazbo Band—James Brockman.
Don't Forget Me—James Brockman.
I Broke My Mother's Heart All Over You—James Kendis.
Why I Love You I Don't Know—Jack Smith.

### *Stone and Thompson, 145 N. Clark St., Chicago, Ill.,*

Good-Bye My Pretty Baby—Walter Hirsch & Howard Stiner.
Good-Night but Not Good-Bye—Walter Hirsch and Howard Stiner.
Down on the Yiddisha Farm—Walter Hirsch and Howard Stiner.

### *Sam Fox Publishing Co., 340-346 The Arcade, Cleveland, Ohio*

Sparklets—Walter E. Miles.
Dream of the Flowers—Chas. Cohen.
Basket of Roses—Fred G. Albers.
At Sunset—R. B. Brewer.
Dancing Leaves—Walter E. Miles.
Eleanor—Jessie L. Deppen.
Bowl of Pansies—Jules Reynard.
Valse Dansuse—Walter E. Miles.
I'm A-Longin' Fo' You—Jane Hathaway.

Water Lilies—Floyd J. St. Clair.
A Garden Dance—G. Vargas.
In Poppyland—Fred G. Albers.
Mon Plaisir—Lee S. Roberts.
One Fleeting Hour—Dorothy Lee.
Dainty Daffodils—Walter E. Miles.
Gavotte Piquante—Wm. T. Pierson.
Spring Flowers—J. Dellinger Wood.
Summer Nights—Lee S. Roberts.
Legend of A Rose—Jules Reynard.
A Japanese Sunset—Jessie L. Deppen.
Danse Fantastique—Jules Reynard.
Twilight Sketches—Frederick A. Williams.
Admiration—Ralph C. Jackson.
Cupid's Frolic—Walter E. Miles.
Iris—Jules Reynard.
Phyllis (Valse Caprice)—Jessie L. Deppen.
Tulips—Walter E. Miles.
By the Mill Stream and Autumn Memories—Wilson G. Smith.
The Chase and Wayside Flowers—Wilson G. Smith.
Simplicity—Dorothy Lee.
Only a Year Ago—Fred G. Albers.
My Dreams—Dorothy Lee.
Sunset Land—Ioane Kawelo.
Be Thou My Guide—J. Edgar Lowell.
Valse Fascination—Frank H. Grey.
All America March—J. S. Zamecnik.
Listen to This One-Step—Mel B. Kauffman.
Simplicity One-Step—Dorothy Lee.
Introduce Me Fox-Trot—Mel B. Kaufman.

***Harry Von Tilzer Music Publishing Co., 222 W. 46th Street, New York***

SONGS

Give Me the Right to Love You All the While, Ben Bard and Abe Glatt.
Listen to the Knocking at the Knitting Club, Bert Hanlon and Harry Von Tilzer.
Just as Your Mother Was, Andrew B. Sterling and Harry Von Tilzer.
It's a Long, Long Way to the U. S. A. and the Girl I Left Behind, Val Trainor and Harry Von Tilzer.
Says I to Myself, Says I, Ed. Moran and Harry Von Tilzer.

INSTRUMENTAL

The Old Town Pump, Fox-trot, Harry Von Tilzer.
Stolen Sweets Waltz, Harry Von Tilzer.

***McKinley Music Co., Grand Opera House Bldg., Chicago Ill.***

When the Kaiser Does the Goose-Step to a Good Old American Tune, Frost and Neader.
Way Down in Macon, Georgia, I'll Be Makin' Georgia Mine—Biese and Klickmann.
When a Boy Says Good-Bye to His Mother, etc., Jack Frost.
Good-Bye, Aloha, Frost and Klickmann.
I'm Just Crazy 'Bout that Stuff Called Love, Frost and Rhodes.
Rag Time Lullaby, Frost & Klickmann.
That Beautiful Baby of Mine, Frost & Klickmann.
A-m-e-r-i-c-a Means, I Love You, My Yankee Land, Jack Frost.
Let's Go Back to Dreamy Lotus Land, Frost, Biese and Klickmann.
My Fox-Trot Girl, Frost, Biese & Klickmann.
One Wonderful Night You Told Me You Loved Me, Lyons, Keithley and Jones.
America First, Callahan and Gray.
At that Cabaret in Honolulu Town, Jack Frost.
Come Back and Love Me in Lilac Time, Frost and Keithley.
Down the Sunset Trail in Avalon, Frost & Keithley.
Dixie Darlings, Gillespie.
I've Got Those Fox-Trot Blues, James White.
I Love the Name of Dixie, Jack Frost and Keithley.
I'll Return, Mother Darling, to You, Nathen and Keithley.
In the Land of Love with the Song Birds, F. Wallace Rega.
In Honolulu by the Sea, Jack Frost.
In the Evening by the Moonlight in Dear Old Tennessee, Thompson and Keithley.
I'm Going Back to Louisiana, Thompson and Keithley.
Just a Night in Dreamland, White, Stocking and Weil.
One, Two, Three, Four, Alan and Kalama.
On the Rockin' Rosa Lee, W. Benton Overstreet.
Red, White and Blue Is Calling You, Billy Johnson.
When the Bonnie Heather is Blooming, James G. Ellis.
When My Golden Hair Has Turned to Silver Gray, Stanley and Petrie.
When I Hear that "Jaz" Band Play, Joce and Gray.
You Can't Put the Beauty Back in the Rose, Robert Allan.
You Are the Image of Mother, Graham, Lee and Hill.

INSTRUMENTAL

Hawaiian Moonlight, Valse Pathetique, Klickmann.
Smiles and Chuckles, Rag-step, Klickmann.
Dream Waltz, Klickmann.
Humoreske Waltz, Dvorak.
Hesitation Waltz, Klickmann.
Moonlight Blues Waltz, Homer Deane.
Valse Marguerite, Edmund Braham.
Original Fox-Trot, Klickmann.
One Wonderful Night, Clarence Jones.
Pussy Foot Fox-Trot, "Slap" White.
Saxaphone Blues, Fox-trot, Paul Biese.
Tambourines & Oranges, Klickmann.

## Spoor's Food Work Gets Valuable Aid

Taylor Holmes, former famous stage comedian, now being featured in Essanay comedy-dramas, is giving valuable assistance to Mr. George K. Spoor, president of Essanay, in carrying out the work of Food Administrator Hoover's food economy campaign in Illinois, in which Mr. Spoor is actively engaged as chairman of the Illinois Motion Picture Bureau of Food Administration.

Mr. Holmes has been added to the list of "Four-Minute Men," of the Chicago district, and will speak each night in Chicago moving picture and other theaters. Mr. Holmes gave liberally of his time in the interest of the Second Liberty Loan, speaking each night in some Chicago theater, and making frequent trips to nearby towns. He also bought a large block of bonds.

A. J. Callaghan, personal representative of Mr. Spoor, is giving valuable assistance to the Illinois exhibitors in the organization of the food conservation campaign.

## Charles Howard Eaton Dies Suddenly

Charles Howard Eaton, well known to musicians and motion picture men, died suddenly at his home at 25 Milton avenue in Dorchester, last Wednesday.

Mr. Eaton was for years leader of the Bangor City Band of Bangor, Me., and later was manager and owner of a number of theaters in Massachusetts. He had just completed a trip through Maine in the interest of the World Film Corporation when stricken.

Mr. Eaton was a member of the New Bedford lodge of Elks, The Royal Arcanum and the Portland local of the Musicians' Protective Association.

Funeral services were held at his former home in Portland, Me., on Friday.

## Chaplin Company Buys Five-Acre Site for Studio

Through the action of the city council in approving the purchase of a five-acre plot of ground in the Hollywood district by the Charlie Chaplin company, last week, the motion picture contingent won another victory over forces opposed to the industry.

It was only after heated debate, which continued for three days and during which time the council was split, that a verdict was finally given in favor of the producers by a vote of eight to one. The only negative voice was that of Councilman Conway.

Chaplin's property occupies a square block and fronts on La Brea street. The plot cost $30,000 and it is planned to expend close to $500,000 for improvements within the next year. The site will be the home of the future Chaplin comedies and the star expects to erect a residence there.

# How and When Tax Is Collected

## Legal Phases of War Measure Explained by William Fox for Exhibitors

TO answer questions of motion picture exhibitors on ways and means of meeting the requirements of the new war revenue law as it applies to the taxation of theater admissions, William Fox of the Fox Film Corporation, himself an exhibitor, has prepared a statement of questions and answers carefully covering, point by point, the legal and other phases of the measure.

The statement follows:

In the following form, I believe you will find a solution of all questions which may arise in connection with the law.

Question: When must the tax be collected?

Answer: On all tickets sold for the matinee on Thursday, November 1st, 1917, and every performance thereafter on advance sales made prior to November 1st for performances after November 1st, the tax should be collected at time of sale.

Question: Who pays the tax?

Answer: The purchaser of the ticket or tickets.

Question: When does the purchaser pay the tax?

Answer: At the time he purchases the ticket.

Question: Must holders of passess pay the tax?

Answer: They pay the tax when the pass is presented and exchanged for a ticket, but bona fide employes of the theater, municipal officers on official business and children under 12 years of age when entering on a pass need uot pay a tax,

Question: What is the amount of tax?

Answer: It is not 10 per cent of the price of the ticket. It is one cent for each ten cents or a fraction of ten cents. In other words, it is—

(a) 1 cent on a 10 cent ticket;
(b) 2 cents on a 15 cent ticket;
(c) 3 cents on a 25 cent ticket;
(d) 4 cents on a 35 cent ticket;
(e) 5 cents on a 50 cent ticket;
(f) 8 cents on a 75 cent ticket;

and so on. Where children under 12 years of age are admitted, and their ticket paid for, the tax is one cent per ticket regardless of the price of the ticket.

Question: If a purchaser buys two 75 cents tickets, the total price therefor being $1.50, does the purchaser pay 15 cents or 16 cents.

Answer: The purchaser pays 16 cents. The tax is on each ticket separately and not on the aggregate amount paid by the purchaser.

Question: What tax must the holder of a pass pay?

Answer: Under the law, his tax is based upon the regular price of the ticket he receives if he were paying for it instead of getting it for nothing, so that if he received a 25 cent ticket, he would pay 3 cents; a 50 cent ticket 5 cents; a $1.00 ticket, 10 cents, and so on. For the sake of convenience, to reduce labor and in the interest of the government, I suggest that there be collected from every holder of a pass, a tax based upon the maximum price of admission. In other words, if the top price of tickets in your house is $1.00, collect a tax of 10 cents on every pass, whether the accomodation given the pass holder is a $1.00 seat, a 50 cent seat or just standing room. For like convenience, even though the tax rate on a 75 cent ticket is 8 cents, if that is your top price, I would suggest the collection of 10 cents nevertheless on all passes.

Question: On whom is the duty of collecting this tax?

Answer: The person or corporation operating the theater.

Question: Has the government directed the theaters to adopt any special method for collecting the tax?

Answer: No.

Question: What method should the theater employ to collect the tax?

Answer: In view of the fact that the burden of making the collection of this tax is placed on the theater, and that the government will not make any allowance or permit any deduction for any expense to which the theater may be put in collecting the tax, it seems to me the cheapest and simplest method is for the man in the box office to thoroughly familiarize himself with the amount of the tax based on his scale of admissions and to collect the tax when he sells a ticket, so that when selling a 15 cent ticket, the purchaser pays and the box office man collects 17 cents as though 17 cents were the price of the ticket, and so on, according to the price of the ticket and the tax based thereon. There is no necessity for adopting the following suggestion, but if it is thought that it will help the box office man or avoid disputes with the purchaser, I suggest that the coupon of every ticket contain a statement of the price of the ticket, the amount of war tax and the total. For example, as follows:

| | | |
|---|---|---|
| : | : RIGHT | E 10 |
| : | : Orchestra | 75c |
| : | : War Tax | 8c |
| : | : Total | 83c |

While this method may result in a little confusion for the first three or four weeks, I believe it will after that time work out to a more general satisfaction than the confusion resulting from the sale of tickets at one box office and the sale of war stamps or war tax coupons at another box office, to say nothing of the expense attached for additional help.

Where strip tickets are used, the same plan can be adopted, and the amount of the tax can be stamped or printed on the ticket as convenience suggests or it may be omitted from the ticket entirely.

Question: What theaters are exempted from collecting the tax?

Answer: Theaters whose highest admission or top price is 5 cents. This does not mean theaters which have a 5 cent admission in their scale, but means theaters where the maximum charge is 5 cents. When all the proceeds of the theater inure exclusively to the benefit of religious, educational or charitable purposes, the admission is tax exempt.

Question: What records must the theater keep regarding the tax?

Answer: The law does not require any special bookkeeping. Your usual daily and weekly statements, however, should clearly show the number of tickets sold at the various prices. Also the number of passes exchanged for tickets and if you are only going to collect the tax based upon the price of the ticket given and exchanged for the pass,



*Mae Marsh in "Sunshine Alley" and Mabel Normand in "Joan of Plattsburg, two Goldwyn productions.*



*Gladys Leslie.*



*Agnes Ayres.*



*Alice Joyce.*



*Carroll Halloway.*



*Corrine Griffith.*

*Five of Vitagraph's feminine stars.*

you will have to separate your list of passes showing the box office price of the seats given for each pass.

On the other hand, if you adopt the suggestion of exacting a tax based upon the top price of your tickets, then you can lump the number of passess together.

Your statements and books will have to be shown to the government whenever an inspection is requested.

Question: When must the theater make a report to the government?

Answer: On December 1st, 1917, a report must be made for the preceding month and every month thereafter. The reports must be in duplicate, on forms to be furnished by the government.

Question: When must the tax collected be turned over to the government?

Answer: At the same time when you make your monthly report to the government.

## United Exchanges Completes Organization Plans

The plans of the new organization calling itself The United Exchanges, Inc., were completed at a final organization meeting held on Monday, October 29th, at the Hotel Astor in New York. All of the franchise holders who form the membership of The United Exchanges, Inc., were expected to be present to participate in the election of permanent officers and the selection of various committees.

The temporary officers of the organization were L. C. Card, treasurer, and David A. Lourie, chairman.

Following the meeting the entire body of members planned to sit in review to pass upon the merits of ten big film productions for the purpose of purchasing them.

## Ann Is at Work Again

The adventures of a harum-scarum seminary girl form the basis of Ann Pennington's forthcoming Paramount production, "The Antics of Ann," which is scheduled for release November 5th. This will mark the first appearance of the little Ziegfeld Follies star for some time.

# Vitagraph Offers Second Chamber Story

### "The Fettered Woman," Featuring Alice Joyce, Is Announced for Release Nov. 5

ANOTHER Robert W. Chambers romance supplies the vehicle for the Greater Vitagraph Blue Ribbon program, "The Fettered Woman," announced for the week of November 5th by Albert E. Smith, president of the Vitagraph Company. Alice Joyce, star of many of the biggest productions put out by the company, is featured in the title role.

This is the second Chambers story to appear on the Vitagraph lists during the present year, the first having been "The Girl Philippa," featuring Anita Stewart. "The Fettered Woman" is an adaptation from Chambers' story, "Anne's Bridge," and was produced under the direction of Tom Terriss.

The play, aside from the strength of narrative characteristic of Chambers, is remarkable for many beautiful scenes and splendid photographic effects. Also it clearly establishes Alice Joyce as one of the really beautiful women of the world. The Vitagraph executive staff, after reviewing the picture, was collectively enthusiastic in its praise of Miss Joyce's beauty, and the statement was made that she never had appeared more attractive.

#### *Story Is Absorbing*

"The Fettered Woman" is an exceptionally beautiful story, the theme of which is built on the fate of a girl falsely accused of a crime and sent to a corrective institution, the shame of which fetters her until a noble-hearted man appears in her life and rescues her from her own sad memories. The play has its setting in "Anne's Bridge," a one-time booming village whose prosperity was made possible by Dr. Allende, a wealthy practitioner and the father of Angeline Allende (Miss Joyce).

At the opening of the story the town is in the last stages of decay, its stilled factories representative of the lost fortunes of Dr. Allende and others, and a blatant real estate sign stands like a tombstone over the boom that has died.

Dr. Allende and his daughter still live in the old estate, which comprises 3,000 acres of land, on which he is trying to borrow money, as he has only $600 left in the bank and his daughter is in college. An unscrupulous real estate broker refuses the loan, but suggests that if he could have Angelina the loan might be forthcoming. Ordered from the house, the agent points to a rifle and sneeringly suggests that the old man would be doing the community and his child a favor if he used the weapon on himself. An hour later Anne's Bridge is shocked by the suicide of Allende.

This real estate broker seeks to force his attention on Angelina on her return from college, but she loathes him. However, he induces her to go to New York on a pretense that a syndicate is prepared to buy her acres. His plan is to get her to sign away all title and thus get her in his power.

#### *Finish Is Romantic*

With another man and a woman posing as his wife, they take Angelina to a cafe, where the men drink to excess, and the New Yorker, luring Angelina to the summer garden, forces his attentions on her. She fells him with a heavy vase and, as the man rises again to attack her, his associate, hidden in the shrubbery, shoots and seriously wounds him. The girl, dazed by the sudden tragedy, stands rooted to the ground, and the assailant sees a chance to shift the crime to her by dropping the revolver at her feet. She is arrested and the two sharpers, by perjured testimony, escape, and Angelina is sent to a Samaritan home for three years.

Returning to Anne's Bridge, she is shunned as a jail bird by the older people and feared by the children whom she loves. She advertises for summer boarders, but gets only one, a young New Yorker attracted by the trout streams on the Allende estate. He falls in love with Angelina and asks her to marry him. She refuses, although she loves him, on account of her prison record, which she keeps a secret.

He learns that she has such a record, and disbelieving the village gossips, returns to New York and learns the truth. Then he returns to Anne's Bridge and finds he has removed the only barrier to their happiness.

# Mutual Press Book Is a Model

## CONTAINS HELPS FOR EXPLOITING "THE PLANTER"

THE Mutual Film Corporation has issued an eight-page press book on "The Planter," the seven-reel dramatic spectacle starring Tyrone Power, which is scheduled for release on November 12. They are now ready for distribution to exhibitors.

The book is a comprehensive and complete aid to the exhibitor who books the production in addition to being a highly attractive piece of printing. It is done in two colors, orange and dull black, profusely illustrated and printed on enameled stock.

The press book illustrates all the accessories available on the production, two sets of one-sheet posters, two sets of three-sheet posters, a six and sixteen sheet, two art slides, a throwaway, two double-column cuts, a single and thumbnail and a set of ten lobby photos.

***Book Includes Music Setting***

It carries a musical setting prepared by Joseph O'Sullivan, director of music service for the Mutual Film Corporation, who prepares cues for all of the Mutual star productions. Mr. O'Sullivan has used standard music in his setting, which will eliminate the necessity for buying an elaborate library for the musical accompaniment of the picture.

In addition to these features, the press book contains two pages of newspaper publicity, written by trained newspapermen, a page of advertising suggestions and a complete outlay of material for the exhibitor's program.




*Cover of Mutual's press book for "The Planter" and page devoted to lobby display.*

***Helps Exhibitors Stir Interest***

An added feature of the press book is a comprehensive guide to the exploitation of the production, outlining the various methods which may be adopted by the exhibitor to create interest in the picture among his patrons. This was prepared with the fact in mind that each individual territory present a different problem of exploitation, an appeal to a differeent class of people through a different channel.

The press book on "The Planter" has been issued as part of Mutual's "service beyond the films," a policy which the Mutual Film Corporation is pursuing on all of its productions—an effort to help the exhibitor get 100 per cent at the box office.

## Madame Markova Has Narrow Escape

MADAME SONIA MARKOVA, the newly acquired William Fox star, recently came near losing her life when at work in making "The Painted Madonna." In one of the scenes it was necessary for Markova to stand on the edge of a cliff overlooking a waterfall. She stepped too near the edge of the rock and slipped on a piece of moss. It seemed certain that she would be drowned or injured fatally on the rocks that bordered the waterfall.

Markova swam out and clung to one of the ledges of rock until the camera man reached her with a rope. Markova climbed, hand over hand, and finally came "over the top."

Her hands were severely cut and she was thoroughly drenched, but retiring to her nearby "limousine-dressing-room," she changed her clothing, got a little "first aid to the injured" and in fifteen minutes was raedy to go on with the picture.

## Critics Praise Theda Bara as "Cleopatra"

William Fox's spectacular cinema version of "Cleopatra," with Theda Bara as the Siren of the Nile, set new standards in film sumptuousness. This is the gist of the critics' opinions on the new photo-drama which Mr. Fox presented at the Lyric Theater, in New York City.

The New York Times calls it "an uncommonly fine picture," and the Telegram says that as a spectacle, "the film surpasses even 'The Birth of a Nation.'" The reviewers were enthusiastic over Miss Bara's splendid impersonation of Cleopatra, and admitted, too, that the hugeness of the spectacle was quite enough to take one's breath away.

Following are excerpts from the critiques:

"The picture was produced with gorgeous effects, settings and costumes, and is photographed with pictorial beauty."—New York World.

"'Cleopatra' is so big that one is completely overwhelmed. The spectacle simply beggars description."—New York Tribune.

"An uncommonly fine picture. It is the finest sort of film and the fans are certain to flock to it. It is a triumph for the director, too."—New York Times.

"Miss Bara gives a striking performance in a luxurious production. She is probably the first actress to play the role whose eyes looked the part."—New York Telegraph.

"'Cleopatra' is a production with no detail omitted that plenty of money and a great deal of effort could supply."—New York Globe.

"'Cleopatra' is Miss Bara at her best."—New York Telegram.

"An ideal Theda Bara role."—New York Evening Sun.

## Camouflage Has No Place in Poster Making

"There is absolutely no excuse, with the possible exception of inferior production, for making motion picture posters deceptive. Camouflage has its uses but it does not lend itself to the theater lobby. The up-to-date distributor does not issue deceptive posters."

This was the comment of H. F. Turrill, in charge of posters for the Mutual Film Corporation, upon stories that exhibitors are meeting increasing difficulties in securing paper which truly portrays the production and that the use of camouflage in posters has become one of the big troubles of the exhibitor.

## Release Dates Are Shifted

Delay in the screening of "Miss U. S. A.," due to the slight accident which befell June Caprice, the star of this William Fox subject, has made necessary still another shift in the schedule of releases for October and for November. "The Scarlet Pimpernel" was changed to the week of October 28, instead of "Miss U. S. A.," the latter being shifted to the first week in November.

# Brady Is Elected Exposition Head

### Producer Is Unanimous Choice of Directors Who Will Stage Grand Central Palace Show

WILLIAM A. BRADY, president of the National Association of the Motion Picture Industry, was unanimously elected president of the Motion Picture Exposition Company at a meeting of the board of directors held in New York last week. He began the duties of his new office at once.

Other officers chosen were: Vice-president, Lee A. Ochs; vice-president, J. H. Hallberg; treasurer, J. A. Berst, and Secretary, Louis F. Blumenthal. Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, was selected as general manager of the exposition to be held in Grand Central Palace, New York city, February 2 to 10, inclusive. Samuel Grant, of Boston, was appointed as Mr. Elliott's assistant. The Boston show which will be held next July, will be under the management of Mr. Grant, with Mr. Elliott as his assistant. For the New York show, Richard G. Hollaman, president of the International Exposition Company, will act as adviser to the management.

The contract prices for floor space were approved by the directors and certain sections of the main floor of the Palace will be sold at $2.50 a square foot, while the remainder as well as the entire second floor will be sold at $2.00 a square foot. Although no active solicitation for the New York exposition has been made, practically $10,000 in space has already been allotted, and the indications are that all of the available area on the second floor of the Palace will be reserved within the next few weeks.

# Triangle Is Making a Diversified Program

### European Subjects, Western Dramas, Tale of the Sea and Society Story Making

WITH nine directors shooting daily on stories varying from melodrama to comedy dramas and more than one hundred stock people employed, the Triangle Film Corporation's Culver City plant and its big ranch studio, Hartville, are the scenes of unusual activity this week. Work is being rushed while the weather is still agreeable.

Three directors, Ferris Hartman, Lynn Reynolds and Jack Dillon, are waiting for stories, and the end of the week will see the completion of three pictures, "Fanatics," which is in charge of Director Raymond Wells; "The Sudden Gentleman," in which Thomas N. Heffron is directing William Desmond; and "The Ship of Doom," on which Wyndham Gittens is handling the megaphone.

Triangle pictures now completed and awaiting shipment include "Regenerates," featuring Alma Ruebens and Walt Whitman; "Indiscreet Corinne," starring Olive Thomas; "The Fuel of Life," in which Belle Bennett is featured; and "Easy Money," with Charles Gunn in the leading role.

In "The Sudden Gentleman," William Desmond is seen as a village blacksmith from Old Ireland, who falls heir to a vast estate in Chicago. The transition of Desmond, as Garry Garrity, from an awkward rustic to a polished gentleman, is said to afford unusual situations of comedy. The star is supported in the principal roles by Mary McIvor and Jack Richardson.

Jack Conway, who directed "Doing Her Bit," has begun work on "Because of the Woman," in which Belle Bennett is being featured. The supporting cast includes such Triangle favorites as Jack Livingston, George Chesebro, George Pearce and Lillian Langdon.

Director Gittens is putting the fininshing touches on his first Triangle offering, "The Ship of Doom," a narrative of the sea, which includes such spectacles as a fight between the officers and a mutinous crew while the vessel is burning at sea, and a battle between a man-eating shark and sailor. Included in the cast are Monte Blue, Claire McDowell and Frank Brownlee.

J. Barney Sherry has the role of a financier with a reputation as a miser, but who in reality is a philanthropist without a press agent, in "Fanatic," now being completed under the direction of Raymond Wells. In this picture a woman blames the financier for the death of her husband and starts out to gain revenge, only to find that the financier was a loyal friend to the man she loved. Players supporting Sherry are William V. Mong, Olga Grey, Alberta Lee, Lee Phelps, Aaron Edwards and Louis Durham.

"The Passion Flower" is the latest picture selected for Alma Ruebens. A great part of the action is laid in Italy and France before the world war. The production is being directed by Walter Edwards, who recently completed "The Fuel of Life."

#### *Rowland Lee Goes to War*

Having worked night and day for more than a week that Rowland Lee might be released as soon as possible to join Uncle Sam's Liberty Army, Director G. P. Hamilton is finishing his first picture under the Triangle banner, "The Maternal Spark." All of the scenes in which Lee appears have been taken, and the young actor is now cast in the greatest role of his life, that of an officers' training camp student.

The deadly feud which raged between the cattle barons and the sheep men of the early west is the theme on which is based Roy Stewart's new story, "The Learnin' of Jim Benton."

"Without Honor" is the working title of the new picture to which Director E. Mason Hopper is devoting his attention.

Frank Borzage, former leading man and now a director of Triangle productions, has started work on a story of the great Northwest, "Until They Get Me," by Kenneth B. Clark, depicting the life of an officer of the Royal Northwest Mounted Police.

## Rankin Drew an Aviator

It has just become known that S. Rankin Drew, formerly a motion picture director of note and son of Sidney Drew, is an aviator and that he is seeing active service in France. He went abroad to drive an ambulance in one of the Red Cross units but, finding that game too tame, went in for aviation. He obtained a license and is a full-fledged air pilot on the western front. It is understood he intends to remain in the service as long as he is needed.



*William Desmond in "Fighting Back" and a scene from Triangle's "Up and Down."*



*A group of German officers in "Lest We Forget" and Alice Brady in "Her Silent Sacrifice," both distributed by Select.*

# Vitagraph Lines Up Against Music Tax

## All Cue Sheets Are Made From Lists of Selections Which are Non-Taxable

WALTER W. IRWIN, general manager of the distributing and selling organization of Greater Vitagraph, has caused a notice to exhibitors to be put in the company's house organ, calling attention to the fact that Vitagraph will not have in its musical accompaniments any but non-taxable music. This action marks first official cognizance that any producing company has taken with relation to the attempt of the American Society of Authors and Composers to impose a tax on the exhibitors of the country, which, it has been estimated, would add a burden af $1,500,000 a year to the heavy load they are already carrying.

The Vitagraph Company in the past has avoided putting out any music that could be taxed by the American Society. It was decided many months ago that Vitagraph musical suggestion cue sheets should be arranged only from such music as was permissible to be played free of tax. S. M. Berg, the company's musical director and arranger, was chosen to make a special investigation.

### *Irwin Explains Service*

Discussing the music situation, Mr. Irwin said:

"We have tried to devote as much care and thought to our musical accompaniments as we do to our film productions, and there is no reason why this should not be done, because in the final analysis they are similar in purpose, there is no room or there should not be for careless preparation in either field. Motion pictures are interpretations of writers' thoughts and musical accompaniments, to be of value, should be faithful interpretations of these other interpretations.

"Big pictures require big music, and big music means the classics, excerpts from Hayden, Beethoven, Mozart, Mendelssohn, Tschaikowsky, Chopin and other masters will be found consistently in the musical suggestions prepared for our productions. These are woven together with such exceptional skill, that when used in conjunction with the picture they become the voice of the silent drama. Music must be the voice of the screen.

"Vitagraph has ever striven to give exhibitors every ounce of service that can be devised in all angles of the business and we have given special attention to the musical service. While we have sought the higher altitudes for musical expression descriptive of screen action, we have also sought to have our themes the acme of simplicity, and in conjunction with the incidental and characteristic music offered to theaters with our product, I believe no difficulty should be experienced by any competent musician in interpreting every emotion depicted upon the screen. In our determination to give exhibitors tax-free musical suggestions, we feel that we are not only helping the exhibitors and ourselves, but we are giving the public the best music, and, therefore, the best entertainment."

## Exhibitors Save Money on "Who Is Number One?"

A large percentage of exhibitors booking "Who Is 'Number One?", the Paramount serial starring Kathleen Clifford, are taking advantage of Paramount's discount offered to exhibitors who pay in advance for the entire fifteen-week run.

Prints of the first episodes are in all exchanges and a rush of bookings has followed the trade showings in every city. Exhibitors see what they are buying in "Who Is 'Number One'?" and because they are running no risk they are taking advantage of Paramount's profitable discount for cash in advance.

---

Ira Aaronson, who has been Pittsburgh salesman for Jewel Productions, Inc., since the formation of that company, has been appointed manager of the Detroit office, succeeding Ralph Pielow.

# New Music Law Is Tested in Court

## Exhibitor Seeks to Enjoin Society of Composers, Authors and Publishers

IN AN effort to test the right of the American Society of Composers, Authors and Publishers to levy a tax on music played in motion picture theaters, the One Hundred and Seventy-fourth Street and St. Nicholas Avenue Amusement Company, operating a theater at that location in New York City, has brought suit asking an injunction against the society. While the suit is brought in the name of this one amusement organization, the bill prays that the composers and publishers be enjoined against collecting royalty fees from all motion picture theaters.

As defendants, the complaint names a most comprehensive list, comprising the foremost composers and publishers of the country. Among these are Victor Herbert, Raymond Hubbell, E. Ray Goetz, Silvio Hein, Irving Berlin, George C. Hobart, William Jerome, Will Von Tilzer, R. H. Burnside and Leo Feist.

### *Music Only Incidental*

The contention of the film men is that their theaters are conducted solely for the purpose of exhibiting motion pictures. The music dispensed is solely of an incidental character, they insist, and is in no way exploited as to infringe on the copyright of the melodies they use.

Furthermore, they add, the patrons of the films do not attend the shows to hear the music and before the act of Congress permitting the publishers to tax all amusement places, publishers were wont to send out free copies of their songs broadcast to advertise them, as well as hiring song "pluggers" to sing them.

### *Declare Tax Is Unjust*

In view of all this, the motion picture interests say they do not think it is just or right to tax an industry for royalty fees when the product taxed is only an incidental to the business conducted.

The affidavit submitted sets forth that the defendant exacts royalties from some 50,000 theaters, restaurants and other amusement places for the use of their music that totals $20,000 a day.

# New England Exhibitors Meet

### Boston Is Scene of Consolidation of Film Organizations—Brady Is Speaker

THE Massachusetts branch of the Motion Picture Exhibitors' League of America, and the New England Exhibitors' Association were merged into a single organization—the Motion Picture Exhibitors' League of Massachusetts—at the recent convention of New England exhibitors in Boston. E. H. Horstmann was elected temporary chairman of the merged organization, pending the first called meeting scheduled for the second Wednesday in December. At this time permanent officers will be elected.

At a banquet which followed the convention section, William A. Brady, who was introduced by Toastmaster Horstmann as "the father of the moving picture industry," said:

"There is every indication that the motion picture is to be the greatest factor in winning the present world war. Herbert Hoover, food administrator, has told me he considers the motion picture the best medium of transmitting his propaganda to the public. Secretary of the Treasury McAdoo told me he believed the success of the first Liberty Loan was due in great measure to the motion picture. Two weeks ago in the White House President Wilson told me he believed the motion picture might win the war."

Lee A. Ochs, national president of the Motion Picture Exhibitors' League of America, in an address, declared exhibitors were not getting as much money for their shows as they deserve.

"You are giving a $2 show for virtually nothing," he said.

In the discussion of the federal tax laws as applied to the picture industry, it was pointed out that moving pictures in the next year would contribute to the government between $12,000,000 and $18,000,000.

# Gail Kane Heads Mutual Schedule

GAIL KANE tops Mutual's release schedule for the week of November 5 in "A Game of Wits," a five-reel comedy drama produced by the American Film Company, Inc., under the direction of Henry King. The schedule carries two comedies, a topical and a two-reel serial.

"A Game of Wits" is a clever story, well told in the picture and showing Miss Kane to advantage. It is said to be a superior production even to "Souls in Pawn," Miss Kane's most pronounced screen success.

Supporting Miss Kane in the picture are Spottiswood Aitken, George Periolat and Louis J. Cody, best known and most capable of the stock company at the American studio. Mr. King has put his best efforts into the production and Miss Kane does some remarkably fine bits of work.

The story is built around the successful effort of a pretty girl, who frustrates the efforts of an aged and rich admirer to marry her and save, at the same time, the family fortune, which he has threatened to destroy unless she becomes his bride. Before he gets through, the veteran lover is quite sick of his bargain.

The comedy releases of the week are "Mary's Merry Mixup," a one-reel Strand, and "Jerry and the Vampire," a one-reel cub. Pretty Miss Rhodes is cast as a flirting bride in "Mary's Merry Mixup." Jay Belasco is the suffering, banned by Mary's pa, who sneaks into her house as a butler and is exposed in the arms of a vampish maid by his own wife.

Mutual Weekly hereafter goes to the screen on Monday instead of Thursday. The release of the week of November 5 is No. 149.

"The Mountain King," is the title of Chapter VIII of "The Lost Express," the fifteen-chapter Mutual-Signal serial.

## Exhibitors Invited to Share Advertising Benefits

Through the various Paramount and Artcraft exchanges throughout the United States suggestions are being sent to exhibitors for linking up with their million-dollar newspaper advertising campaign. In a letter to film showmen it is pointed out that the popularity of Paramount and Artcraft pictures will be trebled in a short time as a result of the advertising drive not only in the newspapers but in the national magazines and in the use of the most prominent electric signboards in all the principal cities.

"Nothing," runs the letter, "can stop it. We have the best-loved stars and the greatest directors; we are producing the finest, cleanest and most advanced type of pictures."

H. M. Berman, New York manager of Jewel Productions, Inc., has returned to New York after a three-week western trip in the interest of Jewel Productions.

## Fox Is Strong for Plays from Children's Stories

The success of William Fox's presentation of "Jack and the Beanstalk" and, more recently, "Aladdin and the Wonderful Lamp," has led Mr. Fox to organize another company of juvenile players. The new company will be headed by Georgie Stone. His miniature leading lady will be the piquant Gertrude Messinger, few of years, but accomplished beyond her age.

Mr. Fox retains the services of Francis Carpenter and Virginia Lee Corbin, the featured players in "Jack and the Beanstalk" and "Aladdin."

## Author Watches Filming of His Story

George Melford has had the benefit of Frank Spearman's personal attendance during much of the work of directing "Nan of Music Mountain," which Mr. Spearman wrote and which will be a Paramount picture starring Wallace Reid with Ann Little as his leading woman. Mr. Spearman has watched much of the work of filming his story.

## Censor Board Gives Praise to "Mother"

George Loane Tucker's feature production, "Mother," has passed the keen scrutiny of a censoring committee of the National Board of Review without the necessity of a single elimination. Chairman Sherwood, of the reviewing committee, who is a member of the national board, expressed himself as highly pleased with the wholesomeness of "Mother" throughout the entire six parts. He remarked upon the grateful absence of purient sex interest and sensationalism and commended highly the artistry of Elizabeth Risdon in the role of Mother. "Mother" will be released to the various state right buyers exactly as produced by George Loane Tucker from the novel by Eden Philpotts.



*"Mother," is gaining wide distribution through McClure Pictures.*

# Express Delays Cause Cancellations

## Southern Exhibitors Are Hard Hit—Memphis Sunday Closing Fight Results in Mistrial

BY J. L. RAY

MOTION picture exchanges in the south are experiencing considerable delay and inconvenience in the handling of their films at various points south of the Ohio river. Numerous complaints have been filed with the express companies, and while it is believed that the express management is doing a great deal to alleviate the abnormal condition of slow transit, many programs are being cancelled on account of not receiving the films on time.

All express companies are accepting shipments of films and accessories subject to delay, which prevents any lawsuits arising from their inability to deliver the goods on time. One of the largest exchanges in the south is putting a bulletin notice on all correspondence to the effect that they are unwilling to assume responsibility for non-delivery of films.

### *Sunday Trial Miscarries*

In the suit of the city of Memphis against James B. Amis, manager of the Majestic Theater No. 2, an up-town show house, in which the defendant is charged with the illegal operation of a motion picture house on Sunday, Judge J. P. Young, of the First Circuit court, has granted the application of A. L. Heiskill, representing the city, for a writ of certiorari in the Sunday closing case.

This is the suit growing out of the test case instituted by Memphis theater men as to the legality of Sunday operation, provided profits were donated to charity. Three cases are pending against Amis, each for the mere sale of a ticket, one following the other. However this case is merely a fragment of the Sunday closing muddle, which came to an abrupt halt when P. W. Lanier held that it was not legal for shows to operate on Sunday under the conditions set forth above.

Notwithstanding the fact that Judge Young gave peremptory instructions to the jury which heard the case to assess a fine of from $1 to $50, the jury could not agree on the amount, and the judge was forced to discharge the jurors and declare a mistrial. Nine of the jurors favored a fine of $12.50, while three of them held out for a $1 fine for each offense.

Eight similar cases will be consolidated and tried together by Judge Young this week, leaving about forty others, arising at various times in the Sunday mix-up, and pending in other divisions of the court.

### *Opening Is Delayed*

On account of delay by the contractors who have been remodeling the old Lyric Theater in Chattanooga, the rejuvenated play-house opened a week later than anticipated. The house opened Monday as the Loew Theater, after some fast work by the interior decorators and others engaged in renovating the building. Through the personal efforts of General Manager E. A. Schiller of the Loew circuit, the delay was limited to only one week.

# Five New Comedies Are Started

WORK has been started this week on five new comedies at the Triangle Culver-city studios, with Directors Reggie Morris, Harry Williams, William Beaudine, H. Raymaker and Charles Avery. Mr. Morris has just returned from Hartville, the company's 1800 acre ranch, where he spent the entire week filming exteriors for a new comedy featuring Ray Griffith. The story is a burlesque of the West and of western life and promises to be an exceptionally good one. Griffith is seen in the character of a gun-man with little or no regard for human life.

Director Williams is at work on a new Triangle-Keystone comedy with an all star cast containing Mal St. Claire, Eddie Gribbon, Max Asher, Atalia Marton, Dora Rogers, William Irving, Marianna de la Torre and Alice Davenport. Director Beaudine has started work on a new comedy and has been out on "locations" the past week. The cast includes Peggy Pearce, Baldy Belmont, Paddy McGuire, Ward Caulfield, Andy Anderson and Fred Bretram.

H. Raymaker, has been hindered the past week by the uncertain light. He is at work on a new comedy with Dale Fuller, Maude Wayne, Milton Sims, James Donnelly, Lloyd Bacon and Dorothy Hager.

Director Avery who recently turned out a one reel comedy in two days is again at work on a new production. His cast includes Harry Depp, Fritz Schade, Myrtle Lind, Jack Henderson, Ruth Langston and Lee Forbes. Director Avery attributes his speed in turning out pictures to the fact that he insists on having all sets and location ready before he starts work on his production.

## Present Petrova Portrait to Patrons

The Petrova Picture advertising campaign is to be augmented by the distribution to all of the patrons who attend the showing of the first Petrova picture, "Daughter of Destiny," a large, colored reproduction of the Underwood portrait of Madame Petrova, which is to appear on the front cover of the December *Ladies' World*. With each sheet will go a note of cordial greeting signed by Madame Petrova.

The first distribution of these portraits will be at The Rialto during the week in November when "Daughter of Destiny" is shown. The original of this Underwood portrait will also be displayed in the lobby of The Rialto.

## Farrell Succeeds Mayer

Edward J. Farrell, formerly manager of the Boston Pathe exchange, has succeeded Louis B. Mayer as general manager of the New England territory for Metro. Mr. Mayer will become New England manager for the Select Pictures Corporation.



*Florence De Shon, newly acquired Vitagraph star.*

# Florence De Shon Joins

ALBERT E. SMITH, president of Greater Vitagraph, has added another young artist to his list of stars by signing Miss Florence De Shon to a long-time contract providing for her appearance in feature roles.

Miss De Shon, who was on the legitimate stage until a year ago, is the third feminine star to be engaged by Mr. Smith in as many weeks and the fifth added to the Vitagraph forces in the last few months.

For some time Mr. Smith has been studying the work of young women appearing on the screen, his search for new artists being prompted by a desire to get talent of as varying temperament as looks. No two of the quintette which he has selected thus far resemble each other in features or complexion and each was chosen because of suitability for a specific line of interpretation. His choices, in their work, range from the ingenue type to the tragic actress. Nowhere in the list is there a "vamp." He says that Vitagraph has no intention of putting out any productions requiring any vampire work.

In Miss De Shon, the Vitagraph president thinks he has a "find," because before her advent into motion picture work she had had splendid training on the legitimate stage, appearing in a number of successful Broadway productions.

Born in Tacoma, Wash., Miss De Shon spent her childhood in the Northwest, but when it came time for her education her parents brought her to New York to attend private schools. She went on the stage four seasons ago and her ability as an actress was such that in her second season she was one of two American girls chosen for important roles in "My Lady's Dress," an English production which ran at Grace George's Playhouse in New York. As "Psyche," a cockney model, Miss De Shon scored a personal hit in this production. She appeared in "Seven Chances," which ran for a season on Broadway.

After a stay of more than six months in southern California, Miss Theda Bara, the William Fox star, arrived in New York City last Sunday.

# American Cinema Aides Are Named

## Men Who Will Select Films for Showing Abroad Are Leaders of Motion Picture Industry

J. E. BROULATOUR, treasurer of the National Association of the Motion Picture Industry, who was recently selected as chairman of the American Cinema Commission, has announced the personnel of an advisory board, comprising officials of representative companies who have volunteered to assist in the selection of American films, which are to be sent to Russia, France and Italy for showing to the soldiers, as well as to the people throughout those countries.

The advisory board comprises the following: William L. Sherrill, president of the Frohman Amusement Corporation; Adolph Zukor, president of the Famous Players-Lasky Corporation; Samuel Goldfish, president of the Goldwyn Pictures Corporation; R. A. Rowland, president of the Metro Pictures Corporation; J. A. Berst, vice-president of the Pathe Exchange, Inc.; W. R. Rothacker, president of the Rothacker Film Manufacturing Company; S. L. Rothapfel, managing director of the Rialto Theater; Carl Laemmle, president of the Universal Film Manufacturing Company; Harold Edel, managing director of the Strand Theater.

Mr. Broulatour has established headquarters for the American Cinema Commission at 235 West Twenty-third street, and within a few hours after the headquarters were opened film shipments began to arrive from some of the well-known producing companies. In the next few weeks it is expected that the advisory board and the commissioners will have several hundred thousand feet of film offered for examination and approval.

A. A. Kaufman, George Mooser and John Tuerk have been selected by Mr. Brulatour as his staff assistants with offices at the headquarters of the commission.

# Fox Announces Four November Features

NOVEMBER should prove one of the most auspicious months in the history of Fox Film Corporation, because it will mark the advent on the screen of a new, spectacular film, "The Babes in the Woods," of the Sunshine brand of William Fox-Henry Lehrman comedies; and of Mme. Sonia Markova, William Fox's sensational Russian star, whose engagement in films was announced last week.

Besides Mme. Markova's initial production, there will be released by Mr. Fox three other feature pictures. Markova's photoplays will be placed among the one-a-week, 52-a-year releases. The titles and the dates of the new special features are:

November 4—June Caprice in "Miss U. S. A."

November 11—Sonia Markova in "The Painted Madonna."

November 18—Virginia Pearson in "All for a Husband."

November 25—Gladys Brockwell in "A Branded Soul."

"Miss U. S. A.," June Caprice's new vehicle, is described as a "Red, White and Blue story infused with patriotic thrills." The picture has abundant dramatic action, in fact, it is the most dramatic subject which Miss Caprice has made to date. In the supporting company appear prominently William Courtleigh, Jr., Frank Evans, Tom Burrough and Al Hall. Harry Millarde is the director and Randolph Lewis the author of the scenario.



*June Caprice in "Miss U. S. A."*

Sonia Markova makes her debut on the screen on November 11, in a photoplay called "The Painted Madonna," directed by O. A. C. Lund. "The Painted Madonna" is an impressive drama of pathos and power.

Virginia Pearson's forthcoming film, "All for a Husband," which Carl Harbaugh has in work, will be a distinct novelty among the studio output of the year.

Bertram Bracken is progressing rapidly on "A Branded Soul," an unusual photodrama from a story by E. Lloyd Sheldon. The members of Miss Brockwell's company are all well known photoplay artists.

## Ruggles Ready for War

Wesley Ruggles, who produced "For France," a Greater Vitagraph Blue Ribbon feature, is expecting his call to the national army at any moment. He received an extension of time, recently, when President Albert E. Smith of the Vitagraph company requested that he be permitted to complete "The Agony Column" and in return promised to furnish free of cost several feature productions for showing in army camps. Ruggles hopes to obtain a transfer to the aviation section soon after he dons a uniform.

## Cameraman an Artist

John Arnold, cameraman, of Metro's staff, has become a member of the Metropolitan Museum of Arts. He is the only motion picture photographer who has a place in this body.

## Nazimova Is Sponsor

SURROUNDED by a maze of steel, and by hundreds of spectators who had left early morning tasks to witness the unique ceremony, Madame Nazimova, the celebrated star, stood upon a small platform in New Orleans and sent a bottle of American-made champagne crashing onto one of the master beams of the Boehringer Amusement Company's new theater, as it slowly lifted into space, and gave the structure the name "Liberty."

Madame Nazimova was in New Orleans with a company of Metro players under direction of George D. Baker for the filming of quaint Old World exteriors for their forthcoming special production, "The Madonna of the Rosebush." The star graciously acceded to the request of the Boehringer company that she be sponsor of their new temple of the silent drama, and the ceremony was unique in that this is the first time an international celebrity christened a theater.

The scene was staged for two cameras operated by the Harcol Film Company, who are photographing the construction of the theater for a special film to be used as one of the novel features of the opening, and, at the request of Madame Nazimova, there were no speeches to the assembled spectators.

The Liberty will be the largest and finest theater in Dixie and will have a number of unique features which will distinguish it from all theaters of America. If its career is as auspicious as its early days, it will indeed be brilliant.

Madame Nazimova's company boarded the New York limited the night after the christening. They were given a rousing send-off by a host of friends they had won in New Orleans.

## Twenty Thousand Help to Make "Cleopatra"

Not only an army, but a navy as well, of extras—some 20,000 persons in all, it is estimated—was necessary in making the William Fox Standard picture, "Cleopatra," starring Theda Bara, and which has opened an indefinite run in New York at the Lyric Theater.

In one scene, that in which Cleopatra flees from her palace at Alexandria and, surrounded by her army, awaits word from the Roman conqueror—there were used more than 3,000 men, 1,000 horses and camels, and a vast city of multi-colored tents, pitched in the shadow of the Sphinx and the pyramids.

It required 3,000 human beings in brilliant garb to populate the huge Egyptian palace erected on a desolate habitat of wild ducks and jack rabbits. For the royal barge 150 men were needed—more than are required to man a modern destroyer. Aboard the battle craft seen in the production were 5,000 men, divided between the followers of Cleopatra and Octavius Caesar. More than 4,000 persons were used in the scenes in Rome. All these types were obtained in California. Romans, Egyptians, Nubians, Greeks, Persians—all were at hand just as they were wanted. In many instances Mexicans were used for Egyptians, fair-haired Americans for Romans and negroes for Egyptian slaves.

# Vitagraph Gains Another Legal Point

### Wins Order Restraining City of Chicago From Interfering With "Within the Law"

CHICAGO'S "super-director" of the movies has again met with defeat. The Vitagraph Company of America obtained an injunction which permits the showing of "Within the Law" while awaiting action of an appeal taken by the city of Chicago against a mandamus issued them some time ago.

A short time ago they were offered a "pink permit" for Chicago territory providing that certain cuts were made. This the Vitagraph company refused and took legal action to obtain a white permit. In the legal battle that followed the petitioners were granted a mandamus by the circuit court but the city appealed the case. The appeal threatened to lay the picture on the shelf for some time so in the face of the city's appeal the Vitagraph company asked and obtained an injunction.

This is the first case of its kind that has been decided in favor of a film company in the history of Illinois and is believed to be the first of its kind in the history of the entire country.



*The talented Talmadge Sisters, Norma (at left) and Constance, both of who appear in Select releases.*

# Making of "Les Miserables" Is Finished

### Fox Forces Complete Picturization of Victor Hugo's Immortal Masterpiece of Literature

AFTER months of steady and most exacting work, William Fox's "Les Miserables," a photodramatic masterpiece from a masterpiece of fiction, has been completed in the eastern studios. William Farnum, the star, who appears as the immortal Jean Valjean; Frank Lloyd, the director; most of those in the cast, and hundreds of "extra" players, stayed many times for eighteen or twenty hours a day at the studio, because of the scores of night scenes.

There is probably no figure in literature comparable to Jean Valjean, and, in Mr. Fox's opinion, there is no actor better equipped artistically, as well as physically, for the portrayal on the screen than William Farnum.

Director Lloyd is enthusiastic over the production. He is happiest when dealing with a production calling for the closest attention to detail, the erection of massive settings, and for the handling of great crowds. All of these things were imperative in screening "Les Miserables."

A complete French village—the village of D———was built in a New Jersey valley at a cost of $50,000. Immediately the site was selected, the facilities of the Fox producing organization were called into play. Architects who had studied the French villages of the early nineteenth century were consulted; carpenters and masons were set to work; the property department received a list a yard long of the materials it was to furnish; and the business of constructing the village of D—— proceeded with speed and accuracy.

The company of photoplayers who will be seen in the characters from Victor Hugo's deathless novel include some of the best known players in the Fox forces.

***Release Dates Elastic***

In order that the picture may have the very widest distribution, irregular release dates have been arranged, the plan being to have special weeks devoted to the showing of the picture in different sections of the country. The release dates which may be re-arranged to suit the convenience of exhibitors who may desire a prelease are:

October 22—New York, New England states, northern New Jersey.

October 29—Pennsylvania, Delaware, southern New Jersey, Wheeling, W. Va.

November 5—Northern Illinois, northern Indiana, eastern Wisconsin, upper Michigan.

November 12—Ohio, southern Indiana, Kentucky.

November 19—Lower Michigan, Minnesota, North Dakota, South Dakota, Nebraska, Iowa, Kansas, Missouri, southern Illinois.

November 26—Maryland, eastern West Virginia, Virginia, North Carolina, South Carolina, Georgia, Florida, Alabama, Tennessee, Mississippi, Arkansas, Louisiana, Oklahoma, Texas, New Mexico, District of Columbia.

December 3—Washington, Oregon, California, Montana, Idaho, Wyoming, Nevada, Utah, Arizona, Colorado.

## Censors Need Assistance

Owing to the difficulties encountered in examining all films of a news character at Washington before their release, the Committee on Public Information has asked the National Board of Review of Motion Pictures to examine such films in New York City in an advisory capacity. The national board will be expected to call the attention of the Federal committee to any scenes which might be construed as giving information to the enemy or as harmful to the military activities of the country. Following the receipt of such information, it will be determined later by the Committee on Public Information as to whether the portions of film mentioned shall be eliminated.

## Runs Picture Show in Auto

H. H. Buckwalter of Denver, Colo., has perfected an arrangement whereby he can have his own private motion picture show in his automobile. By attaching a small screen to the windshield, closing the curtains on all sides and setting a tiny projection machine in the rear seat, he can operate a complete program for as many guests as can pile into the car. The "juice" for the projecting light is obtained from the automobile's storage battery.

## New Firm on Pacific Coast

The Sacramento Film Company has been organized and plans are being made for the erection of a picture-making plant in Sacramento, Cal. It is the first of the industry to locate in Sacramento. Walter L. McGinn, who announces that the company will produce features and comedies, is in Sacramento investigating prospective sites for studios.

## Becomes Hoover Aide

Arthur Williams, general manager of the New York Edison company, has been appointed United States food administrator for the district of New York. Mr. Williams was informed of his appointment in a telegram from Herbert Hoover, national food administrator. Mr. Williams' headquarters will be at 124 East Fifteenth street, New York City.

# Patriotic Film Is Going Strong

## "Who Leads the National Army?" Is Booked by Exhibitors in All Parts of Nation

"WHO Leads the National Army?" the one reel military training picture being distributed by the Triangle Distributing Corporation to help the government prove that the drafted men are commanded by highly trained, efficient officers, is breaking all booking records for one reel subjects in all parts of the United States.

The reason assigned is the timeliness of the picture, the patriotism of the exhibitors of the country in booking it in place of some other one-reel subject for their program and the bonus offered by Nat Stronge, who is handling the picture for the Military Training Camps Association, to members of the Triangle Distributing organization.

When Mr. Stronge was "drafted" by the promoters of the picture to send it along to a patriotic and financial success, he made arrangements with the Triangle Distributing Corporation to take charge of the distribution. This was done through Mr. Fred Kingsbury of Triangle who agreed to handle the picture in the United States and turn back every cent of the rental money received for the purpose of promoting universal military training, especially among the younger generation.

### *Salesmen Work for Bonus*

The second move of Mr. Stronge was to offer a bonus of one hundred dollars to the salesman who would obtain the greatest amount of bookings for the picture in a given time and another bonus of one hundred dollars to the branch manager whose office turned in the greatest number of bookings.

C. B. Pricel, manager of the Triangle New York exchange, and Manager J. S. Woody of the Triangle Chicago exchange are both claiming they have the bonus won.

In Utica, N. Y., there are sixteen motion picture theaters, every one of which has booked "Who Leads the National Army?"

## Publicity Man Joins Navy

Lloyd Robinson, of the publicity staff of the Famous Players-Lasky corporation, has covered his "mill" and departed to become a chief yeoman in the United States navy. He will be stationed at Boston Navy Yard, temporarily, but hopes to be sent to Europe in the near future. Robinson is a graduate of Williams college.

## Predicts War's End Soon

Ingvald C. Oes, formerly American representative for Great Northern Films and now the Scandinavian representative of the Famous Players-Lasky Corporation, writes from Copenhagen to a friend in New York, saying:

"There is a feeling over here that the action of the United States in entering the war will bring about a conclusion of the conflict in six months."



*Scene from "Who Is Number One," starring Kathleen Clifford, Paramount's widely advertised serial.*



*William Fox's latest star, Jewell Carmen.*

## Jewell Carmen Becomes a Star in Fox Pictures

William Fox announces the creation of another star in presenting to the photoplay world the name of Jewel Carmen, who has been with the Fox forces less than a year as leading woman for William Farnum, and who is advanced to full-fledged stardom because of her dramatic ability, beauty and Mr. Fox's enthusiasm over her work.

Miss Carmen has been in the east for the last two months making the scenes in "Les Miserables," in which she appears as Cosette. She will leave for the western studios within the near future to begin the series of special features in which she will have the chief part.

Although Miss Carmen has been in motion pictures about four years, she scored her greatest success very recently in her characterization of Eliza Allen in "The Conqueror," R. A. Walsh's eight-reel drama based on the life of Sam Houston. Miss Carmen's portrayal of Eliza, the belle of Nashville, is an interesting and deftly done screen heroine.

Her first appearance in the moving photographs was in the role of Lucy Manette, opposite William Farnum, in the picturization of Dickens' "A Tale of Two Cities." She also had the leading feminine part in "American Methods" and d'd important work in "To Honor and Obey?" In addition to these, she appeared in "When a Man Sees Red," the strongest "fighting" story William Farnum has ever had.

Jewel Carmen is of little more than debutante age. She was born in Danville, Kentucky, twenty years ago; was educated in Portland, Oregon. Her director will be announced soon.

## Exposition Date Is Fixed February 2 to 10

The National Association of the Motion Picture Industry and the Exhibitors' League of America jointly have announced that the New York film exposition of 1918 will be held at the Grand Central Palace from February 2 until February 10, inclusive.

# "Thais" Price Is Not Advanced

### Goldwyn Film Starring Mary Garden Will Be Delivered at Regular Rental

GOLDWYN PICTURES CORPORATION announces that its production, "Thais," in which Mary Garden makes her screen debut, will be delivered to all contract customers of Goldwyn at no advance in prices above what they pay for all other Goldwyn pictures. This is the first announcement regarding the price of this production.

"Thais," well under way in the Goldwyn Fort Lee studios, will be released throughout North America on December 30. Goldwyn's action in making a quarter of a million dollar production of this magnitude with one of the greatest of all stars, and then releasing it to all regular Goldwyn contract customers at no advance in rental prices, is unprecedented in the picture industry.

Samuel Goldfish and his associates have determined that nothing Goldwyn could produce would be too big or costly to give at regular prices to the exhibitors who have booked its productions.

Miss Garden herself approved the plan to play to the largest possible audiences and gain for herself an introduction to all of the people of the country from the start, rather than having them wait until months after the initial release date to see the picture played in popular price houses.

This determination by Goldwyn makes "Thais" come as a huge Christmas gift for the exhibitors who signed Goldwyn contracts.

## Crawling Boat in Paramount Serial

SIMON LAKE, Bridgeport inventor, has just announced the invention of a boat that crawls on the bottom of the sea. It is equipped with an apparatus so that divers can leave and enter the boat while it is under water.

Through a strange coincidence Paramount was making a "sea crawler" and putting it into its new serial "Who Is 'Number One'?" at about the same time, Mr. Lake began work upon his undersea boat. The third episode of "Who Is 'Number One'?", which was completed several months ago, is a submarine episode and a feature of this episode is an underwater battle between divers from the "sea crawler" and their antagonists from a super submarine. Both bands of men are seeking sunken treasure.

In this episode is shown the process by which the sea crawler operates. It may not be exactly the same as Simon Lake's but it was devised by submarine experts and is practical. The men in diving suits enter a water tight compartment in the "sea crawler." Water pours in from the outside until the compartment is filled. Then a door is opened, admitting the men to the outside. When they reenter the compartment, the door is closed, the water is pumped out and the men can go into the main part of the "sea crawler" again.

## Censor Fees Fall Off

The receipts of the Kansas State Board of Reviews of motion pictures have decreased $20,000 during the last year, according to a report just issued by the committee. Miss Carrie Simpson, a board member, attributes this loss of revenue to the fact that the number of regular programs presented for review has fallen off and that the board's work has been composed chiefly of reviewing features comprising full length reels. The board receives $2 per reel for all films viewed.

## Sleep Is Not Part of Kennedy's Program

Aubrey M. Kennedy, general manager of productions for the Goldwyn Corporation, is piling up a record for going without sleep. Kennedy says he does not know what his hours of slumber average—and he hasn't got the time to figure it out. It is a matter of habit with him to put in a strenuous day at the studio and then spend nearly all of the night cutting a negative or personally directing a picture.

## Governor Is Lillian's Host

Miss Lillian Walker, the star of the Ogden Pictures Corporation, while at Indianapolis, recently, was entertained by Governor and Mrs. Goodrich and was the guest of honor at a dinner tendered by the members of the Indianapolis branch of the Red Cross Society. Miss Walker was accompanied by Mr. Lester Park, general manager of the Ogden Pictures Corporation, Miss Belle Bruce and Miss Rose Tapley.



*Herbert Brenon's new studio at Hudson Heights, N. J.*

## Managing Editor McGrath

Blaine McGrath, writer, newspaper man and motion picture student, has brought his film publicity experience to our office and this week assumes the role of managing editor of MOTOGRAPHY. So large a proportion of the trade, in both New York and Chicago, is already acquainted with Mr. McGrath, that further introduction is unecessary.

## Edward Earle Does the Next Best Thing

Edward Earle, star in "For France," the patriotic Vitagraph Blue Ribbon Feature, and in "The Agony Column," another Blue Ribbon Feature, completed last week, has again been turned down in his efforts to break into military service. This was his third attempt and failure.



*Edward Earle, Vitagraph's patriotic star.*

Mr. Earle, who is a native of Toronto, made two applications for service in the Royal Flying Corps of Canada but was rejected for physical reasons. On the completion of "The Agony Column," Percy Standing, who worked with Mr. Earle in that feature and who also is a Britisher, was notified he would have to start in a few weeks for an aviation camp in Texas, he having been accepted in the Royal Flying Corps. Spurred to further efforts by his friend's success, Mr. Earle visited the British recruiting station in Brooklyn and again was rejected.

Determined to do something to help the cause of the Allies, Mr. Earle, who previously had offered his services in any capacity, to the Liberty Loan committee, visited four places where bonds were being sold and proposed to the salesman that for a period of a half hour he would purchase every fifth bond disposed of. In that time he became the owner of $2,000 worth of Liberty Bonds.



*Madame Petrova in two scenes from "The Daughter of Destiny."*

## Petrova Selects Supporting Staff for Second Picture

MADAME PETROVA, having completed "Daughter of Destiny," the first Petrova Picture, is now engaged in the making of the second of her personally supervised productions.

The scenario for the second Petrova Picture was written by Mrs. L. Case Russell, author of several of Mme. Petrova's previous successes. It deals with the romance of Laurel Carlisle (played by Petrova), a nurse who has become famous for her research work. The theme is startling and dramatic and presents Petrova an opportunity to display her emotional powers. The Biograph studio will be used for the production of this picture.

Madame Petrova has personally selected Thomas Holding, leading man, to play the part of the manly young doctor who wins the young nurse after many twists of fortune. Mr. Holding was Mme. Petrova's leading man in "Daughter of Destiny" and also played with Clara Kimball Young in "Magda," and with Pauline Frederick in "The Moment Before."

Lumsden Hare will play the part of Clinton Durand, a middle-aged millionaire, of an aggressive, domineering disposition, with whose life Laurel Carlisle's is seemingly inextricably woven. Mr. Hare was the leading man in the World production, "Friday the 13th."

Others in the cast are Clarence Hermitage, Fred Jones, Evelyn Dummo, and Freddie Verdi, aged 6 years.

Larry Trimble has been selected to direct the picture.

## Mabel Normand Helps Win the War

MABEL NORMAND, Goldwyn star, made a whirlwind speaking tour in eight New York theaters one evening last week in behalf of the Liberty Loan.

Miss Normand could have begun by saying "unaccustomed as I am to public speaking," as she had never in her life addressed an audience. It is no violation of confidence to say that in the beginning Miss Normand was frightened at the prospect of delivering a public address. It was not mock fear that caused her to grasp her first introducer by the hand and hold him near while starting her speech.

Beginning at 8:30 in the evening at Marcus Loew's American Theater, Miss Normand made a two-minute talk first to an audience on the roof-top theater and a few minutes later met the audience in the main ground floor theater. Thereafter she averaged one theater every fifteen minutes.

In her brief speeches Miss Normand related incidents of her visit to the camp at Plattsburg, N. Y., where 5,000 American men and boys who are training to be officers in Uncle Sam's army worked with her in a picture. Her efforts were a substantial aid to the Liberty Loan campaign.

### Exhibitors Refuse to Pay

Members of the American Exhibitors Association have refused to pay the tax of fifteen cents per reel for films delivered by exchanges, upon the theory that the footage tax is a tax upon the manufacturer and the film maker, and was never intended as a tax to be paid by the exhibitor. Present indications are that exhibitors will not be compelled to pay this tax.

## New Studio Is Built for Beban Picture

A permanent studio will be erected shortly at Hoquiam, Wash., primarily for George Beban, who is making "Jules of the Strong Heart" for Paramount, but it will also be used in future for other pictures requiring a lumber camp setting. The studio is to be built at the Lasky lumber camp in the heart of the woods. Two baggage cars will convey the furniture and a complete lighting plant, while other scenery and furniture will be constructed on the ground.

## "Sergeant" Mary McAlister Visits Rookie Camp

Three thousand future United States army officers, members of the officers' training camp at Fort Sheridan near Chicago, were hosts, recently, to little Mary McAlister, six-year-old Essanay star, at a reception in her honor at the fort.

"Little Billie," as the tiny actress is known, wore her uniform of a sergeant in the United States army and the occasion was given an official atmosphere when she was saluted by the entire command.

"Sergeant" McAlister gave a little talk to "her soldiers" in the camp Y. M. C. A. auditorium, preceding the first public showing of "The Kill Joy," a western comedy-drama, the cast of which is composed entirely of men, with the exception of the child prodigy.

"Little Billie" also was the guest of the camp at evening mess and ate heartily of the regulation army fare.

## Opens Chicago Offices

The Doll-Van Film Corporation, organized more than a month ago, in Indianapolis, has opened offices in Chicago, at 1332 Consumers Building. The Chicago office will be in charge of D. M. Vandawalker, Jr., vice-president of the corporation. Associated with him is W. H. Engleman, an experienced Chicago film man. The new firm holds the rights in Indiana, Illinois and Southern Wisconsin on "Today," with Florence Reed, and "The Mad Lover," featuring Robert Warwick. It is booking for Indiana, Illinois and Kentucky, William S. Hart's, "The Cold Deck."

## O. Henry Pictures Progress

"The Enchanted Kiss," the thirtieth O. Henry stories to be filmed, is the current release in General Film Company's popular Broadway Star Features subjects. Featured are Chet Ryan and Frances Parks, who have been appearing in nearly all of the O. Henry western stories. The producers have made good progress in picturizing the fourth series of ten O. Henry stories.

## Good Advertising for "Warrior"

Following out the theory that a large film attraction should be exploited on a plane equal to that of the big theatrical productions, A. H. Sawyer and Herbert Lubin, of General Enterprises, Inc., which controls the seven-part version of "The Warrior," have provided a comprehensive outlay of advertising material to accompany the feature in which Maciste makes his reappearance before the American public.

The lobby display end has been given particular attention and a line of scene photographs, both black and white and of the hand colored variety, have been ordered in large quantities. In order to meet all demands, the sizes are varied, and the lobby pictures are obtainable in eight by ten, eleven by fourteen, twenty-two by twenty-eight, and thirty by forty, the latter size lending itself admirably for use by theaters with extensive lobby space. The lithographs have been made from especially prepared sketches by prominent poster artists.

An important adjunct to the line of lobby display is a series of beautifully colored paintings, depicting Maciste in several heroic poses. Novelty heralds and an abundance of star and scene cuts are included in the exploitation layout.

A musical setting, so orchestrated as to be easily adapted for the large or small theaters, completes the service, which Messrs. Sawyer and Lubin feel will enable all exhibitors to give "The Warrior" a public heralding fully in keeping with the magnitude of the film spectacle.

## Jane Cowl in First Goldwyn

Jane Cowl has dried the tears she shed for Mary Turner and Ellen Neal in "Within the Law" and "Common Clay" and will weep no more, for a while at least. For she has departed from the roles of persecuted shopgirls and serving maids in which she won the name of "Weeping Jane" to play the part of a sweet, romantic girl in the picture version of Basil King's story, "The Spreading Dawn," in which she will make her first screen appearance as a Goldwyn star.

In "The Spreading Dawn" Miss Cowl is seen as a society belle of New York in the early 60's when hoop skirts were the fashion and romance and war were the chief activities. As the daughter of one of New York's first families she marries an officer in the army and the trials that follow come near crushing her faith in love and romance. But in the end they prevail. And while she sheds no tears Miss Cowl is not without her emotional moments.

## Vitagraph Play in Indian Village

William Wolbert, director of Alfred Whitman and Mary Anderson in Blue Ribbon features at the western studio of Greater Vitagraph, is in the midst of producing a five-reel romance adapted from Frederick Upham Adam's novel, "John Burt." Mr. Whitman plays the title role while Mary Anderson has the feminine lead. Philo McCullough is the heavy.

The story was novelized by Mr. Wolbert and the company is now working at San Diego, California. W. S. Smith, manager of the Vitagraph studio in Hollywood, made arrangements for taking scenes in the Indian village which is still standing on the grounds of the San Diego Exposition, but when the company went there to start work the place was occupied by United States troops. This necessitated a series of telegrams between Los Angeles, New York and Washington to obtain a new permit to use the village. It took several days and much influence, but permission was finally granted and Wolbert began "shooting."

## Clara Kimball Young Play

Clara Kimball Young, who has just completed "Magda," her first production by her own organization under the management of Harry I. Garson, has already started work on "Shirley Kaye" which will be her second release.

Joseph Kaufman, who has just completed Billie Burke's new picture, "Arms and the Girl," will direct Miss Young, instead of Emile Chautard, who is busily engaged on the picture now being made by Mme. Lina Cavalieri. Corliss Giles has been engaged to play the lead. This will be Mr. Giles' first appearance on any screen although he is an actor of sterling worth, having played the lead in "Mother Carey's Chickens," Thomas Dixon's "One Woman" and "The Iron Door." The play is well known for its successful run and as the vehicle in which Elsie Ferguson made a tremendous success.

## Booked for 7,500 Days

After the showing of the first episode of "The Retreat of the Germans at the Batle of Arras," the official government pictures showing war in Europe as it really is, A. Paul Keith and D. F. Albee decided that instead of 5,400 days for the showing of these pictures, at their allied theaters, they would take them for 7,500 days.

The rental paid by Messrs. Keith and Albee for these pictures amounts to $40 a day and as a result of this booking the greater part of the $300,000 they will pay, will go to war charities.

## Sears Engaged by Triangle

Allan Sears, well-known leading man of filmdom, is the most recent acquisition to the large force of players now engaged at the Triangle studio in Culver City, California. His first production under the Triangle colors will be in "Blue Blood," a production just begun by Director E. Mason Hopper, in which Alma Reubens will be starred.



*Constance Talmage, Selznick star, is lashed to the mast or whatever it is, but she smiles into the camera as though she would at an invitation to lunch.*

# To Get Exhibitors' Ideas

**Itinerary of Hiram Abrams, Paramount Pres., and B. P. Schulberg, Gen. Mgr., Linked With Great Advertising Drive Inaugurated by Distributers**

IT was not merely coincidental that Hiram Abrams, president of Paramount Pictures Corporation, and B. P. Schulberg, general manager, started on their long tour of the United States to visit exhibitors in every city of fifty thousand population or over, just prior to the announcement of the million dollar campaign of Paramount andy Artcraft to still further promote the popularity of the motion pictures bearing those trademarks.

As a matter of fact, prior to the beginning of the tour of the Paramount officials, the big drive had been thoroughly discussed and it had been definitely determined that one of the most important phases of the campaign would be that of personal contact with the exhibitor. Obviously the great value to the exhibitors of Paramount and Artcraft pictures of the tremendous outlay of money and thought which is entailed is the linking up, so to speak, of the advertising with the local showman and his theater. In other words, if an advertisement of these pictures appears in a great national magazine or newspaper it must at once be associated in the minds of the readers with their local theaters exhibiting these products. This will be done by means of trademarks employed in all advertising, identifying marks which can not be overlooked or mistaken.

***Exhibitors Have First Hand Knowledge***

The exhibitors themselves, however, must have first hand knowledge of the plan, and also they are certain to have ideas of their own which will be of value to the corporation in rendering the campaign of greater practical value to them. Hence the tour of the officials who will carefully in each instance not only explain in detail the idea of the drive, but obtain as many ideas as possible which will be useful in increasing the service-value of the whole undertaking.

Discussing the plan upon his arrival at Los Angeles for which his tour proper will begin, President Abrams said:

"Already the names Paramount and Artcraft had become household words with photoplay patrons the country over, but this was not enough. The Paramount organization had assured exhibitors at the time the Star Series Selective booking plan was inaugurated that every possible means would be employed to aid them in building up their business for the product. The million dollar campaign which has been launched is one of the vastly important means to that end. Not the money spent but the way in which it is spent is the significant point.

"The purpose is to link the campaign with the local showman so that he will directly benefit. The public will be drawn into the theaters where these productions are exhibited as surely as a needle is attracted by a lodestone. It is admitted that in the grocery business, for example, there are probably ten customers who demand one of the nationally advertised articles to one who asks for some unknown brand. But here the analogy ends. Very often in the grocery line, or in similar goods, the unadvertised article is as good if not better than the one which is exploited so widely. This is a proof that advertising does the trick. But unless the quality is kept up there is always a grave danger that the custom will eventually fail. In motion pictures, those presented by Paramount and Artcraft offer a brand of film entertainment so good, so superior in many respects to what is termed the "average" picture, with stars of such splendid drawing power, stories by the foremost authors and technical perfection apparent in every foot of the film, that once those who by some chance are unacquainted with these pictures have the opportunity of seeing them, they become regular patrons of the theaters where Paramount and Artcraft productions are shown.

***Exhibitor Benefits Directly***

"It is to reach the ones who for one reason or another have not yet become members of the Paramount and Artcraft 'family' that this great national advertising campaign was undertaken. Of course, the exhibitor benefits directly. It is as if someone stood at the door of his theater—someone, too, with standing and reputation, and took every passerby by the arm and said 'Come in, old chap (or Madame)—there's a Paramount (or Artcraft) picture being shown here today and it's great. You can't afford to miss it.' Would that be a help—always providing the authority was unimpeachable and sufficiently respected in the community to undertake such a liberty? Ask the exhibitor that question!

"When the daily paper is picked up at the breakfast table in more than eighty cities throughout the United States; or when the favorite magazine is read in the evening; or when the family strolls down the street and gazes up at the great electric sign atop the roofs—Paramount and Artcraft will stare them in the face. There will be the identifying trademarks, always prominently displayed, so that when the live exhibitor uses these—cuts being obtainable from exchanges—in his own local advertising, the big campaign is linked up immediately with it. The reader knows that he saw Paramount or Artcraft advertised in perhaps *The Ladies Home Journal* or the *Chicago Tribune*, or some other of the great national magazines or the big dailies. It is doubly impressed upon his mind—and there it is before him. There will be a Paramount or Artcraft picture at such and such a theater—'tonight.' The value of this hardly needs to be alluded to."

All along the line, from the different points of their itinerary Mr. Abrams and Mr. Schulberg will send in reports of their findings. This information will be used in carrying out the details of this record-breaking advertising drive.

## Fox Directors Return to "Home Grounds"

After having completed special work away from their "home grounds," two members of William Fox's directorial staff exchanged places last week. J. Gordon Edwards, who directed "Cleopatra," returned to New York city from California. Frank Lloyd, who has made the cinema version of Hugo's "Les Miserables," left New York for the coast on the same day.

## War Pictures Booking Heavily

Goldwyn offices throughout North America are reporting heavy bookings for the war photodrama, "For the Freedom of the World," made by Ira M. Lowry and associates.

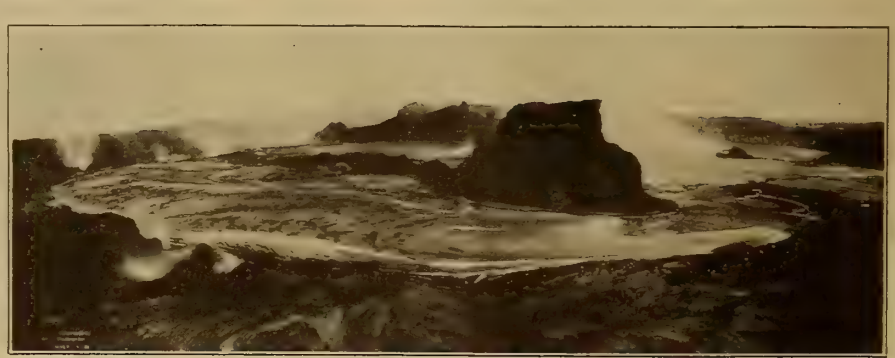
## Risks Life to Film Volcano

William F. Aldrich, a member of the expedition sent out by the Peter Pan Film Corporation to photograph the world, made an exceptionally interesting bit of motion picture history when he risked death in photographing the interior of the crater of Kilauea, Hawaii's active volcano. Numerous efforts to accomplish this feat have met with defeat, and Aldrich's efforts are said to have netted the Peter Pan company the best photographic record of this boiling lake of flaming lava, which will be introduced in the fourth episode of "The Honeymooners, "Peter Pan's scenic serial.

The successful filming of the sputtering crater of Kilauea was accomplished by Aldrich on October 5. He wore a gas mask similar to those in use in European warfare, reinforced by a leather cap that covered all of his face except his eyes. He made the descent of three hundred feet of almost perpendicular cliff to the inner edge of the lake of lava, and set up his tripod with the seething liquid earth licking at his shoes.

After completing his task Aldrich climbed out of the bowels of the earth and removing his fantastic headgear said:

"It's just like going to hell."



*The lake of lava which Cameraman Aldrich descended into volcano crater to film.*

# Big Author with Harry Raver

## Augustus Thomas, Dean of American Playwrights, to Become Associated With New Producing Organization

BY the terms of an agreement the final details of which were arranged last week, Augustus Thomas, the dean of American playwrights, becomes associated with Harry Raver in the formation of a new picture-producing organization. Augustus Thomas, in addition to writing original stories which will be visualized by the new concern, will also act in an advisory capacity with respect to all scenarios accepted for production, and will generally supervise all matters relative to the selection of casts, scenic investiture and staging.

Mr. Thomas has achieved a place in the hearts of the American theater-going public equalled by few contemporaneous playwrights. For more than twenty-five years he has contributed consistently successful offerings to the stage and his fame as a dramatist has reached the four quarters of the globe. He has received the plaudits of the foremost critics of all nations, who have been as one in their designations of his plays, as remarkable not only in technical construction and craftsmanship, but in their masterly treatment of the real problems of life, as well.

August Thomas has been accorded many honors in the form of decorations by literary bodies of the highest standing, but the honor he prizes most highly is that conferred upon him by the American Society of Arts and Letters, whose recognition of his notable achievements as a dramatist was recently expressed in the presentation of a medal of solid gold. Mr. Thomas is the only American dramatist who has ever received this signal mark of honor from the Society of Arts and Letters.

Before the field of playwrighting attracted him, Augustus Thomas was a newspaper man. In 1890 he wrote "Alabama," a play which started a vogue, which resulted in a veritable flood of similar offerings. "Alabama" was a great success and established the young playwright forthwith. Then followed "Mr. Carter of Cartersville," and "In Mizzoura," the latter play presenting Nat Goodwin in a new type of role, which added greatly to the reputations of both dramatist and actor.

"Arizona," one of Mr. Thomas' most successful plays, appeared in 1900. This ran for two seasons on Broadway and later toured the country with unremitting favor. The complete list of Augustus Thomas' successes would fill a large volume and space limitations naturally preclude their repetition here. Among his better-known plays, however, we might mention such whirlwind hits as: "Colorado," "On the Quiet," "The Earl of Pawtucket," "The Harvest Moon," "As a Man Thinks," "The Education of Mr. Pipp," "The Embassy Ball," and "The Witching Hour."

"The Witching Hour" was not alone an unusual stage success, but from an artistic and financial standpoint duplicated its record as an exceptional box-office attraction in visual form, its appearance on the screen being hailed with an acclaim that has fully justified itself, as all who are familiar with motion pictures are aware.

Further details of Augustus Thomas' new association with Harry Raver will be forthcoming at an early date.

# $100,000 for "Fall of Romanoffs"

WITH the New York state rights selling for $100,000, "The Fall of the Romanoffs," Herbert Brenon's spectacular picture drama depicting the birth of Russian democracy, has established a brand new film record. This sales price tops anything ever paid for any screen production for New York state.

The purchase was made from A. H. Woods, the theatrical producer and half owner of "The Fall of the Romanoffs" with Mr. Brenon, by a group of capitalists organized for the purpose. The syndicate of purchases have appointed Sol J. Berman as sales manager to handle the New York territory.



*A scene from "The Fall of the Romanoffs."*

## Asks Comparison of Reports for Two Months

The American Exhibitors' Association has issued the following bulletin, which is self explanatory:

To All Exhibitors:

An intelligent box office statement for the month of October compared with the same kind of a statement for the month of November will reveal facts upon which to base our contention that many ten-cent theaters will be compelled to discontinue because of the war tax. Box office facts and figures for these two months are desired from every exhibitor operating a ten-cent house. These statements should be full and complete, showing receipts, expenditures and profits for the month, with an additional statement showing the investment of capital bringing about the profit, if any.

If we receive enough of these reports to show the effect of the war tax upon the ten cent theater, something may be accomplished in December. Comparison must be made upon these two months, as they are the only months intervening.

Prepare these reports and send them to the headquarters of either of the exhibitors' organizations, so that they may be tabulated and put into proper shape for presentation. These reports should be in our hands not later than December 5th.

This is important to every exhibitor operating a ten-cent theater, and we should have hundreds of these reports in our hands by that time. Start working on your October report now.

AMERICAN EXHIBITORS' ASSN.

## Lund Directs New Russian Film Star

William Fox has obtained the services of O. A. C. Lund as director for Sonia Markova, the sensational Russian star, whose acquisition Mr. Fox announced recently. Mme. Markova has been busily at work for some time in Fort Lee, N. J. Director Lund has been identified with stage and screen nearly all of his life. He was born in Stockholm, Sweden, the son of a distinguished Swedish actress and stage director. When he was two months old, he played the role of a foundling who had been left on a doorstep. As he grew older, he progressed rapidly from "doorstep roles" to leading parts. Since coming to America he has written scores of scenarios and has acted in and directed dozens of pictures.

A large cast has been assembled to support Sonia Markova in the film. The principals include Sidney Mason, who played Blackie Daw in the stage production of "Get-Rich-Quick Wallingford"; William Lampe, David Herblin, Albert Tavennier, Anita Navaro, Edith Reeves and Julia Stuart.

## Detroit Likes Ade Fables

The popularity of the George Ade Essanay "New Fables in Slang," released by General Film Company, is indicated in the case of the Washington Theater in Detroit, one of the largest moving picture theaters in the west, playing only high-grade attractions, which has booked each of the new "Fables in Slang" for a week's solid run.

# Ogden Inaugurates "Winter Drive"

AFTER suspending advertising in trade publications for a period of three weeks, the Ogden Pictures Corporation have resumed advertising activities after completing an extensive program of operations to cover the winter of 1917-1918.

Lester Park, vice-president and general manager, and Jesse J. Goldburg, productions manager, for the past three weeks have been actively engaged in mapping out the proposed activities of the company for the next six months, and have completed a thorough scheme of advertising publicity.

In order to become thoroughly advised of every angle connected with the exploitation and exhibition of extraordinary photoplay attractions, Mr. Goldburg made a hurried departure last Tuesday for Chicago where he was in consultation with the state right buyers who control "The Lust of the Ages" for the territories of Illinois, Indiana, Wisconsin, Minnesota, North and South Dakota, Missouri, Kansas, Iowa and Nebraska.

Mr. Goldburg upon his return from Chicago made some interesting observations on conditions in connection with the exhibition field in the middle west territory. Mr. Goldburg stated: "On my previous tours throughout the United States I confess I erroneously confined my investigations to the theaters charging a minimum of 10 cents and a maximum of half a dollar admission price, but in Chicago largely as a novelty, I interviewed the managers of the houses charging a minimum of five and a maximum of ten cents admission, and I do find this rather inconsistent viewpoint; The smaller house insists upon a production with a star regardless of the age of the picture, the bigger house insists upon a worthy production and the star is of secondary importance.

"It is also wonderful to contemplate the changing viewpoints not alone of the exhibitor but of the public, for instance, the use of heralds is rapidly on the wane, and if I might engage in a forecast I would say that outside of five cities in the United States, the use of twenty-four sheets will be altogether abandoned within six months, and the use of six-sheets will be lessened materially, if not altogether abandoned within the same period, and instead of making the accustomed two style one sheets, the line-up of lithographs will more likely run toward the making of four style one sheets, four style three-sheets and two style six-sheets.

"There is lots of room for original ideas that will materially assist the exhibitor in packing his house, not necessarily ideas along the lines of circus ballyhoing but dignified methods of advertising and exploitation that take into consideration the psychology of the public."

## Eccentric Eva Runs True to Form

Eva Tanguay, whose first screen production, "The Wild Girl," is now being released through Select Pictures, is maintaining her reputation for eccentricity. While on a recent trip to Chicago she indulged her pet bulldog in a walk that cost $800.

Miss Tanguay occupied a special car hitched to a fast train and when she discovered that no stops would be made along the way, and that "Stokie," the canine pet, would not get his morning walk, she ordered that her special car be dropped at Pittsburgh. A railroad official pointed out that such a course would cost her several hundred dollars.

"I don't care," said Miss Tanguay, and "Stokie" had his walk.

## Makes Unique Change

George S. Wood, manager of the Chicago Theater, formerly the American Music Hall, at Wabash avenue and Eighth street, Chicago, has sensed the need of the motion picture and other industries, and has completed plans to transform his playhouse into a public hall, or emergency place of meeting. His purpose is to fill a want caused by the frequent overflow of hotels and other gathering places, and to make his theater an ideal place for private exhibitions of pictures. The theater is equipped with adjustable floors and it can be quickly remodeled to take care of regular theatrical audiences, trade expositions, concerts, balls, bazaars and athletic tournaments.




*Scene in front of the Butterfly Theater, Milwaukee, Wis., on the night of the showing of "The Outcast."*

## Barthelmess to Appear in "For Valour"

Richard Barthelmess, regarded as one of the most promising juvenile actors in pictures, will make his appearance in the Triangle play, "For Valour," adapted



*Richard Barthelmess*

from the story "Melia No-Good," by I. A. R. Wylie, which appeared some time ago in Good Housekeeping magazine, and which is scheduled for release November 28th.

Barthelmess left Trinity College at the completion of his Junior year with the intention of playing extra parts in pictures during his summer vacation. Herbert Breno discovered him carrying a spear in a mob scene and selected him to play the part of Arno, the younger brother, in "War Brides," starring Nazimova. Later he was requisitioned by Pathe, Famous Players and Goldwyn. He has been seen in the leading roles opposite Marguerite Clark in "The Valentine Girl" and "Bab's Burglar," and has just completed work in the Goldwyn production, "Nearly Married."

In "For Valour," which was directed by Albert Parker, under the supervision of Allan Dwan, at the Triangle Yonkers studio, Barthelmess has the part of a young Canadian slacker, who does not feel the stir of patriotism until touched by the sacrifice of his little sister, played by Winifred Allen, whose devotion to her brother is second only to that for England's cause. The boy sets forth on the trail of honor that leads "over there" and wins the Victoria Cross.

## Lee Kiddies Receive Monster Pumpkin

A two hundred and four pound pumpkin arrived in New York city last week as a gift to Jane and Katherine Lee, William Fox's "Baby Grands." The pumpkin was used in the children's home as a Jack-o'-Lantern on Hallowe'en night, when the Lee kiddies were hosts to a party of young friends. This pumpkin won a prize for weight at the recent New Jersey State Fair in Trenton.

## Vitagraph Releases Short Features

IT is announced by Greater Vitagraph that its list of Favorite Film Features releases for the month of November will be as follows:

November 5—"The Strength of Men," two-reel drama, with Edith Storey, Ned Finley, Tefft Johnson and Herbert L. Barry.

"Captain Barnacle's Legacy," one-reel comedy, with Van Dyke Brooke, Flora Finch, Kate Price, Hughie Mack, Robert Gaillard and Helen Costello.

November 12—"Just Show Folks," one-reel drama, with Norma Talmadge, Courtney Foote, Leo Delaney and Helen Costello.

"Jerry's Mother-in-Law," two-reel comedy, with Clara Kimball Young, Sidney Drew, Kate Price and Rogers Lytton.

November 19—"Sisters All," one-reel drama, with Edith Storey, Florence E. Turner and Courtney Foote.

"Never Again," two-reel comedy, with Mr. and Mrs. Sidney Drew, S. Rankin Drew, Ethel Lloyd, Jane Fearnley, Arthur Cozine and Lillian Burns.

November 26—"The Portrait," two-reel drama, with Naomi Childers, James Morrison, Mary Maurice, James Young and Donald Hall.

"How Fatty Made Good," one-reel comedy, with Lucille Lee Stewart, Hughie Mack, E. K. Lincoln and Dick Rosson.

Albert E. Smith, president of Greater Vitagraph, is personally supervising the re-editing of Favorite Film Features.

## Beefsteak? Beefsteak? What For?

AMONG the receipted bills in the office files of Benjamin B. Hampton, president of the Rex Beach Pictures Company, is an extraordinary one that hints at part of a very interesting story. It reads: "Beefsteak, $1.50."

There is a banquet scene in "The Auction Block," but the menu was innocent of beefsteak, and Mr. Hampton asked Larry Trimble, who directed the picture, to explain. Trimble sent for George Cooper, who plays Jimmy Knight, tough brother of the heroine, in the Beach picture.

Cooper, in addition to acting his part creditably, directed the portion of the picture which involves a realistic gambling house raid and the resultant fight between gamblers and hangers-on and the police. He knew all about the beefsteak bill.

"That's for an extra man who took an unexpectedly prominent part in the fight," he explained. "Somebody with a taste for realism got excited and threw a seltzer bottle at a scrambling group of men and this extra fellow caught it square in the eye. He insisted that he had to have a beefsteak to fix it; but I'm beginning to wonder, after seeing the bill, whether he put it on his eye or applied it to his injured feelings. It sounds like a rare sirloin with French fried potatoes on the side."

The luckless extra man, it develops was not the only sufferer in the fight. Tom Powers, who plays the young hero, let go with his fists so vigorously that he broke a small bone in his left hand. The injury almost kept him out of the army aviation corps, which he joined just before the picture was completed.

## Retired Vaudeville Magnate as "Prop. Man"

Percy Williams, retired vaudeville magnate, has "come back" to the theatrical business—he acted as an assistant property man for John Robertson, Vitagraph director, during the making of scenes for a forthcoming Blue Ribbon feature, "Heredity."

Mr. Williams, who took a keen interest in the making of the picture, had loaned his palatial home near Bay Shore, L. I., as a "location" out of regard for Mr. Robertson and for two days the Vitagraph players worked there, the cameramen "shooting" interiors and exteriors to their hearts' delight. That he still retains the artistic eye that made him a power in the revolutionizing of vaudeville was shown when Mr. Williams, after peeking at Robertson's working script, pointed out several beautiful settings in his home for the purpose of the picture.

Mr. Williams has one of the most magnificent places on Long Island, his home being set in a beautiful park, and it lends itself admirably to the making of artistic motion pictures. Evert Overt and Corinne Griffith who are to be featured in "Heredity" were "shot" in scores of scenes on the Williams grounds.

Although he has not been actively connected with motion pictures, Mr. Williams is a real "fan" and has a motion picture theater in his home, with a specially made screen and a fine projection machine.

When "Heredity" is completed a private showing of the picture will be given at the Williams home. It is a story by Rex Taylor and presents an interesting study in psychology. A boy was kidnaped by a thief, later being claimed as a son by this man and forced to aid him in his burglaries. Ultimately, when the boy feels that he was born a thief, he learns that he is not the son of the ex-convict but of one of the most respected families in the country.

## Triangle Players to Army

The picture colony on the west coast is still "doing its bit" to help swell Uncle Sam's liberty army. Last week Triangle released Raymond Jackson, prominent juvenile, to the colors. Rowland Lee, also of the Triangle playing force, and Joseph Roach, scenario author, are among the regulars who have been called.

Joseph Roach, who was ordered to report to the American Lake training camp, was granted a week in which to complete his work on the screen adaptation of his last story.

Alice Brady, whose first Select Picture, "Her Silent Sacrifice," is receiving its finishing touches this week, has leased a new apartment overlooking Central Park, so as to be within a short motor ride of the Fort Lee ferry.

## "Trouble Makers" Next for Lee Children

The next picture in which Jane and Katherine Lee, William Fox's "Baby Grand" film stars, will be seen has been christened "Trouble Makers," and will be released in the near future.

If ever a photoplay was appropriately titled, this Fox Standard Picture is, according to the reports from the Fox studios, whence come stories of amazing pranks and stunts in which these little film celebrities figured in "Trouble Makers."

There is a strong plot and a virile story in "Trouble Makers" making an excellent background for Jane's and Katherine's comedy. A pleasing romance is unfolded, and a puzzling tragedy mystery cleared up, as the result of a series of pranks perpetrated by the little stars, and its climax carries a punch, but before it is reached, a tense story in film has been told.

An excellent cast support the Lee children, and the picture, it is predicted, will rank as one of the year's biggest successes.

Critics who viewed "Trouble Makers" at a private showing at the Fox offices speak highly of it, and some prophesy that it will be a "find" for exhibitors. Kenean Buel directed it.

## Chance for Exhibitors to Save Money

A suggestion, made by the publicity department of Triangle through its house organ, will enable many exhibitors to save money in connection with advertising and publicity.

Experience has proved that many exhibitors are furnishing electrotypes of star cuts and scene cuts to newspapers, which can use mats to better advantage.

Only papers in the very small towns are not equipped to use mats in place of cuts. The increasing use of mats by newspaper syndicates, advertising agents and national advertisers has made it necessary for most of the newspapers in the country to install casting equipment to make plates from mats. Exhibitors who find that their local newspapers can use mats instead of cuts should advise the exchanges from which they are securing service so that on future orders mats will be furnished to them in place of cuts at a considerable reduction in price.



*Scene from "The Fringe of Society," George Backer production, showing Jules Cowles (recently "Buck Moe" in "The Bar Sinister") as Nigger Mike and Tammany Young hatching a dark plot.*

## Shurtleff Sees Promising Conditions

CONDITIONS in the middle west are most favorable for the producer who has the highest grade of pictures to sell, according to the report which C. E. Shurtleff, sales manager for Select Pictures Corporation, has just made to General Manager Arthur S. Kane on the conclusion of a three weeks' trip which embraced St. Louis, Kansas City, Des Moines and Pittsburgh. While visiting Select branches in this territory, Mr. Shurtleff established the recently opened office at St. Louis under the management of E. W. Dustin.

According to Mr. Shurtleff, there is a very general recognition on the part of the exhibitor of the advantages accruing from showing only the highest grade pictures and running them for more than one day. Runs of two or more days are becoming much commoner than heretofore. With this movement is the accompanying demand for star pictures. He says there is a willingness on the part of the exhibitor to pay a much better price for these attractions than he has been accustomed to paying for the features which he has been showing under a policy of daily changes.

Merely as an example, Mr. Shurtleff gives as an instance an exhibitor in a small city in the middle west who has never before paid over $12.50 for a picture. This amount was paid for program features which he was able to show for one day only. This exhibitor has now paid as high as $100 for star pictures which he proposes to show for runs of two days each. What, to Mr. Shurtleff, is more promising is the fact that the exhibitor reports better business and better profits for himself under the new arrangement.



*Bill Russell has strong support in this "play," for it's none other than "Doug." Fairbanks. They were giving a vaudeville act of their own at the Patten Theater in Santa Barbara.*

## Paralta Building Extensive Studios

THE Paralta organization is taking another step forward in the rapid advancement that has marked its short career under the guidance of its president, Carl Anderson. Last May, Paralta leased the big Clune studios at 5300 Melrose avenue, Hollywood. Work was begun in June by J. Warren Kerrigan and Bessie Barriscale in "A Man's Man," and "Rose o' Paradise," the first Paralta productions.

Since then Henry B. Walthall, Clara Williams and Rhea Mitchell have organized companies to make productions at the Paralta studios, which have now proved too small to permit the execution of the plans for the future formulated by President Anderson, Treasurer Herman Katz and their associates.

During his recent visit to California, Mr. Anderson took up this subject and arrangements were made to give Paralta studios a permanent establishment. To this end a tract of twenty-four acres has been secured fronting along Melrose avenue directly opposite the Clune studios. The building plans are very extensive and at least a year will be required to complete them.

To furnish additional accommodations required at this time, Mr. Anderson gave orders to rush work on one of the big stages on the new studios. The structure is already completed. Within a few days the Barriscale and Walthall companies, now at work on "Within the Cup" and "His Robe of Honor," will work on this new stage.

The new studios will comprise four stages 60 by 150 feet, erected on cement piers. They will all be glass-enclosed, so that conditions of weather will not interfere with the work of production. Robert Brunton, manager of productions, and R. Holmes Paul, technical director of the Paralta staff, designed the ground plans.

The four stages will be situated in the center of the grounds, the other buildings being located with special reference to convenience of access to them. On the east side of the stages there will be a double tier of 200 dressing rooms connected with a green room for the members of the Paralta companies. Next to the dressing rooms, which flank the stages, will be the cabinet and plaster shops, developing and projecting rooms. On the opposite side of the stage buildings the scene docks, electrical shops, wardrobe, paint shop, stock rooms and garage will be built. The carpenter and machine shops are to be directly north of the stages. South of the stages will be the property building, in two wings.

## Publishes Attractive Booklet for Patrons

C. R. Brown, owner of the Hub Theater of Gaylord, Minn., publishes a neat booklet which he calls Photoplay Weekly, to inform his patrons of his current and coming attractions. The miniature magazine carries an illustration on the cover and is embellished throughout with action pictures, well selected, from the subjects showing for the week at the Hub. The biggest news story in the latest issue is the following:

ARRIVED!
A MOVIE STAR
MISS BROWN
WHO TAKES LEADING ROLE
IN
"DADDY'S NIGHTLY WALKS"

The Stork presented Mr. and Mrs. C. R. Brown with a dandy little miss on Wednesday. Brownie says she possesses musical talent and the pianist at the Hub Theater will soon be looking for a new job.

In addition to news of attractions, the Photoplay Weekly carries enough advertising of local merchants to minimize the cost of printing the publication.

## New Journal Appears

A new motion picture trade journal has just started publication in Buenos Aires under the title "Correo Cinematografico Excelsior," and is printed in Spanish. The make-up and contents are said to be up to the best standards, and the paper is giving a large amount of prominence to American productions. It also carries the advertisements of several large American producers. So far as is known it is the only motion picture paper printed and published in Buenos Aires. The editor and publisher is Augusto Alveraz.

## Government Appreciates Screen Aid

Tracy Hammond Lewis, staff correspondent of the New York Telegraph, writing from Washington, declares that the government regards the proposed dissemination of information regarding the war activities of the United States through the medium of films as the most important step yet taken by the motion picture business in the performance of its patriotic duties. The showing of these films abroad, he says, will do more to convince Russia that America has gone to war heart and soul with such a wealth of human and financial resources that Germany will be unable longer to withstand the added strain.

## Essanay Produces Feature Japanese Picture

An unusually unique feature picture, entitled, "The Curse of Iku," has just been released by Essanay. Although primarily it is a drama of Japanese life, it is at the same time a valuable historical film and an attractive scenic picture. Tsuri Aoki, wife of the famous Japanese star, Sessue Hayakawa, plays the leading role.

## Screen Club Elects New Officers

Joseph Farnum, business manager of the Frohman Amusement Company, has been elected president of the New York Screen Club, to succeed William Quirk. Mr. Farnum is one of the charter members and an organizer of the club. In the first year of the club's existence he was appointed corresponding secretary, and then succeeded the late John Bunny as first vice-president. The other new officers are Frank Powell, first vice-president; Edgar Lewis, second vice-president; B. A. Rolfe, third vice-president; Will C. Smith, re-elected as treasurer; Anthony P. Kelly, re-elected corresponding secretary; and George F. Blaisdell, recording secretary.

## Farrar and Garden Meet in Studio

GERALDINE FARRAR and Mary Garden, twin stars of opera and photodrama, met at the Goldwyn studio in Fort Lee, N. J., where Miss Garden is making her debut in motion picture work with the filming of "Thais," and renewed an old operatic acquaintance. Miss Farrar has just returned to New York for her season's work at the Metropolitan Opera House after a summer in the Pacific coast film studios. With Samuel Goldfish, president of the Goldwyn Pictures Corporation, Miss Farrar and her mother journeyed to the Fort Lee studio.

Miss Garden was deep in work under the direction of Frank H. Crane on the scene of introduction between Thais and the monk Paphnutius. When the visitors appeared she leaped from the luxurious dais of Thais and rushed to greet her guest. For the next ten minutes Director Crane was idle while the two opera stars gushed their joy at meeting each other.

## Ambassador Gerard Visits Film Studios

James W. Gerard, ambassador to Germany until negotiations with the kaiser's government were severed, was an interested visitor to several motion picture studios in California last week. The diplomat consented to take part in one scene of "Beloved Jim," a Universal Christmas play which was in the making when he reached Universal City. Those who witnessed his work before the camera declared he went through the brief scene like a veteran film actor.

At the William Fox studios in Hollywood he watched the filming of a new juvenile production, and praised Miss Virginia Lee Corbin for her work. Ambassador Gerard, who was for many years a justice of the supreme court of New York, showed keen interest in a "set" of an elaborate court scene and pronounced it flawless.

## Hoffman Salesmen Engaged

Preparations for the establishing of Hoffman-Foursquare Canadian exchanges, arranged for barely ten days ago in conjunction with the Metro Pictures Service, have proceeded with surprising rapidity. M. H. Hoffman has received, from J. J. Unger, of the Metro organization at the Montreal office, assurances that the special salesmen who are to sell Hoffman-Foursquare exclusively in Canada are already engaged.

"I want Canadian exhibitors to know," said Mr. Hoffman to a representative for this publication, "that our exchanges will cover the three chief distribution points in Canada. We shall have offices with the Metro Pictures Service in Montreal, Toronto, and likewise in St. Johns, New Brunswick. I am particularly desirous that it should be known that the extreme northeastern portion of Canada will be covered through St. Johns."

## Dowd Visits Chicago

Arthur S. Dowd, sales manager for Universal's Big "3," Circuit Events, Screen Magazine and Universal Animated Weekly, arrived in Chicago last week for an indefinite stay. He is boosting these reels throughout the country and comes to Chicago after a two weeks' stay in Pittsburgh.

Mr. Dowd believes that Current Events are in their prime at this time. He states that fully ninety-eight per cent of the people of the United States are affected by the draft, and Universal's policy for Current Events hereafter will be to keep in touch with "the boys."

"Pop" Plough, manager of the Chicago Universal office, has ordered several new prints of these reels and expects to do a land office business.

M. M. Wolf, formerly of the Milwaukee Universal office, has been transferred to the Chicago Universal office to take charge of the supply department.

## White Permit Is Issued for "Magda"

Despite the fact that the Chicago Board of Censorship passed Clara Kimball Young's production, "Magda," without a single elimination, rumors were circulated in Chicago and in at least one instance were published elsewhere that "Magda" had been roughly handled and badly mutilated by the Chicago censor board. The Chicago censors made no eliminations in this production and issued a white permit, the highest form of permit.

## Here's Cheer for Ugly Girls

The ugly girl may be shoved aside for her more handsome sister in many walks of life, but, according to Donald MacKenzie, who is directing Mollie King in the "Seven Pearls," Pathe's latest serial, there is no injustice done her on the screen.

"The ugly girl comes into her own on the screen," said Mr. MacKenzie, "if she is content to do ugly girl parts. However, if she insists on being the heroine, with jealous suitors fighting for her hand, then woe be unto her, for the audience refuses to see the realism in a situation like that."

## Newspapers Co-operate with Exhibtor

Co-operation between the management of the Clifford Theater and the local newsappers of Urbana, Ohio, in the exploitation of "The Lost Express," Helen Holmes' latest Mutual-Signal serial, broke attendance records of the 1,000-seat house and started the photonovel's run with spectacular success.

The management of the Clifford put on "The Lost Express" with an aggressive newspaper campaign under the cooperative plan with which the production was issued by the Mutual Film Corporation. The house manager laid out his campaign in co-operation with the advertising managers and photoplay editors of the two local dailies and the result was an abundance of publicity and a record-breaking attendance.

## Shipman Makes Record For October

Ernest Shipman — personal clearing house for the independent producer — states that October is written down as a successful month upon the opening pages of his new ledger.

During these thirty days he established a New York headquarters, at 17 West 44th street, leased and put in excellent running order the Art Studios and Laboratories, at 316 East Forty-eighth street, consolidated his foreign selling connections, and closed contracts for the exploitation of a number of feature pictures now in the course of manufacture.

## Four-Day-Old Infant Works for Triangle

What is believed to be the youngest screen actor in the world will be seen in the coming Triangle production, "Until They Get Me," a Royal Northwest Mounted Police story laid in western Alberta and northern Montana. He is a four-day-old baby, used at the opening of the story. The mother of the infant actor was still in the hospital and the baby was brought to the studio by a trained nurse. His earnings for working in the picture amounted to ten dollars.

## Pershing Seen in News Film

The first pictures showing the actual training of the American soldiers in France are presented in the Hearst-Pathe News No. 85, just released. They were taken by French army cinematographers, just in the rear of the French line, "somewhere in France."

General Pershing and General Petrain, the French commander-in-chief, are shown reviewing the troops.

## Kansas Exhibitors Meet

A grand movie ball closed the convention of the Motion Picture Exhibitors of Kansas, which was held in Manhattan, Kansas. The grand march was led by Bryant Washburn, former Essanay star who has joined the Pathe forces. Miss Ivy Fuller, of Essanay, attended the function.

Louis Marcus, district manager of the Notable Feature Film Company of Salt Lake, has returned from Denver, after an inspection of the branch offices of the exchange.

## Films to Show U. S. War Activity

The United States government is going into the motion picture producing business on a large scale. It is not going to seek a profit from the venture, however, and the pictures that will be made under the supervision of the Committee on Public Information in Washington will be intended as a direct appeal to patriotism.

Government camera men will record from week to week the various military and civilian activities of the government and these will be compiled into reels that will be released, not through the regular channels, but through patriotic civic organizations in various cities, to non-commercial organizations. The charge for the films will be apportioned among the clubs, social, military, occupational, religious, military and other organizations so as to cover the bare cost of production.

# What Theater Men Are Doing

## NEWS FROM LIVE EXHIBITORS ALL OVER THE COUNTRY

**This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, Motography, Chicago.**

## Shea's Remarkable Institution

### Splendid Hippodrome of Buffalo Has Big Symphony Orchestra and Number of Unusual Features

THE Shea Hippodrome of Buffalo, under the management of Harold B. Franklin, has celebrated its third birthday.

During its three years of service to the public this beautiful house has established itself as one of the most excellent in the picture field. The Hippodrome has proved itself to be a dignified and refined place of entertainment and has given an inestimable amount of satisfaction and pleasure to its patrons.

Only productions of decided merit that measure up to a strict standard have been shown, always with special musical settings by an excellent concert orchestra. Refinement and courteous hospitality is always reflected in the atmosphere at this unusual house.

The bills for the Hippodrome are drawn from Artcraft, Paramount, Goldwyn, Selznick, Triangle and Metro, together with special productions and the better comedies. The Hippodrome Pictorial Digest is compiled from the film newspapers. The Symphony orchestra conducts regular popular concerts.

Shea's Hippodrome was constructed without consideration of expense and is notable for its convenience and completeness in arrangements and for the up-to-the-minute character of its equipment, and the comfort provided for patrons. The house has a staff of almost a hundred employes.

Music is made a special feature at the Hippodrome and attracts many patrons. The concert orchestra consists of twenty-six men and is provided with a very complete musical library.

Through careful rehearsals, fitting musical settings are arranged for each production. The Hippodrome organ is one of the finest orchestral instruments in New York.

A very attractive and novel department is the art room, where all signs are designed and where plates are designed for special electrotypes which are used in connection with newspaper advertisements. These ads have created favorable comment.

Shea's Hippodrome is in many ways probably the most interesting institution in New York State.

## Tacoma to Have New House

Construction of a new film theater to have a seating capacity of nearly 2,000, or two times the capacity of any movie house in the city, will be started in Tacoma, Washington, just as soon as the necessary details can be worked out and the plans withdrawn.

The new structure will be erected at the southeast corner of Ninth and Market streets, just west of the Tacoma Theater. The building itself will be at least 90 by 120 feet in size, and in this respect will rank among the largest in the Northwest, comparing in this particular with the largest film theaters in Seattle.

The new theater is to be constructed by two prominent business men of Tacoma.

An agreement has been signed with Dave Gross, owner of the ground known as the old Star Theater property, to lease it for 50 years. The rental for this period will approximate $275,000. The first year's rent already has been deposited and the closing of the deal only awaits the approval by the lessees of the title to the property.

The men interested in the project say the cost of the building will not be known until the detail plans have been drawn, but they expect it to reach a high figure, not only because of the size of the building, but because of the increased cost of building material and labor.

## Fine New San Francisco House

As evidence of their faith in the future of the motion picture house in residential sections, the Kahn & Greenfield circuit of San Francisco has added a larger holding to its chain of picture playhouses. Joseph E. Levin, the manager of the house, believes that the construction of the New Fillmore, costing $250,000, will provide a playhouse of such sumptuousness as will attract to its portals the picture-loving public of a great residential section, which requires its own opportunities for the highest class of photo-play and musical entertainment.

The new theater is equipped with a vacuum and ventilating system which insure cleanliness, health and comfort. Luxurious retiring and rest rooms are provided on the orchestral and balcony floors. Everything is in the best of taste, from the French gray oak of the comfortable chairs and the same kind of color and material in the wainscoting, to the subdued tinting of the vast expanse of ceiling and walls which inclose the beautiful auditorium.




*View of Shea's splendid Hippodrome.*

# Intensive Aid for Exhibitors

## Real and Brass Tacks Help Owner to Boost Box Office Returns in Triangle Service and Advertising

ADVERTISING and publicity play a very important part in the motion picture industry. It is through the efficient handling of this service that distributors and producers can be of great help to exhibitors.

In keeping with the new policy of Triangle no effort will be spared in offering to exhibitors complete service in connection with the sale of pictures. As has been previously announced each Triangle exchange representative will be given a definite territory to which he will devote his entire attention. His work will be not only the sale of film but also the development of close cooperation with every exhibitor in his territory, so as to serve the exhibitor in every capacity in which he can be of help.

***Practical Aid for Exhibitors***

In connection with advertising and publicity, Triangle will develop a more intensive service for exhibitors. It will be the aim of the Triangle advertising department to furnish exhibitors with advertising material that has been carefully prepared by experts and that can be furnished to exhibitors at the lowest possible prices.

The posters now being furnished by Triangle on its releases have been prepared from the box office angle, so that they have real sales value. This also applies to lobby displays, slides, stills and other promotion aids that are used by exhibitors. Instead of preparing a great bulk of advertising material for exhibitors, the practice of Triangle will be to furnish quality rather than quantity.

***Triangle Magazine Book of "Recipes"***

The effort that is being made to cooperate with exhibitors and to help them in developing the exhibition of pictures, is well exemplified in the Triangle Magazine. Any exhibitor who is receiving Triangle Magazine and is not carefully reading every page of each issue is overlooking a great amount of valuable information.

Triangle Magazine differs from the house organs of many producers and distributors in that it is not merely a collection of advertisements on plays and players, but rather contains many constructive ideas that will help exhibitors in boosting box office receipts. Exhibitors who have read Triangle Magazine for the past year will recall numerous articles on seating, ventilating, advertising, lobby display and other subjects, containg valuable ideas and suggestions. In each issue of Triangle Magazine, an entire page is devoted to each of the forthcoming releases telling exhibitors the important facts of interest in each production and how the production can best be promoted.

***Promotion Articles Help***

These promotion articles describe the play, telling the type of story and the reason for the production. A paragraph is always devoted to the star of the production and to other prominent players, giving a list of the productions in which these prominent players have appeared. Suggestions are also given for a distinctive lobby display on each production which are of great aid to exhibitors. Many exhibitors, referring to the importance of lobby display, claim that a good lobby display will sell a poor picture while a poor lobby display frequently renders a good production profitless. Another paragraph is usually devoted to methods of promotion that can be employed by exhibitors through circular letters, or mailing cards in reaching certain classes of people to whom the particular production will appeal. The subject of newspaper advertising, including a sample lay-out of a suggested advertisement, is thoroughly covered. A number of catch lines for signs, newspaper advertising or for lantern slides, are also given on each production. A cast and condensed synopsis are included which are very useful to exhibitors either for newspaper publicity or for reprinting in programs.

Triangle Magazine is published exclusively for exhibitors and its pages are always open to exhibitors for suggestions or comments.

The Triangle Magazine is at present mailed to exhibitors from various Triangle exchanges throughout the country, and any exhibitor not receiving the Triangle Magazine regularly and who desires to have his name placed on the mailing list, should write at once to the Triangle exchange nearest him.

## Grass Valley (Cal.) Has New House

The new Grass Valley Theater of Grass Valley, California, is now doing business.

The new theater has a seating capacity of about eight hundred.

As an opening attraction Jules Verne's "20,000 Leagues Uuder the Sea" and a two-reel comedy, "Little Fat Rascal," were shown. The prices are 10 cents for children and 25 cents for adults.

The new theater has been constructed of brick and concrete and two moving picture machines of late type have been installed. During the winter months the theater will be heated by gas, radiators having been installed in various parts of the theater.

## Harvard Prize Play Is Screened

"Believe Me, Xantippe," third prize play of Harvard University, written by John Frederick Ballard, and given its premiere at the Castle Square Theater in Boston, January 20, 1913, is to be produced upon the screen for Paramount with Wallace Reid in the leading role.

## Depends Upon Motography

**As a medium for good and reliable information, let me say that I depend upon Motography and always have found it a mighty good paper for "the trade."—G. H. Ostrander, 2501 Caithness Place, Denver, Colorado.**

## Theaters Raise Prices

The Rex Theater, Vancouver, B. C., has adopted a "big show policy." The best and biggest productions are being booked on the open market, and, in accordance with this plan, the scale of admission prices has been raised from ten cents to fifteen cents for matinees and from fifteen cents to twenty-five cents at nights. These prices also cover the war tax which has just been imposed by the Provincial Government. The admission for children is five cents at all times. After announcing that the New Grand Theater, one of Montreal's downtown houses, was paying more for features per seat than any other theater in Canada, the management established a higher schedule of admission prices to become effective on Sunday, October 14. The new matinee price was placed at fifteen cents, an advance of five cents, and the evening price for the orchestra floor was fixed at twenty-five cents, an advance of ten cents over the old rate. The new prices include the war tax, however.

## Here's Way to Get Business

By W. M. Gladish.

Manager Mitchell of the Regent Theater, one of Toronto's finest, is catering to automobile trade. He has a uniformed doorman who assists patrons in alighting from automobiles and he helps to park the cars in the vicinity of the house. In case of a sudden shower uniformed ushers and the doorman are sent to raise the tops on the parked cars with the result that when patrons leave the theater they find that their machines have been protected.

The Regent has also a finely fitted waiting room just off the lobby, in which are found comfortable seats, lounges, tables, mirrors, books and magazines. This waiting room, though accessible from the street, is richly furnished in keeping with the interior of the house. The house is getting the very best patronage and lots of it, by charging an admission of thirty-five cents for the orchestra floor in the evenings. None of these seats is reserved.

## Police Hold Crowds from Metro Night Scenes

POLICE reserves of the Fourteenth precinct, New York, held back the crowds attracted by the "blaze" of lights which Metro Director William C. Dowlan used in staging night rain storm scenes on the roofs of Hudson street tenements, for "The Outsider," Emmy Wehlen's coming Metro wonderplay, adapted by Charles A. Taylor from the novel of Louis Joseph Vance.

To all appearances, the entire block on Hudson street between Perry and Eleventh streets was in flames. Electrical Director Frank Detering and his assistants had installed a score of goose neck and duplex lights along the roofs. The blaze of these lights was augmented by baby spot lights and successive bursts of light from a series of flash banks supplying the lightning effects. A fire hose, attached to a street hydrant was used for the rainstorm effect and this heightened the illusion of a big fire in progress.

# News of State Rights Productions

THE LATEST FROM ALL OVER THE INDEPENDENT FIELD

## "Raffles" Will Be Sold in Open Market

### John Barrymore Stars in Picture Released Under States Rights Plan

WHILE releasing companies have made efforts to secure the Hy-Class Producing Company's feature "Raffles, The Amateur Cracksman," in which John Barrymore returns to the screen in the role made famous by the late Kyrle Bellew, it has finally been decided to release "Raffles" on the state right plan. The main cause for this decision was the desire to establish a standard of excellence so high that it would be unjust to the Hy-Class productions to have them released along with features lacking the quality that the executives of the company have determined to maintain. In addition to making their features the most artistic possible, the aim of the company is to produce books and plays having established publicity value in combination with such stars as John Barrymore and Forbes Robertson.

Hiller and Wilk, well-known state right brokers, who have been appointed exclusive selling agents for "Raffles," feel certain that the open market buyers will have in "Raffles" a photoplay that stands out not only because it combines quality of production with publicity value in story, but also because of the star, and the fact that it is a thrilling, finished production.

It represents six months of concentrated effort on the part of the producing staff headed by Director George Irving in addition to the investment of thousands of dollars wisely spent in obtaining a perfect cast, the most complete settings and scenes available.

The picture rights of "Raffles" alone costs a small fortune. As a play, it has been an international success, and as a story, it has been read in every civilized tongue. Heading the cast is John Barrymore, who departs from the lines which he has usually played and essays a role that will endear him to everyone who sees the picture. Other members of the cast are Frederick Perry, who plays Capt. Bedford, H. Cooper Cliffe, Christine Mayo, Evelyn Brent and players of equal merit."

The selling arrangements have been placed in our hands and the bids that have been made indicate that "Raffles" will be sold in record-breaking time. Offers for England and Australia show that the prices for these countries likely will establish new records.

Sir Forbes Robertson is on his way to New York to appear in "The Passing of the Third Floor Back," which is to be the second production of the Hy-Class Producing Company.

## Lillian Walker Feature Selling Rapidly

THE Ogden Pictures Corporation is rapidly disposing of the remaining unsold territory on their first Lillian Walker production, "The Lust of the Ages."

A contract was closed with Greiver & Herz of Chicago, Illinois, for the exclusive rights to this production for the territory of Illinois, Indiana and Wisconsin.

A contract was closed last week with Mayer Silverman, of Pittsburg, on the same production, for the territory of western Pennsylvania and West Virginia. After extended negotiations between Harry G. Segal of the Globe Feature Film Corporation of Boston and Jesse J. Goldburg, of the Ogden Pictures Corporation, a contract was finally closed, whereby the Globe Feature Film Corporation procured the rights to the production for the six New England states, Mr. Segal operating four prints.

These sales mark a rapid disposition of "The Lust of the Ages," which was first offered for sale about six weeks ago. Every territory has been disposed of, including the entire foreign rights, with the exception of Ohio, Michigan, Missouri, Kansas, Iowa and Nebraska. It is the intention of the Ogden Pictures Corporation not to release or offer for sale anywhere their second production, "The Grain of Dust," until the entire territory on "The Lust of the Ages" has been disposed of.

## Hoffman Opens More Exchanges

M. H. Hoffman, Inc., has promoted Jerome Abrams, division manager in Pennsylvania, to the position of assistant general manager of exchanges. Jack Greenberg succeeds Mr. Abrams. New exchanges will be opened by the Hoffman organization in San Francisco and Portland, Ore., making a total of eighteen Hoffman-Foursquare offices in operation.

M. H. Hoffman, Inc., has been chosen to book the forthcoming serial that is being written by Chief of the United States Secret Service, William J. Flynn. The serial will tell the story of what German spies have done and tried to do in the United States.

## Raver Stars Edmund Breese

Edmund Breese, noted character actor, has been engaged to star in a new mystery story, which will be produced by Harry Raver.

Harry Berman, New York manager of Jewel Productions, Inc., who has been working in and about Kansas City for the past three weeks, has gone to St. Louis, where he will establish Jewel headquarters and appoint a St. Louis manager.

## Hodkinson Gets Back into the Game

Announcement was made last week of the re-entry into the motion picture business of W. W. Hodkinson, founder and first president of the Paramount Pictures Corporation. Mr. Hodkinson has organized a distributing company which will be known as the W. W. Hodkinson Company. Announcement of the first of the producers who will be affiliated with him is promised for next week.

Mr. Hodkinson recently sold his holdings and resigned from the presidency of the Triangle Distributing Corporation. His retirement from all activity in the motion picture business was forecasted then.

In an interview Mr. Hodkinson had several things to say in connection with his return to active work in the film business.

"In the first place," he explained, "I cannot go into details of my contracts, for the producers with whom I am affiliated and I have felt that we must hold up that announcement until next week. But what brought me back?

"I did not come back because I wanted to sell a States Rights picture on the strength of the confidence that exhibitors have in me. And I did not come back merely because I like excitement. Behind this move of mine is a plan that expects to help the exhibitor to solve a few of the problems that are facing him. I haven't a program now. What I have, however, is a distribution system and plans for securing the best all-round pictures made.

"My entrance into the business was as an exhibitor, and my contact with exhibitors has always been of the closest sort. I know what the exhibitor wants in the way of treatment and pretty well what he wants in the way of pictures. I am not a producer, and do not expect to be. My business is exhibiting, and my plan is to give exhibitors a service, through my distribution company, that will be really worth the cost of distribution."

Mr. Hodkinson and Raymond Pawley, who will be associated with him, in this enterprise, have taken offices at 527 Fifth avenue, New York.

## Leah Baird Will Have Her Own Company

Miss Leah Baird is to appear in six super-features to be made by her own company. It is said a Wall street man is backing the company, which will pay Miss Baird a salary of $1,500 a week, and a percentage of the profits. It is understood Nat H. Spitzer will handle the sales end of the Baird productions.

## Sell New Seven-Reeler

Crystal Photoplays Corporation announces that the rights to "Mother-Love and the Law," their new seven-reel feature drama, have been sold to Greiver & Herz, of Chicago, for Illinois, Indiana and southern Wisconsin.

# The Man Inside the Booth

## PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

### *Machine Has Peculiar Movements*

**I AM working in a booth where I have two machines and am using alternating current through compensarcs. I am having some trouble with one of the machines. It is a Baird and has been in use for a little over a year. There is end play in the intermittent sprocket and lost motion between the star and cam.**

**I have only been working on this job for a short time and do not understand the Baird machine very well. The picture on the screen, when using the Baird machine, has an up-and-down movement and at times a side movement, while on the other machine the same film is steady so I am convinced that the trouble lies in the machine, but I did not want to take any chances in trying to remedy it because I had never attempted to adjust an intermittent movement on a Baird before. I have worked on Power's and Standard American machines and understand them but the Baird is a new one on me. If you can explain the adjustment to me I will be much obliged.** *V. McM.*

To adjust the intermittent sprocket for end motion,—loosen the screw in the steel collar between the intermittent sprocket 41P and the eccentric sleeve 43P and prying lightly against the rim of the sprocket with a screwdriver, letting the point of the screwdriver rest on the collar, which will have the effect of forcing the sprocket to the right and the collar to the left. Tighten up the screw in the collar while it is held in this position.

To adjust the intermittent sprocket and cam in order to eliminate lost motion in the intermittent, first loosen screw 201P (screw to lock the eccentric sleeve) and screw 49P (screw for bracket on the intermittent shaft) after which slightly turn the eccentric sleeve 43P by pressing down on the projecting pin 50P (pin to adjust the eccentric sleeve), at the same time revolving the flywheel by hand.

When you have adjusted the cam and star so that there is no lost motion between them, tighten up screw 201P. The cam and star should be adjusted so that there is very little circumferential play in the intermittent sprocket. Do not attempt to take out all the circumferential play in the sprocket, for if the cam and star are adjusted too close it will cause excessive and unnecessary wear. Possibly some of the up-and-down motion that appears on the screen is caused by not having the proper adjustment on the tension shoes. The tension shoes are regulated by nut 68P (adjusting nut for upper tension shoes). Each of the upper tension shoes 65P is pivoted to a plunger which passes through the gate casting, the shoes being held up against the film by a flat spring. The tension on this spring is regulated by nut 68P, which is attached to a steel screw 67P (adjusting screw for upper tension shoe). Spring 66P (spring for upper tension shoe) is so pivoted that it automatically equalizes the tension between the two shoes.

**I am the owner of a theater and do my own operating, and I am using a Motiograph machine No. 1A Model 1912. I have been in the show business for the last year and have done my own operating because there are no operators in this town. I have the only show in the town and run three nights a week. I have never had any trouble with my machine until this last week and now something is wrong and I do not know what it is, so would like to have you help me out if you can. Here is the trouble—it started with the titles in the film. Every time a title comes on the screen it has shading or streaks upon the letters, and when anything white shows on the screen, like a man's collar or a table cover on a table, then it shows streaks, too. What is the cause of this? Can I fix it, or will I have to send the machine in to the factory? I do not want to send the machine away unless I have to, for I have no other one to use.** *Yours truly, J. B. C.—Wisconsin.*

Your trouble is caused from one of two things, either the set-screw in the shutter has worked loose and allowed one of the blades to slip on the shutter shaft, or else the shutter gears are worn and allow lost motion in the shutter blades. I think the trouble is in the setting of the shutter, and if that is the cause then you can remedy it yourself, but if the gears are worn then you will have to send the mechanism in to the factory for new gears. You can set the shutter blades and can then tell which is the cause. The following instructions are taken from the hand book that is supplied by the Motiograph Company and I would advise you to write to The Enterprise Optical Manufacturing Co., 564 West Randolph street, Chicago, Ill., for a copy of this book. The book will be forwarded to you free of charge.

### *Setting the Shutters*

The principle of setting the shutters for the Motiograph is the same as for any other motion picture machine, that is, the larger wings of the shutters should cover the light opening or aperture as nearly as possible during the time that the intermittent sprocket and film are in motion, and the smaller wings should pass during the exposure while the film is at rest. It is not necessary to pay any attention to the small wings when setting the shutter, as they take care of themselves and are only intended as interrupters of the light, which reduces the flicker in the picture to a minimum.

To set the shutters, remove the front plate which carries the lens, after which remove the outer shutter wing (the one nearest you), loosen the screws on the inner shutter, leaving the shutter just loose enough on the shaft to be turned easily by hand, and tight enough so they will not move of their own accord. Remove the gear cover, after which take hold of the balance wheel and turn the mechanism in the same direction as during the operation of the machine; turn very slowly until the intermittent sprocket wheel starts to move, after which set the low edge of the large wing of the inner shutter about ⅛ inch above the center of the aperture opening (indicated by the dotted line in illustration figure number 1), when looking on a line parallel through the center of the light aperture. Now revolve the mechanism slowly in the same direction, observing when the intermittent sprocket wheel stops, that the top edge of the large wing shutter is about ⅛ inch below the center of the aperture opening (indicated by a dotted line in illustration number 2).

Tighten the screws firmly, after which revolve the mechanism until the inner shutter is at the original position, that is, the lower edge of the large wing should be about ⅛ inch above the center of the aperture opening.

Replace the outer shutter on the shaft, tighten the screws partially in the same manner as was done with the inner shutter, set the top edge of the large wing about ⅛ inch below the center of the aperture opening (indicated in figure number 3), after which tighten the screws firmly.

The space between the two large wings of the shutter should be exactly the same width when the intermittent sprocket is just ready to start (but not started), as it is just as the intermittent sprocket has come to rest after turning, and said space should be exactly in the center of the aperture opening when looking on a line parallel through aperture opening. Figure number 4 represents both shutters in the position they should occupy when the intermittent sprocket wheel stops. After the setting of the shutters has been once done it will be found very simple and easy to repeat. Set the shutters on your machine as per the above instructions and I think that that will end your trouble.

### *Operators Receive Increase*

Operators of Local No. 306 of New York City have been granted a new wage scale and a contract which means better working conditions and a substantial increase in wages. Sam Kaplan, who is president of Local No. 306, is also chief inspector for the Precision Machine Co., who manufacture the Simplex Projection Machine. Brother Kaplan was instrumental in getting the new wage scale signed up and deserves a great deal of credit for the way in which he handled the Local's affairs.

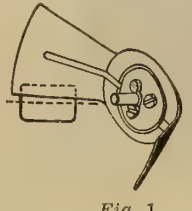


*Fig. 1.*

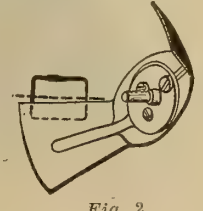


*Fig. 2.*

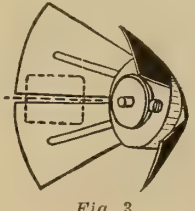


*Fig. 3.*

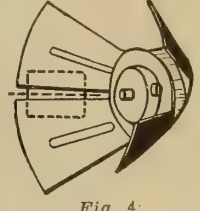


*Fig. 4.*

# New Carbon Solves A. C. Problems

## White Specials End Troubles of Operators Whose Houses Have No Direct Current

BY A. A. HOWARD

ONE motion picture problem which remained for a long time unsolved was that which dealt with the use of alternating current for projection purposes. Numerous attempts have been made in the past to find a solution, but the defects which operators felt were inseparable from alternating current operation seemed a permanent bar.

This question was quite pertinent, in view of the fact that in towns where a. c. was in use the smaller houses have always been under a handicap. This was especially true if they were not of a size which warranted putting in transforming apparatus. Operators and exhibitors alike felt that the a. c. problem must receive a speedy solution if these smaller houses were to give the same satisfaction to their audiences that the larger houses in the big cities were giving. In other words, some means must be found that would do away with the defects of the old a. c. projection arc and make operation with that current more like that obtained from direct current.

### *Carbon Light Best*

It was necessary that the problem be solved by the use of a carbon arc, rather than through other light-giving means. This was true because, while the old a. c. arc may have been deficient in some ways, it still offered the best regulation of any light source. That is, a carbon arc is not susceptible to line fluctuations and, therefore, for all practical purposes the old spectre of flicker was not nearly as important in this type of light as in a light source where it was necessary to work at an exact voltage.

With the latter light source, any slight line fluctuation would, of course, result in an unavoidable flicker or change in light value. Then, too, the light from a carbon arc is the most brilliant known, and at the same time has a much purer tone than any other illuminant. Therefore, unless the operator was willing to sacrifice brilliancy and light tone, thus losing the finer values of the photography, the carbon arc was the only light source which could be considered.

After an exhaustive research, one of the carbon manufacturers offered as a solution a new a. c. carbon known as the White A. C. Special Carbon. All of the desired elements—noiseless operation, pure white light and steady burning, combined with simple adjustment and elimination of expensive transforming apparatus were present when this carbon was used, all of which caused a. c. exhibitors and operators to regard this carbon as the final solution of the a. c. projection problem.

### *Operation Is Silent*

In direct contrast to the usual noisy a. c. arc, the operation of these new carbons is a revelation. They are noiseless and the pure white light which is so necessary for perfect screen definition is obtained in abundance by the specially prepared material which is used in the cores of these carbons.

The research and testing by specially trained laboratory men have brought about the introduction of this material, which, in itself, is productive of a white light, exactly the same as daylight and far more intense. It is by the use of the same material that the noiseless operation is obtained.

Although many attempts have been made to solve the a. c. projection problem, nearly all have involved in some way or another a change in the lamp housings. This contributed in a large measure to the expensiveness of the proposition. No change could be made which did not mean tearing out the interior construction of the lamp and replacing as called for by the special design of the new apparatus. Operators did not see much promise of relief for the small exhibitor in such attempts at a solution of the problem.

Not only must new housings be placed in the lamp, but in a number of cases a new lens system has been necessitated by the improvements. It is for these reasons that the new a. c. carbons seem to

### *A Help to Operators*

In conclusion, it might be well to give a few suggestions from the operators' point of view concerning a. c. motion picture operation. In the first place, the following table gives the proper combinations which have been found by operators to give most efficient operation with this new carbon:

| Amperes | Carbon Diameter |
|---|---|
| 40 to 60 | 5/8" combination |
| 60 to 75 | 3/4" combination |
| 75 to 90 | 7/8" combination |

At all times as good a contact as possible should be maintained between the carbon and holder. Only by so doing will the longest life be obtained and the minimum spindling or "needling" occasioned. Good contact also insures maximum candlepower throughout the life of the trim.

## Walthall Play Finished

Carl Anderson, president of Paralta Plays, Inc., has received word from his coast studios that "His Robe of Honor," which will be Henry B. Walthall's initial Paralta play, has been completed.

## Do You Know This Man?



*It's Helen Holmes, the intrepid heroine of many a thrilling serial.*

## Film Firms and Stars Aid Liberty Loan

In addition to lending the weight of their efforts to induce others to buy bonds of the government's second Liberty Loan, the motion picture industry was generously represented among the subscribers to the billions that the United States raised during October to finance the war.

Among the heaviest contributors was the Jaxon Film Corporation which bought $300,000 of Liberty Bonds. Fatty Arbuckle himself subscribed for $40,000 worth of the second loan. Mary Miles Minter took another $25,000 worth, which added to her subscription to the first loan makes her contribution to the government $50,000. Pearl White bought $25,000 worth of the bonds and then sold her $14,000 motor car and an expensive set of ermine furs and put the proceeds into the United States treasury. Little Bobby Connelly, the eight-year-old Vitagraph star, without suggestion from anyone, bought a $50 bond with the money he received from an insurance company on account of an accident that befell him last June.

Through the efforts of Theda Bara more than $300,000 worth of bonds were sold in front of the public library in New York in a single day. Marguerite Clark was active in the bond campaign in Washington and Cincinnati.

## Pictures Will Be Used As Cure for Mind Ills

Several thousand photographs, snapshots, scenes from Paramount productions, etc., have been collected at the Lasky studios in California and given to Major Ross Moore, the famous neurologist, who will be in charge of the Neurasthenic Hospital, back of the American lines in France.

These photographs will be in charge of Louis Coleman Hall of Los Angeles, who is to be aide to Major Moore in France, and will be used for the purpose of distracting the minds of soldiers suffering from mental disorders as a result of shell shock, privation, confinement, gas, and other hardships.

The United States is preparing to establish a special hospital witht 2,500 beds to care for these cases. As the ailments are entirely mental, the object of the physicians is to take the minds of the sufferers off the war as much as possible. The pictures, accompanied by little stories appropriate thereto, will be used for this purpose.

## Booth Men Hold Feast

Moving picture operators of Chattanooga held a banquet and get-together meeting in Central Labor hall last week in observance of their seventh anniversary. Matt Robinson, representing the American Federation, was the toastmaster. R. H. Johnson, president of the organization, delivered an address. A talk was made by Ed Healy, one of the oldest members of the operators' union. Elbert Lowry was chairman of the committee in charge.

# Current Releases Reviewed

## "A Game of Wits"

**Gail Kane in a Fine American-Mutual Comedy Drama. Reviewed by Genevieve Harris**

THOSE who have seen Gail Kane in other comedy-dramas, "The Upper Crust," for instance, will rejoice to learn that her latest American picture is a merry one, giving her a chance for her light, skillful comedy playing. Miss Kane's recent success, both in heavy emotional roles and in comedy-drama is winning for her a fine reputation for versatility. Perhaps it is a matter of taste, but the writer at least believes that Miss Kane's greatest opportunity lies in the comedy-drama field. There are many other actresses who can do as good and better emotional acting than Miss Kane, but few or none who can so skillfully and intelligently "get over" a humorous point. Roles which the average actress would play in a conventional, ingenue fashion fairly radiate magnetism and personality when Gail interprets them. Her part in this picture is an example.



*Gail Kane in "A Game of Wits."*

The offering is high class in every way. It is one of American's best. Spottiswoode Aitken's comedy is clever, as the millionaire who finds his engagement too strenuous an affair. George Periolat and Lewis J. Cody have the only other important parts. The settings and photography are fine. Miss Kane's costumes are also interesting. Henry King directed the story, which is by Dan F. Whitcomb. The plot is pleasingly picturized and is full of opportunity for the players. The production will entertain all audiences and the exhibitor is safe in recommending it unreservedly.

*The Story:* Jeannette Browning (Miss Kane) is a society girl and has always supposed her father possessed unlimited wealth. She overhears a conversation between her father and Silas Stone (Aitken), an aged millionaire, which shows her that her father is deeply in debt to the millionaire. She hears Stone tell her father that he will free him from debt if Jeannette will marry him. Later Jeannette, to her father's surprise, accepts the old man's proposal of marriage.

This might be the opening for a dreary society drama, except for Jeannette's wit. She had a plan and set about carrying it out. After accepting the jeweled gifts of her millionaire fiance, she invited him and a party of her young friends to a house-party at her father's mountain home. She entertained him so strenuously, with parties and rich food, dancing, riding and mountain climbing that he began to fear for his life. But he did not give up until Larry appeared on the scene. Jeannette said Larry was her twin brother who had escaped from an asylum. He had spells of insanity when he tried to commit murder. Jeannette hinted that she too felt the same mania.

Stone began to lose sleep nights fearing Larry. At last he could stand no more and he asked Jeannette to release him from the engagement. Whereupon Jeannette sued him for breach of promise, collected a young fortune from him, and married Larry, her former fiance.

## "Fighting Back"

**Triangle Picture With William Desmond Released November 4. Reviewed by Helen Rockwell**

SCENES of a wild western Fourth of July celebration, broncobusters, a raid on a dance-hall in which the hero carries the dance-hall queen away bodily, and plenty of fighting save this picture from being merely mediocre. The central figure of the U. S. army officer, who unjustly loses his commission, and then every manly quality is an unconvincing character, although William Desmond does all that can possibly be done with the part. Another character which was evidently drawn with the gullibility of the average moving picture enthusiast in mind is the girl who, for no reason at all, changes from a meek, cringing creature to a wild temperamental dance-hall girl, appropriately named the "Fury."

The western scenery is beautifully pictured and the unconventional atmosphere is truly portrayed. The cowboy characters are good. Many will enjoy the picture because of its brisk, thrilling interjections.

*The Story:* The Weakling is found by Alamo Sam and Mournful Pete half dead from exhaustion near a water-hole in the desert. They take him back to Big Jim Newton's ranch and show him every consideration, but the weakling seems to be a born coward and can demand no respect from the men.

The Fury is a girl of the dance-hall, so called because of her fiery disposition. She takes a strange fancy to the Weakling who learns to love her. He tells her the story of his part which led to his being the coward that he is. He was an officer in the United States army when he was unjustly accused of a crime and dishonorably discharged. The girl spurs him on to new efforts, telling him he should go back to the world and clear his name of disgrace.

The Weakling, now a weakling no longer, receives first prize at a Fourth of July celebration for riding an out-lawed horse, and then going to the "Iron Front" saloon he gives a thrashing to China Mex, who had previously insulted him, and carries away the Fury.

He goes straight to his army post with his girl and there hears the news that he had been exonerated long ago from dishonor and that his commission has been given back to him. The picture was directed by Raymond Wells.

## "The Planter"

**Tyrone Power in Mutual Seven-Reel Special. Reviewed by Genevieve Harris**

TO picturize this novel by Herman Whitaker, dealing with conditions surrounding the rubber industry in Southern Mexico, a company of players, headed by Tyrone Power, traveled to the country in which the story is laid. As a result we have accurate and very beautiful backgrounds and "local color" that is real. But in these beautiful settings, a story is presented which is so brutal and so filled with horrible episodes that there are few audiences to which it will appeal. It is advertised by Mutual as a "strong" play. It is indeed too "strong" for any theater catering to a fastidious clientele. If a fair proportion of your audience is feminine, think twice before you play this feature.

Of course there are audiences which will like this picture on account of its thrills and adventure spirit. The conditions shown are also undoubtedly true, and this always adds interest. But it will be the men rather than the women who are interested.

From an artistic standpoint, the excellent acting of Tyrone Power stands out as the best feature. His supporting cast is not far behind him and the types selected are unusually good. The fine exteriors and photography have been mentioned. The directing seems to emphasize the cruelty and the immorality of the conditions. There is no light side to the picture. It is brutality picturized vividly, and from many points of view, uselessly.

*The Story*: David Man (Lamar Johnstone) is a young New Englander who is sent to Southern Mexico to investigate a rubber plantation in which his mother wishes to invest. He finds conditions so bad that he wires her not to buy the stock, but the message is intercepted and the money

invested. Then he determines to stay and do what he can to better things and if possible make the plantation profitable.

David's New England sensibilities are shocked first by the relations between the managers and the native women. The girl who is his housekeeper is angered at his indifference and tries in every way to win him. The outbreak of yellow fever which frightens away many of the slaves on the plantation also makes the girl leave.

David nurses many of his people through the fever, and at last contracts the disease. Ludwig Hertzer, "The Planter," (Tyrone Power), who with his half-breed daughter, lives on the next plantation, saves David's life. Hertzer is a man of great cruelty. On one occasion he orders an unruly slave whipped to death. His daughter begs for the man's life and it is granted. Hertzer and David fall in love with a Spanish girl. Hertzner has David sent back to America, and succeeds in getting the girl into his power. Only an uprising of the slaves saves the girl. Hertzner, after being hamstrung by his slaves, is deserted by his daughter, who runs away with her slave lover and he dies in the fire which burns the plantation. David returns to marry the Spanish girl.

## "The Lash of Power"

### Carmel Myers Starred in Bluebird Release of November 5. Reviewed by Genevieve Harris

CARMEL MYERS is starred in this picture, evidently because her name has the most potent drawing power of any in the cast, not because she has the leading part. Kenneth Harlan plays the central character, and about him the story is built. The story has an allegorical flavor; the events take place in a dream of a young man who craves power and who worships the memory of the great Napoleon. He achieves his goal, but the unhappiness which attends it makes him glad to awake to a normal life.

The picture is rather fanastic and will not make a great appeal to the average picture patron. It is not up to the Blubird standard. The acting is as a rule good. Carmel Myers is given little opportunity. Kenneth Harlan as John Rand does well with a difficult part. Others in the cast are Helen Wright, Charles Mailes, T. D. Crittenden, Jack Nelson and Gertrude Astor. J. Grubb Alexander wrote the story. Harry Solter produced it.

*The Story:* John Rand, a poor young man in a small town, is in love with Marion Sherwood, who has social ambitions. Marion's father inherits a fortune and moves to the city. John is given a position in Sherwood's office. By accident he comes into possession of a powerful explosive perfected by an old inventor. He sells this to a foreign government, and thus brings about the European war. He becomes rich but Marion refuses to marry him because he has no social standing. Thereupon by ruthless means he uses his money to buy social position. But Marion has married a man with a renowned name and John further embittered, continues a career of oppression and cruelty until the common people rebel and he is blown up the explosive he first marketed. Then he awakes and finds his career a dream. Marion and he, still villagers but contented, are later married.



*John loved his employer's daughter.*

## "Two-Bit Seats"

### Taylor Holmes in Third Essanay-Perfection Comedy Drama. Reviewed by Genevieve Harris

A PLEASANT little story, pleasingly picturized, with humor and also good sense, this third Taylor Holmes feature from Essanay studios will entertain its audiences but will not create as much merriment as the earlier two pictures. It isn't hackneyed or dull. There are several novelties in the picture, the trip through the amusement park, for instance, when various rides over the "chute the chutes" and the coasters are cleverly filmed, in several instances the camera being placed on the front of the car.

Taylor Holmes does not have so much opportunity for individual comedy playing as in previous screen roles. There is nothing very distinctive about the characterization of the hero of this play and this is its weak point. Taylor Holmes' name will undoubtedly make this a strong drawing card in theaters which have shown his previous successes. It will not disappoint its audiences, but it will add no new laurels to his fame.

Marguerite Clayton is pleasing as Holmes' leading lady. The supporting cast is small but capable. The photography and settings are satisfactory. The story originally appeared in the *American Magazine* and was written by Gladys E. Johnson. November 5 is the release date of the feature.

*The Story*: Jimmy Mason, a poor but proud clerk, was too proud to sit in anything but two dollar theater seats. One week when the musical comedy hit of the season came to town he found everything but the gallery sold; so he took a gallery seat. He found his seat was next to a very pretty girl. The girl, Alice Carroll, accidentally jabbed him with a hat pin. The episode resulted in an acquaintance which became a warm friendship. But when Jimmy wished to take Alice to another show, she consented only on condition that they take cheap seats. The various inexpensive amusements which they enjoy form part of the story. So does an episode in which Jimmy becomes jealous of Alice's wealthy employer.

Jimmy was in fear that some of his friends would see him in the "two-bit seats" section. One night his employer did. The next day Jimmy was promoted because of his economical habits. He and Alice then announced their engagement.

## "A Daughter of Maryland"

### Third in Edna Goodrich-Mutual Star Series. Reviewed by Genevieve Harris

EXHIBITORS who will run this feature have doubtless shown the first two Edna Goodrich pictures to their patrons and can judge the impression the lady makes upon their clientele and the probable success of this offering. We beg the question in this fashion because the picture under discussion is the kind which depends largely upon the personality of the star for its entertainment value. The story is not interesting for its own sake, and there is little opportunity for dramatic acting. However, there are many very pretty scenes, well photographed, and there is a quaint atmosphere of olden times given the story by the interpolation of the romance of the preceding generation, in which Miss Goodrich and the other characters appear in colonial costumes. The picture is really very pretty in every way, but the story can hardly be called "gripping," although there is a flavor of melodrama. It is not presented very effectively.

Joseph Poland wrote the story of the picture, and John B. O'Brien directed it. Supporting the star are William T. Carlton, Helen Strickland, Carl Brickett, Jack Hopkins, Charles Martin, Florence Miller, Morgan Thorpe, S. J. Burton and Myra Brooks.

*The Story:* Headland Hall, on the coast of Maryland, has been the home of the Treadway family for generations. Oliver Treadway is a foxhunting squire. His daughter, Elizabeth, is self-willed and an outdoor devotee.

Standish, a landscape artist, is brought from New York to improve the grounds. He stays on the estate with his uncle, Martin Pennell, the superintendent. Walter Ripley, a New York lawyer, engaged to "Beth," stays at the hall. Dorothy Pennell, a pretty girl, is much admired by Ripley, who wrongs her.

"Beth" Treadway objects strenuously to the changes her father has ordered in the grounds and antagonizes Standish in his work. The latter laughingly accepts her hostility and falls in love with her at the same time.

Ripley is discovered by "Beth" to have betrayed Dorothy. "Beth" agrees to marry Ripley, luring him to the minister's

house under that pretext and there confronting him with Dorothy, whom he is compelled to marry.

Ripley attempts to rob Squire Treadway's safe, being on the verge of ruin through speculation. Treadway catches him and in the struggle that ensues Ripley kills the old man.

Betrayed by a piece of cloth found in the dead man's hand, Ripley tries to kill Standish and in the struggle between them is himself killed by accidental discharge of his revolver. Standish marries Beth.

## "Society's Driftwood"

### Grace Cunard in an Interesting Butterfly Release. Reviewed by Genevieve Harris

THIS picture is the best released under the Butterfly brand in some time from the standpoint both of interest and technique. The story is logical and not hackneyed. It is also thought-compelling. Grace Cunard is at her best in the leading



*Grace Cunard as a fortune-teller.*

role and plays with spirit. The photography, acting and directing are good. Harvey Gates wrote the story and Louis Chaudet directed it. The cast includes Charles West, Joseph Girard and William Musgrave.

The picture is one which, because of its human appeal and interest, may be advertised with confidence in any class of theater. Miss Cunard's name will prove a drawing feature, and patrons will enjoy the picture.

*The Story:* Lena Rogers is a fortune-teller with a circus. One day a crook steals a woman's bag and, in danger of arrest, becomes frightened and hides the bag near the fortune-teller's booth. Lena is accused of the theft. To protect her, her brother, Roger, confesses to the crime he did not commit. Lena pleads for justice and mercy for her brother, who is ill, but the boy is sent to prison for a long term. Some time later, Lena becomes a fashionable modiste in the city. The judge who sentenced her brother becomes an influential lawyer. Lena meets him again and wins his love, but she marries his young brother, a newspaper reporter. Then she tells the judge who she is. This is part of her revenge. For the rest, she discovers and reveals to his brother the judge's corrupt methods of getting ahead. Her brother, released from prison, tries to kill the judge. He is unsuccessful, and the judge agrees to forgive him and to help him. But the boy dies.

## "Weavers of Destiny"

### Edward Warren Production. Reviewed by Helen Rockwell

"WEAVERS of Destiny" is a picture in which the little shop-girl heroine reforms everyone in her realm by just being her own very sweet self. It will be enjoyed by patrons who favor plays of the smooth, pleasant type and who like a comingling of gladness and pathos in productions.

The picture is in six reels, but the story could easily have been told in less. The introduction of a few symbolic bits will rectify this in the minds of spectators who like allegorical pictures. There is of course a moral which gets side-tracked at intervals throughout the transmission, but which arrives with a great deal of force at the end. It may be summed up as an exceptionally clean, sweet picture, and, as the production is lavish and the cast excellent, it should be well received.

Helen Hayes has the female lead and plays it with a great deal of winsomeness. Others in the cast are Earl Schenck, Howard Hall, Gilbert Rooney and Beatrice Allen.

*The Story:* Peggy is a little shop girl who has a great longing to be like the great ladies whom she waits upon. One day she finds a package containing a costume for a masquerade ball to be given by a member of society, so she puts it on and attends.

At the ball she meets George Pratt, son of a millionaire, who falls in love with her. When he appeals to his father for consent to their marriage, the father proposes that Peggy live with them for a month and, if at the end of that time the two are just as anxious to get married, they may.

Peggy proves to be a ray of sunshine in the house and teaches these blase, selfish people to appreciate better things in life than they have been pursuing. At the end of the month, however, she realizes that she doesn't really love George at all, but was only attracted by his wealth, so she goes back to her first love, leaving a great void by her departure.

## "Up or Down"

### Triangle Picture Released November 4. Reviewed by Helen Rockwell

THIS picture by Lynn Reynolds, with a jail-bird as its chief character, tells an exceptionally entertaining human-interest story. Mike is a thoroughly likable person, in spite of his tendency to appropriate things which do not belong to him, and he will be enjoyed by all who appreciate cleverly drawn characterizations. Mike does unexpected things in unexpected ways and his real nature remains a mystery until the very end of the picture. Plenty of wild riding, shooting, a little love insert and the usual western brisk action helps to fill up the picture which is one of the best Triangle has shown in some time.

George Fernandez as Mike leaves nothing to be desired in his portrayal of the genial bum. He is at all times natural and the most skeptical spectator will observe him with glee. Others in the cast who do good work are Fritzie Ridgeway, Jack Gilbert and a boy, Elwood Brodell.

*The Story:* Allan Corey, an author with worn-out ideas, sees Mike beating up a man who was hitting a horse, and becomes interested. He invites Mike to tour the west with him and act as his muse, as it were.

Mike, who has just finished a term in the penitentiary, finds it very difficult to walk the straight and narrow and highly unexciting path of honest endeavor and only waits for the opportunity to present itself to go back to his old tricks.

The two stop at the ranch of Esther Hollister, where Corey hopes to get real western atmosphere for his new novel. Mike starts a series of hold-ups and raids, but as he always drags four horses around with him the blame is laid at the door of Texas Jack and his bandits who are hiding in the vicinity.

Esther becomes disgusted with Corey when he allows the "bandits" to hold them up and steal the money bags as they are coming from the bank one pay-day.

Corey, smarting under her insults, starts a search for the bandits, and coming upon the real ones, holds them up single-handed. The loot, which had been buried near them by Mike, is unearthed and the bandits are sent to jail.

Of course all this furnishes good material for Corey's novel and his daring also wins him the girl, so Mike slips out at moonlight, breaks open the jail and releases the prisoners as a favor from one in the trade to another, but when asked to join them he shakes his head and goes back to his pard on the ranch. The picture was also directed by Lynn Reynolds.

## "Cy Whitaker's Ward"

### Shirley Mason in Edison-Perfection Feature, Kleine Release. Reviewed by Genevieve Harris

JOSEPH C. LINCOLN'S well-known novel of sea-coast folk, "Cy Whitaker's Place," is the basis for this latest Edison picture. This fact, together with the star's popularity, will insure its drawing power, especially in the better class neighborhoods. The "local color" is very well kept in the picture and the sets were very carefully furnished. In fact, the picture is technically fine. It has, however, a fault frequently noticed in picturizations of novels, that is a sketchiness of story, a feeling that something is left out. This keeps the release from being as good as the best Perfection Pictures, but it is nevertheless a clean, pretty picture, especially good for youthful and mixed audiences.

Shirley Mason plays a child's role throughout the picture. The large supporting cast contains many well chosen types. Wil-

liam Wadsworth plays Captain Cy Whitaker. There is more than a touch of melodrama in the story to supply the excitement and there is a generous flavoring of humor.

*The Story:* Captain Cy Whitaker returns to Bayport after twenty-five years' absence at sea. He redeems his old home, about to be sold for taxes, and adopts Emily Thomas, a little orphan girl. Whitaker and Heman Aitkins, the richest man in the town, at once become rivals. When Emily's father, an ex-convict, tries to get possession of the child, Aitkin takes his part. After much excitement, during which it seems that Captain Cy will lose his little ward, the aunt of the child recognizes in Aitkin the dishonest partner of her brother. By threatening to disclose his past, Aitkin is subdued and he turns over his leadership in the village to Cy.

## "The Torture of Silence"

### Emmy Lynn in Pathe Melodrama, Last "Gold Rooster" Play. Reviewed by Genevieve Harris

THIS five-reel feature completes the list of "Gold Rooster" plays. Hereafter the Pathe series of star features will be called "Pathe Plays."

This is a French-made play, starring the French actress Emmy Lynn. The story is a society melodrama, very emotional but not convincing. The situations and the conduct of the characters are artificial to a high degree, and bear little resemblance to real life. However, there is a certain theatrical glamour which can make the play interesting to audiences with a taste for heavy acting, even though it is not artistic. Its entertainment value with the average American audience is not great. Many of them will watch it with good natured tolerance but little sympathy. Critical patrons will frequently be amused when they are supposed to be moved to tears.

The photography throughout much of the play is poor. The interiors are well furnished but poorly lighted. The acting of the star is very intense, as is also that of her supporting cast. The picture will go better in middle class houses than among critical audiences.

*The Story*: Mme. Courand is unhappy because her husband, a famous surgeon, puts his work before her happiness. She falls in love with the doctor's friend, Gallatin, and urges him to elope with her. He refuses because of his friendship for her husband and she tries to commit suicide. In a struggle Gallatin is killed. As he is dying, he exacts a pledge from Mme. Courand and his servant never to let the doctor know of the love affair. He leaves a note stating that he shot himself.

Later a child is born to the Courands. Several years after that, a letter written by Mme. Courand to Gallatin finds its way into the doctor's hands. He accuses his wife of unfaithfulness and as a punishment takes her child away. She learns that the baby is sick, but her husband refuses to impart any information unless she tell the name of the man to whom she wrote the letter. She refuses because of her promise. After many scenes of mental anguish, the situation is cleared by the old servant, who tells the whole story to Dr. Courand, and proves that the wife had not been unfaithful.

## "The Maid of Belgium"

### World Picture Brady-Made With Alice Brady. Released November 5. Reviewed by Helen Rockwell

A THRILLING story of a Belgian refugee is told in William A. Brady's production of "The Maid of Belgium" written by Adrian Gil-Spear and featuring Alice Brady. The predominating note in the picture is not of the devastation of Belgium as one might be lead to believe in these current times but of mother-love. It deals with a little refugee who loses her mind from the shock of explosives and cannot remember the name of the father of her baby, or indeed that she is married at all.

Only a few scenes are laid in Belgium, the others being in the home of some wealthy New Yorkers who adopt the Belgian girl. A few harrowing war-scenes are shown which are very stirring, but the mental conflict over the possession of Adoree's baby takes up the major part of the picture. Probably no subject makes a wider appeal than mother-love and so, aside from its timely presention, this picture should prove very popular.

Alice Brady gives to her representation of the little Belgian girl an appealing touch which characterizes her ability as an actress. She does especially effective work in her scenes with the baby. George McQuarrie handles the role of Roger Hudson very capably.

*The Story:* Adore, a Belgian refugee, whose mind has become a blank through the horrors of war, is adopted out of pity by the Hudsons, wealthy New York people. Soon after arriving in New York Adoree has a child and Mrs. Hudson, who is estranged from her husband, plans to pass the child off as her own in order to bring her husband back to her. Adoree, remembering nothing of her past, allows Mrs. Hudson to do this to give to her child an honorable name and the assurance of happiness in the future. The strain proves too great for her, however, and mother-love coming to the fore, she kidnaps the baby and rows with it to an island in the middle of a lake.

The Hudsons, thinking the two have been drowned, dynamite the lake and the shock restores to Adoree her memory. She claims she was married to the Vicomte Michelet the night before he was called to the front. Mrs. Hudson is obliged to confess to her husband that the baby is not theirs but Adoree's, and Hudson calls in the Vicomte himself, who happens to be in New York collecting funds for the Belgian relief. Adoree is thus happily reunited with her husband, who had thought her dead. The picture was directed by George Archainbaud.

## "The Stainless Barrier"

### Triangle Picture. Released October 29. Reviewed by Helen Rockwell

THIS picture tells the old story of the adoring sister who sacrifices everything, even her reputation, to save her worthless brother from disgrace. The theme has been used many times, in many different disguises, and this particular



*Triangle's "The Stainless Barrier."*

rendition of it is in no way remarkable. The action in the first part of the picture drags but leads up to a stirring climax in the courtroom scene. There is a repetition of scenes which is monotonous, but patrons not too insistent upon novelty will find it an offering of interest. Somehow the story doesn't ring true but to many this will not prove a draw-back. One doesn't expect to find things pictured too realistically in the movies.

*The Story:* Betsy Shelton (Irene Hunt) lives with a maiden aunt in the southern town of Myrtleville. She is the private secretary of the town's financier and is engaged to marry Calvin Stone (Jack Livingston) a young lawyer. Most of her meagre earnings go to her worthless brother in New York who is the dupe of Roger Enderleigh (H. A. Barrows), a promoter with an unsavory reputation.

The brother Dick introduces Enderleigh to Myrtleville as a prosperous business man and they promote a munitions factory, trapping all the good townspeople into the investment of their savings. The postal authorities, who have been watching the pair for some time, arrive in Myrtleville to arrest them. Enderleigh attempts to flee with all the money, leaving Dick to face the charges alone, but in the fight which follows is shot by Dick and killed. When tried for murder Dick pleads for mitigation on the grounds that Enderleigh wronged his sister.

In the south this evidence is sufficient to pardon a man.

Betsy to save her brother allows her reputation to be thus besmirched. After the trial, Stone, realizing that Betsy has allowed the lie for her brother's salvation, makes Dick confess Betsy's innocence and gives him twenty-four hours in which to leave town. Thus Betsy is restored to her good name and sweetheart. The picture was directed by Thomas Heffron.

## "The Flaming Omen"

### Vitagraph Blue Ribbon Feature With Mary Anderson and Alfred Whitman. Reviewed by Helen Rockwell

MOST of the scenes in this picture by Andrea de Sagurola are laid in the Peruvian mountains and the atmosphere supplied by natives performing their religious rites and dancing barbarous dances adds materially to the effect of the picture.

The use of all the old theatric tricks to sustain suspense and elicit thrills, and the interjection of many improbable bits rather spoils the picture from the standpoint of the truly critical, but they have the intended effect upon spectators who still, and always will, enjoy the melodramatic. It is one of those pictures where Fate guides the characters to out-of-the-way spots at the most propitious times, and where all the characters who have fulfilled their missions throughout the picture are killed off at the end because they cannot be logically accounted for in any other way. There is plenty of action and the theme of the half-breed who falls in love with his own sister, not knowing they are related, is very absorbing.

The piece has been given a splendid production, some of the scenes being especially worthy of praise. Mary Anderson as Blanca, an Inca girl, is very pleasing in the part and much of the pleasure derived from seeing the picture is due to her winning personality. Alfred Whitman as Dorian ably fills the role.

*The Story:* Watkins, an Englishman, deserts his Inca wife, Coya, and their child when he has found enough gold in Peru to enable him to go back to England and live in wealth. Coya commits suicide and her baby is found by Lord Haviland who is traveling in Peru for his daughter's health. Twenty years pass and the Inca boy, called Dorian, has succeeded to the title and riches of Lord Haviland.

He falls in love with Violet Watkins, daughter of the man who deserted Coya in Peru, and who is now living in England. His love is returned by Violet but every time he tries to tell her of his love he has a vision of an Inca woman with a baby which prevents his going further.

Blanca, an Inca girl, comes to England to school and stays at the home of Lord Haviland. When she returns to her native land Dorian misses her companionship, and, as his hallucinations have made a nervous wreck of him, he decides to go to Peru and visit the home of his birth. Violet and Watkins follow him there.

Natche, Inca Chieftain, is in love with Blanca, and when she repulses him he leads his tribesmen against her home, planning to carry her off. In the fight Violet and Watkins are killed but just before the latter dies he confesses to Dorian that he is his father, thereby explaining the visions which had prevented Dorian's marrying his own half-sister. We are lead to believe that Dorian will find compensation in Blanca's love.

## "Scandal"

### Select Picture With Constance Talmadge. Reviewed by Helen Rockwell

MISS TALMADGE is quite the prettiest thing seen in pictures in some time, and "Scandal," from the book of Cosmo Hamilton, will be assured of success because of her charming personality if for no other reason.

The story borders very near to the danger line. The theme is decidedly risque, and one continually has a horror that the bounds will, or will not, according to one's individual taste, be overstepped. As to its actual merits as a picture, the construction is very weak and were it not upheld by its very clever, youthful star, would topple to pieces with the first breath of investigation.

It is decidedly modern and strikes a sympathetic note not touched by the old style pictures which only excite awe. The settings are wonderful and, in fact, the whole production is meritorious from the studio point of view.

Constance Talmadge as a daughter of the Idle Rich is delightful, and conveys to the spectators the right degree of irresponsible daring to make the character a wonderfully appealing one. Harry C. Browns as the millionaire with atavistic tendencies plays the part in a highly acceptable manner.

The story is of Beatrix Vanderdyke, the spoiled daughter of wealthy New Yorkers, who thinks it fun to do Bohemian things. She pays evening visits to Sutherland Yorke's apartments until she realizes the true character of the man when she leaves in a rage.

Her parents hear of her visits and are horribly afraid a breath of scandal will be attached to her name for fear Pelham Franklyn, whom they are very anxious for her to marry, will be prejudiced against her.

Beatrix, anxious to set herself right with her parents, audaciously tells them that she had a right to go to the bachelor apartments but that she was not visiting York but Pelham Franklyn himself to whom she had been secretly married. Then she rushes to Franklyn and telling him what she has done she begs him to be a good sport and play the part.

Franklyn is furious and demands that if he play the role of husband she must actually play the role of wife and so saying he orders her clothes sent to his room.

For fear someone will find out they are not really married and to avoid scandal they take a cruise on Franklyn's yacht, properly chaperoned of course. Constant association makes the two eventually fall in love with each other, so the picture ends with a real honeymoon in sight.

## "The Fighting Trail"

### Episode 9, "The Bridge of Death." Reviewed by Helen Rockwell

WHILE not as replete in outdoor grandeur as some of the preceeding episodes this serial still continues its rapid unfolding of exciting events with remarkable adroitness, keeping one's interest keenly alive until the finish. There is some daring riding which should furnish a thrill for those lovers of western pictures who find their greatest delight in scenes with a lot of action.

The sequence of events always seem to come about in the most natural manner. There are very few forced situations, which is quite remarkable in a serial picture where an appeal is usually made to the senses rather than to the mind.

Nan and Gwynn climb up the rope to safety and Gwynn goes to town to get a warrant for the arrest of "Cut-Throat." The sheriff is bribed by Von Bleck and tells Gwynn he is very busy. Gwynn goes himself to serve a warrant on "Cut-Throat." He is overpowered by the gang who ties him up and sends a decoy message to Nan, telling her to come at once with the titles of the mine. She falls into the trap and is captured and tied with Gwynn.

In the still of the night Gwynn bribes "One Lung" and escapes with Nan on horses provided for the purpose. The bandits follow at break-neck speed. Nan and Gwynn dismount and start to cross a rope bridge with the bandits close at their heels when the bridge collapses.

Carol Halloway and William Duncan are splendid in their respective parts as usual.

## "The Spreading Dawn"

### Goldwyn Production With Jane Cowl. Reviewed by Helen Rockwell

THE new Goldwyn picture, "The Spreading Dawn," carries with it an aggregation of names which in themselves insure its success as a drawing power. Lawrence Trimble directed the picture which was written by Basil King, and which serves as a starring vehicle for Jane Cowl.

A startling surprise is experienced at the beginning of the picture when Miss Cowl is seen in the role of an old gray-haired lady, irritable and unrelenting. As she sits with her diary before her, reviewing her past life and explaining to her niece why she doesn't believe in love, the picture flashes back and reveals her youth and the episodes which lead to her disillusionment. The picture has a great deal of charm and distinctiveness and is decidedly on a higher plane than the average productions. In it is reflected the superior quality for which the name Goldwyn stands.

The scenes of Civil War times are very picturesque and will hold an added interest as a comparison to our current great war scenes. An interesting feature is the leaving of the Seventy-first Regiment for the front in 1861, particularly so as spectators will recall the departure of the present Seventy-first a few weeks ago. The whole picture has been photographed and directed with a

great degree of skill. The scenes of a panic in a burning theater are unusually realistic.

Jane Cowl does some very good work, her performance being admirable in every way. Orme Caldara plays the male lead in an able manner.

*The Story:* The niece of Mrs. Vanderpyl is desirous of marrying a young aviator before he goes to France, but the aunt, crabbed and hard, controller of the Vanderpyl millions, is obdurate, saying that her niece will be disinherited if she persists in the matter.

The young girl, broken-hearted, insists upon knowing why her aunt has so hardened her heart to love, and so the aunt unfolds her life story with the aid of a diary.

In her youth she had loved and married young Vanderpyl in spite of the fact that she had caught him in a compromising act, which had weakened her faith in him. After their marriage he was called to the colors. Home on a furlough one night, he kissed her, looked into her eyes, received a message and left without an explanation. She never saw him again. He was killed that night by the husband of a friend of hers who had found him with his wife.

Disillusioned, the young wife believed the worst of her husband and refused to open a letter which he managed to write to her before he died.

The niece, upon hearing this story, upbraids the aunt for never having opened the letter and when she insists that she now do so she finds proof that the husband was innocent of any infidelity.

## "The Price Mark"

**Paramount Picture With Dorothy Dalton. Reviewed by Helen Rockwell**

THIS is decidedly an unpleasant picture and it hasn't even the saving grace of a mission to excuse it. The predominating note is lust, so there probably will be plenty who will be attracted by it, and it will not suffer from a box-office standpoint. The girl in the story is dishonored, accepts her fate and lives cheerfully in dishonor, and finally has all good things come to her. There are sordid features about life which, when artistically pictured, are a revelation, but unhallowed love is a subject which has to be handled with a great deal of care and which in this picture is allowed to run riot.

It has been given splendid Paramount production. The only flaw to be found is in the theme. Dorothy Dalton plays her part with intensity and others in the cast who do good work are William Conklin, Thurston Hall and Adele Farrington.

*The Story:* Fielding Powell, an artist, has an unsavory reputation as far as women are concerned. Paula Lee poses for him and one day confesses to having no money and being in straitened circumstances. He sends her to an apartment house, supposed to be the home of friends of his, and he promises to help her secure a position on the stage.

Paula goes to the apartment which is very luxurious, and soon Powell comes and tries to lure her with jewels. Realizing that his intentions are not honorable Paula tries to leave, but, finding the doors barred, she accepts the situation and remains. She meets and falls in love with Dr. Malfi, who in turn loves her, but when she tells him of the other man in her life he leaves, saying he will be waiting for her whenever she shall choose to come. She finally marries him, and then to the house one night comes Fielding Powell. He of course recognizes Paula and, when the doctor is called away to see a patient, tells her that the price of his silence is a midnight visit to his rooms.

Paula goes and is the object of Powell's passions again. While Paula struggles with him to save her honor, Powell is killed by his servant. The doctor arrives on the scene and exonerates his wife.

## "Arms and the Girl"

**Paramount Offering with Billie Burke. Reviewed by Helen Rockwell**

ANY picture dealing with the present great war is bound to appeal, and this picture, taken from the play of the same name, will prove an attraction for this, if for no other reason. The war element has not been treated in a too serious vein, there are no harrowing details and it will inspire no unfriendly feelings. The jovial German General, in fact, is pictured as a most likable figure and the characterization will be enjoyed.

The comedy is good throughout the picture, the sub-titles being cleverly written and some of the situations being decidedly humorous, while the few dramatic scenes are not out of place. Billie Burke is winsome as the American girl who is left stranded in a Belgian village at the time of the German invasion and who is saved from an embarrassing situation because she remembered the commanding officer as a former head-waiter at the Ritz. She does her best work along comedy lines and becomes somewhat ludicrous when attempting the dramatic. Thomas Meighan as the man in the case does satisfactory work.

The story begins with the Sherwoods traveling through Belgium when they hear the first rumors of war. Ruth Sherwood (Billie Burke) hears of her fiance's dissipating in Paris and she leaves the train at the first stop to send a telegram saying all is over. Not being well acquainted with French she mistakes the conductor's "two minutes" for "fifteen" and consequently misses her train. She sends the telegram but not worded as she had expected it to be, telling her fiancé to motor over and get her at once and signing it "with love." She goes to the village inn to wait, when news arrives that the Boches are coming. A Russian spy in the shape of a lovely female sees her chance to escape by taking Ruth's passport and substituting her own. A young man at the inn, realizing the predicament that Ruth is in, takes the Russian passport and is in the act of burning it when the Germans arrive and arrest him. He is ordered to be shot. Ruth wildly goes to the old German General who has taken a fancy to her and begs him not to shoot the fellow and adds that it is her fiancé. The young man's life is spared but the General, in high spirits, makes them get married at once and sends them off to a bridal chamber in a hurry. The rest of the picture deals with the embarrassment of the two young persons thus being thrust upon each other and of their eventual love and happiness.

## "The Son of His Father"

**Paramount Picture with Charles Ray. Reviewed by Helen Rockwell**

THERE are almost too many good points in Charles Ray's new picture to enumerate them. The story is good and it is free from padding in its visualization. It is highly amusing, striking a comedy vein that is unusual, and the characters

Naturally such productions as The Birth of a Nation, Intolerance, Joan the Woman, and A Daughter of the Gods, were made on

EASTMAN FILM

*The film that first made motion pictures practical, remains to-day a big factor in their success.*

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

are well-drawn and entirely human. In fact it is in every way a superior offering. The picture was supervised by Thomas H. Ince.

Charles Ray as Gordon Carbhoy, who worsts his father at his own game, is wholly devoid of the artificialities with which most screen stars are satiated. He has no cut-and-dried group of tricks and with his natural verility is a genuine treat. Charles French as the father does capital work, and by far the best scene in the picture is the closing one between father and son. Seldom is such a human touch given to characterizations, and patrons are bound to appreciate it. Charles French shows us that even millionaires may be likable when possessed of a sense of humor, and Charles Ray proves that there is hope for millionaires' sons even when going the pace of ten-thousand a year.

Vola Vale is a very decorative new-comer who glides through comedy better than drama, but is nevertheless an asset to the picture. George Nichols and Robert McKim are others who add to the production.

*The Story:* James Carbhoy, a millionaire railroad magnate, is disgusted by his son's lack of business ability. The son, Gordon, remarks flippantly that he could make as much money as his father if he cared to use the same methods. Carbhoy takes him up on the remark, gives him five thousand dollars, and tells him he will give him a half interest in his business if he makes good.

Gordon buys a ticket for the Yukon, not knowing where else to go, and is on his way across the continent when he gets mixed up in a crap game and is thrown off the train. The town which is his landing place is trying to have a railroad put through, so that it can develop some coal fields. Gordon sees a pretty girl, Helen Mallinsbee, and decides to stay in the town. Hearing of the desire for a railroad, and learning that it is his own father whom the townspeople have to fight, Gordon sees a way to win the interest in his father's business.

He kidnaps his father in a daring way, puts through a big deal and makes a hundred thousand dollars at his father's expense. The latter proves to be a jovial fellow, however, and even beams paternally upon the pretty girl Helen Mallinsbee who was an accomplice in the kidnaping affair. Splendid production makes this rather trite plot a decidedly worth-while picture.

## N. A. M. P. I. Division Meets

The annual meeting of the General Division, Class No. 5, of the National Association of the Motion Picture Industry was held last week and was largely attended and was presided over by William A. Johnston.

John C. Flinn was unanimously chosen as chairman of this branch of the industry for the ensuing year and Paul Gulick was elected secretary.

The following were elected members of the executive committee for the ensuing year: Thomas G. Wiley, Julian M. Solomon, Jr., B. P. Fineman, Fred N. Rothenberg, Julius A. Lewis, Wm. A. Johnston and A. MacArthur, Jr. C. C. Burr was elected to represent the division in the Board of Directors in place of Arthur James, resigned.

The following new members were elected: B. P. Fineman, Eugene Zukor, Allan Rock, E. B. Cotton and Al Lichtman of Famous Players-Lasky Corporation, and C. G. Merrills of C. G. Merrills, Inc.

A meeting of the executive committee will be held during the coming week at which time plans are to be made for an active membership campaign with a view to increasing the membership of this division to one thousand within the next few months.

The following were present at the meeting: Wm. A. Johnston, Fred N. Rothenberg, Julius A. Lewis, Paul Gulick, Jas. A. Milligan, John F. Chalmers, B. K. Gillett, Chas. E. Meyer, C. C. Burr, Julian M. Solomon, Jr., Elmer J. McGovern, A. MacArthur, Jr., T. O. Eltonhead, John C. Flinn, B. P. Fineman and Arthur Leslie and Frederick H. Elliott, executive secretary of the National Association.

BLUEBIRD
PHOTOPLAYS Present

Carmel Myers

*and*

Kenneth Harlan

*in*

"The Lash of Power"

The Dramatic Story of a Man Crazed by Success

*Directed by* HARRY SOLTER

Book thru your local BLUEBIRD Exchange or

BLUEBIRD Photoplays
(INC.)
1600 Broadway - New York

# "Split Reel" Notes for Theater Men

## HOW OTHERS ARE STEERING THE SHIP

### Business Booms at Loew's Memphis Lyceum

The city of Memphis, the largest town on the Mississippi between St. Louis and New Orleans, naturally has several fine




*Loew's Lyceum of Memphis, Tennessee. The picture was taken by a staff photographer on the day that Alice Brady visited the house.*

picture and vaudeville houses, but none of them can beat Loew's Lyceum now-a-days for pulling power. The accompanying photograph was taken on the day that Alice Brady made a tour of the theaters of the city but there is just such activity around the box office every good afternoon. The show had been running for half an hour when the snapshot was made.

The house runs nine reels of pictures and five acts of vaudeville for each bill. Performances are from 1 to 11 p. m. The 1,432 seats are practically always filled and the crowds are usually willing to stand in the lobby and other spaces awaiting a chance to use the sitting down privilege they have paid for.

A fine orchestra of seven pieces is used, in connection with the organ. The prices charged are ten and fifteen cents for matinees and ten, fifteen and twenty-five cents evenings.

The house is managed by B. M. Stainback, who is old and experienced in the game. He was at one time in partnership with Jake Wells of Virginia, who is now president of the new American Exhibitors' Association. The two built the Bijou of Memphis together. Its cost, $30,000, went up in smoke when the house burned.

### *Two New Theaters Added*

Allentown, Pa., is moving upward in the motion picture world. Within the week two new theaters have opened there, the Strand and Hippodrome, both devoted to picture productions. The Hippodrome presents the exterior appearance of a metropolitan playhouse. The interior is embellished by ornamental plaster designs. The Strand's new building is of brick, steel and concrete. It has a spacious lobby artistically done, and the entrance into the foyer is by way of French plateglass mirrored doors. A motor driven machine vends tickets at the box office. Nine exits aid in emptying the house at the end of performances. Individual ventilators placed under the seats provide twenty-five cubic feet of fresh air per minute for each person in the house.

### *Something Else to Pay*

Motion picture exhibitors of St. Joseph, Mo., have another tax to pay. This one was hung on them by the county authorities and the collection of it is entrusted to the men who wear constable stars. The assessment rates follow: Houses charging not more than 5 cents admission, $25 a year; houses charging not more than 10 cents, $35 a year; houses charging not more than 25 cents, $50 a year. A further tax is assessed against theaters charging 50 cents or more at the gate, amounting to $85 a year. All these charges are in addition to the war tax burden already placed on the shoulders of the exhibitors, whose lot these days is not one of halcyon repose.

### *Remark Causes License Loss*

"To hell with the government," is what J. H. Ruerup, of Bozeman, Mont., is reported to have said when an attempt was made to persuade him to permit a speech in his Gem Theater by one of the Four-minute-men of the Liberty Loan campaign squad. Ruerup's remark was reported to the Liberty Loan committee of Bozeman and the city council was asked for immediate action on his case. The council voted unanimously to revoke the license for the Gem Theater. Mrs. Ruerup, the exhibitor's wife, stated that her husband would be willing to make a public apology, but the councilmen declined to alter their decision.

### *Loew Runs Kiddie Shows*

Marcus Loew is meeting with success in his experiment in offering Saturday morning matinees for children in his New York theaters. Earlier releases featuring Marguerite Clark and Mary Pickford are finding greatest favor with the kiddies. Among the presentations which delighted the little folks recently have been "Such a Little Queen," "Mistress Nell," "Cinderella," "Little Pal," "Wildflower," "The Goose Girl," and "Seven Sisters." Mothers' clubs and educational organizations have endorsed Loew's move.

### *Pictures Prevent Fires*

In St. Paul motion pictures are being used by the city in a campaign of education on the subject of fire prevention. Exhibitors of the city have co-operated with the municipal authorities in stirring interest in these films. The first showing of the fire prevention pictures was held recently in the St. Paul Auditorium in connection with the first municipal band concert of the season.

### *Old Theater Transformed*

The old Johnson opera house in Seneca Falls, N. Y., is being transformed into a modern palace of the silent drama. The exterior of the theater building is being done in white stucco with much ornamentation. The old stage has been removed to make room for additional seats and new galleries and boxes are under construction. The installation of the seats has been intrusted to the Fred Teller Warerooms. The chairs are to be of Circassian walnut finish, of generous size that will insure comfort.

### *Only the Movies Remain*

In Winchester, Ind., the last of the legitimate playhouses of the city has passed out of existence and the building is being remodeled to make a cigar box factory. The passing of this old playhouse leaves the motion picture theaters the entire field.

### *Honors Poet Riley*

The Circle Theater of Indianapolis paid a high tribute to the memory of James Whitcomb Riley by paying $25 to the Riley Ambulance Fund for the use of a ten-foot strip of film, the last picture taken of the Indiana poet. The picture was taken on the poet's birthday two years ago by the Coburn Photo and Film Company of Indianapolis.

### *New Manager Takes Charge*

The Excel and Lincoln theaters, colored houses of Nashville, Tenn., are now under the management of A. J. Wharton, an enterprising colored exhibitor, who announces that he will present first class pictures.

## WAR TAX ON ADMISSIONS

**Effective November 1, 1917, the Government Requires a Tax to be Paid on Every Ticket of Admission to this Theater as Follows:**

1c on Every 5c Ticket, Where the same Theater Charges more than 5c for Adults
1c on Every 10c Ticket, 2c on Every 15c Ticket
3c on Every 25c Ticket, Each Ticket having a Tax of 1c for each 10c or fraction thereof

**No Person Not a Boni-Fide Employee of City Auditorium or Official Business Can Enter Without Paying the Tax**

Beginning November 1st, the Standard Rates of Admission will be:

Children under 12 years of age 4c, war tax 1c, Total 5c
Adults, single admission, 13c, war tax 2c, Total 15c
Adults, Twin Admission Tickets, good for Two Persons, 22c, war tax 3c Total 25c
Coupon Books, containing 9 Adult Admissions 90c, war tax 9c, Total 99c

**There is Big Economy in Buying Coupon Books or Twin Tickets**

**Note:** The above rates are standard, but we reserve the right to depart from same and charge additional for certain attractions. Coupons have a value of 10c each, but two Coupons will be accepted for any 25c attraction.

## EMPRESS THEATER

How George A. Bleich, of Owenboro, Ky., told his patrons about the war tax.

# *Newslets for Your Program*

## INTERESTING NOTES ABOUT THE PLAYERS—READY TO CLIP OUT AND PRINT

Six-year-old **Mary McAlister**, star of "Young Mother Hubbard," released by Essanay, proved, when the second Liberty Bond campaign was opened, that her pocketbook was not bare in contradiction to the fact that her part in the story book travesty might lead one to believe such the case. She was one of the first purchasers of a $100 bond and she said she may buy another.

**Mary Pickford** has taken up boxing, and has been taught "the manly art" by **Director Neilan**, who often dons the gloves with her. Of course it is soft for Mary, who takes great delight in pummeling her director.

**Mae Murray** recently gave an animal party at her home in Hollywood to sixteen children. The Bluebird star was the only grownup present. Miss Murray's guests ranged from five to twelve years and each of the little ones was dressed to represent some kind of an animal. There were white cats and black cats, a variety of dogs and several lions and mules, all of the costumes being provided for for the children by the popular star.

Among recent visitors at the William Fox studios in Los Angeles was the **Honorable James W. Gerard**, former ambassador to Germany. He was particularly impressed by the work on "The Mikado," which was then in progress, under the direction of **C. M.** and **S. A. Franklin**, and he stood for a long time watching little **Virginia Corbin, Violet Radcliffe** and others who happened to be engaged. Between scenes he met Virginia Corbin and told her how delightful he thought she was.

**Virginia Pearson** has just completed her thirteenth mile of film for William Fox. She has finished eleven pictures and now is working on her twelfth, "All For a Husband." The thirteen miles are not total length of film in the productions in which Miss Pearson has appeared, but length of frames in which she figures personally.

**Harvey Thew's** daughter, aged eleven months, has been perpetuated in all her dainty babyhood in a forthtcoming **George Beban** Paramount picture. Mr. Thew is a member of the Lasky scenario staff and when he was handed the Beban script to arrange, he wrote in a role for Vivian Thew.

"Should Women Smoke" is one of the problems offered in "Men Who Have Made Love to Me," Essanay production now in the making, featuring **Mary MacLane**, the writer.

**Helen Ferguson**, sixteen-year-old Essanay star, visited the studio every day for four months before she was given a chance as an "extra."

They took some scenes in a forthcoming **Charles Ray** Paramount picture at a county fair race track recently. The actors created a greater sensation at the fair than the well-known balloon ascension, etc. There were over ten thousand Californians in attendance and each one wanted to "act" in the big ensemble scenes.

### Star Will Auction Tiny Yacht for Red Cross

Alma Ruebens, Triangle actress, who appeared in "The Firefly of Tough Luck" at the New York theaters during the past week, has donated a minature yacht



*Alma Ruebens and the Yacht she will Auction for the Red Cross.*

to the Los Angeles branch of the Red Cross and will auction it off at a benefit some time in November.

The boat, four feet in length, contains everything found in a larger craft, from mahogany furnishings to anchor, and is capable of holding its own in a heavy sea.

---

Among the conspicuous performers at a recent entertainment given by the Los Angeles Committee of the Red Cross were **Francis Carpenter** and **Virginia Corbin**, the famous William Fox children. Francis discussed his work in pictures and Virginia showed her audience how her ability to smile and cry was always at her command. She also gave a little dance, which delighted the audience.

Patrons of the Liberty Theater, Long Beach, California, noting that the **W. S. Hart** picture, "The Two-Gun Man," was hard on hats, and appreciating how difficult it is for a moving-picture star to make both ends meet, some of the patrons requested the management to take up a collection for the purpose of buying Hart a new hat, to be presented to him as a token of their admiration. The donations were limited to one cent, permitting 4,000 donors to take part in the gift, which was presented to Hart on the stage of the Liberty Theater. The star was greatly affected by the incident and promised faithfully to wear the hat in his next picture. He kept his word, for it will be seen in his first Artcraft release, "The Narrow Trail."

Maxine Elliott's Theater, on Thirty-ninth street, New York, became for one afternoon recently a Paramount studio, when **Marguerite Clark** enacted some of the playhouse scenes in "Bab's Matinee Idol," third of the "Sub-Deb" stories from **Mary Roberts Rinehart's** series of highly amusing tales in the *Saturday Evening Post*.

**Madge Kennedy** states that she does not find the usually irritating waits in the picture theater trying. Instead, she is glad because they give her time to continue her knitting for the soldiers.

There are many animal actors in "Sunshine Alley," **Mae Marsh's** second Goldwyn play. Among them is a monkey which Miss Marsh saw first chained to the hand-organ of a street musician. Her sympathy was stirred by the little fellow and she bought him. for her play. As though in gratitude for the star's kindness, the little monk proved the most tractable of the many animal actors used in the production of "Sunshine Alley." He has a whole scene to himself wherein he helps a squirrel to keep the wheel in his cage going, and leading critics have joined in saying that he does it very well. Now the little chap lives in luxury, nevermore to be a mendicant or to work for a living.

Every Monday morning **Mary Miles Minter** is forcibly led to the Goff's, the only beauty parlor in Santa Barbara, to have her small paws made smooth and beautiful. Mary does not enjoy the process because it takes up a lot of time that she could be using working in her garden.

**Charlie Chaplin** is holiday making at Honolulu and **Sydney Chaplin** and **Manager John Jasper** are arranging for a studio in Los Angeles. By the time Cinema Charles first return he will find everything nicely fixed up for him.

**Lois Weber's** studio is located in a beautiful garden with wonderful cedar hedges and a wealth of flowers. A big residence provides handsome offices and the clever lady could not have more harmonious surroundings. She is delighted with her little leading woman, **Mildred Harris.**

The William Fox production, "The Painted Madonna," has one distinctly international touch. **Sonia Markova,** the star, is a Russian; **O. A. C. Lund,** the director, was born in Sweden. Of the supporting company, one member hails from Scotland, another from Italy.

**Florence Reed** is said to wear a number of unusual and very beautiful gowns in "The Struggle Everlasting," **Harry Rapf's** production, in which she is starred. Miss Reed is especially busy these days, for besides her screen work she had to prepare herself for her trying role in the stage spectacle, "Chu Chin Chow," which recently opened at the Manhattan Opera House, New York.

**Lou-Tellegen** has turned playwright and has written a play which he will shortly produce, and in which he will play the leading role.

The Artcraft company plans to make ten productions next year featuring Douglas Fairbanks. Allan Dwan and John Emerson each will direct five features.

# *Stories of the New Film Releases*

## READY TO CLIP AND USE IN YOUR PROGRAM OR ADVERTISING

## Feature Programs

### Bluebird

**The Lash of Power**—(Five Reels)—Bluebird—November 5.—A rich uncle dies and leaves the control of a great financial institution to his nephew. Marion Sherwood, the daughter of the family, has ambitions for society and breaks right in. She is loved by John Rand, who supports a widowed mother and who moves to New York with them, accepting a position with the Sherwood firm. When John seeks the hand of Marion he is informed that there will be no objection to the marriage after he has amassed a fortune. An old chemist dies, after leaving the formula of a powerful explosive in Rand's possession. Rand sells this and becomes powerful and wealthy through speculation. When Rand and his mother are blown to atoms by the dynamiting of his home by anarchists, Rand is shocked from the dream he has fallen into at the beginning of the story. Marion is near at hand and he takes her in his arms.

### Butterfly

**John Ermine of the Yellowstone**—(Butterfly)—(Five Reels)—November 5.—John Ermine, known as White Weasel, has been brought up by the Indians and doesn't know he is white until he reaches manhood. He falls in love with Katherine Searles, but when he asks her to marry him he is repulsed by her parents, who think he is not good enough for their daughter. Katherine, who really loves him, goes to his cabin, and there is discovered by Lieutenant Butler, who also loves Katherine. Ermine kills Butler in self-defense. Katherine goes to her father, tells him of the murder, but says Ermine did it in defense of his own life and admits she loves Ermine. Ermine's life is spared and he is happily wedded to Katherine.

### FOx

**Miss U. S. A.**—Fox—(Five Reels)—November 4.—Starring June Caprice. Eugenie Lenoir marries the sister of Major Warfield. He dies soon afterward and his wife does not survive him long. Gabriel Lenoir inherits the estate of his brother, but only after forcing a nurse to swear she will kill the baby born to his brother's wife. The nurse returns after many years and tells the major the child has been growing up with a family of New York's tenement district. The Major brings her back, adopts her and calls her Capitola Black. The United States declares war on Germany. Herbert Grayson is detailed to ferret out spies in the district. Capitola helps and learns that her uncle Gabriel is the chief. Finally he is arrested and the Major tells the story of his injury to the child of his brother. Lenoir gets his just deserts, Capitola her fortune and Grayson gets Capitola.

### Goldwyn

**Sunshine Alley**—(Six Reels)—November 4.—Starring Mae Marsh. Nell, the little granddaughter of Harbost, who runs the animal and bird store, is fond of the bullfinch, and when Mrs. Morris runs over Harbost and almost kills him, she offers to buy Nell's pet. But grand-daddy will not sell. Ned Morris, who is in the party, is much taken with Nell's quaint charm and gives her his card, telling her to call on him whenever he may be of assistance. As the days pass Harbost's injuries prove serious, and Nell, being without funds for a physician and drugs, phones to Ned that she will sell his mother the bullfinch. Ned responds promptly and his mother decides to surprise her guests that evening. When the time comes the bird will not sing. The bird-doctor is called, so Nell goes in his place, in her best clothes, her grandmother's wedding dress. Ned falls in love with her and she becomes the belle of the evening. She stays all night and gets mixed up in the theft of some jewels, but she is cleared of the charges and happiness rewards her goodness.

### Metro

**The Outsider**—(Six Reels)—Metro—November 5.—Starring Emmy Wehlen. Sally Manvers is a little shop girl who decides that life is quite forlorn and dreary and that she will try being an adventuress. Sally is plunged head first into society. Then she decides she doesn't like it. She gets all her wishes in an unexpected manner. Mystery piles upon mystery until the exciting climax.

### Mutual Star Productions

**A Game of Wits**—(Five Reels)—American—November 5.—Starring Gail Kane. Jeanette Browning, returning from a party, overhears Silas Stone, a Wall street wolf, demanding her as his wife as a price for saving her father from financial ruin. Jeanette walks with unconcern into the room and greets the men with a proposal of marriage. Then she assumes to disregard totally the difference of their ages. She leads Stone a merry pace, finally introducing him to her wayward brother, in disgrace and an outcast from the family. She imparts the information confidentially that she inherits the same tastes. Then Stone wishes to be rid of his bargain and she makes him sign a check as a balm for her pride. With the check she goes to her father and confesses, telling him the "brother" is her lover who played the part. Reviewed in this issue.

### Perfection

**Two-Bit Seats**—(Five Reels)—Essanay—November 5.—Starring Taylor Holmes. The story of a man who won a girl and a better job by sitting in "two-bit" seats. Reviewed in this issue.

**Cy Whittaker's Ward**—(Five Reels)—Essanay—October 22.—Starring Bryant Washburn. Reviewed in this issue.

### Select Pictures

**Scandal** — (Six Reels) — Selznick. — Starring Constance Talmadge. Reviewed in this issue.

### Triangle

**Fighting Back**—(Five Reels)—November 5.—Starring William Desmond. Reviewed in this issue.

## Mutual Pictures

**Up or Down**—(Five Reels)—November 5.—Reviewed in this issue.

**Reel Life No. 80**—(One Reel)—November 8.—Fifteen thousand deaths occur at grade crossings every year, showing that only 2 per cent of the happy motorists stop, look or listen! The Pipe Organ—The building of a big pipe orgain is a romance of industrial art. The Cord Tire Machine—The forty thousand dollar machine which crisscrosses on tires the cords used in their manufacture. The Story of Water—The lightning flashes amid the dark clouds, the raindrops fall, and the tiny stream is born high up on the mountain side, becoming a broad and peaceful river in the valley below. It Wasn't the Colic—Animated drawing from "Life."

**The Mountain King**—(Two Reels)—The Lost Express—November 5.—Starring Helen Holmes. Helen and Murphy by trailing Pitts discover traces of "The Lost Express." Detective Murphy is convinced that the missing train is camouflaged by the skillful foreign gang. General Thurston urges Murphy to locate the missing train at any expense and Helen determines to go with them on the trail. Young Bonner, the clerk, who is devoted to Helen, handicaps the search by following her. Helen snubs Bonner and sends him about his business, but later restores him to favor.

**Mary's Merry Mixup**—(One Reel)—Strand—November 5.—Starring Billie Rhodes and Jay Belasco. Jay and Billie get married in spite of father's objections. Father decides to return to town to put a stop to Billie's flirtations. Jay sees Billie greeting her brother, whom he has never seen, and the green-eyed monster possesses him. He secures a disguise and enters his wife's home as a butler. Babbie, the maid, falls in love with him and one funny situation follows another, in which Jay's sidebeard, mustache and eyebrows play a large part. Billie and Jay finally make up and the bride is forgiven, in the hope that she will flirt no more.

**Jerry and the Vampire**—(One Reel)—Horsley—November 8.—Starring George Ovey. Down at the beach Jerry sees Mme. Bada Tara and is told she is a great screen vampire. When she has entered her limousine Jerry falls asleep on the sand, but seems to wake again and wanders along the edge of the water. He finds an ancient ring and discovers it is magic. He wishes for money and his hands become full. After some minor adventures he again meets the vampire and the villain. Seeing Jerry with so much money they decide to ensnare him. The vampire and Jerry have supper together and go to her apartments. While she is pulling the real vampire stuff the villain directs her efforts from behind the curtain. Then the villain stalks in and demands Jerry's money as damages, claiming to be the husband of the vampire. Jerry puts up a fight and gets knocked down, the vampire pulling his ear. He awakes with a start to find a big lobster biting his ear. Some dream!

## Universal Program

**Double Dukes**—L-Ko Komedy—(Two Reels)—Sir Muchdoe is a golf enthusiast and his daughter Eva is looked upon as a great catch. Eva loves Chester, who sells soft drinks at the country club. Two hobos impersonate Duke Mixture and Lord Salisbury to get in father's good graces. Their attempts at the noble game of golf are ludicrous, as they use ancient eggs in place of golf balls. Chester is suspicious and jealous of the noblemen, so he challenges them to a duel. In the middle of the fray the real noblemen arrive and the bogus ones are kicked out. Chstr mbraces Eva before all those present.

**The Red Ace**—Episode Four—The Under Current—November 5.—Diving under the water Virginia finds a subterranean chamber which she decides must be the mine. At the inn Piccard is shot in a struggle with Winthrop who escapes to Virginia's cabin. Steele and his men arrive to search the cabin. Steele tells Virginia that Winthrop killed Piccard in a fight over a dance-hall girl. Virginia upbraids Winthrop and tells him to leave the cabin. She later learns the truth and, putting on some clothes of Winthrop's, she mounts a horse and dashes away to mislead Steele. Dismounting at a rope bridge she starts crossing it when her pursuers cut the rope.

## General Program

**The Fable of the Back-Trackers from the Hot Sidewalks**—Essanay — (Two Reels) — November 10.—A George Ade fable about a foundling who worked on a farm for his board and keep, fourteen hours a day, sleeping under the rafters at night. He ran away to the city where it took him twenty years to climb to the position of floor walker in a department store. He then makes a visit to the old farmstead, where he finds the family about to go out to the links. He is rebuked with, "You should have brought your clubs along." Times have so changed in the country.

**His Old-Fashioned Dad**—Falcon Features—(Four Reels)—Horkheimer.—An old-fashioned country doctor and his wife make every sacrifice to send their son Emory through college. When the horse and the cow have been sold the doctor determines to visit his son. About this time Emory has discovered a bacillus, of vital importance, by accident. When his dad walks in and finds him playing poker he tells his father that he is old-fashioned and that gambling is necessary to raise money to perfect the discovery. On the way home the doctor meets with an accident and is taken to the hospital with another injured man. The other man dies and he changes the charts. The deception is successful. The insurance is paid to the widow. She promptly turns it over to her son, and he continues his research work, redeeming himself with his fiancee. The widow lives alone and the fear of tramps becomes an obsession. When she sees the door knob turn one night she shoots through the door, opening it to find her husband, who she had thought dead. His longing for a glimpse of home was too strong, and he has returned only to die.

**The Renaissance at Charleroi**—(Four Reels)—Broadway Star Feature—O. Henry Series.—Grandemont Charles, a seventy-five dollar a month clerk in a broker's office in New Orleans, is a descendant of the noble Charles family of France. He has spent the family fortune, and the old plantation, in his search for the lost brother of the girl he loves, Adele Fauquier, who will not marry him until the brother returns. Ten years before Victor Fauquier had been mixed up in an unfortunate affair, which Grandemont has never revealed to the sister. It is the nineteenth of January, which for generations has been a family anniversary with the Charles family. Out of the six hundred dollars he has saved Grandemont rents his old home and plans to entertain in the old style for two days. But the invited guests take it as a joke and do not come. As he sists down to dinner alone a tramp appears, and is made the honor guest. He recites thrilling tales of adventure in Mexico. When asleep he says, "That was a good dinner, Grande." Then Grandemont knows that his ten years' search is over. Victor has returned.

# Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

## General Program

### Adventures of Stingaree Series

| | | |
|---|---|---|
| D | The Fugitive Passenger | 2,000 |
| D | The Jackaroo | 2,000 |
| D | The Tracking of Stingaree | 2,000 |
| D | Arrayed with the Enemy | 2,000 |
| D | An Eye for an Eye | 2,000 |
| D | A Double Deception | 2,000 |
| D | The Poisoned Cup | 2,000 |
| D | A Model Marauder | 2,000 |
| D | The Mark of Stingaree | 2,000 |
| D | An Order of the Court | 2,000 |
| D | At the Sign of the Kangaroo | 2,000 |
| D | Through Fire and Water | 2,000 |
| D | A Bushranger's Stategy | 2,000 |
| D | The Stranger at Dumcrieff | 2,000 |
| D | A Champion of the Law | 2,000 |

### American Girl Series (Kalem)

| | | |
|---|---|---|
| D | The Door in the Mountain | 2,000 |
| D | The Sage Brush Law | 2,000 |
| D | The Pot of Gold | 2,000 |

### A Daughter of Daring Series

| | | |
|---|---|---|
| D | A Race to the Drawbridge | 1,000 |
| D | The Munitions Plot | 1,000 |

### Black Cat Stories

| | | |
|---|---|---|
| C-D | Seventy and Seven (Ellis Paul) | 2,000 |
| C | Our Boys (Ellis Paul) | 2,000 |
| C | Pete's Pants (Ben Turpin) | 2,000 |
| C-D | Vernon the Bountiful (Virginia Valli) | 2,000 |
| D | The Long Green Trail (Virginia Valli) | 2,000 |
| C | Don't Lose Your Coat | 2,000 |
| C-D | Star Dust (Marguerite Clayton) | 2,000 |

### Broadway Star Features

| | | |
|---|---|---|
| C-D | The Enchanted Kiss (O. Henry Series) | 2,000 |
| D | Law and Order (O. Henry Series) | 2,000 |
| D | A Night in New Arabia (O. Henry Series) | 4,000 |

### Chaplin Comedies

| | | |
|---|---|---|
| C | By the Sea | 2,000 |
| C | A Jitney Elopment | 2,000 |

### Falcon Features

| | | |
|---|---|---|
| D | The Lady in the Library (Vola Vale, Jack Vosburgh) | 4,000 |
| D | The Clean Gun (Kathleen Kirkham). | 4,000 |
| D | Feet of Clay (Margaret Landis, R. Henry Grey) | 4,000 |
| D | Brand's Daughter (Kathleen Kirkham, R. Henry Grey) | 4,000 |

### George Ade Fables

| | | |
|---|---|---|
| C | Prince Fortunatus Who Moved Away From Easy Street and Silas the Saver who Moved In | 2,000 |
| C | All That Triangle Stuff and Sized Up by the Meal Ticket | 2,000 |
| C | The Fable of the Film Fed Family | 2,000 |
| C | The Fable of the Uplifter and His Dandy Little Opus | 2,000 |

### Grant, Police Reporter Series

| | | |
|---|---|---|
| D | The Mystery of Room 422 | 1,000 |
| D | A Deal in Bonds | 1,000 |
| D | The Sign of the Scarf | 1,000 |
| D | The Man With the Limp | 1,000 |

### Jaxon Comedies

| | | |
|---|---|---|
| C | From Bad to Worse | 1,000 |
| C | A Day Off | 1,000 |
| C | How It Happened | 1,000 |
| C | Too Much Alike | 1,000 |
| C | Barnyard Frolics | 1,000 |
| C | Breaking In | 1,000 |

### Ham Comedies

| | | |
|---|---|---|
| C | A Whirlwind of Whiskers | 1,000 |
| C | The Onion Magnate's Revenge | 1,000 |
| C | The Bath Tub Bandit | 1,000 |

### Hanover Film Co.

| | | |
|---|---|---|
| D | The Marvelous Maciste | 6,000 |

### Ray Comedies

| | | |
|---|---|---|
| C | Muggsy in Society | 1,000 |
| C | The Candy Jag | 1,000 |
| C | Muggsy in Bad | 1,000 |
| C | A Laundry Mix-Up | 1,000 |
| C | A Peaceful Flat | 1,000 |
| C | Cheating His Wife | 1,000 |
| C | "A Bathtub Marriage" | 1,000 |

### Selig

*Selig World Library (Every Other Wednesday).*

| | | |
|---|---|---|
| D | The House of Mystery | 2,000 |
| D | The Convert of the North | 1,000 |
| D | The Victor of the Plot | 2,000 |
| D | The Voice That Led Him | 1,000 |
| D | The Law North of 65 | 2,000 |
| D | Vengeance Vs. Mercy | 1,000 |
| | Military Training Our Kahki-Clad Heroes | 2,000 |
| D | The Angel of Poverty Row | 1,000 |
| D | The Rustler's Vindication | 2,000 |
| D | The Witness for the State | 1,000 |

### Sparkle Comedies

| | | |
|---|---|---|
| C | Week End Shopping | 1,000 |
| C | Pals | 1,000 |
| C | Ambition | 1,000 |
| C | In High Speed | 1,000 |
| C | A Bargain $37,60 | 1,000 |
| C | Monkey-Maid-Man | 1,000 |

### Three C Comedies

| | | |
|---|---|---|
| C | His Watery Waterloo | 1,000 |
| C | Fat and Foolish (Hughie Mack) | 1,000 |
| C | A Harem Romance (Lou Marks, Pearl Shepard, Oom Paul) | 1,000 |
| C | His Winning Way | 1,000 |

## Mutual Program

### Monday

| | | | |
|---|---|---|---|
| T | 11-5 | Mutual Weekly, No. 149. ....Mutual | 05876 |

### Tuesday

| | | | |
|---|---|---|---|
| C | 11-6 | Mary's Merry Mix-Up (Billie Rhodes)..Strand | 05877 |

### Thursday

| | | | |
|---|---|---|---|
| C | 11-8 | Jerry and the Vampire (Geo. Ovey).....Cub | 05878 |

## Universal Program

*Week of October 29.*

| | | |
|---|---|---|
| D | The Mysterious Iron Ring (Kingsley Benedict) .....3, Gold Seal | |
| C | A Bad Little Good Man.....Joker | |
| C | Even as Him and Her (Phil Dunham) .....3, L-Ko | |
| T | Universal Animated Weekly, No. 96 | |
| C | The Shame of a Chaperon (Eddie Lyons) .....2, Nestor | |
| C | I Quit (Gale Henry).....Joker | |
| D | The Fifth Boy (All Boy Cast).Victor | |
| T | Universal Screen Magazine, No. 43. | |
| T | Universal Current Events, No. 25.... | |
| C | The Devil With the Wimmin (Max Asher) .....Joker | |
| D | Danger Ahead (Helen Gibson)..... .....2, Bison | |
| D | The Red Ace, No. 3 (Marie Walcamp).....2, Universal | |

### Regular Releases

*Week of October 22*

| | |
|---|---|
| D | The End of the Run (Helen Gibson) .....3, Gold Seal |
| C | A Fire Escape Finish (Eddie Lyons, Lee Moran) .....Nestor |
| C | Fat and Furious (Merta Sterling) .....2, L-Ko |
| T | Universal Animated Weekly, No. 95.. |
| D | Little Mariana's Triumph (Lena Baskette) .....2, Star |
| C | The Tight Wad (Gale Henry)..Joker |
| C | What'll We Do With Uncle (H Murdock) .....Victor |
| T | Universal Screen Magazine, Issue No. 42 ..... |
| T | Universal Current Events, Issue No. 24 ..... |
| C | A Wise Dummy (Max Asher)..Joker |
| D | The Getaway (Neal Hart)...2, Bison |
| D | The Red Ace, No. 2 (Marie Walcamp) .....Universal |

## State Rights Productions

| | | |
|---|---|---|
| | Alma, Where Do You Live?..... .....Newfields Producing Co. | 6,000 |
| | Christie Comedies..... .....Christie Film Co. | |
| | Christus.....Historic Features | |
| | Come Through...Universal Film Co. | 7,000 |
| | Corruption....Popular Pictures Corp. | |
| | Cross-Eyed Submarine..... .....Universal Film Mfg. | |
| | Doing Their Bit.....The A. Kay Co. | 3,000 |
| | Flora Finch Comedies..... .....H. Crossman Distributing Co. | |
| | Hand of Fate, The.Overland Film Co. | |
| | Hand That Rocks the Cradle, The.... .....Universal Film Co. | |
| | Hate.....Fairmont Film Co. | |
| | Ivan the Terrible..... .....Export and Import Film Co. | 6,000 |
| | Madame Sherry.....M. H. Hoffman | |
| | Mother O' Mine.Bluebird Photoplays | 5,000 |
| | Mutt and Jeff Cartoons..... .....Bud Fisher Films | |
| | Persuasive Peggy.Mayfair Film Corp. | 5,000 |
| | Pokes and Jabbs...Jaxon Film Corp. | |
| | Price of Her Soul.Variety Films Corp. | 5,000 |
| | Public Be Damned..... .....Public Rights Film Corp | 5,000 |
| | Ramona...Clune Film Producing Co. | 8,000 |
| | Real Life in China...F. H. McMillan | 8,000 |
| | Redemption.....Julius Steger | |
| | Rex Beach on the Spanish Main..... .....Grand Feature Film | 5,000 |
| | Robespierre.Export & Import Film Co. | 7,000 |
| | Rustler's Frameup at Big Horn..... .....Ultra Film Co. | |
| | Seven Cardinal Virtues..... .....M. H. Hoffman | 5,000 |
| | Sin Woman, The..M. H. Hoffman... | 7,000 |
| | Slackers Heart, A..... .....Emerald Motion Pictures | |
| | Some Barrier, The.....A. Kay Co | |
| | S. O. S. American Standard Motion Picture Co..... | |
| | Span of Life.....Joseph F. Lee | 5,000 |
| | Spoilers, The..Sherman Elliott Corp | 12,000 |
| | Strife.....Jaxon Film Corp. | 5,000 |
| | Tanks at the Battle of the Ancre.... .....Pathe Exchange | |
| | Terry Human Interest Reel..... .....A. Kay Co. | |
| | Thirteenth Labor of Hercules..... .....Cinema Distributing Co. | 12,000 |
| | Three Musketeers, The..... .....Liberty Film Corp. | 7,000 |
| | Trip Through China, A..... .....Supreme Feature Films | 10,000 |
| | Trooper 44..... .....E. I. S. Motion Picture Corp. | 5,000 |
| | 20,000 Feats Under the Sea..... .....A. Kay Co. | |
| | Twenty Thousand Leagues Under the Sea.....Universal Film Co. | |
| | Uncle Sam Awake...Rubel Lawrence | 5,000 |
| | War As It Really Is..... .....Donald C. Thompson | 7,000 |

Warning, The.....Photo Drama Co.
Warrior, The.....General Enterprises 7,000
Web of Life, The.....Gold Metal Photoplayers 5,000
West Is West.....Ultra Films
What of Your Boy?.....Cameragraph Film Co.
Whither Thou Goest.....Klotz & Streimer, Inc.
Who Knows?.....M. H. Hoffman 5,000
Who's Your Neighbor?.....Overland Film Corp.
Witching Hour, The.....Frohman Amusement Co. 7,000
Woman Who Dared, The.....Ultra Pictures Corp. 7,000
The Deemster (Derwent Hall Caine).....Arrow 7,000
The Barrier.....Rex Beach 9,000
Joan, the Woman (Geraldine Farrar).....Cardinal 11,000
The Lincoln Cycle (Benjamin Chapin).....Charter 2,000
The Curse of Eve (Enid Markey).....Corona Cinema 7,000
Enlighten Thy Daughter.....Enlightenment Corporation 7,000
Birth .....Eugenics Film 6,000
A Mormon Maid (Mae Murray).....Friedman 5,000
The Woman and the Beast...Graphic 5,000
Intolerance .....D. W. Griffith 9,000
The Bar Sinister.....Frank Hall 9,000
Her Fighting Chance (Jane Grey).....Frank Hall
Civilization .....Harper 9,000
The Honor System.....Honor System Booking 10,000
The Whip.....Paragon Films 8,000
Beware of Strangers.....Selig Special 7,000
The Ne'er-Do-Well .....Selig Special 8,000
The Garden of Allah....Selig Special 10,000
Who Shall Take My Life.Selig Special
The Black Stork...Sherriott Pictures 5,000
The Crisis .....Sherman Elliot 10,000
The Submarine Eye..Submarine Film
The Spirit of '76.....Goldstein 12,000
Should She Obey?.....Arizona
American War News (Serial Weekly).....Cinema
Are Passions Inherited?.Warner Bros. 7,000
Balloonatics .....Century Comedies
Below Zero .....Wharton 2,000
Birth Control.Moss B. S. M. P. Corp. 6,000
Bit o' Heaven..... 5,000
Defense or Tribute (Defense of Tribute Film Co.)..... 5,000
Eagle's Wing .....Bluebird 5,000
Even as You and I.....Universal Film Co.
Eyes of the World....Clune Film Co. 10,000
Fairy and the Waif.....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies.....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think.....Creative Film Corp. 6,000
Girl Who Doesn't Know.....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man .....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Condoned Sin.....Biograph Co. 6,000
The Honor Roll.....Joseph F. Lee
How Uncle Sam Prepares.....Hanover Film Co. 5,000
Humanity.....Select Photoplay Co. 6,000
Humanizing Mr. Winsby.....Unity Sales Corp. 5,000
Idle Wives.....Universal Film Co.
Ignorance.....Popular Pictures Corp.
In the Hands of the Law.....Moss B. S. M. P. Corp. 5,000
In Treason's Grasp.....Renowned Pictures Corp.
Is Any Girl Safe?.Anti-Vice Film Co. 5,000
The Fly Cop.....King Bee Film Corp. 2,000
The Chief Cook...King Bee Film Corp. 2,000
The Candy Kid....King Bee Film Corp. 2,000

## Feature Program

### Artcraft

10-22 The Woman God Forgot (Geraldine Farrar) ..... 5,000
11-5 The Little Princess (Mary Pickford) ..... 5,000

### Art Dramas

9-23 Title not given (Catherine Calvert).....U. S. Amus. Co. 5,000
10-1 Title not given (Marian Swayne) 5,000
10-8 Unto the End (Crane Wilbur). 5,000

### Bluebird Photoplays

10-15 Bondage (Dorothy Phillips).... 5,000
10-22 The Desire of the Moth (Ruth Clifford) ..... 5,000
10-29 The Trap (Herbert Rawlinson) 5,000
11-5 The Lash of Power (Carmel Myers) ..... 5,000

### Butterfly Productions

*Released Week of*
10-15 "'49-'17" (Donna Drew and Joe Girard) ..... 5,000
10-22 Society's Driftwood (Grace Cunard, Joe Girard)..... 5,000
10-29 A Marked Man (Harry Carey) 5,000

### Fox Film Corporation

*Released Week of*
Farnum) .....Standard 5,000
10-14 Thou Shalt Not Steal (Virginia Pearson) ..... 5,000
10-14 Aladdin and the Wonderful Lamp ..... 5,000
10-21 This Is the Life (Geo. Walsh). 5,000
10-28 The Scarlet Pimpernel (Dustin Farnum) ..... 5,000
11-4 Miss U. S. A. (June Caprice). 5,000

### Goldwyn Pictures Corporation

9-23 Baby Mine (Madge Kennedy).. 6,000
10-7 Fighting Odds (Maxine Elliott) 6,000
10-21 The Spreading Dawn (Jane (Cowl) ..... 6,000
11-4 Sunshine Alley (Mae Marsh).. 6,000

### Herbert Brenon Film Corp.

The Lone Wolf..... 7,000
Fall of the Romanoffs..... 8,000
Empty Pockets ..... 7,000

### K. E. S. E.

10-8 Fools for Luck (Taylor Holmes) .....Essanay 5,000

### Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil) ..... 7,000
Cinderella and the Magic Slipper... 5,000

### Metro Pictures

*Released Week of*
10-22 Hist! Spies (Mr. and Mrs. Sidney Drew) ..... 1,000
10-29 Twelve Good Hens and True.. (Mr. and Mrs. Sidney Drew) 1,000
11-5 The Outsider (Emmy Wehlen). 6,000
11-5 His Deadly Calm (Mr. and Mrs. Sidney Drew)..... 1,000

### Mutual Star Productions

*Released Week of*
10-15 The Miracle of Life (Margarita Fisher) ..... 5,000
10-22 The Unforeseen (Olive Tell) .....Frohman 5,000
10-22 The Sea-Master (Wm. Russell) 5,000
10-29 A Daughter of Maryland (Edna Goodrich) ..... 5,000
10-29 Peggy Leads the Way (Mary Miles Minter) ..... 5,000
11-5 A Game of Wits (Gail Kane) .....American 5,000

### Mutual Serials

*Released Week of*
10-18 The Lost Express No. 5 (Helen Holmes) .....Signal 2,000
10-25 The Lost Express, No. 6 (Helen Holmes).....Signal 2,000
11-1 The Lost Express, No. 7 (Helen Holmes) .....Signal 2,000
11-8 The Lost Express, No. 8 (Helen Holmes) .....Signal 2,000

### Paramount Features

*Released Week of*
10-15 Queer Korean Customs..... .....Burton Holmes 1,000
10-22 The World For Sale (Blackton's Production) ..... 5,000
10-22 Tokyo the Metropolis..... .....Burton Holmes 1,000
10-29 Bab's Burglar (Marguerite Clarke) ..... 5,000
10-29 The Son of His Father (Charles Ray) ..... 5,000
10-29 Nikko in Snow Time (Burton Holmes) ..... 1,000
11-5 The Land of Madame Butterfly .....Burton Holmes 1,000

### Pathe

*Released Week of*
10-27 Hearst Pathe News, No. 87... 1,000
10-28 The Fatal Ring, No. 17 (Pearl White) .....Astra 2,000
10-28 The Seven Pearls, No. 7 (Mollie King) .....Astra 2,000
10-28 The Mole-Cricket.....Pathe 500
10-28 Springtime in the Riviera.Pathe 500
10-28 Rainbow Island (Harold Lloyd) .....Rolin 1,000
10-28 Happy Hooligan at the Picnic. .....International 500
10-28 Doing Their Bit...International 500
10-31 Hearst Pathe News, No. 88... 1,000
11-3 Hearst Pathe News, No. 89... 1,000
11-4 The Mark of Cain (Mrs. Vernon Castle).....Astra 5,000
11-4 The Fatal Ring, No. 18 (Pearl White) .....Astra 2,000
11-4 The Seven Pearls, No. 8 (Mollie King) .....Astra 2,000
11-4 Fifth Avenue—New York—U. S. A. .....Moore 1,000
11-4 Lonesome Luke in Love (Harold Lloyd).....Rolin 2,000
11-4 Happy Hooligan (Cartoon)... .....International 500
11-4 Making Rifles (Educ.)..... .....International 500
11-7 Hearst Pathe News, No. 90... 1,000
11-10 Hearst Pathe News, No. 91... 1,000

### Perfection Pictures

*Released Week of*
10-29 Young Mother Hubbard (Mary McAlister) .....Essanay 2,000
11-5 Two-bit Seats (Taylor Holmes) .....Essanay 5,000

### Triangle Distributing Corporation

*Released Week of*
10-21 Hindu Hoodoo..... .....Keystone Comedy 2,000
10-28 Doing Her Bit (Ruth Stonehouse) .....Triangle 5,000
10-28 Their Husband..... .....Triangle Komedy 1,000
10-28 The Stainless Barrier..Triangle 5,000
10-28 Somebody's Wife..... .....Triangle Komedy 1,000
10-28 His Disguised Passion..... .....Keystone Comedy 2,000
11-4 Fighting Back (Wm. Desmond) .....Triangle 5,000
11-4 A Hero's Fall.Triangle Komedy 1,000
11-4 Up or Down (Geo. Hernandez) .....Triangle 5,000
11-4 An Interrupted Honeymoon... .....Triangle Komedy 1,000
11-4 Haunted by Himself..... .....Keystone Comedy 2,000

### Vitagraph-V. L. S. E.

*Released Week of*
10-22 The Still Voice (Edith Storey). 2,000
10-22 Bobby of the Home Defenders (Bobby Connelly)..... 1,000
10-29 The Flaming Omen (Mary Anderson) ..... 5,000
10-29 The Fighting Trail, No. 8 (William Duncan) ..... 2,000
10-29 The Lion's Bride (Harry Morey) 1,000
10-29 Beauty Unadorned (Clara Kimball Young) ..... 2,000
10-29 Bobby and Company (Bobby Connelly) ..... 1,000
11-5 The Fettered Woman (Alice Joyce) ..... 5,000
11-5 The Fighting Trail, No. 9 (Wm. Duncan) ..... 2,000
11-15 The Strength of Men (Edith Storey) ..... 2,000
11-5 Capt. Barnacle's Legacy (Van Dyke Brooke)..... 1,000

### World Features

*Released Week of*
10-22 The Dormant Power (Ethel Clayton) .....World 5,000
10-29 The Burglar (Carlyle Blackwell), World ..... 5,000
11-5 The Maid of Belgium (Alice Brady) .....World 5,000

### Hoffman Foursquare Pictures

The Bar Sinister (Hedda Nova..... 8,000
The Fringe of Society (Ruth Roland) 7,000
One Hour (Zeena Keefe)..... 6,000
The Silent Witness (Gertrude McCoy) ..... 6,000
The Sin Woman (Irene Fenwick).... 7,000
Madame Sherry (Gertrude McCoy).. 5,000
A Trip Thru China (Brodsky's Art Pictures) ..... 8,000
Her Fighting Chance (Jane Grey).. 6,000
Should She Obey (Alice Wilson).... 6,000
Whither Thou Goest (Rhea Mitchell). 5,000

# State Rights Market Is Permanent

## Distributor Declares Material Is Plentiful for Any Number of Excellent Features

By H. J. Shepard

*Of Shepard and Van Loan.*

THE States Rights market is here to stay. It is a big, new, lasting institution and nothing can prevent its rapid growth and development. Even though all the "stars," who enjoy such enormous present popularity were gathered into the fold of the large program distributors, who claim them to be the real-box-office assets, there would still be a possibility of producing good photoplays from strong, virile stories, which have proven in the past to be more lasting.

Film "stars" are the most transient of beings, and many of them take the plunge over the horizon of dramatic obscurity only too quickly, while stories live forever, if they are good. Shakespeare never saw a motion picture, nor did he ever exploit a "star," but he certainly whispered something in that little remark of his about "the play being the thing."

### *Market Is Growing*

There is no strongly defined line of distinction between a States Rights and a program picture. An exceptional program feature can be turned into a States Rights production if it falls under the classifications of the pictures designed for that field, and if it is properly advertised. No picture, no matter how valuable, can be successfully "put over" without recourse to the medium of a well planned advertising campaign; on the other hand, an exceptional program picture, with the force of an organized campaign behind it, can be made a very good States Rights proposition. The industry is coming daily to see this more clearly, and in consequence the market in this field is becoming correspondingly enlarged. This is borne out by the fact that many of the large program organizations, when they find that one of their releases is of more than usual merit, and falls under States Rights classifications, take it off their regular program and charge a special price for it.

The successful productions for the States Rights market come under three classifications: the sensational, the propaganda, and those containing an exceptional story. If the release is built around some sensational event or happening of the day, or has a plot filmed under such trying conditions as to cause public comment, it falls under the first class, and may be judged fit for the States Rights market. It may contain a preachment on suffrage, war, peace, religion, any subject that offers material for a sermon or a teaching, rendered in a dramatic and interesting way, and come under the second. And finally, a story of exceptional power and force, containing perhaps a little historical value, will serve to bring a release into the third class. Of course, even a combination of all three of these qualities will not bring a picture within the radius of the States Rights limit if the utmost thought and care is not put into its production and exploitation.

### *Percentage Vs. Cash*

In putting a picture on the States Rights market, one great question faces the distributor and the territorial buyer. This is the question of percentage and cash. The distributor usually wants cash. He wants to get his money out of the picture in the quickest possible way. He will promise everything—and give nothing. After he has gotten the purchase price out of the territorial buyer, the deal is finished in so far as he is concerned. There is no co-operation—he just forgets all about him.

The buyer, left to hoe his own row, may lose or win. Consequently, the next time that he buys a picture, he negotiates for it upon the percentage basis. He wants the distributor—and he is justified in this—to take a chance with him. In other words, he is assuring himself of co-operation.

It is undoubtedly true that the failure of many States Rights productions is due to the fact that there is little or no assistance given to the territorial buyer by the distributor after the sale. A competent, careful distributor knows the financial value of his picture and he also knows that the picture is fifty per cent surer of success if he aids the territorial buyer with the proper information and backs him up with an advertising campaign. When all our distributors come to the realization of this important fact we shall find the number of States Rights failures materially reduced. The slogan of the development of this new field of the industry should be: "Co-operation," and it is that and that alone which will win for us in the long run.

### *Middlemen Crowd the Industry*

One of the greatest evils of the States Rights trade is a wedge that has long stood between the distributor and the buyer. This is the middleman or broker. The industry is crowded with these men who are entirely lacking in the principles of decent business. They prey upon the distributor and territorial buyer alike. Retained by the one, they play both ends to the middle, and it doesn't matter who gets stuck, so long as they get theirs. It even frequently happens that more than one of these chevaliers of industry will claim the representation of the distributor or the buyers, and all will claim commissions, so that there are several percentages to be deducted from the final settlement.

It is unfair to make the statement that all the middlemen in the industry are of this type. There are some very good ones, who are doing the States Rights trade a vast deal of good. However, they are gradually eliminating the disreputable faction in their own trade, for they are daily bringing both the distributor and the buyer to a closer understanding of conditions, and teaching them to deal with those who make use of only honorable business methods.

### *The Problem's Solution*

The solution of the States Rights problem lies in three things, the analysis of all territories by the distributor, the proper consideration of the story of the picture and of those other essentials which go to make up the careful preparation of a feature picture, and, co-operation. The last is perhaps the most important of all, for the best of releases can be made or broken on the wheel of negligence. The distributor must support the territorial buyer. He must give him the benefit of a comprehensive and thorough advertising campaign, and special, personal help when necessary. In the matter of percentage, he must not only be willing, but be glad to take a chance on the success of his picture with a reliable buyer, realizing that if they work together the production has a much better chance of going across.

## Glendon in Another "O. Henry"

O. Henry's penchant for flinging delicately barbed shafts of satire at New York reaches its ripest stage in "A Night in New Arabia," the current release in the Broadway Star Features distributed by General Film Company. His description of Caliph-ridden Bagdad-on-the-Subway and the Haroun al Raschids who go about seeking to find a way of crawling through the eye of the needle, forms one of the richest and most whimsical of his many stories of New York life, and is peculiarly adapted to retelling in pictures. It is the fifth of the series of four-reel O. Henry subjects released by General Film.

The story deals with the attempt of Old Jacob Spraggins to find relief for his soul by scattering about donations to charity with a lavish hand. Having failed to obtain relief, Spraggins orders his detectives to find the heirs of a poor miner he had defrauded in a coal land deal. This happens to be Tom McLeod, a delivery boy, who has fallen in love with the romantic Celia Spraggins. The latter changes places with the parlor maid and courts her ideal with the aid of her expert whistling. Spraggins hands Tom $10,000 and the latter pursuades Celia to elope with him in his wagon, not knowing that Celia is Spraggins' daughter. A year later, when the infant Jakey McLeod arrives, Spraggins suddenly cancels all of his donations and begins piling up a fortune of $100,000,000 for the "kid." To do this he raises the price of vinegar three cents on the gallon, and Bagdad-on-the-Subway settles back into its old rut.

Director Thomas Mills, who has superintended the filming of many of the O. Henry successes, has attained a new mark in picture workmanship in this story, which possesses all of the original charm with which O. Henry endowed it. "A Nnght in New Arabia" features J. Frank Glendon and Patsy DeForest. The former gives a breezy and thoroughly life-like interpretation of the role of Tom McLeod. while Miss DeForest is particularly likeable as the vivacious Celia, who loves to be loved for herself and not for her millions. The two stars are supported by an able cast.

## New House in Seattle

By A. R. M. Sutton.

*Special Correspondent for* Motography

John Hamrick, manager of the Rex Theater, Seattle, opened a new house at 416 Pike street on October 15. The name of the new theater is The Regent. It will seat about 450 and ten cents will be the admission price. Many of the bigger features will be shown first at the Rex and then at the Regent, but first runs will appear at the new house. It will open with Alice Joyce and Harry Morey in "Within the Law." This will be the fourth house opened by Mr. Hamrick in Seattle, he having operated successfully the Queen Anne, a neighborhood house, The Colonial, a downtown house, and The Rex.

# Brief Theater News

### Kansas

The Opera House at El Dorado is being remodeled for the fall opening.

### Louisiana

The Boehringer Amusement Co., Incorporated, is planning the erection of a theater at Baton Rouge.

### Michigan

Messrs. Cross and Lipp are having the Garden Theater at Battle Creek redecorated and improved.

Houghton is to have a new $5,000 theater and work will commence within two weeks.

Frank Ongie of the Savoy Theater at Hancock is having some extensive improvements made on his house.

The management of the Majestic Theater at Hubbell has been assumed by Archie Genereaux and Will Banberry and the playhouse has been opened under their direction.

The Beecher Theater Co. is having plans drawn by architect Pierre Lindhout for a theater on Division avenue, north of Hall street, Grand Rapids. Seating capacity 1,000.

### Minnesota

Jack O'Brien has purchased a theater at Sleepy Eye.

H. O. Mogridge has sold the Moveum Theater at Aitkin to C. O. Simpson and O. Wangen.

E. E. Lynch has become the owner of the Joy Theater at Le Sueur Center.

C. E. Price has leased the theater at Sherburn and will soon open for business.

John E. and Anneas J. Meester have purchased the Majestic Theater at Ellsworth.

The Gem Theater at Pipestone has been sold to the Princess Theater Co. of that city.

William McKallor has purchased a half-interest in the Lyceum Theater at Moorhead. He will be associated with Joseph Isaacs.

The Princess Theater Co. at Jaspar, has purchased the Gem Theater in this city.

At New Ulm, the Ruby Theater has filed incorporation papers, with a capital stock of $25,000. Incorporators: M. E. Woodmansee, C. J. Woodmansee and J. A. McClure.

The city council of St. Paul is considering a petition for the construction of a new theater at Grand avenue and Dale street, St. Paul. Joseph Friedman is to be the owner and the cost is said to be $100,000.

### Missouri

Roy Neal has sold the Electric Theater at Maryville to W. H. Hoffman of Sac City.

### Montana

Col. Walker and John Moran have opened the new theater, the Strand, at Poplar.

H. E. Ervin is having a new theater built at Harlowton.

The Liberty Theater Co. of Spokane is considering building a theater at Kalispell. Cost is estimated at $25,000.

The Empress Theater at Butte will soon be opened to the public, according to report.

Carpenters have started working on the interior of the Liberty Theater at Miles City.

### Nebraska

Emil Olesen of Omaha has purchased a half interest in the Elite Theater at Pawnee City from E. S. Nesbitt.

Harold and Nate Desky are the new proprietors of the Sun Theater at Gothenburg.

Mrs. Hennie Pulec has purchased a full interest in the motion picture business at Diller.

J. Fred Saup has leased the Crescent Theater building at Kearney, from F. G. Keens, but the business at the Crescent will continue to be managed by Fred Tolbert and Raymond Haase.

A. M. Scott and Geo. Pye have purchased the moving picture outfit at Merriman.

Crowley Fitzer has sold the moving picture outfit at Stockville to G. William Hinton.

The Janecek Theater at Schuyler has been opened to the public.

The A-MUSE-U Theater at Alliance is being remodeled on the interior.

Emil Olson of Omaha has purchased a half interest in the Elite Theater at Pawnee City from Earl Nesbitt and has assumed management of same.

### New York

The Sperry Hutchinson Co. filed plans for two theater buildings to be erected at 215-223 W. 43nd street, and 226-34 W. 43rd street, New York City. The architects Ross & Periera estimated the cost at $225,000.

The contract has been awarded by Mrs. Mable L. Drohen for building a new theater in Central avenue, Dunkirk It will seat 2,000.

### North Carolina

The Cantonment Amusement Co. plans to erect a theater that will seat 1,000 persons at Camp Greene, Charlotte.

### North Dakota

The Opera House at Dickinson, which was destroyed by fire, is being rebuilt



*Theodore Coleman endeavors to get the kiddies to attend his theater in Mt. Carmel, Ill. The picture shows how well he succeeds.*

Extensive improvements are being made on the Jamestown Opera House at Jamestown, of which A. G. Kavanaugh is the owner.

Wm. McKallor, proprietor of the McKallor News store at Grand Forks, has purchased a half interest in the Lyceum Theater of Moorhead.

Harry Hammond is the new manager of the Electric Theater at Ambrose.

R. H. Johnson and A. T. Crowl are contemplating building a new brick and concrete theater at Dickinson.

### Ohio

The contract for the remodeling of the Colonial Theater, W. Broad street, Columbus, for the Hart Co. of Cincinnati, has been let to the Linkenheil Planing Mill Co.

Chas. and Guy Landrey have taken over the management of the Gem moving picture house on South Market street, Troy.

Permit has been taken out by architect A. F. Janowitz, Permanent Building,

for a $45,000 theater at 8412 Lorain avenue, Cleveland, for A. Silberberg.

Louis H. Becht has sold his interest in the new Mall Theater at Cleveland to his associates and plans to erect a large theater in Lakewood. Thos. Carroll succeeds Becht as manager at the Mall.

**Oklahoma**

Ground has been broken at Tulsa for a new $500,000 theater. O. W. Edward, a theatrical manager of New York is building same.

Manager Pollard of the Gem Theater has had plans drawn for a new theater to be located on Harrison avenue, Guthrie.

**Oregon**

Oskar T. Bergner has transferred his lease of the Vining Theater at Ashland to Geo. A. Hunt, manager of the Page Theater in Medford.

**Pennsylvania**

Scherer & Kelly have leased the theater on the first floor of the Pythian Temple building, Johnstown, and will convert it into a modern picture-play house. W. J. Rose & Sons will enlarge the seating capacity from 500 to 1,000.

The Lehigh Theater at Bethlehem was purchased by L. F. Heiberger and Chas. F. Oldt of Easton from a syndicate for $50,000.

Chas. Rose has sold the theater at 2501-3 Ridge avenue, Philadelphia, to Geo. T. Roesch.

Extensive additions are being planned for the Cymric Theater on Broadway, Farell, for the purpose of equipping the structure for a playhouse.

A modern theater will be erected on the site of the Hotel Hamilton, Harrison street, Allentown, by Wilmer & Vincent.

**South Carolina**

Sevier Amusement Co. has plans by H. O. Jones, Greenville, for vaudeville and motion picture theater at Camp Sevier, seating capacity 2,500. Cost $17,500.

**South Dakota**

J. C. Marsh has opened the Empress Theater at Sioux Falls for business.

C. W. Gates has sold the Bijou Theater at Aberdeen to Louis Pouliot.

Coen and Woelz have opened the Comet Theater at Whitewood for business.

J. E. Marsh has disposed of his interests in the Empress Theater at Canton to G. A. Mills.

A. L. and J. H. Hess have purchased the Yankton and Lyric theaters at Yankton, and will take possession on January 1st.

Manager Hillard of the theater at Lake Andes has opened his theater to the public and has just installed a new projection machine.

**Texas**

W. H. Coon, proprietor of the Mission Theater in Amarillo, has purchased a site on Broadway, Plainview, and let the contract for the erection of a two story building to cost $10,000.

The Newport and Queen Theaters at Dallas were destroyed by fire.

"Parker's Joy Land" is the name of a second gigantic amusement place to be erected at Ft. Worth by the famous C. W. Parker of Leavenworth, Kansas, reputed to be the wealthiest showman in the United States.

J. A. Cressy states that plans and estimates have been completed for the construction of a $500,000 theater on Pacific avenue, Dallas.

D. H. Keene is planning the erection of a theater building on Main street, Ft. Worth.

**Virginia**

A large theater capable of seating 2,000 or more persons is to be erected at Lakemont Park, near Camp Lee.

**Washington**

Frederick Mercy purchased the Dudley block on East Yakima avenue, North Yakima, and will convert it into a theater to cost $25,000.

Construction of a new theater to have a capacity of nearly 2,000, at 9th and Market streets, Tacoma, has commenced.

**Wisconsin**

The Rex Theater at Eau Claire has been opened to the public.

The Crystal Theater at Sturgeon Bay has been reopened to the public by Howard Lavassor.

A new theater has been opened at Shell Lake. A. L. Stouffer is the new manager.

The Strand Theater at Marinette has been opened to the public. The Strand was formerly known as the Ascher Theater.

R. T. Holcomb and Joe Collins have completed arrangements for a new moving picture theater at Monroe, Wis.

The opera house at Bloomer has been destroyed by fire.

The New Majestic Theater at Kenosha has been opened to the public.

## Electric of Morrilton, Arkansas, Doing Fine

Every town must have its "house of pleasure," and Morrilton, Arkansas, has hers in the Electric theater, owned and operated by G. O. Vail.

Established five years ago, other picture houses have come and gone, but the Electric remained, growing steadily in favor and popularity, making continuous improvements and keeping abreast with the times, a little ahead. It is known far and near as the "one-price picture house," catering to children, showing only the cleanest and best.

There were only 000 seats when the theater first opened; now there are 450 opera chairs in the large auditorium. The gold fiber screen is used and the pictures are clear and distinct. Two machines are operated. Paramount and Triangle pictures are featured.

The Electric theater is filled nightly. It is a civic asset, paying big dividends to the people of Morrilton and Conway county in pleasure, recreation and education.

## Princess in Fall Dress

The Princess of Nashville, Tenn., is resplendent in its new Fall decorations, and much credit is reflected upon the already belaureled brow of Manager Harry Sudekum in arranging the attractive interior decorations. The inner auditorium has been touched up to give a fall atmosphere of freshness, and the second lobby has been repainted throughout. The main entrance, on Church street, is finished on the order of a high class drawing room with heavy upholstered furniture, velvet rugs and ornamental receptacles for flowers distributed at chosen points. A concrete floor has been installed directly back of the seats on the main auditorium floor. The entire theater is now in splendid shape for the autumn season.

## Ever-Popular Theme in "The Clean Gun"

Action of the most thrilling sort, which has made the Falcon Features released by General Film Company exceedingly popular with filmdom, is found in "The Clean Gun," the current release. It is a mystery story which fastens its grip on the spectator from the opening and does not release him until the last flash has been run off. Kathleen Kirkham, the pleasing Falcon star, is seen to excellent advantage in this four-reel drama.

"Feet of Clay," another strong mystery story, will be the next Falcon release. Margaret Landis and R. Henry Grey are featured.

## "Draft 258" Shows "Soap Box Oratory"

"Soap-box oratory" is brought prominently into the story of "Draft 258," Metro's great special patriotic production de luxe, soon to be released. This seven-part feature, starring delightful Mabel Taliaferro, is in addition to being an intensely dramatic story, a truthful "history of our times," taking its place beside its great companion-picture, "The Slacker." "Draft 258" has been directed by William Christy Cabanne, the man who made "The Slacker," and written by himself in collaboration with June Mathis.

## "Doug" Is Active in His Coming Release

On November 26th Artcraft will release "Reaching for the Moon," in which Douglas Fairbanks appears. He is shot, stabbed, dumped into a canal, has his food poisoned, and battles on a narrow ledge high above ground.

## "Cleopatra" Is Having Successful Run

More than 50,000 persons have paid to see Theda Bara in two weeks in the William Fox production of "Cleopatra" at the Lyric theater in New York city. Seats are selling six weeks in advance.

## Author Is Honored

Mayer C. Goldman, New York attorney, who wrote "The Public Defender," based on his book of the same title, was nominated for the office of president of the Borough of Manhattan last week by the Progressives. He declined the nomination.

The Y. M. C. A. of Pueblo, Colo., has announced that an educational film will be presented one night a week in the Y. M. C. A. building, the public being admitted free.

Mutual Weekly, the one-reel news feature released through the Mutual Film Corporation, will hereafter be available to exhibitors on Sundays, instead of on Wednesdays, as heretofore.

# Latest News Notes from Chicago

***Fred Aiken New Manager***

Mr. Arthur S. Kane, general manager of Select Pictures Corporation, has been receiving many congratulations on having secured Fred C. Aiken as executive for the Chicago branch. Mr. Aiken was installed as branch manager when Sydney E. Abel, executive office representative, was in Chicago last week. Aiken has been prominently identified with film activities in Chicago for nearly a decade. About ten years ago he made a beginning as a partner to Samuel S. Hutchinson, who at present is head of the American Film Company.

***Penny Famine is Serious***

Motion picture exhibitors who expect to add the odd cents to their admission prices to meet the government's new admission tax, are still encountering great difficulties in obtaining pennies for change. Many managers, who had not intended to raise their admission price may be forced to make a straight five-cent increase and pay the government a higher rate because no copper cents can be obtained.

***Minute Men Talk Food***

The campaign of the four minute men in Chicago motion picture houses, now that the Liberty Loan campaign is ended, are directing their efforts to aid the food conservation plans of the government. These speakers are addressing the audiences of 300 theaters, urging the elimination of waste and extravagant methods in the handling of foodstuffs. It is estimated they reach 500,000 persons a week in these audiences.

The Washington Photoplays Company has increased its capital stock from $5,000 to $300,000.

---

Alan Forrest, a leading player with Mary Miles Minter in American Film Company productions, has joined the army aviation service.

---

The O'Loma Photoplay Corporation is planning to build a studio in Moline, Ill., to cost $15,000.

---

The earnings of "The Fighting Trail," a Vitagraph Blue Ribbon feature in the territory supplied by the Chicago branch indicate that it is one of the most popular of any feature Vitagraph has shown in the middle west.

---

H. J. Bayley, manager of the Chicago Vitagraph office, was one of the city's most enthusiastic Liberty Loan boosters during the recent campaign. Under his urging every employe of the Chicago office contributed all he could to the government's war finances.

---

Alfred Hamburger, director general for the Continental Theaters Corporation, will open the President Theater, on Fifty-fifth street between Calumet and South Park avenues. The house was operated by Ascher Brothers until a few weeks ago. Decorators are at work in the auditorium putting it in shape for an early opening.

E. Van Ronkel, local Jewel manager, was up in Milwaukee last week hanging jewels onto all the unsuspecting exhibitors in that neck of the bushes.

---

Jack O'Toole, the pilot of the local Fox office, has just returned from a "tower" around the neighboring territory in connection with some Foxy business. Eckhart held down the throne during Jack's absence.

---

Manager Woody of Triangle reports that he has 25 prints of the government one-reeler, "Who Leads the National Army?" and they're all working overtime. Exhibitors who would like to slip this little hit over their screens should speak now.

---

Bill Heaney, of the West End Amusement Company, reports fine progress on the company's new Madison Theater. The big new house will be ready for the first performance very soon.

---

Fred Hartman has gone to New York to take up his duties in connection with the Motion Picture Exposition, to be held in Grand Central Palace beginning February 2.

---

Edward Sonnenschein, a Chicago attorney has been chosen counsel for the local branch of the Motion Picture Exhibitors' League of America. He began his duties last week by getting acquainted with the legal barbed wire the exhibitors are forced to surmount in complying with the federal war tax.




Perfection Pictures
"The Highest Standard In Motion Pictures"

LITTLE
MARY McALISTER
is presented in
"Young Mother Hubbard"

*By George Mortimer Peck*

A charming story of a young orphan girl's battle with an unsympathetic world to keep a home for her brother and baby sister; how she wins the heart of a crusty old bachelor, who finally adopts her.

*Screen time 65 minutes*

*Released through GEORGE KLEINE SYSTEM*



ESSANAY
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago



# MOTOGRAPHY

## The MOTION PICTURE TRADE JOURNAL

NOV 11 1917



KATHLEEN CLIFFORD, PARAMOUNT SERIAL STAR

Vol. XVIII CHICAGO, NOVEMBER 17, 1917 No. 20

# Goldwyn Pictures



## *She Has "The Smile That Fascinated the American Nation."*

AND the eyes and personality that charmed millions of picture patrons in her first picture, "Baby Mine," from Margaret Mayo's celebrated farce.

She has the youth and beauty that immediately win public liking; the wonderful element that one person in a hundred thousand possesses and through which national popularity is achieved.

So here once again, in the finest, brightest and most laughable of her achievements:

**Goldwyn** *presents:*

# MADGE KENNEDY

*-and her eyes*
*-and her smile*
in

# *Nearly Married*

*by Edgar Selwyn*

Produced from the successful play that ran an entire season in New York and won big financial profits in the leading cities of the country.

*Advisory Board:*

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
MARGARET MAYO
IRVIN S. COBB
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

**Goldwyn Pictures Corporation**

16 East 42d Street New York City

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVIII CHICAGO, NOVEMBER 17, 1917 No 20

# War Tax Problems Are Nearing Solution

## MORE PRODUCERS AND DISTRIBUTORS WAIVE FIFTEEN-CENT LEVY

ALTHOUGH still somewhat muddled, the war tax situation is beginning to show signs of clearing. Almost without exception the government's admission tax of ten percent, which became effective November 1, is being collected by exhibitors from the public without difficulty. Some exhibitors reported that a few patrons departed when informed they must pay an extra cent or two along with their regular admission money, but the public generally accepted the tax in good spirit, paying it as the public has learned to pay scores of other war burdens cheerfully and as part of its patriotic duty.

The matter of the fifteen-cents-a-reel assessment charged against exhibitors by a majority of the producing and distributing organizations is still a much discussed problem with all branches of the industry.

### *Other Firms Absorb Tax*

Following the lead of the Mutual Film Corporation and the Hoffman-Foursquare Pictures, the first to announce that they would absorb the government's footage charge of one-half cent a foot and the manufacturer's charge of one-fourth cent per foot, several distributors sent out word to exhibitors that they had taken a similar stand. Those whose announcements had been received by the exhibitors up to the closing of this issue of MOTOGRAPHY were:

Triangle Distributing Corporation.
Griever & Herz.
Art Dramas Service.
Unity Photoplay Company.
Standard Film Corporation.
Wholesome Film Corporation.
Owl Feature Film Corporation.

Other producing and distributing companies were expected to have adopted a like policy in regard to the fifteen cent charge.

### *Exhibitors Refuse to Pay*

Numerous local organizations of exhibitors have gone on record as refusing absolutely to pay the fifteen cent assessment. Branches of the Motion Picture Exhibitors' League of America have employed attorneys to undertake a study of the law with a view to taking legal action against distributors who insist upon payment of the fifteen cents in addition to regular rentals.

Local organizations of the American Exhibitors' Association have taken similar action. Members of the Chicago branch reported at a meeting held last week that several distributors who were charging this fee had cancelled shows when individual exhibitors refused to pay the assessment. At the suggestion of A. J. Krug, president of the Chicago Motion Picture Theater Owners' Association, and E. Thomas Beatty, chairman of the executive committee, members of the association decided not to pay the fifteen cent levy and to accept the cancellations if the distributors declined their business on that basis.

### *Construes Law Correctly*

The threatened extinction of the motion picture industry through wrong interpretation of the footage tax was corrected last week, following a trip to Washington by William A. Brady, president of the National Association of the Motion Picture Industry; Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, and several other prominent film men.

The delegation called upon G. E. Fletcher, deputy commissioner of internal revenue, to protest against an interpretation of the law contained in a letter from Commissioner Daniel C. Roper to William Wright, secretary of the Kalem company. Under this ruling the footage tax of one-half cent per foot would be payable upon each renting of every reel of film, instead of upon its initial release. This ruling, if enforced, would have resulted in the closing of most of the smaller theaters in the United States, and many of the larger ones whose programs are changed frequently. The natural result of this would have been the closing out of many manufacturing firms.

### *Brady Writes Letters*

Deputy Commissioner Fletcher was convinced that an error had been made in construing the meaning of the footage tax clause in the federal revenue law. Preceding the conference, the following letters were written to Washington by President Brady:

October 29, 1917.

Hon. Daniel C. Roper,
Commissioner of Internal Revenue,
Washington, D. C.
Dear Sir:—

Mr. William Wright, Secretary of the Kalem Co., Inc., of 235 West 23rd Street, New York City, has called my attention to a letter which he received from you dated October 23, 1917, from which I beg to quote as follows:

> "In reply you are advised that as the tax is placed not upon the manufacturer of the film itself, but upon the sale or lease, the office is of the opinion that the tax should be paid not by you, who do the commercial work only, but by the owner of the film or positive print, and upon him the tax will be imposed at one-half cent per foot each time the same is sold or leased."

I assume that in the great stress of business that is presented to you at this time that your opinion expressed

in your letter must have been based upon a hurried interpretation of the War Revenue Act. The language of the Act itself and the intention of Congress to be gathered therefrom clearly indicates that the tax of one-half cent per foot on positive motion picture films (containing a picture ready for projection) is a footage tax upon the original sale or lease and not upon re-sales or releases.

I would appreciate the courtesy of a reconsideration of your opinion expressed in your letter to Mr. Wright at the earliest possible moment in view of the fact that the tax is now in force and has been since October 4, 1917.

Very respectfully,
(Signed) WILLIAM A. BRADY,
President National Association
of the Motion Picture Industry.

October 31, 1917.

Hon. Daniel C. Roper,
Commissioner of Internal Revenue,
Washington, D. C.

My Dear Commissioner:—

The National Association of the Motion Picture Industry, which is representative of all branches engaged in the manufacture, production, sale and exhibition of motion picture throughout the United States, in furtherance of its attitude of sincere co-operation with all Departments of the Government of the United States, respectfully tenders to you who are charged with the administration and enforcement of the War Revenue Act of October 3, 1917, its services and aid in any direction which you may commend.

In carrying out and enforcing the War Revenue Act, we appreciate it is not your intention, nor desire, to unnecessarily burden those engaged in the moving picture or any other industry. Mindful of the fact that you are not wholly familiar with the actual manufacturing and working conditions with relation to the production and exhibition of motion pictures, we respectfully suggest, before you promulgate any regulations with relation thereto, that you permit the National Association of the Motion Picture Industry, by an appointment of an individual or committee, to consult and advise with you with respect thereof, with a view of making known to you the conditions and problems the industry is daily confronted with. By this means we feel that such regulations that you may prescribe will result in their being fair, just and workable.

We feel it is hardly necessary for us to advance any argument to point out the injustice done to the motion picture industry by Congress in fixing the present tax upon it. It is the only industry directly taxed on its finished product regardless of the cost of production. You no doubt realize this, as well as many other irregularities and inequalities of the Act and others which will necessarily appear to you after its administration is fairly under way. As a result of your experience, you undoubtedly will, through the Secretary of the Treasury, make a number of recommendations to Congress at its approaching session, to amend or modify the Act.

Will you give us the opportunity of conferring with you to concretely point out the hardships and inequalities with which the industry are burdened as a result of this tax, so that you may have an intelligent and clear statement of our reasons and facts upon which we base them?

Awaiting your advices, we remain,
Very truly yours,
NATIONAL ASSOCIATION OF THE
MOTION PICTURE INDUSTRY, INC.
(Signed) W. A. BRADY.

The result of these letters was the conference with Deputy Commissioner Fletcher. After the situation was explained to him, the official dictated a letter correcting the former letter of Commissioner Roper, and it was announced by the Treasury Department that the revenue commissioner would sign the new letter making it plain that this tax was to be paid only once upon the first renting of the film.

### *Discusses Admission Tax*

The commissioner was also asked to clear up certain points in connection with the assessment of the war tax upon admissions, but while in many instances this will work a hardship upon the theater owner, there was no pronounced attempt to effect changes in the methods outlined by Mr. Fletcher.

The film men appeared, Mr. Brady pointed out, not to avoid giving their support to the Government by assuming a portion of the war budget, but to prevent the Treasury Department through an error from enforcing an interpretation which would eventually place them in such a financial situation that the very help which they wished to give would be impossible.

Possibly much of the mistake was the result of insufficient knowledge of the system behind the presentation of photo-plays to the public and an application of the law, prescribed by Congress, made superficially by the Treasury Department. Most of the smaller motion picture theaters change their programs daily, and were they compelled to pay $5 for each reel shown, this would mean a minimum of $25 a day even though but one feature of five reels, an exceedingly scanty offering, were shown. In the majority of instances the margin of profit is so narrow that a daily deficit would result instead and the house be compelled to close its doors.

### *Tax Will Be Heavy Burden*

As it is, the admission tax will be a heavy burden even though it is nominally passed on to the patron. In the cheaper class of houses the additional few cents required by the Government will result in decreasing the number of times which some of the fans will be able to attend, since often the admission prices represents careful saving on their part and is all that they can afford for the purposes of amusement.

Mr. Fletcher explained the phrasing of the law regarding admission taxes, which reads:

"One cent for each 10 cents or fraction thereof paid for admission" has the result of depriving the tax of its "10 per cent" feature, since on an admission of 15 cents, two cents must be paid, and on two admissions of 15 cents, four cents instead of the three which would be exacted were the tax conducted purely upon the 10 per cent basis.

### *Fletcher Explains Law*

He declared also that (1) houses charging a straight five-cent admission were exempt; (2) that where several rates of admission existed, such as 5, 10 and 15, the five-cent admissions were not exempt and must pay one cent on the ticket; (3) that where the admission for adults was 10 cents, but children under 12 were charged only five cents, the latter must pay 1 cent; (4) that if the

war tax is included in the price of admission, the advertising matter of the theater owner should state this fact, and (5) that children under 12 purchasing a seat in the five-cent portion of the house which has higher rate seats must still pay the one cent.

While the Government under the present application of the war levy is exacting a heavy toll from them, the film men feel that a decided victory was obtained through their visit to Washington and that their ability to help the United States by their co-operation will not be impaired by the bankruptcy of a large number of their body.

### *Patronage Shows No Falling Off*

In spite of the war and its attendant taxes the motion picture theaters of New York do not seem to be suffering any falling off of patronage. The Strand and Rialto theaters report the usual large attendance, and this in the face of a raise in admission prices.

These two houses last week announced a new schedule of prices. The Rialto Theater, beginning on Thursday, charged 20, 30 and 60 cents, as against a previous 15, 20 and 50-cent list, while at the same time the Strand jumped to 30, 40 and 55 cents. However, there were no extra admission tax tickets to buy, nor any odd pennies of change to handle, as in both cases the tax is included in the raise.

As the average attendance at these houses runs between 60,000 and 70,000 patrons per week, it was necessary for the management to reduce the collection of the new taxes on motion picture film and theater tickets down to the simplest possible system, in order to expedite the handling of the line at the box office, and to avoid confusion on the part of those purchasing tickets.

### *Theaters Issue New Tickets*

The problem was solved by having new tickets printed on each of which the new price appears in large, red figures, with smaller type explaining how much of the sum is admission price and how much is war tax. For example, the tickets which formerly sold for 15 cents are now 20 cents—18 cents admission and 2 cents tax. The quarter tickets are now 27 cents with a 3-cent tax, which brings them up to 30 cents.

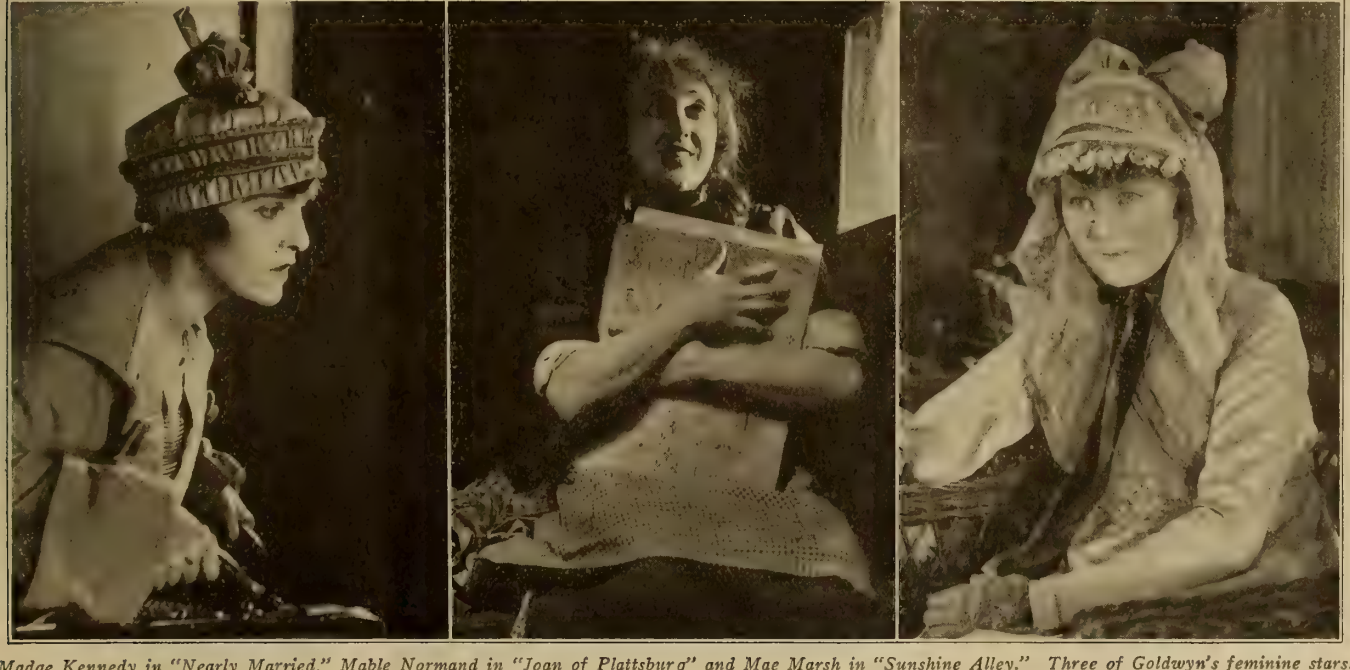
Under this system the federal tax collector will simply audit the box office statements and collect the proper per cent of the receipts. It will be noticed that the theater is giving the Government a shade the best of it, its tax on each ticket being slightly in excess of the 10 per cent required by law. The theaters prefer to do this rather than go to the expense of the complicated bookkeeping which would be required in keeping track of fractional portions of a cent on such a volume of business. The advance in the prices of admission, exclusive of the war tax proper, is designed to take care of the footage tax which the theater has to pay on all film which it leases or purchases and other taxes which have been imposed as a result of the war. S. L. Rothapfel of the Rialto is announcing in his program that the advance is temporary only, and that the former box office scale will be resumed when the taxes on film and tickets have been removed.

### *Chicago Contributes Heavily*

Motion picture shows of Chicago will yield a tremendous amount of money to the government in the admission tax fund. Max Ascher of Ascher Brothers estimates the average weekly movie attendance in the 500 Chicago houses subject to the tax at 10,000 for each theater. About 40 per cent of this attendance would pay the 2 cent tax, on a 15 cent admission, and on this basis movies of that city would yield about $70,000 weekly, or about $3,640,000 annually, and the movies and legitimate theaters combined would, in Chicago alone, yield $4,300,000 a year.

## Pay No Music Tribute

Theatergoers in Milwaukee, Wis., will not hear any music on which the American Society of Composers, Authors and Publishers receives tribute. Exhibitors of that city, at a meeting, in which practically every house was represented, decided not to use any selections on which a tax could be collected by the society. All the exhibitors of Milwaukee are convinced that independent publishers can furnish all the good music they require.



*Madge Kennedy in "Nearly Married," Mable Normand in "Joan of Plattsburg" and Mae Marsh in "Sunshine Alley." Three of Goldwyn's feminine stars.*

# "What the Picture Did for Me"

## ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

*(Editorial Note:—"The trade paper than can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews* Motography *publishes in each week's issue the actual, unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

THE **Woman God Forgot,** with Geraldine Farrar (Artcraft)—"A truly great picture. Did a record business, better than **Joan the Woman.**"—A. E. Ableson, Zelda Theater, Duluth, Minn.—*Downtown house, high class patronage.*

---

**The Narrow Trail,** with Wm. S. Hart (Artcraft)—"One of the best pictures Hart has made. Some novel and daring feats. Big business."—A. E. Ableson, Zelda Theater, Duluth, Minn.—*Downtown house, high class patronage.*

---

**The Narrow Trail,** with Wm. S. Hart (Artcraft)—"A fine picture and good drawing card."—M. C. Johnston, Favorite Theater, Covington, Ohio.

---

**A Romance of the Redwoods,** with Mary Pickford (Artcraft)—"Had a packed house at advanced prices. Excellent picture."—W. B. Tate, Jr., Alamo Theater, Senatobia, Miss.

---

**The Little American,** with Mary Pickford (Artcraft)—"Although this picture did not make as much money as it should, it is deserving of the best recommendation within our power."—J. W. Allender, Lyric Theater, Spokane, Wash.

---

**Wild and Woolly,** with Douglas Fairbanks (Artcraft)—"A good picture with Fairbanks at his best. A money-getter."—M. C. Johnston, Favorite Theater, Covington, Ohio.

---

**Barbary Sheep,** with Elsie Ferguson (Artcraft)—"As a whole, a good picture. Fine photography. Will please high class audiences. Business hardly fair. Star not known here."—Edward P. Salther, Strand Theater, Marinette, Wis.

---

**Rebecca of Sunnybrook Farm,** with Mary Pickford (Artcraft)—"Best Mary Pickford subject ever made. Will pack any theater."—Edward P. Salther, Strand Theater, Marinette, Wis.

---

**Down to Earth,** with Doublas Fairbanks (Artcraft)—" 'Doug' is not so strong in this one. Got over nicely, however."—Sylvia Grogg, Hippodrome and Grogg's Theater, Bakersfield, Cal.

---

"**Bluebird** pictures never disappoint. I know that **Treason, We Are French,** and **Behind the Lines,** which are on the regular program, are better than most of the big specials of this character that we pay ten times as much for."—S. C. Hogan, Hogan's Theater, Mound, Ill.

---

**A Car of Chance,** with Franklyn Farnum (Bluebird)—"Just an ordinary Bluebird feature, nothing extra."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

---

**Sins of the Parent,** with Gladys Brockwell (Fox)—"If you are running Fox pictures, you will find this one an average good picture."—J. C. Welsh, Princess Theater, Boonville, Miss.

---

**Some Boy,** with George Walsh (Fox)—"Some picture, some business! Biff, bing, bang. Positively great. 'Doug' had better look out."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

---

**A Broadway Sport,** with Stuart Holmes (Fox)—"Absolutely a failure. Holmes is a good villain but he cannot be featured."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

---

**The Spy,** with Dustin Farnum (Fox)—"Farnum shows up well. A pleasing picture. Fairly good business."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

---

**The Soul of Satan,** with Gladys Brockwell (Fox)—"A good star wasted on five reels of bunk. One of the worst yet."—Sylvia Grogg, Hippodrome and Grogg's Theater, Bakersfield, Cal.

---

**Jack and the Beanstalk** (Fox)—"Good business. High rentals and extra advertising cut into exhibitor's profit."—Sylvia Grogg, Hippodrome and Grogg's Theater, Bakersfield, Cal.

---

**She,** with Valeska Surratt (Fox)—"Production fair. Wonderful drawing power."—S. C. Vale, Pictorium Theater, Dennison, Ohio.

---

**Baby Mine,** with Madge Kennedy (Goldwyn)—"Poor business. A good picture; deserved better patronage."—E. V. McGrath, Stratford Theater, Detroit, Mich.

---

**The Spreading Dawn,** with Jane Cowl (Goldwyn)—"A very good picture which brought fairly good business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

---

**Corruption,** with Helen Martin (Jack Gorman)—"Picture a big success. Pleased a large audience."—M. S. Nathan, Starland Theater, St. Paul, Minn.—*Downtown house.*

---

**Come Through,** with Herbert Rawlinson (Jewel)

—"It got the money. A sure box-office winner."—Sylvia Grogg, Hippodrome and Grogg's Theater, Bakersfield, Cal.

**The Dog Catcher's Love**, with Summerville (Keystone)—"One of the best comedies yet."—J. W. Allender, Lyric Theater, Spokane, Wash.

**Life's Whirlpool**, with Ethel Barrymore (Metro)—"Star is well cast in this picture. Title is attractive. Play is well built and consistently well acted. Good as a box-office attraction."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Paradise Garden**, with Harold Lockwood (Metro)—"Good picture, fine photography. Will please any audience. Average business."—Edward P. Salther, Strand Theater, Marinette, Wis.

**The Masked Rider**, with Harold Lockwood (Metro)—"A fairly good picture. Played to just a fair crowd."—A. N. Miles, Eminence Theater, Eminence, Ky.

**The Jury of Fate**, with Mabel Taliaferro (Metro)—"Very unpleasing. Story draggy and morbid."—Sylvia Grogg, Hippodrome and Grogg's Theater, Bakersfield, Cal.

**Queen X**, with Edna Goodrich (Mutual)—"Very good picture. Turn-away business."—E. V. McGrath, Stratford Theater, Detroit, Mich.

**The Adventurer**, with Charlie Chaplin (Mutual)—"Our audience received this comedy with convulsions of laughter. The ice cream episode is the biggest laugh in the picture. Do not be afraid of this offering."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Adventurer**, with Charlie Chaplin (Mutual)—"Chaplin's best. Well liked by everybody."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Girl Angle**, with Anita King (Horkheimer-Mutual)—"Star unknown and did not draw. Picture was not liked."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Southern Pride**, with Gail Kane (American-Mutual)—"A very good picture to excellent business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Bab's Diary**, with Marguerite Clark (Paramount)—"First of five 'Bab' stories. All of your patrons will like this picture. Story contains a real plot."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Hostage**, with Wallace Reid (Paramount)—"This picture is not up to Paramount standard. Business fair."—Edward P. Salther, Strand Theater, Marinette, Wis.

**On the Level**, with Fannie Ward (Paramount)—

## What Does the Box Office Show?

IS THE picture you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They may want to book the same pictures. Tell them in MOTOGRAPHY's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Which picture on your program do you consider superior box office attraction? (Write in pencil.)

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks..... Remarks.....

..... .....

..... .....

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks ..... Remarks .....

..... .....

..... .....

Address ..... City and State .....

Name of Theater ..... Sent in by .....

Help the industry produce better films. Fill out the blank every week. Mail it to MOTOGRAPHY, Monadnock Bldg., Chicago.

"Cabarets and dope fiends. If your audience likes western dance hall stuff, this will go over. Lottie Pickford is in the supporting cast."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

---

**Exile,** with Mme. Petrova (Paramount)—"Portuguese story, pink permit for Chicago. For our locality pictures of this sort are not liked. The star has lost her drawing power here."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

---

**Lost in Transit,** with George Beban (Paramount)—"Fine picture, good story. Audience well pleased. Star does not draw here."—Edward P. Salther, Strand Theater, Marinette, Wis.

---

**The Mysterious Miss Terry,** with Billie Burke (Paramount)—"A good picture but the star's popularity is not great enough for the rental charged."—M. C. Johnston, Favorite Theater, Covington, Ohio.

---

**The Mysterious Miss Terry,** with Billie Burke (Paramount)—"Ordinary business. The star has not the drawing power of old."—E. V. McGrath, Stratford Theater, Detroit, Mich.

---

**Jack and Jill,** with Jack Pickford (Paramount)—"A dandy picture and drew well."—A. E. Ableson, Zelda Theater, Duluth, Minn.—*Downtown house, high class patronage.*

---

**The Countess Charming,** with Julian Eltinge (Paramount)—"Great. Brought excellent business. Eltinge is going to be another Paramount winner."—Sylvia Grogg, Hippodrome and Grogg's Theater, Bakersfield, Cal.

---

**The Amazons,** with Marguerite Clark (Paramount)—"Highly humorous. Dainty Marguerite is always a card."—Sylvia Grogg, Hippodrome and Grogg's Theater, Bakersfield, Cal.

---

**A Coney Island Princess,** with Irene Fenwick (Paramount)—"Miss Fenwick is very charming and does good work and everybody enjoyed this picture. A good crowd."—A. N. Miles, Eminence Theater, Eminence, Ky.

---

**The Law of the Land,** with Mme. Petrova (Paramount)—"An improvement in the star's work. Excellent photography and settings."—Sylvia Grogg, Hippodrome and Grogg's Theater, Bakersfield, Cal.

---

**The Law of the Land,** with Mme. Petrova (Paramount)—"Return engagement and we did very well with it. A neat picture."—A. E. Ableson, Zelda Theater, Duluth, Minn.—*Downtown house.*

---

**Heart's Desire,** with Marie Doro (Paramount)—"One of Miss Doro's best."—J. C. Welsh, Princess Theater, Boonville, Miss.

---

**The Primrose Ring,** with Mae Murray (Paramount)—"When you run this, call in all classes of people and call the preachers and it will please all."—J. C. Welsh, Princess Theater, Boonville, Miss.

---

**The Heir of the Ages,** with House Peters (Paramount)—"Fine picture, drew a fairly good crowd."—W. B. Tate, Jr., Alamo Theater, Senatobia, Miss.

---

**The Jaguar's Claws,** with Sessue Hayakwa (Paramount)—"A good picture. Poor crowd for the star is not popular."—W. B. Tate, Jr., Alamo Theater, Senatobia, Miss.

---

**The Eternal Grind,** with Mary Pickford (Paramount)—"A likeable treatment of a much-used subject. Business good."—J. W. Allender, Lyric Theater, Spokane, Wash.

---

**Mice and Men,** with Marguerite Clark (Paramount)—"A good picture but a disappointment from the box-office."—J. W. Allender, Lyric Theater, Spokane, Wash.

---

**Hashimuro Togo,** with Sessue Hayakwa (Paramount)—"Very good picture; best this star has made, but it did not draw for me."—Edward P. Salther, Strand Theater, Marinette, Wis.

---

**The Rainbow Princess,** with Ann Pennington (Paramount)—"A good picture for both children and adults. The teacher of the third grade in our public school brought her entire room to see it, and was well pleased."—A. N. Miles, Eminence Theater, Eminence, Kentucky.

---

**The Victoria Cross,** with Lou Tellegen (Paramount)—"This star does not draw here. His plays are not liked, either. This is a costume play. The film was in very bad condition."—A. N. Miles, Eminence Theater, Eminence, Ky.

---

**The Road to Love,** with Lenore Ulrich (Paramount)—"A very interesting story, out of the ordinary. Drew a fairly good crowd who seemed well pleased."—A. N. Miles, Eminence Theater, Eminence, Ky.

---

"**Since September 16** the Zelda Theater, of which W. M. Abrahamson is manager, has taken over the Paramount and Artcraft productions and has been doing a remarkable business. It's some program, take it from me."—A. E. Ableson, press agent Zelda Theater, Duluth, Minn.—*Downtown house, high class patronage.*

---

**Captain Kiddo,** with Marie Osborne (Pathe)—"A good picutre for grown-ups as well as the kiddies."—M. C. Johnston, Favorite Theater, Covington, Ohio.

---

**The Recoil,** with William Courtney (Pathe)—"This picture did not draw as it should. It is really a wonderful picture."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

---

**Ashes of Hope,** with Belle Bennett (Triangle)—"Frontier dance hall picture. Star does some good character work. A good title, which is an unusual thing for Triangle pictures."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

---

**The Tar-Heel Warrior,** with Walt Whitman (Triangle)—"A fair picture but devoid of drawing power. Very poor business."—J. H. McDonald, Strand Theater, Walla Walla, Wash.

---

**Oliver Twist,** with Marie Doro (Paramount)—

"Costume plays absolutely will not bring out the people. Even a classic like this failed. Although personally I thought it splendid, we had the poorest Saturday night we have had for six months."—A. N. Miles, Eminence Theater, Eminence, Ky.

**Broadway, Arizona,** with Olive Thomas (Triangle)—"Picture drew exceptionally well and pleased everyone."—J. H. McDonald, Strand Theater, Walla Walla, Wash.

**Broadway, Arizona,** with Olive Thomas (Triangle)—"Excellent picture. George Hernandez injects many laughs into this film. Story never drags. Good scenery and characterizations. Star is well cast."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Man-Hater,** with Winifred Allen (Triangle)—"A very good picture to fair business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Stainless Barrier** (Triangle)—"A pretty fair picture which drew fairly good business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Flying Colors,** with William Desmond (Triangle)—"Fair picture to top-heavy house."—E. V. McGrath, Stratford Theater, Detroit, Mich.

**Mountain Dew,** with Marjorie Wilson (Triangle)—"Fair picture, also house. Very evidently the one who directed the picture was never in East Kentucky."—E. V. McGrath, Stratford Theater, Detroit, Mich.

**The Payment,** with Bessie Barriscale (Triangle)—"A fine picture to only fair business."—J. W. Allender, Lyric Theater, Spokane, Wash.

**Honor Thy Name,** with Frank Keenan (Triangle)—"Print in bad shape, but a perfect picture. S. R. O."—J. W. Allender, Lyric Theater, Spokane, Wash.

**Hell-to-Pay Austin,** with Wilfred Lucas (Triangle)—"Fine picture. Business good."—J. W. Allender, Lyric Theater, Spokane, Wash.

**Lieutenant Danny, U. S. A.,** with William Desmond (Triangle)—"Too much killing to suit the public Print very poor."—J. W. Allender, Lyric Theater, Spokane, Wash.

**The Dark Road,** with Dorothy Dalton (Triangle)—"Fair business. Picture not as pleasing as some others of Miss Dalton's."—J. W. Allender, Lyric Theater, Spokane, Wash.

**Neptune's Daughter,** with Annette Kellermann (Universal)—"I ran this to house capacity last Saturday night, on a return date. I showed it two years ago. The film is in fine shape. I have never seen a picture that equals it."—S. C. Hogan, Hogan's Theater, Mound, Illinois.

**The Shop Girl,** with Edith Story (Vitagraph)—"Far above the average picture."—J. C. Welsh, Princess Theater, Boonville, Miss.

**Big "V" Comedies** (Vitagraph)—"If you are looking for good slapstick single-reel comedies, these will fill the bill."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Womanhood, the Glory of the Nation** (Vitagraph special)—"This picture is splendid and Miss Joyce is wonderful but I've demonstrated to my own satisfaction that people in this town don't want to see war pictures. So this is my last. It didn't draw very well and half the people who saw it said they never wanted to see another war picture."—A. N. Miles, Eminence Theater, Eminence, Ky.

**The Dormant Power,** with Ethel Clayton (World)—"Good cast. Lots of melodrama and plenty of good clothes. One of those pictures that bring home the money."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Woman Beneath,** with Ethel Clayton (World)—"Good picture. Pleased the audience. Star does not draw."—Edward P. Salther, Strand Theater, Marinette, Wis.

**Bought and Paid For,** with Alice Brady (World)—"Fine production. Drawing power wonderful."—S. C. Vale, Pictorium Theater, Dennison, Ohio.

**The Easiest Way,** with Clara Kimball Young (Selznick)—"Wonderful production, the star's best. Capacity business."—S. C. Vale, Pictorium Theater, Dennison, Ohio.

**Beware of Strangers,** with Thomas Santschi (Selig special)—"A big box-office attraction if advertising is handled properly. Turned them away for two days."—E. V. McGrath, Stratford Theater, Detroit, Mich.

**The Cold Deck,** with W. S. Hart (State Rights)—"Fine heart interest. Usual 'two-gun' stuff but they like it."—Sylvia Grogg, Hippodrome and Grogg's Theater, Bakersfield, Cal.

### Serials and Series

**The Mystery of the Double Cross,** with Mollie King (Pathe)—"A fine picture. Crowds increasing with every episode."—W. B. Tate, Jr., Alamo Theater, Senatobia, Miss.

**The Fatal Ring,** with Pearl White (Pathe)—"Most sensational. Draws like sixty. Book it."—S. C. Vale, Pictorium, Dennison, Ohio.

## Roper Explains Five-Cent Tangle

The following wire received by Joseph Hopp, president of the Motion Picture Exhibitors' League of Chicago, from Revenue Commissioner Daniel C. Roper, of Washington, gives a more explicit interpretation of the tax charge in connection with running five and ten-cent shows on the same day:

**"Nov. 5th, Washington, D. C.**

**"Motion Picture League,**

**"Chicago, Ill.**

**"Where charge to no part of theater is in excess of five cents no tax due for that particular performance whether matinee or night.**

**(Signed) "ROPER, Commissioner."**

PAUL H. WOODRUFF, Editor
BLAINE McGRATH, Managing Editor

NEW YORK OFFICE: 1022 LONGACRE BUILDING, Forty-second Street and Broadway Telephone Bryant 7030
CHARLES R. CONDON, Eastern Representative

LOS ANGELES OFFICE: 6035 HOLLYWOOD BLVD.
MABEL CONDON, Western Representative

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy.

Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY
THE MOTION PICTURE TRADE JOURNAL
PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
E. R. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS
Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue but proof of such advertisements can not be shown in advance of publication.

SUBSCRIPTION PRICE
Per Year $3.00

| | |
|---|---|
| Canada - - | Per year $4.00 |
| Foreign - - | Per year 5.00 |
| Single copy - - - - | .15 |

NOTICE TO SUBSCRIBERS
REMITTANCES—Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.
CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.
If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVIII CHICAGO, NOVEMBER 17, 1917 Number 20

# Co-operate With the Four-Minute Men

LIKE all the other government organizations, councils and committees for the prosecution of the war, the Division of Four-Minute Men is eager to receive helpful suggestions and to listen to the advice of business men. The director of the division, in a letter to MOTOGRAPHY, voices the appreciation of the government for the assistance so cheerfully given by the motion picture industry, and expresses a desire to see the picture theater interests safeguarded as thoroughly as possible.

It is quite within reason that the four-minute men, who in the name of the government receive all possible co-operation from the exhibitors, may be able to do a little bit for the picture theater business without sacrificing much, if any, of their own highly important and valuable time.

Dr. Atkinson, a thoughtful exhibitor of Evanston, Ill., suggests that each theater man take a minute of his time to outline, to the visiting speaker for the government, the principles of censorship as they are applied. This does not waste the four-minute man's time, for he can rarely begin speaking the moment he arrives. Ordinarily the four-minute man is no more familiar with censorship than any other member of the large and varied public. But after a course of instruction at the hands of harassed exhibitors it is reasonable to suppose that the industry would have a powerful staff of new friends in the shape of experienced public speakers opposed to censorship. For these volunteer government representatives, necessarily men of thought, could not escape the sinister significance of censorship once it was presented to them.

The benefits of this plan to the picture theater industry would be of low visibility, and quite intangible; but some day they would work out.

That is one side of the four-minute man proposition. The other side has to do with a certain unintentional unpatriotism on the part of the public. It is a hard problem for the patriotic exhibitor; but no doubt it can be solved.

We call it unintentional because we cannot conceive that any American citizen lacks the small amount of patriotism which asks only that he listen to a four-minute talk on the needs of the nation in a time of emergency. We hope and believe it is nothing but sheer thoughtlessness that induces portions of an audience to leave the house as soon as a government speaker is announced.

These four-minute men are not performers with an uninteresting act. They are volunteers who have themselves realized the urgent needs of the nation, and who, of their own patriotism, are striving to awaken the people to a sense of the situation which confronts them. Obviously, the least the people can do is to sit still for four minutes.

There is no rule for the guidance of four-minute men, nor for the exhibitors who entertain them. The exhibitor may, or may not, introduce the speaker—as he pleases. Where the government man is left to his own devices, there is always chance for public misunderstanding, and an unthinking but brutal exodus of part of the audience.

Where the exhibitor is sufficiently interested to make a brief introductory announcement

before the four-minute man goes on, it should be a simple matter for him to inject enough patriotism into a few words to make the people stick to their seats.

We believe the exhibitor will actually gain in the estimation of his patrons if, in his introduction, he makes it not the privilege, but the duty of the people to listen attentively to the government representative. Those who avoid this simple form of respect—even though they are already familiar with the speaker's subject—number themselves among the minor slackers, like the parade watchers whose heads remain covered when the colors go by.

And no theater man will lose anything by telling his patrons just that. The man who fears now to express his Americanism in the strongest terms is himself a slacker.

---

## The Importance of the Sunday School Plan

THE importance of any affiliation between picture theaters and the church cannot be overestimated. The plan of co-operation just inaugurated between the producers of motion pictures and the Board of Sunday Schools, described by Secretary Elliott of the National Association on another page, is of large significance to the future of the picture industry.

Many excellent business men who are themselves indifferent to the activities of the church fail to realize the power of religious motive in the lives of the people. Whether the individual exhibitor who reads this is interested in church affairs or not, he knows that many of his patrons are. And to make it still stronger, he knows that those who are not his patrons, but should be, are the "church people" of his community.

The church (unwittingly and unintentionally) has kept more people away from the pictures than any other agency, simply because it did not set the seal of its positive approval upon picture entertainment. The churches and Sunday schools which have either adopted or recommended specific film subjects are still so few that discovery of a new one makes acceptable copy for a news story.

Not that the pictures have any grievance in this respect. It is simply that pure religion and pure entertainment have had nothing in common. Even if the purpose of some pictures might be religious, the purpose of religion was never entertainment in any form.

But with the growth and broadening of the picture industry, two truths have become newly apparent to church workers. One is that the thing vaguely called entertainment may be in reality a short cut to the human mind and heart, open to all worthy projects; the other is the bit of scientific philosophy that makes the picture not an entertainer, not a show, not a play, but merely a living record of whatsoever its producer may wish to pass on. The film is only a plastic vehicle for thought, whether that thought be religious or profane.

The practical side of a co-operative arrangement with a board representing more than four million Sunday school students promises interesting developments. It will be noted that a committee of this board of church and Sunday school workers proposes to be of positive assistance by recommending the pictures it approves in publicity reaching all parts of the country. There are hundreds of local and national periodicals, published under the auspices of the various church societies and organizations, which will publish the recommendations of the committee, as well as, doubtless, the results of such observations as are made on the moral, educational and recreational values of specific pictures. This publicity will obviously give impetus to the favored subjects without detracting from the usefulness of other pictures.

Despite the stupendous figures of motion picture attendance, the well informed know there are still unexplored depths in our population. And there is every reason to believe that the church holds the key to the interest of those millions who are not yet picture patrons.

That church which operates its own picture show, even though the admission be free, is the local exhibitor's best friend. It is his missionary. It gathers the timid and the holy and righteous and proves to them that the motion picture is not an invention of the devil. It brings home to their previously shrinking consciousness that a strip of photographic emulsion is like paper, upon which may be printed the Decameron, or Shakespeare, or the Bible; and that it is not the screen, but the brain behind it, that makes the film an efficient agent for good or evil, for study or play, for science or frivolity.

The church can decide the question of picture acceptability for all of our hundred million, and we view the new affiliation with the Sunday school board with much gratification.

# More Non-Taxable Music Is Listed

## THESE CAN BE PLAYED IN YOUR THEATER WITHOUT PAYING TRIBUTE

IN its effort to present to the exhibitor all the known musical selections that are not subject to the royalty demands of the American Society of Composers, Authors and Publishers, MOTOGRAPHY publishes the following list of additional non-taxable selections as compiled for the Chicago Motion Picture Exhibitors' League by Miss Katherine C. Melcher:

### *Carl Fischer, Cooper Square, New York, and 337 S. Wabash Avenue, Chicago*

Adelaide, L. V. Beethoven.
Alla Polacca De La Serenade, L. V. Beethoven.
Marche All Turka, W. A. Mozart.
Moment Musical, F. Schubert.
Coriolan Overture, L. V. Beethoven.
Danse Antique, L.V. Beethoven.
Egmont Overture, L. V. Beethoven.
Ehre Gottes Aus Der Nature, L. V. Beethoven.
Hail Blessed Marie (Prayer from "Stradella"), F. V. Flotow.
There Is A Green Hill Far Away, Ch. Gounod.
Fidelio Overture, L. V. Beethoven.
Leonore Overture, L. V. Beethoven.
Menuet No. 2 in G, L. V. Beethoven.
Nocturnal Piece, R. Schumann.
Moonlight Sonata, L. V. Beethoven.
Adagio, L. V. Beethoven.
Pathetic (On the Death of a Hero), L. V. Beethoven.
Funeral March, L. V. Beethoven.
Romance Op. 40, L. V. Beethoven.
Romance Op 50, L. V. Beethoven.
Ruines D'Athenes, L. V. Beethoven.
March Turque. Menuet ,from "Military Symphony," J. Hayden.
Sonata Pathetique, L. V. Beethoven.
Adagio, F. Schubert.
Symphony No. 1, C Major, L. V. Beethoven.
Symphony No. 2, D Major, L. V. Beethoven.
Symphony No. 3, E Flat Major, L. V. Beethoven.
Symphony No. 5, C Minor (Complete), L. V. Beethoven.
Symphony No. 5, C Minor "Andante," L. V. Beethoven.
Symphony No. 6, F Major, "Pastorale," L. V. Beethoven.
Symphony No. 7, Op. 92, L. V. Beethoven.
Allegretto, (Second Movement), L. V. Beethoven.
Arliesienne (L'), Suite de Concert, G. Bizet.
No. 1 containing: 1—Prelude, 2—Minuetta; 3—Adagietto, 4—LeCarillon.
No. 2 containing: 1—Pastorale, 2—Intermezzo.
No. 3 containing: 1—Menuet, 2—Ferandole.
Intermezza—Agnus Dei (Lamb of God), G. Bizet.
Dreams, R. Wagner.
I Love Thee, R. Grieg.
Carmen, Opera, G. Bizet:
March.
Selection (All Arrangements).
Suite No. 1, containing: 1—Prelude, 2—Aragonaise, 3—Intermezzo, 4—Les Dragons D'Alcala, 5—Les Toreadors.
Suite No. 2, containing: 1—Habanera, 2—Aria of Michaela, 3—La Gardo Moutente, 4—Danse Dohene.
Toreador's Song.
Toreador's Song. March.
Pearl Fishers. (Les Pecheurs de Perles.) Opera, G. Bizet.
Selection, G. Bizet.
Serenade Espagnole, G. Bizet.
Suite D'Orchestra, Op. 22, G. Bizet.
Petit Mari, Petite Femme, G. Bizet.
Callirhoe, Ballet Symphonique, C. Chaminade.
Pas des Amphores, C. Chaminade.
La Zingana, Danse Hongroise, C. Bohm.
Embarrassment, F. Abt.
Last Wish, F. Abt.
Waldanacht, F. Abt.
Brasseur De Preston, A. Adam.
Cantique De Noel, A. Adam.
If I Were King, Overture, A. Adam.
King of Yvetot, A. Adam.
Postillon De Lonjumeau, A. Adam.
Reine D'un Jour (La), (A Queen for a Day), A. Adam.
Holy City, Stephen Adams.
Star of Bethlehem, Stephen Adams.
Warrior Bold, Stephen Adams.
Marion Polka, Th. S. Allen.
Little Darling, W. F. Ambrosio.
Memories of Home, W. F. Ambrosio.
Kossuth Lajos, S. Tntal.
Intermezzo, A. Arensky.
Almeh, Ch. Armand.
Coon's Love Story, Ch. Armand.
Country Fair, Ch. Armand.
Cuba Libre, Ch. Armand.
Eco Di Napoli, Ch. Armand.
First Step, Ch. Armand.
Floridiand Overture, Ch. Armand.
Hop Long Sing, (Chinese Cake Walk), Ch. Armand.
Husking Bee, Ch. Armand.
In Cupid's Net, Ch. Armand.
Jingoes, March and Two-Step, Ch. Armand.
Jocosity, Overture, Ch. Armand.
Jovitta, Mexican Serenade, Ch. Armand.
Little Mischief, Ch. Armand.
Longing, Ch. Armand.
Magic Spell, Ch. Armand.
Monona, Ch. Armand.
Naughty Eyes, Ch. Armand.
On Board a Man O' War, Ch. Armand.
Poupee Automatique, Ch. Armand.
Soldier's Life Overture, Ch. Armand.
Spider and the Fly, Ch. Armand.
Sweet Summer Rose, Ch. Armand.
Trumpeter of San Juan, Ch. Armand.
Will O' The Wisp, Ch. Armand.
Come Back to Erin, John A. Armstrong.
Heart Throbs, C. Arnold.
Pas des Echarpes (Scarf Dance), C. Chaminade.
Variation, C. Chaminade.
Lisonjera (La), (The Charmer), C. Chaminade.
Barcarolle, E. Rivela.
Pierette, Air de Ballet, C. Chaminade.
Serenade, C. Chaminade.
Summer (L'Ete), Song, C. Chaminade.
I'll Sing Thee Songs of Araby, Frederic Clay.
It Was a Dream, Ed. Lassen.
Murmuring Breezes, A. Jensen.
Funeral March, from "Sonata, Op. 35," F. Chopin.
Minuet Waltz, F. Chopin.
Nocturno, F. Chopin.
Polonaise Militaire, F. Chopin.
Evening Song, R. Schumann.
Spring Song, F. Mendelssohn.
Sarabande, C. Bohm.
Praeludium, F. Chopin.
Christmas Song, L. Reichard.
Largo, A. Corelli.
The Seven Last Words (Seasons), J. Haydn.
Two Mazurkas, F. Chopin—
No. 2 in A Minor.
No. 2 in B Flat Major.
Valse, F. Chopin.
Valse Lente, F. Chopin.
Coppelia, Ballet, L. Delibes.
Czardas, L. Delibes.
Mazurka, L. Delibes.

Entr' Acte et Valse, L. Delibes.
The Sleeping Beauty, Th. M. Tobani.
Festival Dance and Valse of the Hours, L. Delibes.
Marche de la Cloche, L. Delibes.
Slavonic Folk Song, L. Delibes.
Naila, Ballet, L. Delibes.
Pas des Fleurs, L. Delibes.
Roy S'Amuse (Le) Opera, L. Delibes.
Passepied, L. Delibes.
Source (La), Ballet, L. Delibes.
Ballet Divertissement, 1st Series,
No. 1—Pas des Voiles.
No. 2—Andante.
Ballet Divertissement, 2nd Series,
No. 3—Variations.
No. 4—Danse Circassienne.
Sylvia, Ballet, L. Delibes.
Complete Ballet in Three Parts,
No. 1—Valse Lente.
No. 2—Pizzicata Polka.
No. 3—March and Procession of Bacchus.
Athalia Overture, F. Mendelssohn.
War March of the Priests, F. Mendelssohn.
Elijah, F. Mendelssohn.
Aria, "Lord God of Abraham," F. Mendelssohn.
March Pontificale, Ch. Gounod.
Priest's March from "Magic Flute," W. A. Mozart.
Fantasia, F. Mendelssohn.
Festival March, F. Mendelssohn.
Fingal's Cave Overture, F. Mendelssohn.
Heimkehr Aus Der Fremde Overture, F. Mendelssohn.
Hymn of Praise, F. Mendelssohn.
Adagio, F. Mendelssohn.
Ave Maria, L. Cherubini.
Funeral March from "Saul," G. Haendel.
Mendelssohn Melodies, Grand Selection, F. Mendelssohn.
Midsummernight's Dream, F. Mendelssohn.
Intermezzo, F. Mendelssohn.
Nocturno, F. Mendelssohn.
Overture, F. Mendelssohn.
Scherzo, F. Mendelssohn.
Wedding March, F. Mendelssohn.
On Wings of Song, F. Mendelssohn.
Dew Is Sparkling, A. Rubenstein.
Ev'ry Morn I Send Thee Violets, E. Meyer-Helmund.
Magic Song, E. Meyer-Helmund.
Ruy Blas, Overture, F. Mendelssohn.
Songs and Songs Without Words, F. Mendelssohn.
Confidence, F. Mendelssohn.
Consolation, F. Mendelssohn.
Contemplation, F. Mendelssohn.
Sadness of Soul, F. Mendelssohn.
I Would That My Love, F. Mendelssohn.
Spring Song, F. Mendelssohn.
St. Paulus, Oratorio, F. Mendelssohn.
Choral "To God on High," F. Mendelssohn.
Hearken Unto Me, My People, F. Mendelssohn.
Sanctus, from "Mass in G," W. A. Mozart.
Solemn March, from Oratorio "Joshua," G. Haendel.
Symphony (No. 4, A Major), "Italian," Complete, F. Mendelssohn.
Barber of Seville, Opera, G. Rossini.
Cavatine, G. Rossini.
Overture, G. Rossini.
Selection, G. Rossini.
Charity, G. Rossini.
With Verdure Clad, from "Creation," J. Haydn.
Gazza Ladra (La), Opera, G. Rossini.
Overture, G. Rossini.
Italians in Algeria, Opera, G. Rossini.
Overture, G. Rossini.
Moses in Egypt, Opera, G. Rossini.
O Esca Viatorum, Prayer, G. Rossini.
All Souls' Day, Sacred Song, G. Rossini.
Semiramide, Opera, G. Rossini.
Overture, G. Rossini.
Stabat Mater, Opera, G. Rossini.
William Tell, Opera, Overture, Fantasia, Ballet and Chorus, G. Rossini.

## We Beg Your Pardon, Mr. Smith

In the last issue of MOTOGRAPHY a "What the Picture Did for Me" note credited Harry Miller, manager of the Boston Theater, Chicago, with saying that "a glance at the Chicago Board of Censors' permit shows forty-nine gambling scenes cut." He was speaking of Metro's latest Bushman-Bayne offering, "The Adopted Son."

Cresson E. Smith, of Metro, hastens to correct the statement. Mr. Smith's letter points out that the report of the censor board read "shorten 4 Gambling scenes," and that the capital "G" was somewhat misformed, so that it appeared to read "49." Mr. Smith says—and we believe him—that Metro never released a picture in which forty-nine cuts were ordered.

## Warns Against Use of Emblem

In an effort to co-operate with the Red Cross Society in its labor of mercy, Albert E. Smith, president of Vitagraph, has issued instructions to the advertising department of his company not to use the Red Cross emblem in any of its advertising, and in addition has given out the following open letter to manufacturers, distributors and exhibitors of motion pictures dealing with the subject:

I have just had called to my attention the fact that the Red Cross Society of America is seeking to prohibit the use of its emblem—the Greek Red Cross—for trade purposes, and, while Vitagraph never has been guilty of doing so, I have thought it well to issue a specific warning against its use in any of our advertising or propaganda. In this connection, I should also like to address an appeal to every branch of the motion picture industry—manufacturing, distributing and exhibiting—to refrain from encroaching upon the rights of the greatest organization for the benefit of mankind that the world ever has known.

It is a great temptation, with the vast number of war pictures now being turned out, for producers and exhibitors, in their desire to call attention to their wares, to link them up with the Red Cross.

In its present campaign, the Red Cross makes it plain that it is only asking what the law gives it when it urges Americans to give up the use of its insignia for trade purposes. Of course, there are some concerns in various lines of business, a very few, which have the right, under the trade mark law, to use the Red Cross, but I understand that even these are being requested to drop it, at least for the period of the war.

There is another phase to the situation—that of liability. Where a person, whether he is a motion picture exhibitor or a business man engaged in any other line, uses the Red Cross without legal authority, he is liable to prosecution and members of the motion picture fraternity whose zeal leads them to employ it should take heed now before it is too late.

Before the war, the use of the Red Cross, while in violation of a statute, was not considered a crime quite so much as a compliment to the wonderful work of a wonderful organization. But since the war began and the society added to its already monumental work for humanity the symbol has taken on a newer and greater significance and care should be exercised by every patriotic American not to invade the province of an association of self-sacrificing men and women whose only object is the alleviation of suffering and the benefit of mankind.

M. J. Weil, manager of the Lake Shore Theater, in one of the most exclusive residence sections of Chicago, writes that his house did fair business with "Shall We Forgive," a World production.

# Next Year Will Be the Biggest Ever

## Aaron J. Jones Predicts the Motion Picture Business Will Exceed Every Previous year

By Ralph Thomas Kettering

A prediction for the new year has been made by Aaron J. Jones, who has never failed to strike the nail on the head and who continually keeps his fingers on the public pulse. Calling to inquire regarding the future plans of Jones, Linick & Schaefer, of which firm Mr. Jones is the president and the active director. The following was obtained from him:

"Nineteen eighteen will be the greatest year the show business has ever seen. Theatrical history tells us that during the Civil and Spanish-American Wars show business jumped with leaps and bounds, and thus I feel sure with the world struggle, a like condition of affairs will prevail.

"This will be especially so in the lower priced houses. Those who attend the



*Aaron Jones, "The Little Corporal of the West."*

two dollar houses, in addition to paying war tax, have found that their income tax severs their yearly annuity, but the working man who patronizes popular priced theaters will not be effected, except that he will be earning more money next year than ever before in his life. This will tend to increase the prices in the outlying theaters.

***Picture Prices Advance***

"Picture houses which have charged ten and fifteen cents in the past will charge twenty cents or even higher. There will be a further combination of the manufacturers who have found the overhead too high, who will not alone combine the production expense but also the distributing.

"At present there are over forty exchanges in Chicago, where four could easily handle the business. This we endeavored to do when we formed 'The First National Exhibitor's Circuit.'

"There will be a closer co-operation with exhibitors. Stars will be given more time to make their features.

"For instance, let us take Charlie Chaplin, who is under contract to our concern. Heretofore he has been driven to make twelve pictures in twelve months. Under his contract with The First National Exhibitor's Circuit, he makes but eight pictures in sixteen months and can, therefore, allow his artistic temperament to run riot.

"Last year I predicted a combination of manufacturers and exhibitors, which came to pass. I also said that there would be a building in the outlying districts of Chicago of picture houses in excess of 3,000 seats, which would take the place of the smaller theaters. This has also come to pass.

***New Playhouse Projected***

"For some time manufacturers have been urging Chicago to build a big loop picture palace. I am at liberty to state that Jones, Linick & Schaefer will build the most magnificent playhouse ever erected in Chicago. We have the location selected and leased, but the present war conditions make the investment too great to begin work at this time, but I can say that we will take active steps to build such a theater."

***Slight Built, But—***

Aaron J. Jones is slight of build and dark of complexion, but has eyes that are very keen. By heroic gigantic efforts he has built has own fortune and made himself the foremost figure in the middle west theatricals.

With Adolph Linick and Peter J. Schaefer, he formed the Jones, Linick & Schaefer enterprises, which control Chicago's principal loop playhouses. Personally, he directs the activities of the Marcus Loew Western Booking Agency, The Goldwyn Film Corporation and the Contral Film Corporation. By his great magnetism and rapid decisive strikes, he has earned for himself the title of "The Little Corporal of the West."

## Work Begins on the Making of "The Marionettes"

Clara Kimball Young has started to film "The Marionettes," which was to have been her first picture under her own management, but on account of the misunderstanding with the Charles Frohman Estate interests, who claimed that they owned and controlled the American rights to the play, it was necessary to supersede it with "Magda" and "Shirley Kaye." The question of screen rights to the play has now been fully established and settled with the French Authors' Association, and Miss Young will produce "The Marionettes" as her third offering.

The supporting cast will include Nigel Barrie, Alexander Francis and Corliss Giles, who appeared with Miss Young in "Shirley Kaye," which production marked Mr. Giles' first appearance on any screen. With Miss Young in the picture will also appear her father and mother.

Emile Chautard, who has just finished a picture for Lina Cavalieri, has been engaged to direct "The Marionettes."

## "Please Help Emily," Stage Play, Is Filmed

"Please Help Emily," Broadway success of last year, is the next Empire All-Star Corporation picture that Mutual is to release November 19th. Ann Murdock is to be the star of the picture, as she was of the play, and many of the original cast are also in the picture. Ferdinand Gottschalk plays the part of Herbert Threadgold, which he created on the stage; Hubert Druce has his same role of Professor Delmar, while John Harwood, whose impersonation of the butler was one of the hits of the play, has given just as clever a performance before the camera.

# Exhibitors Display Their Patriotism

THE following from the official bulletin of the United States government, issued by the Committee on Public Information, tells its own story:

The United States Civil Service Commission has received an expression of the patriotism of practically all the exhibitors of motion pictures in the United States.

The Government is in need of thousands of typewriter operators and stenographers of both sexes for war work in Washington, and through its 3,000 local boards of examiners in that many cities the commission requested the owners and managers of motion-picture theaters to allow free of charge an announcement on their screens of this need of the Government.

The refusals were so few as to be negligible. Not more than a hundred of the 20,000 odd exhibitors who were approached declined to render to the people the service asked. Even these can not be charged with disloyalty; most of them held decided views as to their duty to their patrons, who pay for entertainment only. The only criticism of the Government came from three exhibitors, who declined on the ground that it was proposed to place a tax on motion-picture tickets. One owner asked remuneration in the sum of 25 cents a week, and another stipulated that he was to be relieved of any responsibility for damage to the slides furnished by the Government. The slides cost less than 10 cents apiece.

Almost without exception the "movie" men were not only willing, but were even eager to serve the Government in the manner requested. This hearty response from 20,000 business men, representative of every part of the country, has a striking significance. It is interesting to note in this connection that the estimated daily attendance at motion-picture shows in the United States is 10,000,000. This allows an average of 500 for each house.

## Prison Paper Publishes Film Criticisms

The Star-Bulletin, organ of the Mutual Welfare League of Sing Sing Penitentiary, is developing a good-sized moving picture department of news and criticism as the result of the showing at the prison of feature films donated by various producing companies. The reviews, which appear three or four to an issue, are as keen and discriminating as those of the newspaper press and are followed with much interest by both local exhibitors of Ossining, N. Y., where the great prison is located, and the manufacturers of films themselves.

# Commonwealth Finishes Its First Picture

## Six Weeks Are Required to Make Feature With Charlotte, Champion Woman Skater of the World

AT THE close of last month the Commonwealth Pictures Corporation finished making its first big motion picture, a super-production in six reels with Charlotte, the world's woman champion fancy ice skater, as star.

This company is now practically ready to begin marketing its product.

At this writing this picture has not been named. Several thousand suggestions were submitted, under a plan that was intended to obtain the best name for the production.

Plans for this company's next large picture are already well under way. It is very likely that a very big star will be used as star in the second picture.

### *War Figures in Picture*

The theme of the story portrayed in the picture just finished is patriotism and war, and involves the perfecting of an important war invention and the efforts of enemy spies to steal it. This affords opportunities for thrilling action, in which Charlotte, as an all around athlete, takes prominent and at times hair raising parts.

A part of the action takes place in the Chicago ice skating arena where Charlotte is given an opportunity to introduce into the picture many fancy skating stunts that have made her the wonder of the world as an ice skater. People of New York are said to have paid millions of dollars during her two years' engagement at the Hippodrome in that city.

Apart of the ice arena action takes place at a Red Cross benefit at which fully 14,000 persons were present and photographed. This is said to be the largest indoor scene ever photographed for a motion picture. To light the arena properly for this photographing, it became necessary to install temporarily a large number of lighting plants that had to be rented from many movie studios throughout the country.

### *Government Approves Scene*

In one scene in this picture several wireless apparatuses were used. Permission to install and use these had to be obtained from the government and a representative of the government was present to see that no messages were sent.

Indoor ice skating is becoming very popular in the large cities of the country. During Charlotte's engagement in New York this form of skating became the recreation fad in society and many indoor skating arenas were opened to meet the demand.

The same thing has happened since she went to Chicago. The latter town now has two large arenas, and there is talk of more. Several of the big hotels have also installed ice skating for the pleasure of their guests.

### *Introduces Ice Sport in Film*

The Commonwealth Pictures Corporation is the first film producing company to incorporate this sport in a moving picture, and goes to prove Mr. Spanuth's alertness in seeing and seizing new ideas. The press throughout the country has paid considerable attention to Charlotte and her introduction to pictures. The *Chicago Tribune* said in advance of the filming of one of the scenes for her new play:

"One of the largest photographic 'shots' ever made in motion pictures will be the one made this week at the Arena, Chicago's ice skating palace in the Commonwealth Pictures Corporation's film in which Charlotte, the ice skater, is the star."

The *Philadelphia Ledger* said:

"Charlotte, the famous ice skater, who started an ice skating craze in New York City that is said to have cost $3,000,000 in equipment, is now being filmed by the Commonwealth Pictures Corporation of Chicago in a six-reel feature which is to be released this month. In this the young woman is called upon to skate, dance, swim, dive, ride horseback, manipulate a wireless machine, handle a yacht and drive an automobile at a furious rate of speed."

# State Rights Distributors, Inc., to Hold Meeting

The announcement is made from the office of Sol L. Lesser that the next meeting of the State Rights Distributors, Inc., will be held at the Claridge Hotel, New York City, on Tuesday, November 20, 1917, at 11 a. m.

As many pictures have been presented to the members for national distribution, this will be one of the most important meetings.

The offices of the corporation are temporarily located at Room 523 Longacre building.

Mr. Lesser advises that the organization being complete, manufacturers who have worthy productions can secure an immediate market.

# This is What Doug. Accomplished

## Pete Schmid, Ill With Fever, Relates From His Couch the Real Story of Fairbanks' Trip

THE whirlwind trip across the continent made by Douglas Fairbanks for the purpose of selling Liberty bonds has until now remained more or less of a mystery, for the reason that Pete Schmid, Artcraft publicity representative, who accompanied the strenuous smiler, was laid up in his bed in Chicago by the jaunt. When seen by MOTOGRAPHY Pete gave out some of the interesting facts of the campaign from his cot in the Congress Hotel, where he was confined by tonsilitis, fever and a few other minor ailments.

"The whole trip was hatched up one evening in New York," said Pete. "There was no advance preparation, and we had to use the wires for publicity. The screens of Troy, Albany and Utica heralded our start on October 20, and then all the way across the continent the papers and screens told folks of our arrivals and believe me, the receptions were astounding.

"The result of it all was that Doug. sold $900,000 worth of bonds and then added the other $100,000 to make it an even million. Secretary McAdoo sent him a telegram of congratulation."

Fairbanks and his party struck Chicago one Sunday, visited eighteen theaters, including the Majestic, and raised $50,000. In several towns in the west half holidays were declared to boost the bond campaign. At Fremont, Nevada, the comedian was met at the train by a parade of school children. At Lexington, Nevada, a female band from the Majestic Theater stirred up the throngs and at Rollins, Wyoming, the fire department turned out, together with thousands of the natives. These, Pete says, are but a few examples of the great receptions given to Doug. from Germany's ocean to the celluloid coast where the tour wound up at Los Angeles.



*Charles Richman and Anna Nilsson in a scene from Select's feature production, "Over There."*

## "Babes in the Woods" Christmas Offering

"The Babes in the Woods," one of the William Fox Standard Pictures, which had been set for release November 18, according to an announcement this week, has been moved along to December 23, making it a holiday week offering.



*Virginia Lee Corbin*

Two reasons were given for the change. Another Standard Picture, Theda Bara in "The Rose of Blood," has been completed and because of its timeliness was set for release November 4. The other reason advanced is the remarkable success attending "Jack and the Beanstalk," and "Aladdin and the Wonderful Lamp." These productions, the first of which has been released since September 2 and the other since October 14, are in the same class as "The Babes in the Woods."

Francis Carpenter and Virginia Lee Corbin are the stars of the new production, which is reported to be even stronger dramatically than either of the other two recent releases in which these juvenile actors have appeared. This chiefly is due to the directors' successful paralleling of the story with a modern life drama in such a manner as to make an especially powerful appeal to adults. The same element, of course, also has been carefully developed in "Jack and the Beanstalk" and "Aladdin and the Wonderful Lamp," but it is the producer's contention that heart interest in "The Babes in the Woods" is unsurpassed by that in any other picture.

## Mae Murray's Second Bluebird Set for Release in December

Managing Director Carl Laemmle, in announcing the releases set for the Bluebird program to finish the current year, lists the second Mae Murray feature—another Robert Leonard production—for Christmas week; places Ella Hall's next appearance on the program for the week preceding and gives Violet Mersereau and Ruth Clifford positions in the opening fortnight of December. Thus appear four of the girl stars in Bluebird's galaxy in offerings that promise to capitalize the screen popularity of those favorite players to the full extent.

Violet Mersereau's appearance in "The Raggedy Queen," week starting December 3, has previously been published. John C. Brownell prepared the scenario from Nell B. Bronson's story and the direction was accomplished by Theodore Marston as his third production in the Bluebird series, with Miss Mersereau the star. Donald Hall, Charles Slattery, James O'Neill, Frank Otto, Robert F. Hill and Grace Barton appear in the supporting company.

Ruth Clifford's appearance December 10 will be made in conjunction with Monroe Salisbury in Rupert Julian's presentation of Samuel Merwin's story, "Anthony the Absolute." Elliott J. Clawson prepared the scenario. George McDaniels and W. H. Bainbridge will have important roles in the support. Director Julian was at great pains and expense in preparing the Oriental settings for this feature (still to be definitely titled), as the action requires both Japanese and Chinese "atmosphere" to frame the story in proper scenic surroundings.

Ella Hall will next appear in what might be called her "honeymoon picture"—for she was married to her leading man, Emory Johnson, just previous to beginning work, under the direction of Elsie Jane Wilson, on "My Little Boy," the feature to be released December 17, with Little Zoe Rae and Gretchen Lederer sharing the billing honors with Miss Hall. A role resembling the Dickens character of Scrooge, in "A Christmas Carol," will be played by Winter Hall, and Harry Holden will have a conspicuous comedy role.

Mae Murray brings her second Bluebird to the schedule December 24 to mark Christmas week. Robert Leonard produced "Face Value" from his own story, Fred Myton helping on the scenario. Miss Murray is declared to have an effective successor to "Princess Virtue," last week pre-released at the Broadway Theater, New York, and set for the program November 19.

Franklyn Farnum, in "The Winged Mystery," is scheduled for November 26, but will probably be pre-released at the Broadway before schedule date. The stars of Bluebird are all accounted for in the foregoing mention, save Dorothy Phillips, who will reappear early in the New Year, and Carmel Myers, who is listed to offer "The Lash of Power," during the current days, as her introduction to the program.

## Olive Tell, Politician

Olive Tell, Empire-Mutual star, is an ardent worker and helper in things political in New York City. Miss Tell takes an active and keen interest in politics, being one of Mayor Mitchel's warmest supporters.

Around the studio she spent much time telling the uncertain how they should vote and why.

## Second Alice Brady-Select Picture Begun

At the Paragon studio in Fort Lee Alice Brady began work last Tuesday on her second Select Picture. This is a screen version of Charlotte Bronte's immortal novel, "Jane Eyre." The picture has been splendidly adapted to screen uses and is being directed by Edward Jose. Miss Brady's leading man is Elliot Dexter.

Coincident with the beginning of her second Select Picture, progress is being made on the cutting and titling of the first of Miss Brady's Select star series, "Her Silent Sacrifice." This picture was also directed by Mr. Jose. The director, Miss Brady, the star, and a few officials of the Select company saw a roughly cut version of the picture for the first time recently and were pleased with it. "Her Silent Sacrifice" is being put into shape for early release through Select Exchanges.

## Old Lubin Property Is Ambulance Camp

Growth of the United States Army Ambulance Service camp at Allentown, Pa., has made it necessary to increase the camp grounds. Negotiations were just completed for the purchase of the old Lubin farm near Valley Forge, Pa., which was owned by the motion picture magnate of that name. Twelve hundred men will be quartered on the Lubin property in addition to those remaining at the fair grounds at Allentown.

## Army Haircut Wasted

Jack Dill, playing the lead in Henry Kernan's "Big V" comedy company on the Vitagraph lot, was all ready to go to war, resigned his part in a new picture, made himself possessor of an army haircut and reported at headquarters, only to be told that his contingent would not be called for possibly six weeks or more. So Jack Dill is again cavorting in "Big V" comedies.

Neal Burns and Chris Richards have joined the Mack Sennett forces and will appear in a Paramount-Mack Sennett comedy to be directed by Clarence Badger.

## Theda Bara Returns to Work After Rest

AFTER a rest of two weeks, the first she has had in more than a year, Miss Theda Bara has started work at Fort Lee, N. J., on her twenty-seventh production for William Fox. As usual, she is under the direction of J. Gordon Edwards.

Following a long sojourn in Southern California, where, after the completion of "Cleopatra," she finished two other Standard Pictures, Miss Bara at first found it rather trying work under the artificial light of the Eastern studios. She expressed herself as preferring natural light conditions, such as usually are obtainable at Hollywood.

Miss Bara's new vehicle was written by E. Lloyd Sheldon and is declared to be a gripping, virile type of story and to contain many decidedly tense, dramatic situations. The action takes place in and around New York.

The Fox production of "Cleopatra" is in its fourth week at the Lyric Theater, New York, and still is playing to capacity houses. Standing room only has been the condition confronting the management on practically every night since the opening, and it is estimated that half as many persons as have seen the picture have been turned away. The length of the New York City run is indefinite.

# Films Aid to Jap Women's Advance

## MOTION PICTURE THEATERS ARE POPULAR IN NIPPON

Mr. Hi Sibley, the author of this interesting story of the motion picture and its influence in Japan, is a world traveler and magazine writer who has recently returned to America after spending several months in the Orient.

By Hi Sibley

THE motion picture theater has done something for the woman of Japan that no other institution has accomplished; it has provided a means of evening entertainment where she may go with her husband and children. Formerly she was pretty much restricted to the legitimate theater, which was not nearly so convenient and considerably more expensive. Now, however, she can go frequently and enjoy a wider horizon than the limitations of Japanese home life.

Also, the cinema has had a noticeable broadening effect. The status of the Japanese woman is less menial today than it was a few years ago. Formerly this shy little creature was taught that obedience was her first duty; she was permitted very little liberty and had no voice in family affairs, but through the film portrayal of the advancement and activities of women of other lands the sentiment toward the Japanese woman has undergone a great improvement. There are just as many women as men in a movie audience, and no small number of children. The women are the most appreciative spectators.

### *Keep Movie Houses Segregated*

In Yokohama and Tokyo the motion picture houses are generally segregated in certain districts. There is Theater street in Yokohama where probably twenty-five film houses are located, and every 'rikisha runner in that seaport will suggest this point to the tourist from abroad as a place of interest before he takes you to the shrines and temples.

In Tokyo, as in other cities, there are picture theaters scattered throughout the city, but if one wants to see the pure Japanese motion picture theater and the enthusiasm with which the people have taken to the film drama, he should go out to Asakusa Park.

There is probably nothing like it anywhere in the world. At one time this was merely a recreation park, with its bazaars and shops and side shows, but the movies came and conquered, and today they dominate the whole district.

There is a main street three squares long, in addition to side streets, and every closely packed structure is a motion picture theater. Their fronts are embellished with the most gorgeous decorations; posters, streamers, rococo plaster work and paper lanterns.

### *Sunday Crowds Are Large*

On Sundays, Asakusa Park is packed with bareheaded and wide-eyed Oriental humanity. The crowds are so dense that one can scarcely elbow his way through, but the American of average stature is so much taller than these little people that he can see over all their heads and get a very good idea of what is going on. It is a quaintly interesting crowd; fathers with babies in their arms and mothers with babies on their backs, and through all the commotion the infants remain sound asleep. Little tads in polka dot and flowered kimonos and sandals or clogs will pause before a theater and gaze at the posters in rapt wonder.

The crowds move on slowly, stopping here and there to consider the merits of each film before favoring any with their patronage. The sharp "Ee-yup! Ee-yup!" of the bally-hoo men is heard above the murmur of the shuffling throngs, and here and there a barker will give an uncanny, nasal recital of the attractions of the film his house is showing. At the doors are demure little Japanese girls, as dainty as roses in their gay kimonos and immaculate white aprons. They greet each patron with a shy smile as they accept the tickets.



*A street parade advertises the attraction at a local Japanese theater.*

### *Spectators Are Shoeless*

One always removes his shoes when visiting a Japanese home, hotel, temple and some shops, and the picture house is no exception. As it is a comparatively modern institution, some concessions are made, and at the entrance of some houses an attendant slips a sort of flannel carriage boot, held in place by an elastic band, over the street shoes of the patron. This is done in theaters which exhibit American and English films and are patronized by the foreigner. In these same theaters, however, the Japanese remove their street clogs or straw sandals, and are given a wooden identification tag by the attendant. By the long row of these cunning little clogs greeting the visitor at every theater entrance one can judge the size of the audience within.

The houses are designed with a main floor and balcony, similar to American theaters, part of the seating space being devoted to broad tiers of stalls in which the Japanese and his family may sit upon the floor, and in which position they are, very obviously, more comfortable than in chairs. Conventional theater seats are provided in the rear of the theaters for those who prefer them.

### *Manager Wears Frock Coat*

At the opening of the show the manager steps upon the stage in the inevitable frock coat, which is a mark of distinction all over Japan at every function, and he launches forth in a rather tiresome talk on the film to be shown. Just before the picture is thrown upon the screen a two-piece orchestra, perhaps a violin and a piano, will strike up a tune in American fashion, but the strains are not as seductive as they might be, for Occidental music is an unfamiliar art in Japan, and one may recognize snatches of "Marching Through Georgia" and "My Hula-Hula Girl" pretty well scrambled with other airs.

If it is an American film, and very likely the opener will be, a speaker will describe the scenes and action in Japan-



*Theater street in Yokohama is flanked on both sides with motion picture theaters.*

ese, and his Oriental conception of Occidental situations would doubtless be most interesting to an American if he could understand it.

Most of the Japanese films are portrayals of the legitimate Japanese drama. A Japanese play is largely dialogue with very little action, and exceedingly tedious to the uncomprehending foreigner. There may be a thousand feet of film showing two or three characters seated on the floor engaged in conversation and nothing more. And here the speaker comes into play again, for the audience cannot know what it is all about unless the silent actor's conversation is repeated to them. This is done in a weird, gutteral chant, and there must be many thrills in those lines, for the collective Japanese audience is "moved from tears to laughter and to tears again" in rapid succession.

## Next Russell Picture Is of Treasure Hunt

William Russell, American Film Company star, has started on his fifth production of the present American series of six.

His new story takes him in an altogether different pictorial direction. It is a story of a treasure hunt in South America. Raymond L. Shrock wrote the story and Edward Sloman will direct it. The sets required cost much money but President Hutchinson after reading the script, smiled and ordered the play to proceed.

"Cannot produce a picture worth while without an outlay," he said.

The new picture is said to be extremely picturesque and will hit the high notes on an entirely new plan of costumes and setting. A large number of extra people will be required and Sloman is sitting up nights planning the details of the rehearsals.

Russell will not actually take his company to South America to search for the treasure—he claims he has it right in the picture. The South American atmosphere will be reproduced in Santa Barbara.

## Screen Star Weds

Hero of thousands of tempestous stage love scenes, idol of misty-eyed matinee girls of years gone, nowadays a screen star at the Thomas H. Ince studios, Melbourne MacDowell has been snared by the wily love god he has so often propitiated or flouted in the mimic world. He was married recently at Riverside, Cal., to Mrs. Caroline Wells Neff. About six weeks ago, MacDowell had a nervous breakdown, together with an injury to his shoulder while making a picture. He was taken to the private rest home of Mrs. Neff, who has for years been a trained nurse. The acquaintance thus formed, ripened into a real romance. The bridegroom was the husband of the late Fanny Davenport who died in 1898.

## Serial "Heavy" Is Ill

Leo D. Maloney, well known leading and heavy man, who has supported Miss Helen Holmes in "The Lost Express," Mutual-Signal serial, is confined to the Sisters' Hospital, Los Angeles, with a severe case of muscular rheumatism. Cinematographer S. A. Sues of the same company occupies a room a short distance down the hall.

# Mutual Program Topped by "The Planter"

### Special Seven Reeler Is Staged in Central America—Juliette Day Is Starred

"THE PLANTER," a seven-reel spectacle produced from Henry Whitaker's novel, with Tyrone Power in the leading role, tops Mutual's release schedule for the week of November 12. "The Planter" is released as a special. The star production release of the week is "Betty and the Buccaneers," a pretty five-reel drama from the American studios starring Juliette Day, the Broadway actress.

"The Planter" is a gorgeous production. It has been built from one of the strongest, most virile stories of the decade. Herman Whitaker spent months in Central America gathering material for his book and it has been acknowledged as one of the most truthful portrayals ever written of conditions in the tropics.

The motion picture was produced by F. M. Manson under the personal direction of the author who went into southern Mexico with a company of a hundred actors and a technical staff to supervise the filming of the scenes from his book. Few productions have ever been made under more careful direction, with greater attention to detail and with more wonderful scenic effects.

"The Planter" cost approximately $250,000 to produce. The sponsors of the picture gave Mr. Whitaker and the technical staff free rein in the matter of expense and the production shows in every scene that neither money nor effort was spared to turn out a flawless picture.

Tyrone Power, who carries the leading role, is one of America's foremost actors. He has a stage and screen career of successful productions dating back to the early nineties. He is admirably cast in "The Planter" as Ludwig Hertzer, the domineering, cruel, merciless planter. The supporting cast includes Lamar Johnstone, Lucille King, Pearl Elmore, Helen Bateman, Mabel Wiles, Louis Fitzroy and George O'Dell.

Mutual has issued a comprehensive and complete press book on the production.

#### *Miss Day in Third Picture*

"Betty and the Buccaneers" is Miss Juliette Day's third production for Mutual. The Broadway star who scored a hit in "Upstairs and Down" and whose first two motion pictures—"The Rainbow Girl" and "The Calendar Girl"—proved out with high box office value, is cast as a dreaming little miss in "Betty and the Buccaneers." The production is in five reels. It was directed by Rollin S. Sturgeon.

Supporting Miss Day in the picture are Charles Marriott, Joe King, William Kyle, Tote du Crow, Gordon Russell and Harold Wilson.

Chapter IX of "The Lost Express," the fifteen chapter Mutual-Signal photo-novel, is entitled "The Looters" and it was during the filming of this episode that Helen Holmes, playing the role of Helen Thurston, nearly lost her life.

The chapter closes with a fight aboard a runaway ore car between Miss Holmes and Leo Maloney, who plays the role of Pitts in the production. The car actually did run away down a steep incline and was smashed, realistically as well as actually in collision with a building at the foot of the hill.

#### *Two Comedies Included*

The comedy releases on the week's schedule are "That Dog Gone Dog," a one reel Strand starring Billie Rhodes, and "Jerry's Running Fight," a one reel Cub comedy featuring George Ovey. The Ovey Comedies are directed by Milton Fahrney at the Horsley Studios.

## Title Is Changed

The title of Harold Lockwood's next Metro play has been changed from "Love Me for Myself Alone" to "The Square Deceiver."



*A typical Central American scene from "The Planter."*

# The Pioneer Days of Motion Pictures

## OLD TIME FEATURE FILM WAS 250 FEET LONG

FRED COSMAN, a pioneer in the motion picture field, recalls some interesting bits of history that show the remarkable strides made by the industry in the twenty-two years of his connection with it. Mr. Cosman is the owner of the Electric Theater in St. Joseph, Mo., where he has lived for the last fourteen years.

When he entered the field of moving pictures storage batteries were the only source of illumination. It required two hours to set up a projection machine, and he was playing mostly one night stands. While the operator adjusted his fifty-foot roll of film for projection two phonograph records were played for the entertainment of the audience. If he got the film in upside down, two more records were played while this was corrected.

### *No One Knew Pictures Then*

A motion picture operator needed to know a great deal about electricity then. Mr. Cosman was assembling arc lights for an arc light company in New York. Lyman H. Howe advertised for someone who knew about arc lights. He would no doubt have advertised for a man who knew something about motion pictures, if there had been such a man in those days. He figured that a good electrician could be taught. Applications were made at the Morton house, and fifteen men appeared. They were asked to examine his old Vitagraph machine and make suggestions.

The Vitagraph and the Biograph were the only machines in existence and were sold on a state royalty basis. The 1¾-inch film was used by the Vitagraph and the 2-inch on the Biograph.

The only two theaters in the country that exhibited pictures were Keith's Fourteenth street, which had the Biograph, and the Eden museum, which had a Vitagraph, both in New York. Keith's paid $1,000 for the machine.

### *Noise Accompanies Picture*

The first picture they projected was of the Empire state express. The film was 250 feet long and realistic sound effects were supplemented. People in the audience often had to be quieted when they thought the train was coming their way, but otherwise it was a great success.

Two months after Mr. Cosman applied for place with Lyman Howe, he received a railroad ticket to Wilkes-barre, Pa. Mr. Howe had bought the Pennsylvania and New York royalty rights, and needed an operator to travel. It took two weeks to assemble the machine and experiment with it. The first show was held at Deposit, N. Y. Howe had six 50-foot films and twelve phonograph records. As the films operated on a spool bank one could be run all evening, and they were always encored.

"The May Irwin Kiss"—she was a young thing then—was the most popular picture of the time and was thirty feet long. It was never run less than three times, and was invariably encored twice.

### *Picture Starts Upside Down*

The first engagement, which was booked with the idea of giving the machine a trial, went along famously except that the operator flashed one picture upside down. That, of course, took two additional phonograph records to regain its equilibrium. An advance booking agent was employed, who obtained bookings chiefly with persons interested in church benefits and who gave Mr. Howe 60 per cent of the proceeds.

The price of admission was 75 cents and $1. The Deposit exhibition was the first outside of New York, and Cosman the first operator to travel and the third to operate a machine in America.

The operator often had to run his own wires from the telephone pole outside the building. The electric currents were 52 or 104 volts and were alternating. Very little direct current was used except in the arc circuit, which ran 2,000 and 6,000 volts. At Natec, Mass., a 6,000 voltage had to be used. A man was stationed at the circuit breaker where it entered the building. It is thought to be the heaviest voltage ever used on a motion picture machine. The 2,000-volt circuit was the most often used and was the best current then in use for the machine.

### *Realism Frightens Audience*

The realism of the pictures was not the only thing that sometimes frightened the audiences. Often a cable had to be run from where the wire entered the building to the machine. It was on the floor and a heavy rug was laid over it. People would not even step over it, but would walk as far away as possible.

Howe was very proud of his machine and no one was allowed to see it in action. The projection part was boxed immediately after a performance. A box of old films was always carried, as everywhere the people demanded souvenirs.

In the four and one-half years Cosman was with Howe, only one engagement was cancelled and that was because the alternating arc circuit could not be used in a Vermont town. The power house was some distance from the theater, and the operator was obliged to wave a handkerchief as the signal to turn on the electricity. Then it was impossible to draw an arc of sufficient brilliancy for screen use.

### *Operator's Salary $5 Weekly*

After being with Howe for two years, Cosman was making $5 a week and expenses. One day another motion picture man happened along and offered him $15. He placed the matter before his employer, who offered him $18 a week, considering, Howe said, that Cosman had been a good boy. Back in New York once more the pioneer operator went into the matter of the wages of motion picture men and found that the six operators then in the country were making $100 a week.

With a man named Barnes as his partner, Cosman started exhibiting what were called the Cosman-Barnes pictures, and was the only exhibitor on the road besides Howe. Howe managed to buy out first Barnes and then Cosman, who went back to his old employer, with whom he worked two more years. At Eagle Rock, N. J., the pictures were shown at a place directly back of the present Edison motion picture factory at Orange, N. J.

### *Three Machines in Field*

At this time the three machines in the country were the Edison, Vitagraph and the Lubin. The Vitagraph had reduced its film to the standard width, and the Biograph had gone out of existence. Important discoveries and inventions were being made rapidly on the machines. Cosman, for example, conceived the idea of using the sprocket wheel instead of what was called the "kicker." The tension springs were another new discovery.

As the films became longer they could not be allowed to run into a flour sack as was done in the earlier days, and Cosman was the first operator to use the take-up, which rewound the film.



*Corinne Griffith, of Vitagraph.*

## Young Star Is Making Good Record

Corinne Griffith started with the western Vitagraph studios under the direction of Rollin S. Sturgeon. She made a big hit, and disappeared for awhile, only to reappear with the eastern Vitagraph companies as a featured-player.

Miss Griffith was born in Dallas, Texas, and is young, talented and beautiful, with large, expressive eyes and delicate features.

She is essentially a modern actress, earnest and ambitious, a thoughtful girl, who studies out her parts, one who is really in love with her art.

Since appearing at the Brooklyn studios Corinne Griffith has played with Earle Williams in "The Stolen Treaty," "The Transgression," and "The Love Doctor," with Harry Morey in the Robert Chambers story, "Who Goes There?" and is now being featured in O. Henry's tale, "A Municipal Report."

# Producers Making Longer Pictures

## REVIEW BOARD FINDS FINER DRAMAS ARE INCREASING

*The National Board of Review has just made its annual report to the members of its advisory committee who are scattered all over the United States. This advisory committee helps to keep the national board in touch with public opinion in the several local cities. In this report of W. A. Barrett, review secretary, "The Trend of the Photoplay in the Last Year" is discussed.*

By W. A. Barrett.

THE outstanding feature in the development of the photo-drama in the last few months is the ever increasing number of longer pictures, five and seven reelers, in proportion to pictures of the one and two-reel variety. And in the making of these feature productions more and more thought, time, energy and money is being employed.

The result of this care and effort is evident in a finer dramatic finish and greater reserve, and in the avoidance of the bizarre and sensational which in the popular mind have marked the motion picture, from its inception as a dramatic medium, as an art form inferior to the spoken drama.

This does not mean that the generality of pictures reaches the high-water mark set by a very few productions that have just been instanced as placing the motion picture, as far as its possibilities are concerned, on the highest dramatic level, but implies that the average production of five or more reels is cleaner and more serious entertainment than it has ever been before.

### *Suggestion Replaces Detail*

Constant advice and trained opinion have acquainted the producers and directors with the advantage of restraint, and the fruit of their more careful methods is to be seen every day by the trained and unbiased eye in the successful "putting across" of character and situation on the screen by suggestion rather than by cold-blooded photographing of detail. Such pictures as "The Honor System," "The Manxman," "Polly of the Circus," "The Sawdust Ring," "War Brides," "The People Vs. John Doe," and the true health-giving comedies of Douglas Fairbanks, are evidences of the best in this development.

Two other elements in this encouraging upward movement of a too often unintelligently abused but greatly loved amusement and teacher, are the improvement of the short comedies designated as "slapstick," and the unmistakable beginning of the really-truly child's pictures.

The first is noticeable in the gradual passing of the black-jack and the brickbat used by the chief comedian to render his fellow actors hors d'combat, and the greater prevalence of the suggestion of plot; also in the very evident decrease of suggestion and vulgar antic, the direct cause of persistent eliminations, which were sometimes formerly used as a bellows for the dying flickerings of comedy.

The second is evinced by such a picture as "Jack and the Beanstalk," a quaint and imaginative visualization of the tale that has set the mouths of innumerable children agape.

This picture was made with as much care and expenditure as has hitherto been put on the most pretentious photoplay for adults, and is conclusive proof that its producer has seen the great use to which motion pictures can be put in appealing in a healthy way to that vast audience which is still interested in doings in the realms of Grimm, Anderson and Mother Goose.

### *Enter Social Research*

The pioneer work in the regions of social research which the motion pictures are now doing in earnest—photoplays by such intelligent authors and directors as Lois Weber (Mrs. Philip Smalley)—is not the least significant phase of their development. These pictures, naturally, are provoking two kinds of opinion, that opposed to the accepted order of things and that adhering to it; but, in considering pictures of this type, it must be remembered that the purpose of propaganda is to create discussion, until values are weighed and standards reshaped.

And, after all, the future of the motion picture as a servant of society lies in its ability to teach, reveal and prophesy, and not merely to amuse mildly by allowing itself to be pushed back upon innocuous themes. If sometimes pictures are to be criticized because their authors and directors have been tempted to bite off too big a piece of moral pie, and the juice runs in an unsightly way, and the moral confection is disfigured, there is large cause to be thankful that they feel there are problems to discuss and that the motion picture may properly be used to discuss them, and there is cause to forgive them their crudities and absurdities.

### *Regulation Must Be Wise*

And let it be said that motion picture regulation must be mighty wise in laying restraining hands on pioneer thought. For the world has advanced in art and morality along the footprints of the mountain-climbers and jungle breakers.

Not till the voice of Ibsen came thundering from the Norway fiords did the English-speaking stage, cynical or inane in its superficial conventionality from the days of Congreve, say anything of benefit to English-speaking people. The Norwegian's propaganda liberated the stage. Shall it be ruled that an Ibsen cannot come to the aid of the photoplay?

As for the propaganda photoplay, let it be said that anyone has a right to state one side of an argument. If a picture does this, it is merely asserting its propaganda rights.

These are simply impressions gathered from general observation of the current year in the photoplay world, and a scrutiny of the most noteworthy production. The fact they point to is that the motion picture is better food for the people than ever.

# Take Great Pains with Petrova Film

## Expert Cutters Work Slowly to Insure Best Results With "Daughter of Destiny"

IN response to inquiries that have come to Petrova Picture company as to why "Daughter of Destiny," the first Petrova picture, was delayed beyond October 22, the date first announced, Frederick L. Collins, president of the company, authorized the announcement that the filming of the picture was completed by Madame Petrova exactly as scheduled, and that the postponment of the date of release has been due to the care that was taken to insure the mechanical perfection of the picture, in titling, tinting and cutting, the picture having been gone over a half-dozen times by expert cutters to insure that each reel has been stripped of superfluous details.

The Rialto Theater of New York will shortly announce the date (probably about the middle of November) when it will show "Daughter of Destiny."

As a sign that Madame Petrova is putting her whole heart into the production of this series of pictures, it may be noted that Madame Petrova started work on her second picture just nineteen hours after the first one was completed. This second picture is now well under way at the Biograph studios. Madame Petrova has been fortunate in securing from L. Case Russell a scenario that contrasts sharply with the theme of "Daughter of Destiny" and which is yet quite as full of opportunities for vivid dramatic effects.

Wide-spread interest has been created throughout the public by the announcement that Madame Petrova in this new series of pictures is to produce what may be called "feminist plays"—plays based on what women really think and do and not what men imagine they think. Petrova appreciates that there is real drama in these subjects, and she has no fear of appealing to a distinctly feminine class, since the life of man is interwoven with that of woman.

"If 'Daughter of Destiny' is a feminist play," say the officers of the First National Exhibitors Circuit, which will release the picture through its Circuit, "it is also a distinctly masculine play, and we expect to see both men and women crowding our theaters to get a foretaste of Petrova Pictures."

## Film Salesmen Hosts

The Motion Picture Salesmen's Association of Philadelphia tendered a banquet to the exchange managers of the Quaker City at the Vendig Hotel recently. Four vaudeville acts contributed to the evening's entertainment. The salesmen's association has a membership of forty-eight. Its officers are George Mallaird, of Pathe, president; Edwin Booth, Fox, vice-president; C. U. Martin, secretary-treasurer; Sam Lefko, recording secretary; and Daniel Heenan, sergeant at arms.

# Reproduce Egyptian Street for "Thais"

## Builders Erect Temple Modeled After One That Stood in Alexandria in Year 400

A FAITHFUL reproduction of one of the principal streets of the ancient city of Alexandria, Egypt, is a scenic feature of Goldwyn's production of "Thais," Mary Garden's first motion picture vehicle.

On the lot back of the studio at Fort Lee there has been erected a group of buildings reproducing in the finest and most artistic detail every architectural and structural feature of Egypt's "golden city" of the Fourth Century. Still pagans 400 years after the birth of Christ, Romans, Greeks and Egyptians worshipped in marble temples the old gods of their fathers, while the Christians, but lately freed from three centuries of martyrdom, still prayed in dark caves and secret cellars in constant peril of fresh outbreaks of persecution.

The Greek-Egyptian temple at the head of the street is the most imposing structure in the great set. Across its commanding front are six Byzantine columns, each sixty feet high and fifteen feet about the base. Downward from these leads a flight of seventy stone steps, constructed, for photographic purposes, of concrete, but strikingly like the originals they duplicate.

The temple is 115 feet high from the foot of the steps to the peak of the roof and 140 feet wide. The street, of the width of the temple, is 350 feet long. On each side of it are a score or more of small shops, houses, booths and similar structures.

A force of fifty men working seven days a week for nearly three weeks built this tremendous scene set. When the scene is photographed more than 1,500 men and women will be required to people it.

The photography of "Thais" is progressing splendidly. There have been few delays unanticipated.

---

Miss Leah Baird was chosen by the Cinema Club of the Bronx Exhibitors to lead the grand march of their ball to be held Monday, November 5. Her partner in the march was Earle Williams.



*Mary Garden, who makes her initial screen appearance in Goldwyn's "Thais."*

## Hart Is Arrested as "Bad Man"

From the serious mien of Thomas H. Ince, the noted film producer, one would hardly credit him with being a practical joker. He has a deep sense of humor, however, and is not averse to giving it vent, as the members of his company have discovered.

While making "The Silent Man," which will soon be released by Artcraft, Ince and the famous William S. Hart, who is the star in the film, journeyed to a small town in California looking for a suitable location for one of the scenes. In this picture Hart runs foul of the law and a reward is offered for his capture. The handbills, with a picture of Hart, which were to be photographed in the film, were gotten up by a Los Angeles printer, and Ince had a copy in his pocket.

When they reached the town, some distance from the railroad, they discovered that owing to its isolation the inhabitants were far behind the times, and did not even boast of a motion picture theater.

While Hart was in the make-shift hotel, Ince met the chief of police, and giving him one of the handbills told him where to find Hart, agreeing to divide the reward of $2,000 offered. The chief got together a half dozen husky individuals who soon made the famous star a prisoner, in spite of his protestations. In the meantime Ince had disappeared, and Hart languished in the calaboose, glaring through the bars at the citizens who came to take a look at the desperado.

Ince finally returned and fixed up matters with the chief, but by this time Hart was in a towering temper. He did not appreciate the joke, but when the humor of the situation dawned upon him he promised to be good if they would let him out.

---

## High Cost of Toads Is Alarming

One of the big scenes in the motion picture production of "Thais," in which Mary Garden will make her first appearance as a motion picture star, calls for an assortment of animals both wild and tame calculated to give even the most abstemious of property men a bad half hour. The animals required range from burros to snakes and a toad.

It was the toad which caused the commotion. It was to be the toad's "bit" in the production to hop merrily along a street in ancient Alexandria and play about the feet of a dozen-odd beggars propped against the walls of the houses and asking alms from passers-by.

Director Frank H. Crane received the shock of his life when the man from whom the animals were rented demanded $25 for the services of the toad, claiming it was a trained animal.

---

## Old Screen Team Reunited

In "Sunshine Alley," Goldwyn's second Mae Marsh starring vehicle, one of the most celebrated acting teams of the screen is reunited. From the early days of the industry, when two reels of film constituted a feature, there were few productions in which Mae Marsh played without Robert Harron. Mae and Robert appear together in "Sunshine Alley" for the first time in many months.

Robert once was D. W. Griffith's office boy.

# U. S. Exhibitors' Plans Are Complete

## Vigorous Business Drive Will Cover Entire Continent—First Feature Ready for Market

ARRANGEMENTS for the launching of a country-wide business drive in the interest of the newly organized U. S. Exhibitors' Booking Corporation are rapidly being rushed to completion and within another week the organization will be in full operation having executive offices in New York, and branches in every important city in the United States and Canada.

The New York headquarters, under the supervision of Frank Hall and William Oldknow, moving spirits in the new organization, incorporate the accounting, main booking, publicity and advertising departments. The staff took possession on Monday of offices comprising the entire top floor of the Times Building at Forty-second street and Broadway.

Distribution of the U. S. productions in many of the large cities of the country will be handled by the Hoffman-Foursquare exchanges. The Southern territory will be in charge of Mr. Oldknow who operates a chain of exchanges in all of the principal cities south of the Mason-Dixon line, with headquarters in Atlanta, Georgia. The Frank Gersten exchange will handle distribution in New Jersey. The Canadian territory also will be covered by the Foursquare system, which has made a record for salesmanship under the direction of M. H. Hoffman. Subjects will be marketed by a system of exchanges that girdle this country and Canada, numbering in the aggregate about twenty-five branches.

### *Give Exhibitors Special Aid*

A special representative of the U. S. Exhibitors' Booking Corporation will be stationed in each of the aforementioned exchanges and it will be his duty to attend solely to the exploitation of the U. S. productions. Not only will he book the pictures but he will assist the exhibitor in the important work of promotion. A system of active co-operation by which the U. S. Exhibitors' Booking Corporation will lend special aid to exhibitors in exploiting its film is now engaging the attention of advertising experts.

The work of organizing the sales force in the Western territory is in charge of Joseph Partridge, one time general manager of the V. L. S. E. in New York and later affiliated with the Triangle Distributing Company. Mr. Partridge has left this city on a tour of the Western division and will place U. S. representatives in all of the exchanges west of Philadelphia. He will visit Pittsburgh, Cleveland, Cincinnati, Detroit, Chicago, St. Louis, Kansas City, Columbus, Toledo and may go out to the coast.

Mr. Partridge also will arrange for trade showings of "The Zeppelin's Last Raid," Thomas T. Ince's new spectacle which will be the initial release of the new enterprise. Trade showings will take place this week in New York, Philadelphia, Pittsburgh, Boston, and in other Western cities next week. Showings of "Those Who Pay," starring Bessie Barriscale, the second of the U. S. pictures, will follow. No release date for either production has yet been announced but it is highly probable the Ince spectable will be given to the exhibitors not later than November 15. No bookings are being accepted in advance of the trade showings.

The assembling of the distribution forces in New York and elsewhere in the East is in the hands of Lynn S. Card, general sales manager of the new concern, who will make his headquarters in the main office in New York. Mr. Card will devote his attention principally to the development of the metropolitan territory.

### *Big Ad Campaign Planned*

Plans for an advertising campaign, nation wide in its scope, are being prepared by experts to assist exhibitors throughout the country in exploiting "The Zeppelin's Last Raid."

A well known agency will place large advertisements heralding the new Ince production in newspapers in all of the large cities in which the U. S. branches are located. These ads will appear daily for a week in advance of the trade showings, concluding with a final full page "splash" the day of the trade presentation. Coupled with these ads which will be designed to "catch" the theater going public, will be another publicity drive in the trade publications, so that the exhibitors will have the double benefit of public and trade advertising. Similar campaigns are contemplated for all subsequent U. S. releases.

"It is the idea of the U. S. Exhibitors' Booking Corporation," declared Frank Hall, president and general manager of the new enterprise, "to give the exhibitor every possible co-operation in the exploitation of our productions. Our initial release, 'The Zeppelin's Last Raid,' is a particularly timely subject and excellent promotion material.

"With Zeppelins again in action on the west front in Europe public interest is centered more than ever before upon these giant dirigibles. Therefore, we believe that it is up to us to let the public know that our picture presents for the first time on the screen the Zep in actual operation, bombarding towns and cities and also revealing the secrets of its construction. We do not intend to let our relations with exhibitors cease after the renting of our pictures. We are arranging to assist him in every way possible to sell it to his patrons."




*Roscoe Arbuckle is greeted by Otis Hoyt, manager of the Liberty Theater, Long Beach, Cal., and presented with a specially built chair.*

# Fatty Gets Enthusiastic Welcome

WHEN Manager Otis Hoyt, of the Liberty Theater in Long Beach, Cal., learned that Roscoe Arbuckle was leaving New York for his city, he planned a rousing reception for the rotund comedian. Mr. Hoyt had been playing the Arbuckle-Paramount comedies and upon receiving the news that Arbuckle was on his way west, booked a return of "Oh Doctor!" and arranged for the appearance of the star in person. With the stage braced for the occasion, Hoyt played to the largest house in the history of the theater. After addressing the audience for a few minutes the comedian introduced his jumping-jack relative, Al St. John, and the village pest, Buster Keaton. Arbuckle's canine pal and actor, "Luke," also horned in on the reception.

Manager Hoyt sprung the surprise of the evening by presenting Arbuckle with a rattan chair of generous proportions which was built expressly for the star and announced to the audience that the chair would be placed in a box which would be reserved exclusively for the Arbuckle party during their stay.

As box seats in the Liberty are thirty cents it will cost Hoyt eighteen cents every time the Arbuckle party attends his theater.

# Continuity Is Important Factor

## EXPERT DISCUSSES PROPER BUILDING OF PICTURE SCENARIOS

*Pierre V. R. Key, advertising and sales manager of the Hoffman-Foursquare Pictures, is not only a man who has a complete grasp of the problems of the motion picture industry, but has for years been an able music critic on a leading New York daily. Mr. Key's first picture, "The Fringe of Society," produced by the George Becker Film Company, is shortly to be released by the Hoffman-Foursquare Pictures, Inc. What he says about continuing of pictures is interesting.*

By Pierre V. R. Key.

ODD though it may at first appear, it is nevertheless true that a well developed musical sense will be found helpful to one who undertakes to write a superior motion picture scenario. Whether one is a skilled musician or has only an inherent musical feeling, this faculty cannot fail to assist in the building of a scenario —or "continuity," as it is termed in the profession.

As rhythm is the governing element in the universe it must, if we analyze matters aright, be utilized in the construction of the motion picture continuity. If this law were more generally recognized I am sure that it would aid in raising the standard of continuity-writing.

Ninety-nine picture fans in every hundred can instantly tell whether the continuity in a picture is good or bad. They will not stop to analyze it; that isn't necessary. They feel instinctively whether it is rhythmical or not; whether the scenes follow one another in proper sequence, and whether the correct values of each to the other are maintained.

### *Music Laws Important*

Now this may or may not impress many persons as logical, yet it is true beyond doubt that the observance of the laws of music assist in creating a fine motion picture scenario or continuity. And we can easily explain why.

The contrasts in a picture are all a matter of expression of one form or another, just as in a musical composition. Dramatic values are dependent upon contrast, upon what has gone immediately before or comes after. Now to get contrast we must place emphasis of some sort on what is done. We either indicate that one thing is to be performed with vigor or without it; with rapidity or without that quality, and so on to the end of the gamut of light and shade.

In short, like the composer who indicates that one part of his composition moves andante or allegro or largo, the motion picture continuity-writer must consider the proper tempo of every scene he introduces into his manuscript. He has also to measure very carefully the constant changes of tempo, wherein he again works in a manner analagous to the creative musician.

### *Same Law Governs Pictures*

Building a picture-continuity of broad proportions, the writer proceeds quite naturally in a major rather than in a minor key—unless his story is almost uniformly sombre throughout. He goes ahead creating what he wishes to make an approximately perfect working script from the story the author has given him. As he does so, he constructs his scenes (unconsciously or not, depending upon his natural or developed musical ability) in accordance with the laws of melodic progression in music and those which govern theory.

Let a continuity-writer lack a sense of rhythm, or be deficient in musical feeling, and his work will suffer. Nor is this confined solely to the writer of motion picture scripts; the playwright deficient in musical feeling, or the novelist, the painter or sculptor, will fail in equal measure of attaining a degree of success otherwise possible.

### *Must Not Smother Art*

Composition is difficult work, requiring imagination and sensitiveness to many elements that many matter-of-fact folk might be inclined to regard as nonsensical. The very fact that a motion picture continuity-writer must work technically, that he has to do with the mechanics of the craft, should not pre-suppose his being mechanical to the exclusion of the finer attributes of any art. On the contrary, his work gains in proportion to his sensitiveness, for it is having this that enables him to sympathize with the subject matter of the story on which he is at work.

In other words, the cut-and-dried picture continuity that is turned out by a hurry-up man can be recognized the moment half a dozen pages of it are read. Translated in pictures upon the screen (providing the director adheres to the script) it is equally stiff.

No, writing continuities for pictures is more and more becoming recognized as an art; perhaps, some day, it may be lifted into the place it deserves. But before that moment arrives considerable changes in method of work must ensue; possibly it may be found imperative to enlist the services of men and women whose abilities are more in keeping with what is demanded.

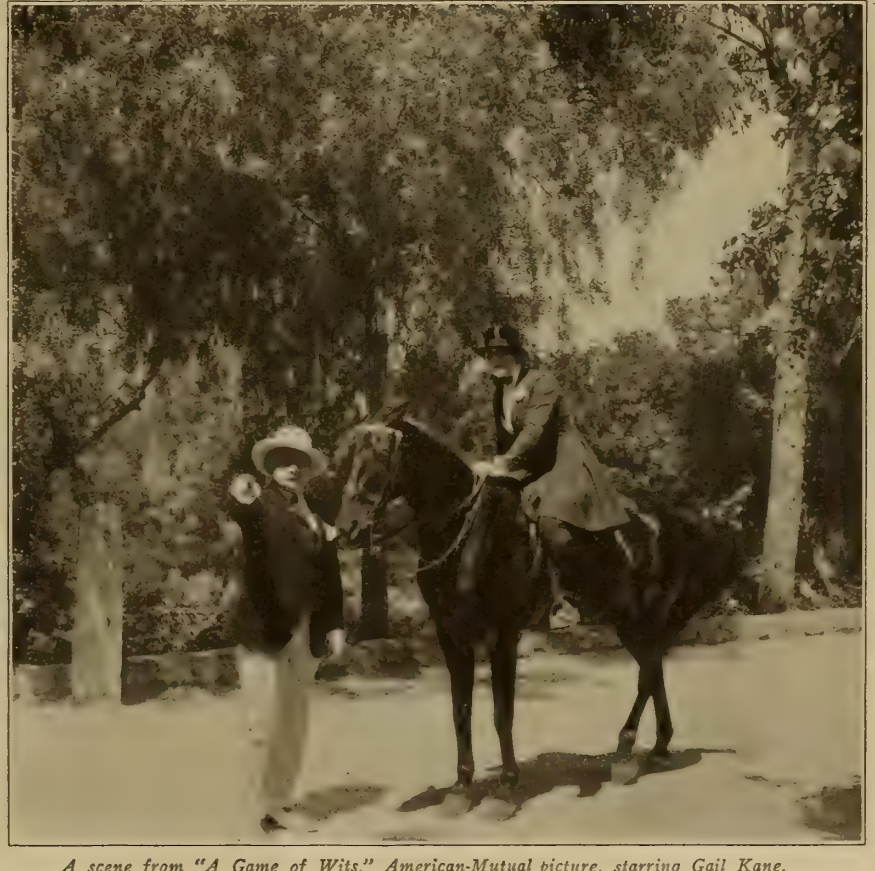
### *Hours of Toil Necessary*

As with great musical compositions, we find upon studying the best motion picture continuity (which occasionally crops up out of the ruck), that the desirable quality of spontaneity does not ensue from the swiftest workmanship. Every composer who ever earned a lofty place polished and repolished his work until it shone. His melodies may have had the trait of spontaneity, and his harmonies all the richness of seeming spontaneity, but no matter how inspired he was, you may be sure that innumerable hours of toil represented the finished composition.

The motion picture has passed the transitory stage; it is here to stay. More than one thing about the picture invites criticism, and those best equipped to speak say that it will develop artistically. What they undoubtedly mean is that the fabric will improve, and by that is meant the quality of the picture as a whole.

### *Better Pictures Will Result*

But if we are to have better pictures —which is likely—it will be because we develop continuity—writers who have lived; whose education, travels and native talent peculiarly fit them for a difficult and delicate task. For as matters



*A scene from "A Game of Wits," American-Mutual picture, starring Gail Kane.*

stand today there is too much hit-or-miss work put into most scripts, and not enough time taken to construct what is really the foundation upon which the picture must ultimately rest.

A few of the most painstaking producers are recognizing this fact, and turning it to profitable account by entrusting their continuity scripts solely to men and women of proper qualifications, and, after so doing, giving them sufficient time to do their tasks as they should be done. As a consequence there appears, from time to time, a continuity of genuine excellence.

In every such instance the producer is the financial gainer for two reasons: Because the artistic value of the picture is thereby enhanced, and for the reason that being a better picture its commercial worth automatically advances.

### *False Idea of Economy*

It is only the "penny-wise" producer who entrusts the making of a picture-continuity to a low-priced writer who, being that, is almost without exception incompetent. The scrimpy producer may think he has economized by engaging a script-writer to do a six or seven-reel feature for $300 or $400, but in reality he hasn't. On the contrary he has shown nothing but utter disregard for his own interests. He does this in forgetting that if he is to spend many thousands of dollars on the finished product that the foundation should be as strong as possible.

Let me illustrate: Assume that an excellent six-reel picture is planned, one which cannot be adequately made for less than $25,000 to $40,000. Assume, further, that the rights to a novel have been purchased (or an original story by a well-known writer) for $5,000, or even twice or three times that amount—something by no means uncommon in these days of motion pictures.

Wherein is there economy in continuity construction by engaging a "cheap" writer to lay the most important part of the picture edifice? The producer doesn't hesitate to pay a director four or five thousand dollars for his task; nor to contract for several players whose salaries are considerably more than $500 a week. He is also ready to pay liberally for his production and other necessaries.

### *Writers Should Be Paid*

Why, then, in the light of sheer common sense should he hesitate to pay a proper compensation to an unquestionably competent continuity-writer? If he were not "pound foolish" he would. Because in so doing he would be doing nothing more sensible than buying insurance (and the best sort of insurance) against the satisfactory completion of his picture.

The few progressive producers of whom I previously spoke have learned the basic secret of making a good picture. Nowadays these producers are attaining a higher mean average in the artistic and commercial quality of their output. And the secret is the retention of the continuity-writer deserving the name and earning, and getting, proportionate compensation.

These producers no longer "rush" their continuity-writers. Instead, they insist on their taking all the time desired, within reason. In place, therefore, of turning out a continuity in ten days or two weeks, the writer spends at least that period in getting acquainted with the story and blocking out the first rough draft. He (or she) becomes saturated with the story, lives with it, so to speak, until it is virtually a part of himself.

### *Writer Is Attuned to Story*

By degrees the story begins to take picturized form in the writer's mind. Now there begins the real work on the continuity, for the writer has put himself in full sympathy with the story—he has, in brief, attuned his nature to the key of the story and is moving along with it rhythmically.

Another four, or even five, weeks may be required to finish the continuity. Day by day the writer progresses. As he does so, he builds scene after scene, considering a multitude of details that do not appear in any other form of work. Here is where his musical sense is called upon, and the more pronounced it is, the smoother will be the finished script.

And as the continuity grows it will be found, under the hands of the best writers, to be exhaustive in covering every essential required in making the picture. No scene which does not advance the action can be allowed to have a place in the script. Every scene must be in its proper place. Likewise, with the best writers, will minute consideration be shown for whether the scene is a "wide angle" or "close up" or "semi-close up." Equal thought will be spent upon the entrances of the characters, their subsequent action and the exits—if there be any.

### *Sincere Director Accepts Aid*

I know that many directors object to scripts in which too much detail is specified, yet no sincere director having at heart the best interests of the product will object to any suggestions that may be of help. Often, these suggestions may invite discussion out of which a "better" may ensue.

Building a motion picture scenario or continuity after the fashion herein described is the only way. And as it represents the best labor and is time consuming, it is worth being adequately paid for. Nowadays the progressive producers do not hesitate to pay from $1,200 to $1,500 for a six or seven-reel continuity. More than that, they grant as much time as is consistent—which means six or seven, or even eight, weeks for the completion of the work.

When the rank and file of motion picture producers move in this way, engaging the most competent writers obtainable and allowing them abundant time for their tasks, the picture will rise to its proper level. Then, and then only, will the criticism now aimed at motion pictures be modified and the product take on a quality inviting commendation.



*Constance Talmage is appearing in pictures released by Select.*

## Atlanta Censors Follow National Board's Lead

The Atlanta Board of Review of Motion Pictures, which is made up of a committee of the Carnegie Library of that city, and is authorized to act in such capacity by the city, has just published a synopsis of its policy. This is largely based upon the general policy of the National Board of Review of Motion Pictures. In the foreword of the pamphlet it states:

"The Board of Review is the official correspondent in Atlanta of the national board. The members are corresponding members of the national board, and the president of the Atlanta board is a member of the national advisory committee of the central body. The weekly official bulletin of the national board forms the basis of advance information. It is, therefore, unnecessary that all pictures reaching Atlanta should be reviewed by the local committee. Complete information regarding their character is obtained as herein described and close co-operative relations are maintained between the Atlanta board and the national board."

## Picture Audiences Display Closer National Unity

"The war is greatly changing the attitude of the public of the country regarding motion pictures," said Elmer Scott, former commissioner of public welfare of Dallas, Texas, and recently elected to membership on the advisory committee of the National Board of Review, when in New York a few days ago.

"It has opened the minds of the public and tended to nationalize us all. It is blotting out provincialism. The attitude of the people in the theaters of Dallas, for instance, regarding motion pictures has changed in the last six months. We now think as you do about them. Our audiences laugh at the same things, and seem to think in the same way that the people of Manhattan and other sections of the country do. This is a clear evidence of the new national point of view which all America is gaining as a result of this tremendous conflict. It is too bad that it seems to require such a world upheaval and shedding of blood to bring about this closer community of feeling."

## Jack Standing, Actor, Dies

Jack Standing, an actor on the legitimate stage and before the camera, is dead at Los Angeles, Cal. His father, Herbert Standing, is well known in the film world and his two brothers, Guy and Percy, are prominent as actors. Guy Standing, once a star on the American stage, is now fighting with the British army.

# Business Is Good in the South

## TRAVELERS FIND EXHIBITORS ENCOURAGED OVER PROSPECTS

A SPECIAL meeting of his sales chiefs was called last week by Walter W. Irwin, general manager of the Vitagraph distribution, at which he received a complete report on conditions in all parts of the country. For several weeks prior to the conference, which was held in the company's offices in New York, Mr. Irwin had had the company's eastern and western division managers, E. Auger and H. D. Naugle on special tours of their respective territories and A. W. Goff, assistant general manager, made a special trip to the south to study conditions there.

Mr. Goff visited New Orleans, Atlanta, Baltimore and Washington, and spent a day in Philadelphia on his way to New York. He brought back encouraging reports of conditions among the exhibitors of the South, especially in Louisiana and Mississippi. He said that the sugar situation is going to have a splendid effect on theatrical conditions, especially in the outlying parishes of the state where the greater part of the population relies on the sugar industry for its income. Mississippi, he found, is enjoying an era of prosperity as the result of the good prices for cotton. The same condition prevails in Georgia.

One of the main purposes of General Manager Irwin in sending his aides out was to have them confer with exhibitors on the federal tax problem and to assist them in any way possible to surmount the difficulties resulting from it.

### *Send Tax Letter to Patrons*

Practically all exhibitors have reproduced in programs or on placards displayed in lobbies and over ticket windows notices that the government has ordered the collection of the tax. On the advice of the Vitagraph representatives, who followed out a previously arranged plan, many of the exhibitors have sent out letters putting the matter to their patrons in a simple proposition of dollars and cents as follows:

How Many Times a Year do you go to a Motion Picture Theater?

If you go once a week, or 52 times a year, you are only giving Uncle Sam .....$0.52

If you go twice a week, or 104 times a year, you are only giving Uncle Sam..... 1.04

If you go every night in the week, or 365 times a year, you are only giving Uncle Sam... 3.65

We Leave It to You—IS THIS TOO MUCH FOR YOU TO CONTRIBUTE IN THE FIGHT FOR WORLD FREEDOM?

REMEMBER! Our Boys are matching THEIR Lives Against YOUR Pennies!

This argument is based on the ten-cent admission and changes were made in the figures to apply to higher priced houses.

### *Dry Law Makes Business*

Mr. Goff also reported that all the exhibitors in the District of Columbia are looking forward to a huge increase in business at the nation's capital as the result of the "bone-dry" law going into effect, and his company's salesmen are urging exhibitors to make a special drive in newspapers to make "fans" of that element of the population that heretofore made up the "regulars" in the places that specialized in first aid to the thirsty.

# Olive Thomas Appears in Siren Role

## "Indiscreet Corinne" Is Offered on Same Bill With Roy Stewart in "The Medicine Man"

ROY STEWART, Triangle's western comboy actor, who was the owner of a large Mexican cattle ranch before Villa bandits dispossessed him, appears in a new western drama called "The Medicine Man," on November 11th. On the same bill is Olive Thomas, the dainty Broadway comedienne, in "Indiscreet Corinne," a comedy-drama with which Triangle expects to make a new record. Miss Thomas is shown in a scene from this play on the frontispiece of this edition of MOTOGRAPHY.

"The Medicine Man" deals with the life of Jim Walton (Stewart), the adventure-loving guardian of the peace in El Dorado. A patent medicine fakir, named Doc Hamtilon, comes to El Dorado at a time when the peace and quiet of the community is beginning to pall on Walton, and in the person of the little dancing girl (Ann Kronan), whose dancing draws the crowds to hear about the bottled cure-all, the stalwart sheriff finds work cut out for him.

The beautiful little girl and a valuable gold mine, to which she has secret title, become the stakes in a gripping struggle in the cause of justice. This is Miss Kronan's second appearance under the Triangle banner, her debut being with Walt Whitman in "The Tar Heel Warrior," in September.

In "Indiscreet Corinne," Olive Thomas is a protected little butterfly of the upper social strata who tires of the quiet, conservative safety of her position. She has a French maid, and it is said that French maids and scandalous escapades are synonymous. In any event, Corinne does not seek excitement in vain. The action of the plot is rapid, too rapid at times for the little girl, whose parents have sent out detectives to end her career as a mysterious masked dancer. According to one of the sub-titles, "a marriage license covers a multitude of improprieties," and papa and mama forgive her when she brings home the man whom she was engaged to capture.

The climax of the plot, staged in the office of the publicity man who is financing the adventures of both Corinne and her supposed "victim," furnishes a genuine surprise.

As the wealthy but unknowing social climbers, Jeremiah Cotter Brown, the toothpick king, and his obese wife, contribute much humor with their designs on the bogus noblewoman (Josephine Sedgwick) and the prominent South American hero (George Chesebro).



*A scene from "Miss U. S. A.," a Fox picture in which June Caprice is starred.*

# PETROVA



MME PETROVA

Now booking: Exchanges of

First National Exhibitors' Circuit

# PICTURES











in "Daughter of Destiny"

Petrova Picture Company

Frederick L. Collins, President

25 West 44th Street, New York

# PETROVA PICTURES













MME. PETROVA in "Daughter of Destiny"

Now booking: Exchanges of
First National Exhibitors' Circuit

Petrova Picture Company
Frederick L. Collins, President
25 West 44th Street, New York

# Church Leaders Recognize Power of Films

## PLAN CO-OPERATION BETWEEN PRODUCERS AND SUNDAY SCHOOLS

THE producers of motion pictures who are members of the National Association of the Motion Picture Industry have recently entered into a plan of co-operation with a special committee representing the Board of Sunday Schools (in whose schools there are more than 4,000,000 scholars) of the Methodist Episcopal Church, through which feature pictures, scenics, comedies and short dramas are to be shown on Saturday afternoon and evening at the Grace Methodist Episcopal Church, West One Hundred and Fourth street, in New York. Dr. Christian F. Reisner is the pastor of this progressive house of worship. This special committee has selected an alert young college graduate, J. V. Lacy of Chicago, who will direct the use of the pictures and study the moral, educational and recreational effects of the pictures.

At a recent meeting of the Board of Directors of the National Association of the Motion Picture Industry a communication requesting the co-operation of the prominent producers was presented and Executive Secretary Frederick H. Elliott was empowered to arrange for the various programs which this committee requires.

### *Special Programs Arranged*

The afternoon programs are being made up for miscellaneous groups of children absolutely non-sectarian and without discrimination. These audiences range in attendance from five hundred to one thousand children. In the evening the programs comprise feature pictures for the family groups, the attendance averaging about five hundred.

The committee consists of the following: Dr. Christian F. Reisner, pastor Grace Methodist Episcopal Church; Dr. C. M. Stuart, President Garrett Biblical Institute; Frank L. Brown, General Secretary of the World's Sunday School Association; Prof. W. J. Thompson, Drew Theological Seminary, and Dr. Edgar Blake, Executive Secretary Board of Sunday Schools of Chicago.

Dr. Christian F. Reisner was the pioneer pastor to use motion pictures in connection with his Sunday night service and is thoroughly conversant with the progress and development of the film as an educational institution.

### *Try Pictures on Kiddies*

It is proposed to form a large representative committee of Sunday school and church workers in New York which is to select and try out pictures upon different groups of children for the purpose of recommending these films all over the United States, either for Sunday school use or with advice to religious leaders that they can recommend these particular photoplays to their people as worthy of being seen.

The pictures will be studied not only from the viewpoint of their educational value, but also their use for restful recreation will be measured and published. It is believed that the church should co-operate in securing the right kind of recreation for the people, and this proper motion pictures can provide.

Dr. Reisner in his letter to President William A. Brady of the National Association stated that he and his associates fully recognized the great power and usefulness of motion pictures, and felt confident that the high ideals of the men in the business are convinced of the responsibility in molding the lives and character of the people in this country. He added that it was not their purpose to dictate, but they honestly desire to be helpful in giving wider circulation to those pictures of merit and proven usefulness.

The pictures which are recommended at large will also be referred to the International Sunday School Board, representing all Protestant denominations, and to one or two other interdenomination committees.

### *Magazines Will Help*

The reports on the motion pictures which are shown to these associations will be the subject of published reports in the leading educational magazines including the papers and periodicals devoted to the church and Sunday schools.

The plan of co-operation was effectively put into operation recently and its success is assured so far as the support of the motion picture interests is concerned, from the fact that all the important producers have notified the National Association that they will willingly furnish photoplays in accordance with the recommendation of the Board of Directors of the National Association of the Motion Picture Industry.

Several Columbia professors have expressed a keen interest in the project and a purpose to helpfully watch it. The children filled the room at the first presentation.

Dr. Reisner feels so much encouraged by the spirit in which his work is being met by the producers that he is ready and willing to take up the question seriously with the thousands of ministers throughout the country who he believes will accept this opportunity to work out in a positive way the solving of the motion picture problem instead of clinging to the idea of postponing this solution by the negative means of indiscriminate opposition and criticism.

Dr. Reisner insists that it is natural for the church workers and motion picture producers to work together. They should not be oppositional and overly critical, but since motion pictures have such large educational value the responsibility upon the producer and exhibitor should press down so strongly that they would naturally seek the advice and sympathy of religious leaders. The Doctor's mail has been full of inquiries for months since he is recognized as sponsor for the use of motion pictures in the church. This experiment, which will be heralded through all the church and social service periodicals, will undoubtedly increase inquiries and wide-spreading interest.

# O. Henry Story Basis of Feature

## "I Will Repay" is Blue Ribbon Picture for November, Starring Corinne Griffith

ALBERT E. SMITH, president of the Greater Vitagraph Company, claims that his company has produced a 100 percent feature in "I Will Repay," a Blue Ribbon feature adapted from O. Henry's widely read novel, "A Municipal Report." It is to be released the week beginning November 12, and features Corinne Griffith with Mary Maurice and William Dunn in strong supporting roles. This is a romance of the Southland. William P. S. Earle has made a special effort to obtain local color and southern atmosphere along the "eastern shore" of Maryland. The company spent several weeks on a large estate in Talbot county.

Striking lighting effects were obtained in evening scenes under the soft southern skies. The darkies used in the picture are real types caught by the camera in their everyday lives—pickaninnies leaning over rail fences watching the hacks bring new white folks up from the depot, tough blacks in "speakeasies" invoking the power of rabbit feet as they roll the bones, and the old slave type.

President Smith has favored the feature with a well-balanced cast.

"I Will Repay" is the romance of a young Northern magazine writer and the beautiful daughter of a Southern judge, linked with the emancipation of a delicate and cultured authoress from the curse of a vicious husband.

Roger Kendall is not enthusiastic when the editor of his magazine sends him to Nashville to close a contract at two cents a word with Azalea Adair, a "coming" writer. His only knowledge of the town is gained from reading a municipal report and he anticipates a few weeks of boredom. The chief impression on his arrival is made by a torn $1 bill which he gives to the negro who drives him to Miss Adair's home. The impression is accentuated when she displays the bill in sending a maid to the store.

Among his hotel acquaintances is Major Caswell, whom he dislikes but tolerates to the extent of drinking with him at the hotel bar where the major again excites Kendall's interest by producing the same torn bill. Kendall also meets Virginia Rodney, daughter of the judge, a close friend of Azalea, who is somewhat of an invalid, and the two are at once drawn toward each other.

The real tragedy in Azalea's life is hidden from Kendall—that she is the wife of Major Caswell, who abuses her, taking every cent she can get, even the money old Caesar, the negro hackman, makes and which he forces her to accept. But the passing of the torn dollar bill to Azalea and then to Caswell creates a suspicion of the true state of affairs, and through his efforts the story

# Lax Film Methods Are Eliminated

## R. R. NEHLS SEES NEW ERA IN MOTION PICTURE INDUSTRIES

RICHARD R. NEHLS, general manager of the American Film Company, who spoke before the Illinois State Press Women, at the College Club, in Chicago, on November 2, handed out some plain, unvarnished facts concerning the film industry in his talk on "The Psychology of the Motion Pictures." He pointed out the urgent necessity of eliminating the bad influences of suspicion and general lax standard that prevailed at one time in the business.

"Many a man who has recently been the strongest howler against infringement of copyright laws, was an offender himself in the early days," declared Mr. Nehls. They took their film where they could get it, without regard to prior rights. If an enterprising picture firm spent time and money in getting out a good picture, the pirates would scheme to get hold of a copy and before night would have the market flooded with similar prints put out as their own pictures.

### *Money Grabbers Get Out*

"It was such conditions as these that invited the element that dominated the industry for so long. Some of them were in it only for what they could get out of it most quickly. They made no effort to establish a dignified business or an honest industry—they gathered in all the money they could—and departed. And we were glad to see them go and we hope they'll stay out."

Mr. Nehls gave a history of the industry from the time it started with four-foot reels, put out by the mail order houses, and outlined many interesting facts not generally known.

"It is not so long ago," he stated, "when actors indignantly refused to listen to any proposition that involved work on the screen. They feared it would cheapen them if it were known that they had worked in pictures. Those who did go in, surreptitiously, as it were, used other names and sought to conceal their identity.

### *New Art Is Built*

"Thus it came about that we were compelled to train our own actors and to build up for ourselves a new art—the eighth art, for such the motion picture has become. We used to watch on the streets and in the cars and cafes for types needed in our plays. We had to use delicacy and tact in approaching these types with a proposition to play in our pictures. Sometimes they misunderstood and glared angrily at us and looked around for the nearest policeman. Sometimes they listened to our pleading and entered into a satisfactory arrangement whereby they were to report the next morning at the studio.

"From these selections there came some of our now brilliant successes on the screen. In fact, many an actor who once indignantly refused to listen to us came later begging for an engagement. And some of them have been proud enough to see their names glittering in electric lights as screen stars.

### *Big Profit Days Are Over*

"Gradually we are eliminating from the industry the element of people who see in it only a chance to make easy money. You might be surprised if you knew how many 'angels' there are eager and anxious to invest their savings in an enterprise that they hope will bring them enormous profits. But the days of enormous profits in the picture business are over. The profits nowadays are only such as might be found in any business enterprise, carefully handled and economically conducted.

"The motion picture business, unhappily, was built upon a foundation of suspicion, mutual distrust and sometimes downright dishonesty. For this reason it was wont to attract crooked minds. It has reaped the harvest it has sown and has learned its lesson.

### *Better Elements Introduced*

"A new era has begun for the industry. Better elements are daily being introduced. The solid men of the early days who had ideals and who clung to them in spite of everything are now seeing the reward of their endeavor, in the building up of a sound industry, based on a business integrity that is bound to have its effect."

Mr. Nehls, in response to questions asked by the members of the association, was inclined to doubt the present success of the distinctively juvenile program. He pointed out that the public could not hope to support such enterprises as exclusively "children programs" sufficiently to allow of a desirable profit.

"The exhibitors must figure on the box office values," he concluded. "But most assuredly I believe in the future of better films and in the better films movement. I believe every representative producer today is conscientiously endeavoring to bring about a better condition in the industry and an improved output of films. Pictures are steadily growing better and the time will come when the public censor will be out of a job because the producer will be his own censor and will see to it that no picture leaves his studio for which he could have cause to blush."

# Eight Companies Are Making Features

## Bluebird and Butterfly Productions Are Being Prepared for Distribution Next Year

EIGHT companies are busy at Universal City creating features for distribution early in the new year on the Bluebird and Butterfly programs. These programs are scheduled well into December and there are plenty of subjects ready to be listed; but the following information applies to attractions still in the making, either at Universal City or on locations.

For the Bluebird list Joseph De Grasse is completing "The Scarlet Car," made from the late Richard Harding Davis' story of the same title, in which Franklyn Farnum will star, supported by Edith Johnson, Lon Chaney and Al W. Filson. George Siegmann is directing Carmel Myers in Doris Schroder's screen version of Frank R. Adams' popular story, "Molly and I," with Kenneth Harlan leading the supporting company.

"Broadway Love" will have Dorothy Phillips, Bluebird star, in its chief role, with William Stowell her leading man. The adaptation and directing of W. Carey Wonderly's story is to be credited to Ida May Park. Juanita Hanson, Eve Southern, Gladys Tennyson, Lon Chaney, Harry Von Meter, and William Burress are supporting Miss Phillips. "The Highest Card," directed by Rupert Julian from Elliott J. Clawson's scenario, is being produced on location as a Bluebird, with Ruth Clifford the star and Monroe Salisbury to be featured as her leading man.

Butterflys in preparation include "Beloved Jim," "Wolves of the North," "Hawaiian Knights," and "Madam Spy."

The stages at Universal City are also occupied for Craig Hutchinson's comedy double-reeler, "Seeing Things," to feature Stanley Laurel and Kathleen O'Connor, while the second episode of "The Bull's Eye," an Eddie Polo serial; the last chapter of "The Red Ace," the serial now running, and the seventh episode of "The Mystery Ship," just getting under way with exhibitors, complete the current list of Universal production activities on the west coast.

## Educational Films Aid Fight on Tuberculosis

One of the first steps in a campaign of education to be conducted in behalf of the proposed East Tennessee Tuberculosis Hospital for Knoxville, Tenn., was a moving picture exhibition showing in detail the various stages of tubercular conditions in New York hospitals. These pictures were shown free of charge in all the city schools during the past week and proved a revelation to the students as well as to the older persons who witnessed the exhibitions. The latest and best reels were shown, having been secured from national headquarters. The truth about the dreaded disease is portrayed in a manner far more interesting and instructive than could otherwise have been impressed on the minds of the school children and others who witnessed the pictures.

## Auto Comedy Is Lively

Billy Ruge and Kate Price have a highly exciting venture in the realm of fast life when they pawn the family livestock and buy an automobile, in General Film's current Sparkle Comedy release, "A Bargain—$37.60." The car shows itself incapable of traveling at a slower speed than 109 miles an hour and wrecks almost every landmark in the country until it dashed into a ditch.

# Here's a New Story on Film Star

## Carlyle Blackwell Is Hero of "The Tale of the Lost Chickens," a Story of Real Life

THERE is a scene in the new World-Picture Brady-Made called "The Good For Nothing," in which Carlyle Blackwell and Evelyn Greeley are the star players, which took the publicity manager back to a half hour in Chicago



*Carlyle Blackwell.*

last Summer. Mr. Blackwell had just arrived from New York to attend the Movie Exposition and was killing a little time before making his appearance on the platform, when the publicity man quite unconsciously uncovered a rich mine of newspaper material.

"What were you driving at," he asked, merely by way of keeping the conversation going, "before you became an actor?"

"Everything you ever heard of," replied the World star so seriously that his companion was impelled to ask for particulars.

"I was a youngster at Cornell," began Blackwell, "and I knew very well I was going a pace my father could not afford, but I guess I was pretty careless, and when the holidays came around I went home just as though my actions had been all right. Well, I was received as cordially as I could have wished, and everything went along as smoothly as could be. The presents were there as of old, and the happy faces, and the good cheer, and the big dinner—and then father asked me to join him in the library.

### *Gets $100 for Railroad Fare*

When we were alone, he talked for a few minutes about nothing in particular, and then said:

"'Carl, I have a hundred-dollar bill in my pocket that I have been undecided what to do with. I have finally concluded to give it to you to buy yourself a whole lot of railroad fare.'

"That was all, and I knew it was coming to me, so I purchased a ticket to South McAlester, Indian Territory. Why I picked that particular spot, I never knew, unless perhaps it was as far as the money would go.

"Anyway, I landed in that God-forsaken hole without a cent and not knowing a soul. But I got a job at $45 a month and furnished my own grub, as assistant to the local express agent.

### *Nothing to Do Till Tomorrow*

"The express agent's assistant kept the books, took care of the horse, cleaned the wagon and harness, swept out the office, washed the windows, delivered all express matter, and spent the rest of his time in riotous leisure.

"I was the only young fellow in the town, and there were seven girls ranging in years from ten to seventeen. I usually had from three to all of these girls on my wagon when on my route, and the agent did not think very well of that, but stood it because active young men at forty-five per and feed themselves were not so plenty.

"Well, it came to a time when there was to be a dance in South McAlester, and of course I was in demand for such an occasion. So I sent to Sears-Roebuck for a dress suit at $25, and was right on the job.

### *Chickens Cause Trouble*

"Everything would have been entirely lovely, but when I slipped away that night to meet the eleven-fifteen as usual, the express messenger delivered six crates of live chickens to me.

"Almost the very first crate I took hold of burst open and the chickens got away and scattered all over the place, with the assistant express agent doing his best to fulfill the duties of the police reserves and round up the riot. I caught some of the flock and put them back in their crate, but another broke open, and by the time I closed up the office it was two o'clock in the morning.

"Of course I didn't go back to the dance. That was over long before the end of the chicken episode—and I couldn't have returned anyway, for I was all covered with feathers, mud and chicken vermin, my mail order fashion-plate suit was a sight, and I was mad clear through.

### *Railroad's Uninvited Guest*

"Next day the express agent allowed that I owed him $56 for lost chickens, and that night when the eleven-fifteen pulled out, I was a passenger, an uninvited guest of the railroad company, between two of the express cars."

It was this chicken affair that the publicity man recognized during the private run of "The Good For Nothing" the other morning in the World Pictures projection room, providing a real life atmosphere to which Mr. Blackwell apparently had not intended to call attention in the advertisements.

## Strike in New York Delays Lithographs

Six of the large lithographing and printing companies of New York City last week joined in an appeal, through newspaper advertising space, asking the indulgence of the theatrical and moving picture trade for delays in delivery. A half page advertisement stated that because of a sudden strike of press feeders demanding an immediate wage increase of twenty-two and one-half per cent, and refusing to work, even when the demand was granted until most of the print shops of the city consented to the new wage, all deliveries were being delayed. The firms signing the advertisement were H. C. Miner Lithographing company, J. H. Tooker Printing company, National Printing and Engraving company, Fred T. Hegeman Printing company, T. J. Hayes Printing company and the Carey Show Printing company.

## Siegel New Manager for Select in New York

With the current week Henry Siegel took charge of the New York Exchange of Select Pictures. He had previously been assistant manager. Promotion was due to his efficient work in that position.

Mr. Siegel's rise to the executive command of the New York exchange was the result of ability plus hustle. His business career has been one of continuous advance. His position in the motion picture industry was with the Pittsburgh exchange of the World Film Corporation, when Lewis J. Selznick was general manager. He was promoted to the New Jersey branch, later leaving that organization to handle Bluebirds in New Jersey.

When the Selznick Enterprises were organized, Siegel was one of the first to join the Selznick forces, being for a time in charge of the New Jersey exchange. He was soon brought into the central office as assistant manager of the New York exchange.

When the Select Pictures Corporation took over these exchanges, Mr. Siegel remained in this position.

Several changes and additions to his force marked Mr. Siegel's inception of his new office. One of these changes brings into the Select organization Lester Adler, who has been with the World Film Corporation in their Newark branch. Mr. Adler will be office manager for the Select exchange. Another change marks the promotion of J. Walter Lamb, popular salesman on the Select staff, to the position of assistant manager, with direct charge of the sales force.



*Henry Siegel, who has just been appointed manager of the New York exchange of Select Pictures.*



*Madame Petrova's "Daughter of Destiny" is wealthy in elaborate settings and costumes.*

# Universal Starts "Service Department"

### Plans to Help Exhibitors Make Their Pictures Pay—Bach Visits Exchanges

WHEN W. A. Bach has finished his present tour of the United States, every Universal exchange will have in operation a "service department" that will act in an exclusive and special capacity as assistant to every exhibitor in the territory served by the various exchanges. Mr. Bach has reached Denver on his way to the Pacific Coast, his further route embracing visits to Salt Lake City, Spokane, Seattle, Portland, San Francisco, El Paso and back to New York, with stops arranged to cover the Southern territory.

The service, or "make it pay" department, first became operative and was tested with entire satisfaction by Mr. Bach in connection with the exchange at Toronto, Can. When it was decided to put a man on the road to build up and extend the idea to all Universal branches, Mr. Bach was appointed for the work.

He first established the department in connection with Mecca exchange, in New York, leaving C. G. Wood in charge. Taking to the road, Mr. Bach visited the following cities and appointed the following managers: Detroit, B. B. Greenburg; Chicago, M. L. Firestone; Toronto, Raymond S. Peck; St. Louis, G. H. Giebler.

Meanwhile the territory served by Portland, Spokane and Seattle was placed under the "Make It Pay" supervision of Dean Collins, with headquarters in Portland.

The plan devised and perfected by actual service and operation admits of systemizing to an extent that will allow one man, naturally selected for his peculiar and particular qualifications to do these things in assisting the exhibitor and putting the energy of the exchange behind every customer. Publicity, not alone original publicity and "stunts," but distributing, enlarging and localizing the general publicity sent out from the home office, adapting it to the requirements of the individual exhibitor; advertising, circularizing and, by letter, keeping in touch with the exhibitor to the mutual benefit of both the showman and the exchange; providing salesman with information, ideas, suggestions, material and aids to better sell the exhibitor and better start the exhibitor on his new service and account; to keep in touch with salesman on the road, and to do everything possible to aid the showman and perfect the service of the exchange.

## Portrait Theft Delays Picture

THERE was a delay of four days last week in finishing "The Painted Madonna," a drama starring Mme. Sonia Markova, released November 11 as a Fox Special Feature.

The delay was occasioned by the theft of an oil painting—a portrait of Mme. Markova which John Sparrow, a well-known New York artist, had been employed to make and which he had completed only a few days previously. The portrait was used in several of "The Painted Madonna" scenes, the actor in the cast who plays the part of the artist being shown apparently at work on it.

This part of the filming had all been completed and forgotten when it was reported to the director that one short section of the film could not be found in the cutting room. Arrangements accordingly were made for Mme. Markova and Sidney Mason, who plays opposite her, to retake this portion of the picture.

They and the director and camera men reported early one day last week at the Fox studio in Grantwood, N. J., but when they looked in the property room for the essential portrait of Mme. Markova it could not be found. Three days' searching was of no avail and Mme. Markova, who will make her debut as a star in this picture, became much worried.

On the morning of the fourth day, however, just as Director O. A. C. Lund was preparing to have Mr. Sparrow duplicate his original work, word was received from the laboratory that the missing strip of film had been found there and that a re-take would be unnecessary.

## Afraid to Drive Auto

Louise Fazenda, who will appear in the Paramount-Mack Sennett comedy, "Are Waitresses Safe?", soon to be released, owns a fine automobile, but she is afraid to run it. "I just let it stand in front of my bungalow so folks will know I own one," she admitted.

## Petrova Has Ardent Admirer in Japan

Shinsuke Tsunashima of Tokyo, Japan, is an ardent admirer of Madame Petrova. This polite letter shows it:

"My Dear Miss Petrova:

"Allow me to inform you that I am one of the American film admirers in Japan. I was very glad to write you, but I can not write a good letter to you as I am very poor in English and please excuse me.

"I have seen many American films by American famous kinema actresses and actors. And, sorry, the films which were by you who are one of the American famous kinema actress, have not been exhibited in Japan.

"But I know your name, and all of Japanese kinema friends know your name as well as I. Because though we have not seen your films, we were known by American kinema magazines your name and the fact that your are the most skillful actress in American kinema circle.

"And I wish, eagerly, to see the films which were featured by you. I am sure that your films will come to Japan soon. Because Japanese Kinema Co. usually exhibit the films of which Japanese kinema friends wish to exhibit. Surely, I shall be satisfied and shall be one of your admirers where I saw your skillful art in your films in future.

"I am at present collecting the photograph of the American kinema actresses and actors and am very sorry to think that I have no your photograph. So I shall be very glad if you will kindly send me one of your photographs.

"If you wish I will send some Japanese motion picture magazines or a Japanese doll.

"Hoping I shall have the pleasure of hearing favorably soon from you, I am

"Yours truly,
"Shinsuke Tsunashima,
"Bakurocho Nichome,
"Nihonbaski, Tokyo, Japan."

## Lee Joins the Army

Irene Hunt, Triangle film favorite, who has just completed her latest picture, "The Maternal Spark," is taking a few days' much needed rest at her cabin in Santa Anita Canyon. Director Hamilton worked his company night and day on "The Maternal Spark," so that he could release Rowland Lee, who had been called to the colors.

# Forbes-Robertson Picture in Making

## "Passing of the Third Floor Back" Will Be Produced by Brenon With British Star

SIR JOHNSTON FORBES-ROBERTSON has come to America to appear in the screen version of his greatest stage success, the "Passing of the Third Floor Back," which is to be produced and directed by Herbert Brenon.

Mr. Brenon has already commenced work on this new subject, and it will be completed before the first of the year.

This is the third big production to be secured by Herbert Brenon since the beginning of his career as an independent producer, and if it, together with "Kismet," with Otis Skinner, and "The Woman Thou Gavest Me," by Hall Caine, is to be taken as the type of subject to be expected, his productions will give him a high place in the industry.

Sir Johnston Forbes-Robertson is one of the most eminent actors of the English-speaking stage. He stands for all that is highest and finest in acting, and he is one of the best known and most noted actors both in this country and in England.

In his long and varied career on the stage he has had many successes, but the outstanding feature is his portrayal of the role of the stranger in "The Passing of the Third Floor Back." There is little to be said of it for the simple reason that anyone who has had any interest in the stage the last few years knows just how great a sensation was caused when he played the part some several years ago.

The stranger is a man who suddenly comes into the lives of a quarreling, discontented and backbiting little community that lives in a dingy boarding house in Bloomsbury. By his kindly interest, his thoughtfulness and his gentle tact he gains an influence over them at once so powerful and so good, that he gradually works a change in the hearts of the ill-humored landlady, and her congregation of equally quarrelsome lodgers. His work accomplished, and with good planted in the hearts of his associates, and leaving nothing but happiness behind him, the stranger passes out of their lives.

There is a love story running through which is brought to a happy ending by the stranger's kindly influence, and the play is a happy blending of the human and the humorous. It is Jerome K. Jerome at his best and finest.

### *Leaves Family in England*

In coming to this country to transfer his great success to the screen, Sir Johnston braved the dangers of the sea, leaving his family in England, feeling that no sacrifice was too great which enabled him to immortalize this appealing drama. Herbert Brenon is permitted to produce this picture as Sir Johnston knows he can fully grasp the great possibilities of the subject.

The combination of Sir Johnston Forbes-Robertson, Jerome K. Jerome and Herbert Brenon is a formidable one.

Immediately upon the completion of "The Passing of the Third Floor Back" Mr. Brenon will start work upon "The Woman Thou Gavest Me," to be followed by "Kismet," with Otis Skinner, upon the conclusion of Otis Skinner's tour in "Mister Antonio."



*Sir Johnston Forbes-Robertson.*

## Three Arrested as "Dupe" Negative Makers

The Cardinal Film Company has obtained a federal indictment on two counts against Fred Becker, Lewis Weiss and Leo Singer, charging conspiracy to infringe upon a copyright of "Joan The Woman," a feature film owned by Cardinal, and for actual infringement. Cardinal Film Company is a subsidiary of the Famous Players-Lasky Corporation.

The three men were brought before United States Commissioner Hitchcock, and after hearing were held to the grand jury in $2,000 bail each. Following the theft of one of the prints, Ralph A. Kohn, attorney for the Famous Players-Lasky Corporation, took the matter up with Assistant District Attorney E. A. Stanton, who conducted the criminal proceedings. It is alleged that the stolen positive was taken to New Jersey where a "duped" negative was made.

The theft and duplication of the "Joan The Woman" positive would have meant a big source of revenue to law breakers. The picture was produced by Cecil De Mille and its star was Geraldine Farrar. The feature appeared at the Forty-fourth Street Theater, New York, for a season. It was following the winter run that the positive was said to have been stolen from a film exchange.

The securing of indictments against Becker, Singer and Weiss is considered not only a victory for the complainants, but for the entire industry as well. Film "duping," which amounts to piracy, is one of the serious difficulties with which picture producers are forced to contend. It is believed that this action will do much toward discouraging further attempts. The complainants and their attorneys are receiving congratulations of the industry.

---

It is William Fox's instructions that ample time be given juvenile film performers in his employ to attend to their studies at school or wherever their parents may elect to have them educated. Jane and Katherine Lee, the Fox "Baby Grand" stars, are tutored by sisters of the Holy Cross Society.

# Suggests Only Non-Taxable Music

### Triangle Will Make No Music Sheets Containing American Society's Selections

WITH taxation of one kind or another affecting all men, no matter what their vocations may be, it seems likely that the extortion planned by the American Society of Authors, Composers and Publishers will bear small fruit. In a statement just issued to its exchanges, and through them to exhibitors, the Triangle Distributing Corporation has announced its attitude toward the proposed music tax.

"It is our policy to protect our exhibitors, in this connection, in every way we can," said Y. F. Freeman, general manager of the organization. "As in the past, all of the music cue sheets which accompany Triangle pictures will be composed of musical numbers which may be played in any theater for the purchase price of the music, and that alone. Our music expert, M. Winkler, has been instructed to bear this fact in mind when arranging Triangle music cue sheets, and we hope that our policy in this matter will be of general benefit to those the exhibitor,—just a logical phase of Triangle service."

While on the subject of picture music, Mr. Freeman further remarked a point in the compilation of cue sheets which is often lost sight of.

"We firmly believe that every musician or leader playing for pictures can compile his own cue sheet if he has a chance to see the picture at least a day before the actual performance, but of course such cues would be of service to only one individual, and would entail an enormous waste of effort. Nine times out of ten they would not serve for general distribution by a distributing company to its clients, simply because the compositions would, in all probability, not be obtainable for every possible combination of instruments. In case the compiler were a pianist, it might be expected that most of the numbers mentioned on his cue sheet would not be available for orchestra use, and likewise, the same condition would exist where an orchestra man overlooked the needs of the piano or organ soloist.

"For this reason we have been very careful to place our musical work in the hands of a man who is a musician of many years' experience in this particular field. He is also a representative of several of the largest music publishing houses, insuring exhibitors that his selections may be purchased by any musician, no matter what instrument or combination is to be used."

## Two New Plays Added to Triangle Colony

Frederick Vroom, who played with Booth and Barrett as a young man, and who has been connected with the films for the last five years as actor and director, has been engaged as a member of the Triangle's Culver City playing forces. Vroom is declared to be one of the most distinguished looking men on the stage or in pictures today. He will appear with Olive Thomas in "Betty Takes a Hand."

Edward Jobson, character man with years of experience on the legitimate stage, and identified with the films for several years, is another addition to the stock actors at the Culver City studios. He will be seen as a sympathetic father and in similar character roles.

## Charges Nine Cents

Nine cents admissions were announced by C. B. Yost, manager of the Royal Theater in Hutchison, Kas., as his solution of the federal war tax on admissions. The nine-cent tickets, at the box office, were valued at ten cents, but explanation was made in notices and by personal explanation that one cent of the dime was for the government. Manager Yost arranged for every pass holder entering his theater to deposit one cent as his contribution to the nation's war chest.

# Mabel Condon Gets Warm Reception

### Los Angeles Publicity Expert Goes East, Where Host of Friends Welcome Her With Reception

WHEN Mabel Condon, publicity expert, bureau head and western representative of MOTOGRAPHY, arrived in the East from Los Angeles, she was taken on tour by Paul N. Lazarus, advertising and publicity director of Greater Vitagraph. He had her as a guest at the weekly meeting of the Associated Motion Picture Advertisers, and the following day took her to Vitagraph's big Brooklyn plant where stars and studio attaches tendered her an informal reception.

Everybody made such a fuss over Mabel that Bill Painter, still cameraman, could not resist taking a photograph, a copy of which appears herewith.

Miss Condon, one of the best known and most popular publicity experts in the business, maintains a large force of assistants at her office in Hollywood. She is the Vitagraph representative at the western studio and handles all of the publicity originating at the Hollywood plant. She was formerly in New York and her trip to the metropolis at this time was a combination business and pleasure trip.



*This happened when Miss Mabel Condon, MOTOGRAPHY's western representative, visited Vitagraph in New York recently. Reading from left to right, those in the picture are: Wallace MacDonald, Publicity Director Lazarus, Miss Condon, Edward Earle, Director Wesley Ruggles, Betty Howe, Denton Vane, Alice Joyce, Director Tom Terriss, Ethel Pennington, studio correspondent, Marc MacDermott, Eulalia Jensen and Frank Loomis, studio manager. In the foreground are little Aida Horton and Bobby Connelly.*

# Russian Actress Makes Bow in Films

## Madame Sonia Markova and Her Dog Appear in "The Painted Madonna," for Special Feature

IT is as Stella Dean in "The Painted Madonna" that Mme. Sonia Markova, the Russian actress, has her introduction to stardom on November 11. The new member of the Fox forces will portray the character of a simple country girl who goes to the city, becomes a popular and reckless member of the chorus, develops thence into a woman of the world, known widely as the Black Nightingale, and eventually reforms, turning her palatial home into a refuge for friendless girls.

There are said to be a number of highly dramatic and unusual situations in the picture, which will be released as a Fox Special Feature. Mme. Markova's dog, Miss Kerensky, has the principal part in one of the scenes. A large set, occupying nearly all of the first floor of the studio at Grantwood, and declared to be a duplicate of a suite in a New Yorker's mountain mansion, was provided for Stella Dean's home.

Here a bazaar is held during which girls disport themselves in a large natatorium in the center of the set, and here, too, are introduced a series of novel tableaux. A large oil painting of Mme. Markova, which appears in the picture as the work of the artist in the cast, really was done in the Fox studio by a well-known New York painter, who also loaned some of his best canvases for use while the artist's studio set was being photographed.



*Scene from "The Painted Madonna."*

The cast includes Sidney Mason, who played Jimmie in "Alias Jimmy Valentine," and Blackie Daw in "Get Rich Quick Wallingford," and who is cast in "The Painted Madonna" as Milton Taylor, the artist; William Lampe, who plays the role of John Radon, the villain, who is killed by lightning; David Herblin, who is Frank Osborne, the artist's chum; Albert Tavernier as Rev. Charles Lamb, Anita Navaro as Helen, Edith Reeves as Fanny Ben, and Julia Stuart as Annabel Dean, Stella's mother. The story is by George M. Scarborough, and the picture was directed by Oscar A. C. Lund and photographed by Joseph Ruttenberg.

## Jewel Purchases "K"

Jewel Productions Inc. will soon release "K," adapted from the novel by Mary Roberts Rinehart, which appeared serially in *McClure's Magazine* and which has been prepared for the screen and produced by Lois Weber and Phillips Smalley. Mildred Harris is seen in the leading female role, that of Sidney Page, and "K" is played by True Boardman. Albert Roscoe, Zella Caull and Carl Miller are in the cast. The production, which is on a very elaborate scale, is said to follow very closely Mrs. Rinehart's celebrated novel. It has just been purchased by Jewel Productions Inc., who will distribute it after a New York showing at the Broadway theater.

## New Eltinge Play

November 12th is the date set for the release by Paramount of Julian Eltinge's next photoplay, "The Clever Mrs. Carfax."

Sessue Hayakawa and a company of fifteen may shortly go to Hawaii to film scenes in a forthcoming Paramount picture.

## Everything is Irish—Even the Terrier

Everything about "Molly Entangled" is Irish—even to "Mike," the shaggy Irish terrier who appears with Vivian Martin, heroine of the dainty little drama of life on the "old sod," produced for release by Paramount.

Incidentally, Mike is a lucky dog. Miss Martin simply dotes on him, and the surest way to gain her favor is to bestow a pat upon "Mike."

"Molly Entangled," scenically, historically and in every way presents a true picture of the land of the shamrock, according to those who watched Director Robert Thornby staging the film. There are thatched houses; the smithy and the old Irish fiddler; there are colleens and Irish dances—and there is a little bit of real Irish fighting, too. There is real Irish romance—tender and refreshing. There are heartaches and joys and in the end happiness for those who deserve it. "Molly Entangled" is intended to be a picture that reaches for your heart strings, brings tears and laughter alternately, and makes one forget for the time being the workaday world outside and the great tragedy that is engrossing so many of the people today.

Edith Kennedy wrote the story. It will be released November 19.

## Powerful Lights Used for First Time

For the first time in the history of motion picture work, it is stated, the new Harmer-Mark Photolight is being employed in the production of a new picture starring Marguerite Clark. Two of these lights are being used, and each has 100,000 candle power. Lights based on a similar principle, used by the government for searchlight purposes have a carrying capacity of nineteen miles.

So powerful are these lights that workmen are forced to wear dark glasses while installing and operating them. A photograph of the Woolworth tower, New York, was recently taken with a telescopic lens, both camera and light being a mile and a half distant. The result was a perfect picture in every detail.

By means of a deep crater the reflecting power is enhanced, and by electrical devices the carbons are kept revolving and the rods supporting them are automatically cooled. There is said to be a greater percentage of prismatic color obtained in these lights than in any other.

By placing one of the lamps overhead a sheet light is thrown upon the setting of a picture, which is centralized in the form of a spot by crystal mirrors.

## Kinema Is Opened

The Kinema Theater, Los Angeles, which is the third house established by the Kehrlein Kinema Circuit, will open in about two weeks with Geraldine Farrar in "The Woman God Forgot." This will be followed by W. S. Hart in "The Narrow Trail" and that by George M. Cohan in "Seven Keys to Baldpate." In addition to Artcraft pictures it is not improbable that the Kinema will use some Goldwyn features.

The seating capacity of the house is 2,500 and the interior of the house has been patterned after that of the Comedie Francaise of Paris.



*Three scenes from Vitagraph's "The Fettered Woman," in which Alice Joyce is starred.*

# Exploit New Vitagraph Serial

## Newspapers, Trade Magazines and Hundreds of Billboards Will Advertise Duncan Play

IT is announced by Walter W. Irwin, general manager of the Greater Vitagraph distributing organization, that the company will soon inaugurate its campaign for "Vengeance—and the Woman," the new fifteen episode serial which is scheduled to start its run the last week in December. This campaign, it is said, will be wider in scope than that which attended the booking of "The Fighting Trail," Vitagraph's big outdoor serial, which has created such a sensation all over the country.

Reports received from the Western Vitagraph studio, in Hollywood, where William Duncan is directing and playing the leading role in the new serial, indicate that the strenuous actor-producer is going to duplicate his feat of turning out a big serial ahead of schedule time. The first seven episodes of "Vengeance—and the Woman" have already been shipped to the Vitagraph laboratory in Brooklyn and the work of titling and printing is well under way.

"Vengeance—and the Woman" is a story of the fight of a man and a woman against a band of heartless men who strive to get the woman as a means of wreaking vengeance on the man. It was written by Albert E. Smith, president of Vitagraph, and Cyrus Townsend Brady.

The authors have provided a multitude of thrilling action, and Duncan, whose reputation as a star has been built largely on his work in roles calling for strengthful performance, is interpreting them in his usual heroic style. Carol Holloway is again featured with him in the leading feminine role, and his company includes some of the finest riders in the world.

### *Plan Big Billboard Display*

Mr. Irwin and his executive staff, according to the announcement issued by him, are working out the details of the plan by which the picture will be introduced to the exhibitors and the public. A striking feature of the company's preliminary campaign in connection with its other serial was a nation-wide billboard campaign, involving the posting of twenty-four thousand 24-sheet stands, and it has been decided to increase the paper display for the new serial. In every town of ten thousand population and up there will be at least twice as many 24-sheets and in many places they will be treble in number.

The campaign book supplied to exhibitors who booked "The Fighting Trail" was declared to be one of the most complete works of the kind ever issued in connection with a motion picture feature. It is announced by Vitagraph that an even better one will be put forth for "Vengeance—and the Woman."

### *Music Gets Attention*

In addition to a complete novelization for newspaper reproduction, numerous press stories built on specific features of each episode, advertising cuts and special suggestions, several new features will be included between the covers of the book. Special attention will be given to the musical feature.

It is declared by General Manager Irwin that a large number of exhibitors already have booked "Vengeance—and the Woman" on the strength of their success with "The Fighting Trail."

The Vitagraph distributing chief says that in the marketing of "Vengeance—and the Woman," the company will follow the same policy that it pursued with its other work—that of having its salesmen see the serial before they set forth to offer it to exhibitors. Also, it is planned to have as many exhibitors as possible see the various episodes in the company's home office and branch projection rooms before they are invited to book it.

## John C. Flinn Is Chosen Division Chairman

At the recent annual meeting of general division, class five of the National Association of the Motion Picture Industry, held recently, the secretary reported that there were one hundred and thirty-eight members in the general division and four publications.

John C. Flinn was elected chairman and Paul Gulick secretary of the division for the ensuing year.

C. C. Burr was unanimously elected as a member of the board of directors of the national association in the place of Arthur James, resigned.

The following executive committee was selected for the coming year: Thomas G. Wiley, Julian M. Solomon, Jr., B. P. Fineman, Julius A. Lewis, Wm. Johnston, Fred N. Rothenberg and A. MacArthur, Jr.

## Bobby Will Eat No Cake While the War Lasts

Little Bobby Connelly, Vitagraph's tiny star, has made the supreme sacrifice—there'll be no more cake in his menu until Herbert Hoover, National Food Administrator, sends him word that eating cake is not national extravagance. Until last week, Bobby was one of the finest little cake eaters in the world, but he heard his father reading about "meatless Tuesday" and "wheatless Wednesday" and, after having the matter explained to him, he announced that he would "lay off" the cake until further notice.

## Difficult to Find "Cleopatra" Likeness

ONE of the most serious problems connected with the production of William Fox's Theda Bara super-picture, "Cleopatra," was the obtaining of authentic information regarding the personal appearance of the siren of the Nile. There is, it was discovered, only one authentic representation of Cleopatra in the world—a bust in the British Museum. A few available coins bear a likeness of the queen, but none of these shows good workmanship.

There also is a bust in the Alexandria Museum that is credited as being of Cleopatra, but inquiries developed that most Egyptologists agree it is of some other woman. Nor could any use be made of copies of the Egyptian reliefs on the walls of Dendereh Temple, because they simply are conventionalized likenesses, not real portraits.

After a careful study of many books and copies of paintings the belief was accepted that the queen was entirely of Greek descent, and the Bara interpretation is rather of a Grecian than an Egyptian type of woman.

Plutarch, perhaps the greatest authority on the ancients, did not agree with those who considered Cleopatra a beautiful woman.

"Her beauty," he says, "was not itself altogether incomparable, nor such as to strike those who saw her." He pronounced her greatest qualities to be her "charm and personal magnetism."

# Latest News from West Coast Studios

## LIVELY HAPPENINGS ASSEMBLED FOR THOSE WHO WANT TO KNOW

BY RICHARD WILLIS

Corinne Griffith is learning how to use the typewriter properly. I may need it some day," she says. The Lady Corinne cannot be taken seriously. There was a time when she said she had deserted the screen forever and ever. She even disappeared for a time, but the Vitagraph got on her trail and—well, she is back as a featured player with them once more, and from all accounts is not likely to be set at liberty for a long time to come. Her work in "Heredity" stamps her as one of the best actresses on the screen.

Following his two splendid photoplays, "The Son of His Father," and "His Mother's Boy," Charles Ray, Ince's "Wonder Boy," is now completing another Ray comedy-drama entitled "The Hired Man." Charlie Ray's extraordinary ability to create a character whose comedy amuses and at the same time gives a genuine heart twist has put him into a class by himself.

Richard Stanton is one of the most popular directors in pictures, and when he went to New York to direct for the Fox company he received a big send-off. He has made very good for the Fox concern and his last picture, "Responsibility," in which he had Enid Markey for his star, is one of the finest that concern has turned out. His western friends, and they are many, will watch Dick's eastern career with interest.

Grace Cunard is splendid in "Society's Driftwood" and gives an intensely dramatic performance as the sister who fights to save a sick brother from the meshes of the law. It is a "Butterfly" and will be very welcome to the many thousands who enjoy the work of this clever actress.

Doug is back on the lot and with him are Mrs. Fairbanks and young Douglas, likewise Director Alan Dwan, who will alternate with John Emerson in directing Fairbanks., Mrs. Dwan, known to the masses as Pauline Bush, will follow later. She has been quite sick.

If the reception accorded Monroe Salisbury's first Bluebird starring vehicle, "The Desire of the Moth," in Los Angeles was duplicated in other cities, his future is indeed assured. The press and public alike gave the photoplay a big reception in the Angel City, and the actor was given quite an ovation when he appeared on the stage to say "Thank you" last Monday night. Mr. Salisbury's mother was in the audience and the applause which greeted her clever son delighted her.

The services of Enid Markey are in strong demand. She no sooner finished her work in "Responsibility," in which she is starred by the Fox concern, than she received two good offers and chose the one with the National to be featured in a big feature they are making. In this Miss Enid has a very strong part and one which strongly appeals to her. She will be under the direction of Scott Sidney.

Charles is back, meaning Chaplin, of course. He had a jolly little jaunt to Honolulu and has approved the plans for the new studio, and the builders are pushing things ahead. It will be one of the prettiest as well as one of the best equipped in Los Angeles.

In "Her Country's Call," which features Mary Miles Minter, George Periolat did fine work as Jim Slocum, a bootlegger who surrenders to the law to save his "gal." The scene where he begs to learn how badly she is hurt before he is taken to jail is extremely pathetic.

Bessie Barriscale, of the Bessie Barriscale company, if you please, is sorry the baseball season is over, but is consoling herself by looking forward to the football games. She is an ardent follower of all competitive sports and never misses an opportunity to see a prominent game of football or baseball, and attends all the swimming meets at the Los Angeles Athletic Club. She gets no time to play games herself and rather regrets it.

Henry Walthall is finishing up his first feature for the company which bears his own name and in which he has Mary Charleston playing as his opposite. Being able to help select his own stories, his director and support has made it smooth sailing for the "best actor in the movies" and his productions should prove pictures worth going a long way to see.

Myrtle Stedman is finishing up one of the most successful "personal appearance" tours ever made. She has done but little talking, but a lot of singing, which has appealed hugely to her audiences. Her own pleasant personality has gone far to make the tour a big success and it is said Miss Myrtle has done very well financially.

An overcoat sauntered into the Stowell Hotel in Los Angeles and after much grunting and a fierce struggle opened itself up and disclosed Ed Sloman, the director of one Bill Russell and company. It is not known who Ed's tailor is, but whoever he may be he would not be able to find Sloman once he was hidden in his overcoat. Rumor has it that Mrs. S. asked for the collar of it to make that baby a warm bedspread.

William D. Taylor, the Famous-Lasky producer, recently was much surprised to receive a check as his share of the sale of a mining claim. Taylor grubstaked an old prospector whom he had known in southwest Colorado and had said good-bye to his money. He promptly added to his Liberty Bonds and sent the prospector the best compass he could buy.

Crane Wilbur is very much in the limelight in and around San Francisco. He is starred in the Paul Smith propaganda picture "The Finger of Justice," which is booked for several weeks in the Golden Gate City. He addressed a meeting of ministers, was called on to give an address from the pulpit, made a personal appearance on the first night of the feature, and is drawing full houses to the Bishop Theater in Oakland, where he has a special stage engagement between pictures. That is all!

## Alice Howell Not Afraid of Getting Bruised

In Alice Howell, the Century company presents one of the few comediennes who is not afraid to hide her pretty face behind a comical makeup. Moreover, she is one of the few performers totally unafraid to take all the bumps and thumps



*Alice Howell of Century Comedies.*

that make up the life of a slapstick performer.

Alice Howell was born of Irish-American parents in New York City twenty-two years ago. She has played in pictures about two years with Keystone and the Universal.

She specializes in eccentric comedies, and plays leading roles. Anyone who has seen Miss Howell in her screen impersonations would never recognize this pretty blonde off the stage. Miss Howell makes a big asset of her wonderful hair, which is light yellow and fluffy. She doubles it into a huge knot over her forehead as a kitchen mechanic; pulls it into an enormous pompadour as a lovesick waitress; fluffs it into a high, grotesque mass of curls, as a caricature society woman.

Her face is so mobile in ordinary conversation that you understand the secret of her extraordinary power of her facial expressian on the screen.

# Hodkinson Handles Paralta Plays

## New Distributing Organization Will Release Productions of Carl Anderson's Corporation

W. W. HODKINSON, whose new distributing company, the W. W. Hodkinson Corporation, was formed last week, has announced that the Paralta Plays, Inc., will furnish his first product. This announcement was not unexpected, as the connection of Carl Anderson, president of Paralta, with Mr. Hodkinson during the latter's presidency of the Paramount Pictures Corporation, was known by the trade to have given him a peculiar opportunity to fit into the plans which Mr. Hodkinson has been developing through the ten years of his experience in the film business.

In commenting on his connection with Paralta, Mr. Hodkinson said that his connection with this company was both because its product appealed to him, and because its organization and ideals were such that he felt that the two companies should work together.

### *Brings Good Forces Together*

"I am looking forward, of course," said Mr. Hodkinson, "to the time when all or nearly all the forces in the business, producers, exhibitors and individuals, who have the same ideas and ideals as I have, will be associated with me. I have felt that my greatest usefulness in this business has been my knack of bringing the forces together that can and must work toward a common goal of stability and success.

"There are many thousand successful, thinking exhibitors in the country. There are great producers, men who have linked stars and great plays, others who have been supreme in finished and detailed production, others whose direction and stage management rank with the finest the legitimate has ever known. There have also been men with vision, who have talked and written and believed in the future of this business along lines of genuine progress. But the trouble has been that there has been nobody to bring them together.

### *Theories Work in Practice*

"That I take as my work. I have been working out the problems of the relationships of exhibitors, producers, distributors and the fellows who had ideas, for ten full years, and every circle of my life has been a complete development of my theories as far as conditions let me develop them. This new proposition of mine is my tenth circle. My theories have checked out in every one of the nine that have gone before, and today I am trying it on a scale which many will find more advanced than anything that has gone ahead of it.

"But I have faith in this business—something which I find few enough of us have. I want the men who have faith in it to work with me. I want the producers who believe that they can serve themselves best by giving the exhibitor what he can make the most money on, in his theater.

### *All Must Share Responsibility*

"I want the exhibitors who know that they have a responsibility to the producers who make the pictures that will help them build up their business. And I want the exchange men and the other individuals who believe, as I and my organization believe, that all this sort of co-operation is possible.

"Will you take this message to the exhibitor? My distribution system is to be designed to help the exhibitor do what my previous distribution plans, fitted to other conditions, did for the producers. It is still in the process of being worked out, but my experience to date convinces me that it is not only feasible but inevitable."

### *Paralty Doing Big Plays*

The latter part of last May Paralta secured a long lease on the big Clune studios, in Hollywood, Cal., and early in June, J. Warren Kerrigan and Bessie Barriscale, at the head of producing corporations of their own, began the production of Paralta plays. Mr. Kerrigan's first picture was a screen version of Peter B. Kyne's romance, "A Man's Man." Miss Barriscale's first photoplay was "Rose o' Paradise," founded on Grace Miller White's widely read story of the same title. Immediately these attractions were completed Miss Barriscale began the production of Harold MacGrath's, "Madam Who," and Mr. Kerrigan, Frederick Chapin's "Turn of a Card."

Before these pictures were completed, Paralta had arranged with Henry B. Walthall to become a star-manager and producer at the head of his own company. Shortly after, Rhea Mitchell and Clara Williams had been added to the lists of artists heading producing concerns at the Paralta studios. Today six producing organizations are at work at these studios.

### *Production Facilities Increased*

In September it was found necessary to increase the producing facilities on the west coast. President Anderson, who was in Los Angeles at that time, gave orders that an immediate extention be made. A twenty-four-acre plot was secured directly opposite the Clune studios, on which the erection of four large stages, sixty by one hundred and fifty feet, was begun. These structures are now used as open-air stages, pending their completion with glass side-walls and roofs.

At this time all available stages of both the old and new Paralta studios are occupied by productions now being made by companies headed by Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall, Rhea Mitchell, Clara Williams and Howard Hickman.

Paralta has had many avenues for the release of its pictures opened to it during the past two months, but it preferred to wait to attain a medium of distribution which would have the confidence of exhibitors from the very start, and assure to them a permanent medium through which to secure Paralta plays under the most equitable conditions.

### *"A Man's Man" First Release*

The First Paralta release which Mr. Hodkinson's new organization will make, will be J. Warren Kerrigan's "A Man's Man." This production was recently given a "try-out" of one week at Clune's auditorium in Los Angeles. It played to the second largest record of receipts in the history of this house and every critic in that city praised the attraction enthusiastically.

Mr. Hodkinson's second Paralta release will be Bessie Barriscale's production of "Madam Who." Then will follow in quick succession Henry B. Walthall in "His Robe of Honor," J. Warren Kerrigan in "Turn of a Card," Bessie Barriscale in "Within the Cup" and "Rose o' Paradise," Henry B. Walthall in "Humdrum Brown" and Clara Williams and Rhea Mitchell in productions which are now known only by working titles.

Sometime ago it was officially stated that Paralta had planned to make fifty-two star-feature productions in its first year, and to this end negotiations are now in progress with several stars that this may be accomplished by June 4, 1918, which will be the first anniversary of Paralta's entry into the motion picture production field.



*Director George Baker is conferring with Madame Nazimova and members of the cast and technical staff on the details of a scene from Metro's "God's Message."*

# News of State Rights Productions

## THE LATEST FROM ALL OVER THE INDEPENDENT FIELD

## First National Gets Brenon Picture

### Exhibitors Circuit Will Distribute "Empty Pockets," Film Version of Rupert Hughes Novel

ONE of the important transactions of the week is a deal that has just been consummated between the Herbert Brenon Film Corporation and the First National Exhibitors' Circuit, Inc., whereby the latter organization has acquired the distribution rights for Herbert Brenon's "Empty Pockets," by Rupert Hughes.

The Brenon-Exhibitors' combination came as a surprise. The officials of the Brenon Corporation consider it one of the highest compliments ever paid their producer and director, Herbert Brenon, because the transaction was unanimously endorsed by the entire purchasing board of the First National Exhibitor's Circuit when the picture was screened. This is doubly emphasized by the fact that the money involved is said to establish a new record for the disposal of the rights for a single production.

"I am exceedingly proud of the honor accorded me by the astute showmen of the First National Exhibitors' Circuit," says Mr. Brenon. "I realize that every director of that organization is a shrewd and keen exhibitor—each a representative man in his section of the country. An organization which has for its purchasing board such men as S. L. Rothapfel, of New York; T. L. Tally, of Los Angeles; Harry S. Schwalbe, of Philadelphia; Fred Dahnken, of San Francisco; Aaron J. Jones, of Chicago; Robert Lieber, of Indianapolis, E. H. Hulsey, of Dallas, and J. D. Williams, of New York, could not be otherwise."

"Empty Pockets," which is now being completed, was adapted for the screen by Mr. Brenon from Rupert Hughes' widely popular novel of that name. "Empty Pockets" has a swift and compelling mystery story which is said to be extremely effective on the screen. Being told with Mr. Hughes' unusual insight into the varying phases of New York life, it presents striking opportunities to the producer. Bert Lytel, who played the title role in "The Lone Wolf," has the principal male role, while the cast numbers Barbara Castleton, Susan Wills, Katherine Galanta, Peggy Betts and other well-known players.

## "Zeppelin's Last Raid" Is Timely

THE timeliness of "The Zeppelin's Last Raid," Thomas H. Ince's new spectacle based upon the growth of the democratic spirit in Germany has made a profound impression upon exhibitors the country over and several prominent showmen controlling chains of theaters are negotiating with the U. S. Exhibitors' Booking Corporation for the privilege of showing the Ince production first in their territory.

The recent mutiny in the Austrian navy was anticipated by Mr. Ince and C. Gardner Sullivan, who wrote the story. They portray with vivid realism how a secret organization rouses the Teutons against imperialistic rule. In the new production the revolt extends to the army and navy.

Simultaneous with the release of "The Zeppelin's Last Raid" comes the first real sign of sectional disintegration in Europe and it comes in the right place—the common people. The mutiny in the navy is a significant sign of breaking morale.

Not only did the Austrian sailors kill one or two of their own officers but they turned in the most savage fashion on the crews of the German submarines operating from the same base. The fight between the two nationalities was so bitter that the Germans have moved their headquarters to another port farther down the Adriatic. All these incidents were forcasted by Mr. Ince and Mr. Sullivan when they made "The Zeppelin's Last Raid" live upon the screen.



*Scene from "The Zeppelin's Last Raid."*

## "Persuasive Peggy" is Selling Rapidly

"Persuasive Peggy," the Mayfair production in which Peggy Hyland is starred, is being successfully marketed. The larger part of the United States has gone in one block; the Middle West (including Chicago), has been disposed of and comparatively little territory remains for negotiation.

## No Taxable Music

Almost as notable as the production itself and certainly an adjunct of the first importance is the artful music played as an acompaniment to "The Zeppelin's Last Raid," the Thomas H. Ince spectacle soon to be shown as the initial release of the newly organized U. S. Exhibitors' Booking Corporation. Max Winkler, who has composed the scores for many important productions, arranged the music for the new Ince spectacle and selected only tunes against which no author's tax may be levied.

## Two Big Sales Made

The W. H. Productions company has announced the sale of the rights to their release featuring William S. Hart in "The Bargain," New York City being sold to the Magnet Film Exchange, and Canada to the Regal Films, Ltd., of Toronto.

## Hart Picture Proving Popular

The W. H. Productions company have announced as one of their first releases for the State Rights Market, William S. Hart as the "Two-gun Man," in "The Bargain," which gives every indication of becoming a popular picture.

Mr. Hart in this picture has created the character of a good-bad man, or at least a bad man with good instincts. Through the influence of a true woman the good side of him is triumphant over his evil self, and his regeneration is completed.

The story is of the rugged western type, full of exceptional surprises, and crammed with thrills from start to finish.

There is not a dragging moment, and the action steadily leads up to a tremendous climax, in which the hero, with a posse at his heels, leaps his horse over a great precipice, and goes crashing down with him into the gorge below.

There is an abundance of real atmosphere of the old west where men lived by the quickness of their hands. One feature is an Arizona gambling hall of the old days, done realistically and accurately.

Mr. Hart has been given a notable support. Clara Williams plays opposite him. Others in the cast are J. Frank Burke, Barney Sherry, and James Dowling.

## Alma Hanlon Will Be Seen in New Mystery Play

Alma Hanlon, who has starred with success in upwards of ten big feature pictures during the past year, has been selected to create the leading role in the new mystery play now in course of production at the Raver studios, in Yonkers. The title of the picture has not been selected.

## Several States Sold

Harris P. Wolfberg of Pittsburgh has acquired the rights of the Mayfair production "Persuasive Peggy," starring Peggy Hyland, for the territories of Western Pennsylvania, West Virginia, and Ohio. Shallenberger and Priest of Times Building, New York, arranged the transaction. They also have disposed of the picture for Eastern Pennsylvania, Delaware, Maryland, District of Columbia, and Virginia, to the Peerless Feature Film Company, of Philadelphia.

## Bookings Are Satisfactory

Division Manager E. T. Lux, in charge of Hoffman-Foursquare territory, including Ohio, Indiana and Kentucky, is spending much of his time getting matters moving. Besides visits to the Cleveland and Cincinnati offices he stopped off, during the past week, at Indianapolis. Manager Lux reports satisfactory bookings, and particularly mentions the gratification of his patrons over the announced plan of his company to pay the positive print war tax.

## Opens New Exchanges

Jerome Abrams, recently promoted to be assistant general manager of exchanges of Hoffman-Foursquare Pictures, has gone to Atlanta, where he will establish another branch. As soon as this office is put in running order, and the branch manager installed, Mr. Abrams will proceed to Dallas, his second objective point.

## "Outcast" Draws Well in Troy

Ann Murdock, the Charles Frohman star, now appearing in Frohman successes in motion pictures released through Mutual, proved her box office value in "Outcast" when it was shown for three days at Proctor's theatre, Troy New York.

The following letter has been received by Mutual from H. R. Emde, resident manager of the theatre:

"On October 18, 19 and 20, we played the Mutual-Frohman feature, Ann Murdock in 'Outcast.' It is with much pleasure that we compliment your exchange on the excellent quality of this feature and we also trust there will be many other releases on your program which will prove of as good box office value."

# "Grain of Dust" Is Completed

### Interesting Figures Are Compiled Showing Unusual Requirements of Lillian Walker Play

AFTER having been engaged for a period of seven weeks, working on an average of four nights a week during that period and inclusive of four Sundays, the Ogden Pictures Corporation have completed their second Lillian Walker production, "The Grain of Dust," adapted from the novel of the same name, written by the late David Graham Phillips, which attracted wide attention. Its readers will be interested in the film.

The details of producing is not often given to the trade, but a few figures quoted from the books of the Ogden Pictures Corporation show the unusual outlay and the broad scale upon which "The Grain of Dust" was produced. Thirty-three thousand four hundred and fifty feet of lumber, exclusive of that used in flats and wings, were consumed in this production. Twenty-nine thousand seven hundred dollars worth of furniture was hired and extra lighting equipment for exterior night scenes called for the use of twelve Wohl lights, fifteen Kliegl lights, eighteen Allison & Haddaway lights and seven Majestic lights, employing the use of two and one-quarter miles of cable. Sixteen private homes were lighted, exclusive of a church and lawn and one aeroplane motor was used.

The salaries of extras amounted to $3,280.00 and the food bill for eatables actually employed in sets and scenery totalled $193.40.

It is expected that "The Grain of Dust" will be ready for release about November 15.

THE open territory on the Ogden Pictures Corporation's production, "The Lust of the Ages," starring Lillian Walker is being rapidly diminished. Contracts were negotiated by Jesse J. Goldburg of the Ogden Pictures Corporation with John H. Kunsky of Detroit for the territory of Michigan and with the Masterpiece Film attraction of Cleveland for the territory of Ohio and Kentucky.

A contract was also closed with Carle E. Carlton on the same production for the territory of Minnesota, North and South Dakota.

This leaves open on "The Lust of the Ages" the Southern states and Missouri, Kansas. Iowa and Nebraska and negotiations are pending with state-right buyers for these territories.

Lester Park, vice-president and general manager of the Ogden Pictures Corporation, has received telegrams from various state-right purchasers, advising of unusual business being done on the first Walker production.

The Tivoli Theater of San Francisco reported house records broken. The Photoplay Exchange of Salt Lake City, usually operating with one print in that territory, has four prints booked solid until February, 1918. Harry Samwick of New York has booked the Fox Circuit and is operating with six prints. The Globe Films Limited of Canada, operating ordinarily with two prints, are operating with four and have advised the Ogden Pictures Corporation that the four prints have been booked solid until the middle of January.

Contracts were exchanged recently between Jewel Productions, Inc., and B. S. Moss, whereby the seven-reel feature, "The Co-Respondent," with Elaine Hammerstein, will be shown in all theaters controlled by Mr. Moss.



*Mary Pickford picking presents off the Christmas tree in "The Little Princess."*

# What Theater Men Are Doing

## NEWS FROM LIVE EXHIBITORS ALL OVER THE COUNTRY

**This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, Motography, Chicago.**

## New Manager Is Enterprising

### Nicholas O. Turner Takes Charge of Big Turner and Dahnken Theater, San Jose

THE Theater De Luxe of San Jose, California, will be operated during the 1917-18 season under the management of Nicholas O. Turner, a young and enterprising film man who formerly was connected with the William Fox interests in Chicago. Mr. Turner's experience in the theatrical and show business has been varied. At one time in his early years he controlled theaters in Oroville, Marysville and Chico, California, and two road companies playing that section of the country. Later he was associated with the Sells Floto Circus in the executive end, and for the next seven years he helped guide the destinies of John Cort productions.

He was located in Chicago when Turner and Dahnken, owners of the Theater De Luxe in San Jose obtained his services as manager of their house. Speaking of the policy he expected to put into operation in connection with the management of the theater Mr. Turner said:

"The San Jose house has always been the pet of the Turner and Dahnken circuit and to express appreciation for the splendid business here, it is planned to give the people the very best there is to be had in pictures. Turner and Dahnken are members of the National Exhibitors' circuit, recently organized, and thus have the exclusive rights for the Charlie Chaplin pictures. They also have the state rights for a number of film masterpieces which will be shown here, besides the Artcraft productions and many other worth-while pictures.

"We are planning to make a special feature of the music. There is a very fine organ and three men have been working on it for the past six weeks, getting everything in readiness for the musical programs which will be something new to San Jose. An expenditure of $2,000 has already been made for electric light equipment at the front of the theater and we will put the ticket office back. The people have not liked the pay-as-you-enter arrangement and I do not think it satisfactory myself. Turner and Dahnken want to give the people of San Jose the best they have."

## They Want to See 'Em Get Killed

F. E. Dawson, manager of the Cotter Theater, of Cotter, Ark., a town of 600 inhabitants, writes that after the showing of war pictures, many persons who have been in the audience complain to him that they did not see any one killed. This complaint was made to Manager Dawson following a recent showing of the British tanks in action.

At this performance, as was the case at the presentation of other war pictures, the audience overflowed into the aisles. Last summer he turned them away with the showing of "The Fall of a Nation" at fifty cents a head. Manager Dawson, who is alive to what his patrons want, is in the market for the best war picture he can get, to be used for a Red Cross benefit performance.

## Canadian Film Men Aid Food Official

### Exhibitors Also Help Government in Advertising Latest Dominion War Loan

By W. M. Gladish.

W. J. HANNA, food controller for Canada, has issued the following statement to all Canadian exhibitors:

"Realizing the possibilities of the moving picture theater as an influence in almost every Canadian community, I have authorized the formation of a Motion Picture Committee to organize the educational work of the food controller's office for the screen.

"This committee consists of one representative from my office and leading representatives of the motion picture industry in Canada—Messrs. Jule and J. J. Allen and Clair Hague, who have patriotically volunteered their services.

"I count on the patriotic spirit of Canadian exhibitors in asking them to cooperate with these gentlemen towards the greatest possible publicity for the special films and slides produced for the information of the public on the important war measure of food control."

Jule and J. J. Allen control the Famous Players Film Service, Limited, while Clair Hague is the President of the Canadian Universal Film Company, Limited. Each of these companies have offices in six of the larger cities of the Dominion.

In addition to the food control campaign, Canadian exhibitors have been asked to use a 700-foot trailer to advertise the latest Canadian war loan, popularly known as the "Victory Loan." This trailer was taken under the direction of A. S. Arranson of Toronto, a director of the Regal Films, Limited, distributors in Canada of Goldwyn, World and other releases. The principal role in this trailer was taken by Sir Thomas White, the Canadian Minister of Finance. Many prints of this picture have been distributed to theaters through the Dominion.




*The Merrill Theater of Milwaukee, Wis.*

# Publishes Fortnightly Booklet

### Manager Hyman of Buffalo Writes Fable on Staying in Your Own Neighborhood

A NEIGHBORHOOD theater manager, Edward L. Hyman, of the Victoria, of Buffalo, N. Y., has published in his fortnightly booklet what he terms a fun fable, which reads thus:

"Willie Wise taught himself to like honest-to-goodness photoplays at the film theater just around the corner from the place he called home.

"Over there they gave him Mary Pickford and all the big ones, along with frisky music and the glad hand when he chucked his ticket in the chopper.

"But they were so good to him in his Neighborhood Theater that he imagined he was being bunked.

"So one night when the wind was shooting up Ferry Street like a delivery truck he nearly choked himself to death trying to swallow his dinner in one gulp; dove into his class A duds and stood up in the car until it landed in front of an open work building called a Downtown House.

"It wasn't a high class Downtown House either—but one of those cheap joints where the piano sounds like a squeaky sign swinging and the movies look like flies tangoing across the screen. A mob was trying to break down the doors because one only had to pay a dime to suffer 18 reels.

"Willie wedged himself in beside a dame who read the titles out loud and proceeded to get an eyeful of a play that was made when automobiles were just coming into being. He saw five like these and when they removed the seat from his aching limbs he was murmuring faintly: 'Out at the Victoria they can't afford to bunk me—but down here the Sucker Fishing's fine.'

"MORAL:—The Victoria was built around the corner from you to stay—and the longer it is on the square and keeps you as a friend the longer will it remain to please you."

The cover of Mr. Hyman's booklet invites patrons to join him in "pleasure excursions" and to "shake the tree of Victoria plums." The opening announcement says:

"During the next fourteen days we are going to treat you to entertainment of the highest order. Photoplays and music that you'll long remember, because it will be the best ever offered you. Just a brief insight into what has been obtained is printed upon the pages within. Every play is a journey to contentment, each player a purveyor of pleasure."

# News of Canadian Theaters

By W. M. Gladish

### *Theater Audience Sneezes*

Night after night, the patrons at the Imperial Theater in Toronto were seized with violent sneezing "fits" and the attendance at the house fell off rapidly. The cause of the trouble was apparent but Manager William Sturgess could not catch the culprit. Finally, plain-clothes detectives were placed in various parts of the theater and a youth was caught in the act of blowing Chinese powder. He was arrested and in court next day was fined $10 and costs.

### *House Applauds Soldiers*

A popular stunt arranged by the Strand Theater in Winnipeg has been a military photographic contest. Each week the portraits of twelve Winnipeg soldiers are thrown upon the screen and the picture receiving the most applause from the audience is adjudged the winner for the evening. One of the conditions of the contest is that the original of the slide which gets the applause must be a patron in the house at the time of the contest. When he applies at the box office immediately after the result is announced, he is paid a prize of $2. The photographs and slides cost the soldiers nothing, as the cost is borne by the theater. The theater manager has arranged with a nearby studio for the portraits of contestants and each of the latter is given one print free of charge whether he is a winner or not.

### *Regent Issues Weekly*

The Regent Theater, Toronto's fine downtown theater, is now issuing "The Screen Magazine," a twelve-page weekly publication which contains newsy paragraphs about the theater, coming attractions and illustrations of stars. The magazine is self-sustaining, as it carries a number of paid advertisements. The price of the magazine is 5c but it is distributed free to patrons as they leave after a performance. A slide is used to advise them to ask for copies at the door.

### *Noon Hour Shows Succeed*

The Province Theater, Winnipeg, now gives a noon-hour show each week-day for business men and women. The first of these special entertainments was given on Monday, October 22, and so far they have been a great success. During the hour a high-class film and musical performance is presented, the numbers during the first week being a news reel, a Nestor comedy, the overture from the "Bohemian Girl" by George Metcalfe on the concert pipe organ, Arditi's "Waltz Song" by Miss Hazel George, in Italian, and a piano solo by Miss Freda Bousefield. The house has been well filled at each mid-day show.

## Sunday Fight Is On

A bitter fight is on in Claremore, Okla., over the question of Sunday motion picture shows. An effort was made last week to get the city council to take a stand in favor of the open Sunday theater, but church interests opposed the move and began the circulation of petitions praying the council not to permit any shows on the first day of the week. The church leaders' petition has been filed with the city clerk and it will be up to the council to settle the dispute.

The Circle Amusement company of Lansing, Mich., has incorporated with Howard Dunne, L. H. Karp and Mark Sugarman as directors. The capital stock of the new enterprise is $1,000.

## He Needs "What the Picture Did"

**This letter tells its own story briefly and to the point:**

**Enclosed find check. Send MOTOGRAPHY. We need it. Trust all exhibitors will make use of "What the Picture Did for Me" department.**

**Very respectfully,**
**C. E. SCHOCK,**
**Princess Theater, Clark, Mo.**

## Manager Uses Ad to Tell of Tax

With the following advertisement inserted in the newspapers of his city, George A. Bleich, of the Empress Theater, Owensboro, Ky., acquainted his patrons with the operation of the ten per cent admission war tax:

**NEW PRICES AT THE EMPRESS NO BURDEN**

**The War Tax Won't Hurt**

Let us see if it will. Let us presume that you attend fairly regularly. The cost heretofore could be figured this way:

**Two shows weekly at the ordinary price of 10c, totals..... 20c**
**One show weekly at the special price of 15c, totals..... 15c**

**Total cost of three shows..... 35c**

Effective November 1st, with the imposition of the new Federal War Tax, we will sell a new form of coupon book, same containing nine admissions, costing 99c, which includes the government tax.

The cost of each coupon is 11c, and as one of same will be received for any attraction not priced in excess of 15c, it will be readily seen that the same three shows mentioned above can now be seen for 33c.

Certainly those who do not advantage themselves of the coupon plan will have to pay more, as 15c is charged for single admissions and from this Uncle Sam will receive 2c.

There is no "profiteering" in the prices I am compelled to institute at my theaters by reason of the War Tax. Lowering the charge to 4c for children, and averaging the several admission figures charged gives me very little, if any excess, over old prices. Then it must be considered that I have abandoned an extra charge for the big pictures formerly shown at 15c, and must stand the War Tax on the films themselves, imposed by the Government on the film people who have in turn placed it on the theaters.

**—Buy Coupon Books and Save Money—**
**—George A. Bleich.**

## Old Theater Now a Motion Picture House

The Castle Square Theater of Boston, famed for its stock show productions for the last two decades, has reopened its doors as a theater devoted to motion picture and musical entertainments.

The Castle Square Theater enjoyed great popularity under the direction of John Craig, but for the last two years the moving picture field has been so extended in the South End district that stock productions suffered.

# The Man Inside the Booth

## PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

### *Tinfoil on Films*

**I am an operator working on two Powers machines. About three weeks ago the manager of the house had a signaling device put on both machines so that the operators would have a warning as to when to change machines. The device has worked perfectly and is certainly a big improvement over anything that we have tried up to date. Now comes a letter from the assistant manager of a film exchange and he is complaining about the condition of his film and requests that we do not use any more tinfoil on his film. Have you had any other complaints from exchanges about the use of tinfoil? Which do you think the best—the use of tinfoil on the edge of the film or the use of the punch in the center of the film and a nice string of punch marks showing on the screen? About one-half of the film that we use in this house comes to us with the tinfoil already on the film and I use the film just as it comes to me, but on the rest of the film I put the tinfoil on myself and am always careful to see that it does not extend out into the picture. The piece of film that was damaged was sprocket run right at the tinfoil and that is the reason that the film manager does not want us to use the tinfoil any more. I am enclosing you this letter and would like to have your opinion on the use of this signaling device.** *P. H. P.—Ind.*

Following is the manager's letter:

**Gentlemen: We are enclosing herewith a sample of our film which was returned by your operator for your inspection. We do not know whether or not a piece of tinfoil was placed on this film by your operator, but this practice has caused a great deal of damage as you will notice by the sample. If your machine is equipped with this signal device, we would thank you to give such instructions that would prevent this tinfoil being placed on our films in the future.**

**Trusting that you will comply with our request, beg to remain,**

This is the first complaint that I have heard of in regards to the use of tinfoil on film. I have made inquiry from several exchange managers, theater managers and operators, and none of them had anything to say about the device except to praise it to the skies. One exchange manager was so delighted that he is thinking seriously of having the tinfoil put on at the exchange. He said that the use of the punch by operators had caused untold loss of film by his firm and that since the signal device had come into use that he had very little trouble with the punch marks. I think that the trouble with the film that was returned to you was caused by using too heavy a tinfoil which caused the film to jump and sprocket-run the film. I do not blame the manager for complaining about the film being sprocket-run, but I think that he is a little hasty in requesting that no tinfoil be used on his films. If the several film manufacturers would get together and agree to some way in which to have a mark or an ending to every reel, so that the operators would know when to change machines, then the punch and the tinfoil could be eliminated, but they, the film manufacturers, have not done that and that leaves it up to the operator to do the best that he can. If the film manufacturers would end each reel with a subtitle and then commence the following reel with the same subtitle that would end the whole argument. Of course, that could not apply to single reels, but there are few single reels released now, and some kind of a standard mark could be used on the last scene of the single reels, so that the operators would know when to make a change with them. Of course, no exchange manager wants his film damaged, but it seems to me that the use of tinfoil causes a smaller damage to film than the punch mark and is a matter of choice between the two evils. Personally I have not a bit of time for any operator who will punch-mark a film, but I know it to be a fact that there are operators, and plenty of them, who have used the punch, and some few that are still using it. This is the first case that I have heard of where the tinfoil has caused the film to jump, and whoever put the foil on is to be blamed for this damage, because he used a very heavy piece of the foil instead of the grade that is supposed to be used with the device. I would advise operators using the signaling device to keep a supply of the regular foil on hand, and do not attempt to use any other grade. I do not believe they will have any trouble with damaged film through the use of the foil. Another thing that should be watched is —when applying the foil to the film watch that the foil does not extend into the frame of the picture but stops at the edge of the sprocket holes.

### *Spots on Condensers*

**I am a reader of the Projection Department and am an operator working in a booth with two machines. I am using direct current, 110 volts, through a rheostat for each machine. I have been using a ¾-inch soft-cored carbon above and a ⅝-inch soft-cored carbon below and have had a very satisfactory light with this combination. The manager of the house decided to change carbons and he bought some of the Silver Tip carbons to use on the lower trim and I have had quite a little trouble with them in this way: I notice that there are little spots on the condensers. Can you tell me what causes them? I clean my condensers each morning before I open the show and I notice these spots on the rear condensers every day. I like the light that I am getting with the Silver Tip carbons and really think that they are much better than the other carbon, but I do not like to have the condensers covered with the small spots or beads. If you can tell me what is the cause of this and how to remedy it I will be ever so much obliged to you for the information.** *Wm. T.—Iowa.*

The small deposits of metal that you find on the rear condensing lens come from the metal coating on the Silver Tip carbon. To remedy the trouble change your condenser combinations so that the arc will not be so close to the condensers. Another way to remedy the trouble is to take a cover glass that is used for making slides, cut the edges round so the slide will fit into the condenser mount, and place it next to the arc. I would change the condensers if possible and get the arc farther away from the condensers. If you cannot change them, try the slide glass.

### *New Lamp Service*

**I have been having a good deal of trouble with the terminals burning off of the wires into the lamp on my projection machine and I have experimented until I think that I have hit upon a scheme that will end my troubles with terminals. If any of the readers of the department are having the same kind of trouble they can try this out and see if it does not help them. Here is the way that I got rid of my trouble: I took the back out of my lamp house and got two pieces of heavy trolley wire about eight inches long. I flattened each end of the wire back for about one inch from each end. I flattened it so that it was 3/16-inch thick. I then drilled a hole in each end of the two wires large enough to allow the lamp screw to pass through the wires. I then bolted the wires onto the lamp jaws and then bolted the lead wires to the other end of the heavy trolley wires. The heavy trolley wire extends out to the edge of the lamp house and then the lead wires join there, and since I have been using this arrangement I have not had one terminal to burn off. Yours truly.** *E. H.—Penn.*

Your scheme may work all right, but I do not believe that you will get to use it very long if a fire inspector ever sees it. I do not know whether you have such an official in your city or not, but where they do have them I think that your invention would be ordered out in a hurry. As far as to preventing the terminals from burning off it will do, but the fact that you have two bare copper wires running from your lamp jaw to the outside of the lamp is where the objection to it would come in. If either one of these wires works loose at the lamp jaw and short across to the lamp house or to the lamp, then you will have some fireworks and some fuses to replace. If you could insulate these wires in some manner it would help some.

## Grippe Delays Picture

Margarite Fischer has had a lot of delays in finishing "A Daughter of Joan." She had a bad attack of grippe which confined her to her home for the better part of a week and since she has been back at the studio she has been working nights to finish this picture and get started on a new one.

The next one will be "Molly Go Get 'Em," a comedy drama, not unlike several of Miss Fischer's previous plays and is picked for a big winner by those who have read the script written by Beatrice Van Pluym.

# Current Releases Reviewed

## "The Princess Virtue"

**Mae Murray's Debut in Bluebird Feature. Reviewed by Genevieve Harris**

THIS picture introduces Mae Murray on the Bluebird program. The picture is elaborate in settings and out of the ordinary in story. A screen version of Louise Winter's novel of the same title, "The Princess Virtue" presents a situation really "different" and one which is well suited for picturing. The idea is to show the heroine as a very charming but very artificial and frivolous youngster, an American child reared in the hot-house atmosphere of a Parisian "smart set." At heart she remains a sweet little girl, although she appears amusingly cynical. An American youth, sent to Paris by the girl's American grandmother appears on the scene to save the girl from really becoming what she seems.



*Liane is a leader of a gay set.*

The possibilities of this situation are apparent. Director Robert Leonard and Miss Murray have made the most of many phases of the story. The settings and the characters are chosen to suggest a foreign atmosphere. These are all interesting and offer advertising points to the exhibitor. Miss Murray wears some very interesting and elaborate gowns, bathing suits and negligee. Feminine audiences in small towns, well, feminine audiences anywhere, will be interested in that fact.

The picture is really clever, clean and amusing. It is more elaborate than the usual Bluebird production and it is up to the standard in every way. Miss Murray's role is difficult, since she must appear very artificial and still suggest childishness. She does not always do this. Some of your patrons may think she is too eccentric. But in our opinion the offering is a very attractive one for any theater, especially the high-class neighborhood houses.

Among the good features of the picture is the good acting by the supporting cast. Wheeler Oakman, who plays opposite, was well chosen. Clarissa Selwynne as the heroine's worldly mother is very attractive. Gretchen Lederer, Lule Warrenton, Harry Von Meter, Paul Nicholson and Jean Hersholt all do fine work. Bluebird standard is maintained in lighting and photography.

*The Story*: Clara Judkins Demarest, society woman and staunch American, learns of the marriage of her dead son's wife to a nobleman in Paris, and she wonders as the days go by how her frivolous daughter-in-law is training Liane, the old lady's granddaughter, for womanhood. In the meantime, in a fashionable Parisian home, little Liane, a sensitive, clever child, is being laughed at for her Puritanical notions. Her step-father in fun dubs her "Princess Virtue," and the name sticks as the child grows up. "Princess Virtue" is clever and popular. She becomes a prominent member of the reckless, worldly set to which her mother belongs and outdoes them all in freakish costuming and behavior. Her grandmother reads an account of her in a society paper and sends Basil Demarest (Oakman), a distant relative, to take Liane away from her dangerous world.

In Paris, Basil is amazed and then amused at the girl, and is much attracted to her, although at times he becomes disgusted with her. When two noblemen fight a duel about her, and she announces her engagement to one of them, whom she does not love, Basil decides that Liane is utterly spoiled and prepares to give her up. He is called upon to get her out of an escapade and is challenged to a duel. Liane manages to stop the affair and save Basil, with whom she has fallen in love. Basil does not guess the truth, and leaves France. On shipboard he discovers that Liane is also a passenger. She has decided to give up her exciting foreign life to become an American.

## "The Fighting Trail"

**Episode 9, "The Bridge of Death." Reviewed by Helen Rockwell**

THE principal thrill in this episode is a daring and highly exciting race between an automobile and a motorcycle. The steering gear of the automobile finally breaks and the machine plunges down a steep embankment into the river.

The action is rapid and, while there is a sameness to the situations throughout, they are flavored with so much that is thrilling and absorbing that the problems seem ever new. The gorgeous western scenes would alone be worth seeing even if the production weren't in every way an enthralling spectacle.

Gwyn manages to hold the bridge until Nan climbs to safety when he drops the bridge into the chasm. The outlaws succeed in gaining a place of safety by grabbing hold of a rope.

The outlaws leave off hostilities for a while, giving Gwyn time to get the mine in operation. They then plan to attack the mine and steal the deeds, and also to waylay Nan on her way from the bank with the money bags. When Gwyn finds that the deeds have been stolen there is a wild race to the recorder's office in which Von Bleck wins.

Carol Halloway continues to be delightful and daring in the role of Nan, while William Duncan, both as actor and director, is excellent.

## "The Medicine Man"

**Triangle Picture. Released November 11. Reviewed by Helen Rockwell**

THIS feature is sure to win approval with fans who enjoy the picturization of the rugged west. It is written in a breezy western style with the Bad Man foiled at every turn by the prowess of the sheriff and his dependable six-shooter. There are some regular fights in it, good riding, typical characterizations and plenty of vigorous western disregard of the law. The story was written by Jack Cunningham and picturized by Alvin H. Nietze.

Some comedy is interspersed throughout in the shape of a deputy sheriff who always arrives upon the scene too late to be of assistance, but who tries mighty hard to be helpful and is perfectly willing to take the credit for the work.

Roy Stewart is splendid in western roles, and, although in this picture he doesn't have the opportunities he had in his previous one, he still manages to get all the value out of the role



*Scene from "The Medicine Man."*

that is possible. Ann Kronan makes a pretty dancing girl, and does good work in a light part. Others in the cast who give more than satisfactory performances are Aaron Edwards and Wilbur Higbee.

*The story:* Jim Welton is the sheriff of El Dorado by right of his supremacy with a six-shooter. He is inspecting abandoned mines one day when he finds Joe Malone working one and orders him off the property. Joe unearths a rich vein and tries to buy the property at public auction, but fails.

A traveling quack doctor arrives in the town accompanied by a dancing girl whose duty is to attract the crowds at his meetings. Malone recognizes in her the rightful owner of the mine through her parents long since dead. He plans to marry her by force, if necessary to obtain the riches, and sends the quack doctor East to raise enough capital to work the property.

Jim scents trouble and, being interested in Edith himself, puts her in the shelter of his own home under the care of an old Indian woman. Joe kidnaps Edith and is about to marry her when Walton arrives.

The doctor returns and tries to force Edith into signing away her rich mine. The sheriff appears again and saves the day. With the doctor and Malone foiled and the mine sold to an eastern company, Edith decides to become Mrs. Sheriff. The picture was directed by Cliff Smith.

## "The Adventures of Carol"

### World Picture Brady-Made. Reviewed by Helen Rockwell

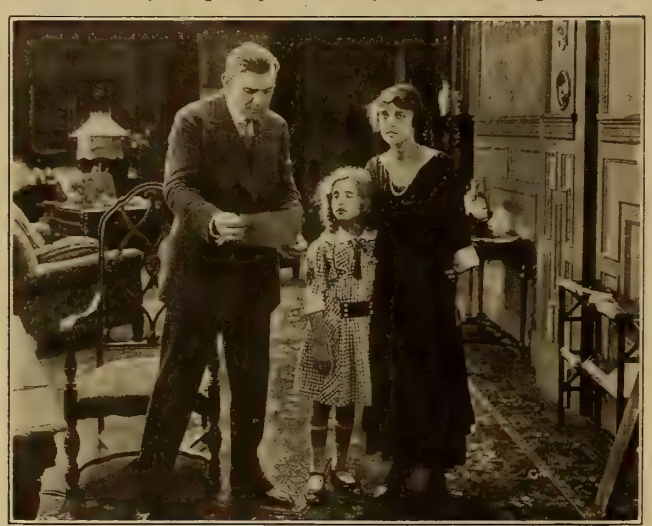
MADGE EVANS in this picture plays an appealing part in a most delightful manner. She is ever free from the restraint usually so noticeable in child actresses, and gives a refreshing performance because of her youthful spontaneity.

Carol, played by Madge Evans, wanders away from home and becomes lost, but she will not tell her name because her father who is a naval officer on the lookout for spies, has warned her against telling her name to strangers. Although the little girl suffers many hardships she remains true to her father's trust and will not disclose her identity.

The picture from a dramatic point of view amounts to nothing, it being merely a series of very pretty episodes which serve as a background for the youthful star. It should please all who see it because it is sweet and clean to a superlative degree.

There are many incidental scenes which will charm both young and old, a pet monkey causing much merriment and not a few gasps of surprise by his cleverness. The funeral, where the restorer of the faith in the Darwinian theory is buried with all due honors, is very humorous, or would be if it were not so pathetic. Madge Evans as the chief mourner does some very good work, rising to heights which would be commendable even in a much older actress. The supporting cast is good and includes George McQuarrie, Rosina Henley, Kate Lester, and Jack Drumier.

*The story:* Carol's father, a naval officer, has told his daughter to answer no questions asked her by strangers, as he is afraid of spies. Carol becomes lost one day but, when the police ask for her name, she remembers her father's command and refuses to tell. Thinking she knows her way, she wanders on and on until, completely tired out, she falls asleep in a doorway. Here Beppo, an organ grinder, finds her and takes her out on the open road where he compels her to dance to earn her living. They journey to Virginia where Carol eludes Beppo and seeks shelter at the Fairfax home. Mr. and Mrs. Fairfax have been estranged from each other for ten years. They are brought together by the love they both feel for Carol, and they decide to forgive their own daughter whom they disinherited ten years before because she married a man who was not of their choice. When the daughter arrives she proves to be none other than Carol's mother, who had been distracted because of her daughter's disappearance, but who is now joyfully united with her loved ones. Harley Knoles directed the picture.



*Scene from "The Adventures of Carrol."*

## "The Courage of the Commonplace"

### Edison Perfection Release, Kleine System. Reviewed by Genevieve Harris

THE first reel of this play shows an episode in the hero's college career, and was photographed at Yale university. The other four reels show his adventures in a Pennsylvania mining community. The story progresses evenly and is interesting. It has some dramatic situations and it is well supplied with humor. There are a number of excellent character roles, and in general the types are well chosen.

The picture is well adapted for the family group program. It is full of human interest and is clean and enjoyable. A story by Mary Raymond Shipman Andrews served as its basis. Leslie Austin plays the leading role, John McLean. Mildred Havens plays the girl, and although her name is featured, she is not in the picture much of the time. William Wadsworth, Jessie Stevens, Ben Le Mar and Charlotte Lambert do very good work in character parts. William Calhoun, Lucia Moore and Stanley Wheatcroft complete the cast. The settings and photography are fine.

*The story:* On "Tap Day" at college, John McLean is not among those chosen for the senior fraternity and is greatly disappointed. The girl he loves is disappointed for him, but a misunderstanding keeps them apart.

Three years later John graduates from the Boston Tech., and is appointed superintendent of the Oriel mine. He finds conditions there very bad and does what he can to remedy them. A fire breaks out in the mine and John shows great heroism in rescuing a group of imprisoned miners. News of his exploit results in making him the hero of the hour when he returns to college at reunion time. There he meets again the girl and this time the misunderstanding is cleared away.

## "Betty and the Buccaneers"

### Third Juliette Day American-Mutual Release November 12. Reviewed by Genevieve Harris

FANCY and fact are interwoven in this story as they were in the little heroine's mind. The picture is an unusually beautiful one, photographically, and out of the ordinary in story. As its title suggests, it has a modern "Treasure Island" theme. Juliette Day appears rather unchildlike in a child's role. Her supporting cast is good and includes three cleverly played character roles, the three pirates. Joe King plays opposite Miss Day. Other players are Charles Marriott, Tote de Crow, William Kyles, Gordon Russell and Harold Wilson.

Rollin S. Sturgeon directed the picture and has emphasized its beauty and fancifulness. There isn't much to the story but there is a great deal of charm in its working out. It is best adapted to a neighborhood house, and because of its mixture of adventure and fancy, will appeal to youngsters especially.

*The story:* Betty is a romantic dreamer, the daughter of a retired professor, living an uneventful life with her father on his country estate called Twin Oaks and she craves excitement and adventure.

Captain Tobias Crook, a piratical mariner, induces the professor to finance and accompany a lost treasure hunting voyage.

After the departure, Betty, who was left at home against her will, spends much of her time in the walled garden of her father's home with her parrot, a present from the captian, and her favorite book, "Treasure Island."

"Dick" Winthrop, a passing motorist, is attracted by the playful parrot on the garden wall. Winthrop encounters Betty, who is surprised but immediately recognizes in him the ideal of her dreams.

Betty tells Dick of the treasure voyage and he is immediately interested, being a secret service agent on the trail of Captain Tobias, whom he knows is an old pirate in the business of promoting such expeditions, and then marooning his financial backers on desolate islands. Winthrop not wishing to alarm Betty,

tells her nothing of this but resolves to capture the captain and rescue the girl's father.

Living up to his reputation, Captain Tobias forces the professor to make a will in his favor and then leaves him marooned on a small island.

The captain returns to Twin Oaks, informs Betty that her



*Betty's lively dream.*

father is dead and takes charge of the estate, discharging the servants and installing members of his crew in their places.

A huge mulatto is made cook; Peg Leg, the gardener; and "Gentleman Jack" the butler. Several drunken brawls follow. The mullato and Captain Crook are killed and their bodies thrown into an abandoned well by "Peg Leg" and "Gentleman Jack." The captain out of the way, Jack seeks Betty, who is a horrified witness of the murders. She locks herself in her room and faints as Jack and Peg Leg batter down the door.

As Betty regains consciousness she finds her father and Winthrop bending over her. They arrived just in time to make prisoners of Peg Leg and Gentleman Jack.

## "The Woman God Forgot"

### Artcraft Production With Geraldine Farrar. Reviewed by Helen Rockwell

"THE WOMAN GOD FORGOT," produced by Cecil B. De Mille, is a stupendous spectacle, beautifully produced with Geraldine Farrar as Tecza, the daughter of Montezuma. The picture is an artistic treat, being a lavish production carefully worked out as to details and staged with scrupulous care.

The scenes are laid in the early Mexican days at the time of the Spanish invasion, when Montezuma The Magnificent reigned supreme and when riches were bountiful beyond belief. There is a gorgeous display of barbaric costumes and settings, and the spirit of the times has been graphically pictured, a human sacrifice being made to the gods on the slightest provocation.

A host of people has been used in staging some of the big scenes where pomp and ceremony are impressively realized, and the battle scenes are thrillingly effective, bristling with action and hand-to-hand combats. The use of bows and arrows and spears adds to the glamour and romance of the action. The introduction of suits of armor and firearms by the Spaniards makes a dazzling array not soon to be forgotten.

It is a picture which will live in one's memory, not so much for its worth from a dramatic point of view as for its grandeur as a spectacle.

Geraldine Farrar makes a striking figure 'midst so much barbaric splendor, wearing beautiful costumes and superb and unusual head-dresses. She has a chance to display her seductive charms to advantage, as well as her ability as an actress. Wallace Reid is splendid as usual. He is seen as the captain of the band of adventurous Spaniards. Raymond Hatton, Hobert Bosworth and Theodore Kosloff are others who do commendable work.

*The story* is of Tecza, daughter of Montezuma, who is pledged to marry Guatemoco, Montezuma's nephew. As a tribute to the gods, so they will ward off the Spanish invader, it is decided that Tecza's handmaiden, Marina, be sacrificed. Tecza, who loves the girl, allows her to escape, and is accused of having evoked the wrath of the gods.

Marina escapes to the Spanish camp and tells them that nothing but the "White God" will frighten Montezuma. Alvarado, a young captain, decides to go to the court of Montezuma and pose as the son of the "White God" to gain admittance to the city.

He is treated with no respect whatever and is taken prisoner, but is rescued by Tecza who harbors him in her own chambers. When this is discovered, Alvarado is ordered to be offered up as a sacrifice and plans are made for Tecza to marry Guatemoco immediately.

Tezca visits the Spanish camp and tells them she will open the city gates to them if they will rescue Alvarado and swear to then depart. They promise but, once within the city gates, they disregard their promise entirely and take Montezuma prisoner. Tecza is banished from her kingdom. Left alone in a little hillside cabin, she is later visited by Alvarado who avows his love. The picture was photographed by Alvin Wycoff.

## "The Natural Law"

### France Films Presentation With Marguerite Courtot. Reviewed by Helen Rockwell

THE NATURAL LAW, featuring Marguerite Courtot, tells in a forceful manner that sex attractions exist and that they may prove to be pitfalls to the unsuspecting. The only fault to be found is that the girl, in this case, persists in overlooking the fact that she feels a strong attraction for the man and by this emphatic denial makes the picture seem to contradict itself. Even at the very end one isn't sure whether she goes to the man from a sense of duty or because she loves him.

The picture will appeal to women more than to men, as it is the sort of subject women love to fuss over, but which men take for granted. It is fairly well written and enacted and will hold the interest of the average picture fan, while its daring subject will call forth a host from mere curiosity.

Marguerite Courtot gives a splendid performance as the young girl in the case, while Howard Hall makes a manly doctor. George Larkin interprets the part of the college youth.

*The story:* Ruth Stanley is engaged to marry Dr. Webster, a man much older than she but with sterling qualities. While he is on a trip west she meets and is strongly attracted to Jack Bowling, an athletic college chap.

When the Doctor returns he realizes the danger of the situation and tells Ruth she shall choose between them. That evening Bowling calls upon the girl and, the attraction they feel for each other proving too strong, they follow the "natural law."

Ruth's engagement with the Doctor is broken, but weeks later she calls on him for assistance. The Doctor sends for Bowling and demands that a marriage ceremony be performed then and there. Ruth, however, not wishing Bowling to marry her from a sense of duty, refuses to marry him. Bowling leaves for Europe.

After quite an absence he returns and begs Ruth to reconsider her refusal. When she realizes that he really loves her, and that it is not his sense of honor which prompts him to make the request, she accepts him. Charles France directed the picture.

## "Peggy Leads the Way"

### Latest Mary Miles Minter American Feature, Mutual Release. Reviewed by Genevieve Harris

THIS is a good Minter subject. The exhibitor who is running the Minter series knows what that means to his house. It is a pretty, entertaining feature, with good acting, humor, fine photography, and, best of all, Miss Mary in a fitting role. It is not unusual in any one particular, but is up to the standard of the series and is a well rounded five-reel entertainment, suited especially to high-class neighborhood houses.

Miss Minter's supporting cast does very clever work. Alan Forrest appears in the role opposite the star and plays in his usual unaffected, pleasing manner. Carl Stockdale and Andrew Arbuckle enact character roles skillfully. Emma Kluge, Margaret Shelby, George Ahern, Frank C. Thompson and William Spencer complete the cast. Lloyd Ingraham directed the picture from a story by Charles and Frank Dazey, scenarioized by Elizabeth Mahoney.

*The story:* Peggy Manners comes from a fashionable Eastern school to the little mountain town in California where her father, who has lost his fortune, manages a general store. Peggy, who had believed her father still prosperous, overcomes her disappointment and sets to work to put things on an efficiency basis.

Roland Gardiner, a wealthy man, and his son have a summer home nearby. Gardiner has bought a large tract of land in the mountains and tries to make a game preserve of it. As a result,

he is detested by the mountaineers. Peggy meets his son, Clyde, and finds him much more agreeable than his father.

The villagers decide to burn the Gardiner home, but Peggy dissuades them. However, a storm causes damage to the cottage and Gardiner needs help. Peggy turns the tables



*The Quarrel.*

very neatly on Gardiner and he begins to see the error of his ways. Misunderstandings are cleared up and objections are withdrawn to the romance which has arisen between Peggy and Clyde.

## "Indiscreet Corrine"

### Triangle Picture With Olive Thomas. Released November 11. Reviewed by Helen Rockwell

THIS is a light, airy bit of entertainment. The spectator must relax and accept it trustingly in order to realize its best effects. As the sheltered society girl who longs for a past but who hasn't even a single sin to her credit until she disguises herself as a masked dancer and sets the town talking. Olive Thomas has an opportunity to do some graceful dancing and to wear some pretty clothes, but that is about all.

There is a funny twist at the end of the picture which explains much that has gone before and which considerably restores faith in the author's good intentions. The sub-titles are cleverly written and afford much more amusement than the situations. This picture can be summed up as a fair comedy offering, being amusing in a mild sort of way, but containing no great amount of hilarity.

The supporting company is entirely satisfactory. George Chesebro, Josie Sedgwick, Thomas H. Guise and Annette de Foe support Miss Thomas in the play.

*The story,* which was written by H. B. Daniels, tells of Corrine Chilvere, a sheltered daughter of the rich, who longs for a lurid past and the joys of a sinful future. She refuses to marry Rocky Van Sandt because of his respectability, and worries her French maid with questions about mistakes and indiscretions.

Seeing by an advertisement that two young women with pasts are wanted, Corrine answers at the address given. She is chosen and is given instructions to meet and win a proposal of marriage from Nicholas Fenwick, a millionaire.

Pansy Hartley, who finds it very difficult to earn an honest living, also answers the advertisement. Both young women succeed in meeting the millionaire, Pansy by posing as a Tuscany countess and Corrine as a masked dancer. They are invited to a dinner party given by Fenwick, to which Rocky Van sandt is also invited. He recognizes Corrine but keeps her secret.

Rocky and Pansy fall in love, so it is left for Corrine to win the proposal from Fenwick. This is not a difficult thing to do, as Fenwick is already madly in love with her.

Corrine's parents are highly enraged when they hear about her indiscreet conduct and turn her from the house. In Fenwick's arms she explains that she is not a creature with a past at all but a bored society girl, and he explains that he is not a millionaire but a rising young engineer. It had been the hope of the advertising concern to create a new moving picture "vamp" for Broadway but unfortunately for them their plans are unceremoniously spoiled. Corrine's parents decide that a wedding ring covers a multitude of indiscretions, so all ends happily.

## "The Fettered Woman"

### Vitagraph Blue Ribbon Feature. Released November 5. Reviewed by Helen Rockwell

"THE Fettered Woman," starts out at a highly dramatic pace, but ends in a lighter vein which is much more acceptable. It is a picture dealing with unjust laws, and is along the line of many of the theatrical successes which have stormed Gotham recently. The story was written by Robert W. Chambers and his many followers will not be disappointed. His name, combined with Alice Joyce's, should prove a drawing power of unusually attractive dimensions.

The theme is interesting, though not irresistible. The latter part of the picture is truly delightful, the simple home scenes being so realistic as to make a lump rise in one's throat at the prospect of the loneliness which will tinge the farm when the one summer boarder has departed. The girl in the picture, Angelina, is a creature whom fate has treated so ruthlessly as to make her cry out that she has not one thing in her life for which to thank God. Alice Joyce's listless beauty admirably fits this role, and she is at all times a sweetly convincing figure.

There are some interpolated bits of humor which will be enjoyed by some but which could be dispensed with very easily. They hurt the action of the picture and give one a feeling of irritation rather than of amusement.

*The Story:* Old Doctor Allende commits suicide when he finds his money is gone and that he is unable to raise a loan. He leaves a daughter, Ruth, with three thousand acres of worthless land. An unscrupulous real estate broker seeks to force his unwelcome attentions upon the girl, but she repulses him. He induces her to go to New York on a business trip, his real object being to have her sign away all rights to the farm, thus getting her in his power.

He takes her to a cafe with another man and a woman posing as his wife, and attacks her in a private dining room. The other man interferes and is shot. They put the blame on Angelina and she is sent to a Samaritan home for three years.

Returning to her old hime when the three years are up, she is shunned by all the townspeople. She advertises for boarders and one young man answers the advertisement, lured by the trout fishing. He falls in love with Angelina but she refuses to marry him on account of her prison record, which she keeps a secret.

The young man believes in her innocence and, going to New York, learns the truth from the real estate broker. There is the usual happy ending with the barrier to their happiness removed. The picture was directed by Tom Terriss.

## "Bab's Burglar"

### Paramount Production With Marguerite Clark. Reviewed by Helen Rockwell

THIS second "Bab" picture from the story by Mary Roberts Rinehart is as good as the first, which is endorsement enough for an exhibitor. The humor is irresistible, and the production by Famous Players comes up to the highest expectations. Marguerite Clark is simply delightful. The comedy element is refreshingly wholesome, depending upon human touches in the characterizations and the well written titles which are supposed to be taken from pages of Bab's own diary. The charm of Mary Roberts Rinehart's original work has not been lost in this picturization as is so often the case when the works of popular authors are prepared for the screen. Her insight into human nature is admirably reflected throughout the whole picture.

Bab is romantic, impressionable, self-important and young. She expects to be taken seriously, having a great disregard for her own youth, and she continually keeps her family upset by plunging headlong into all sorts of complicating situations brought about by her romantic tendencies. Marguerite Clark endows Bab with all the youthful guile of the sub-debutante and her performance could not be improved upon. One has to laugh spontaneously as each new note from Bab's dairy is flashed upon the screen and all who wish to be rejuvenated by youth must not fail to see this clean, humorously written picture.

*The Story:* Bab Archibald is given an allowance of a thousand dollars a year. The importance she feels at having a checking account is vast and writing out checks proves to be a great temptation.

She buys an automobile one day with as much unconcern as if it were a post-card, thereby impressiong her friend Jane with a feeling of awe. Bab knows nothing about running an

automobile, but confidently starts out with the guide book in her hand, and consequently runs through a barn, a milk wagon, a fence and her bank account. At the end of two months she is left with just sixteen cents to carry her through the rest of the year.

Very disconsolate at this unhappy state of affairs, Bab decides to use her car for a jitney to make some money. Her first passenger leaves his coat in her car, and, in looking for some means of identification, Bab finds plans of her own house. She decides to catch the burglar and armed with a revolver, sits up that night. Sure enough, she sees a man enter the front gate, sneak up on the veranda and disappear through the porch door.

Bab, very excited, bars his every means of exit and then fires her revolver. When her family arrives on the scene in a highly agitated condition, she discovers that the burglar is her sister Leila's newest "crush" and that she has spoiled a wonderful chance to get her sister married.

Her crowning disillusionment comes when, walking in the garden after this unhappy event, she sees her beau riding in her automobile with Jane, her best friend. She turns to her father and reflects that life is bitter, very bitter.

## "The Mark of Cain"

### Second Mrs. Vernon Castle-Pathe Feature. Reviewed by Genevieve Harris

A MYSTERY story by Carolyn Wells is the basis for Mrs. Vernon Castle's second Pathe five-reel offering. The story does not give Mrs. Castle an opportunity to display her athletic ability as "Patria" and the first Pathe play did, but it contains a real plot which is interest-compelling, and Mrs. Castle's costumes are attractive.

The play is very well presented and has the usual appeal of a mystery plot. Its action is fast and events are clearly presented. The story will keep spectators guessing until the end. Photography, acting and settings are satisfactory, and as a whole the picture should attract and please good-sized audiences everywhere. It is not heavy or depressing, but is a cleverly picturized detective story of an entertaining nature.

Antonio Moreno plays opposite Mrs. Castle. John Sainpolis, J. H. Gilmour and Elinore Black have important roles. George Fitzmaurice directed.

*The Story:* Kane Langdon is in love with his cousin Alice (Mrs. Castle), but his uncle, Alice's father, disapproves because of Kane's lack of business ability. Kane wishes to borrow a large sum of money from his uncle to finance a new project and is refused. Later, when the uncle is found dead in a park, Kane is accused of the murder and evidence points to him. The puzzling clews and the final unraveling of the mystery form a plot of unfailing interest.

## "The Marked Man"

### Harry Carey in a Fine Western Butterfly Play. Reviewed by Genevieve Harris

IF your patrons like Harry Carey, they can't help liking this play, in which he is at his best and has an unusually sympathetic role. Audiences generally will accept this as a very good western picture, with fast riding, hold-ups and everything, a most likeable hero, a thrilling story, and a decidedly human appeal. Few western stories have the real sympathetic appeal that this one has. "Cheyenne" Harry, played by the star, is one of the best characterizations we've seen recently. He isn't a "bad-man," though he behaves like one, and he isn't a conventional reformed sinner. Molly Malone already has won attention from screen patrons and she will win still more in this. Her work is very good. The rest of the cast do very commendable work. Mrs. Townsend contributes a good "mother" characterization. Harry Rattenberry, Vesta Pegg and William Gettinger deserve mention. Jack Ford directed the picture from a story and scenario by George Hively. Our only adverse criticism is that the title fails to suggest the value of the picture.

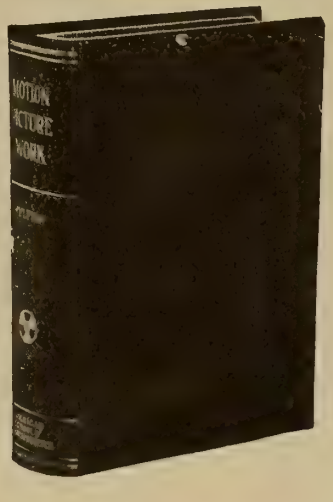


*A hold-up in midstream.*

*The Story*: "Cheyenne" Harry is introduced hiding in a cave to escape capture as a bandit. He is reading a letter from his mother in which she rejoices at his account of his home and fortune. For Harry makes his mother believe that he is all he would like to be. This letter it happens is later read by Molly Young, the daughter of a rancher whose home Harry attempts to rob. Believing the man good at heart because of his love for his mother, Molly persuades her father to give him a second chance. So Harry becomes an honest cow-boy on the ranch.

But, led by a former accomplice, he slips back into the old way and plans one last hold-up. In the struggle the other man shoots and kills a driver. Harry shares his guilt and western justice sentences them both to be hanged. Then a letter arrives from Harry's mother saying that she is on her way to visit his fine home and the wife he had written about. The men read the letter and decide to postpone the execution for a week, and Molly and her father offer Harry their home in which to entertain his mother. The mother arrives and finds that Harry is living as his letters had indicated. Then she leaves and Harry is taken back to jail. But just in time comes an unexpected witness who testified to Harry's innocence and the play ends happily.


# Buy This Book




## "MOTION PICTURE WORK"

**By DAVID S. HULFISH**

Technical Editor of MOTOGRAPHY

**618 Pages, Including Index**

THIS BOOK is invaluable for reference and instruction to the thousands of workers in the motion picture field. Covers fully the three big branches of the motion picture business; the making of the pictures, the operation of all standard types of projecting machines, and the operation of the motion picture theater. The drawings, diagrams, and photographs used have been prepared especially for this work and their instructive value is as great as the text itself.

**Our price for United States, Cuba and Mexico, including a year's subscription to**

**MOTOGRAPHY—$5.00**

**If we are to prepay charges, send 40 cents additional**

**Electricity Magazine Corporation**

**Monadnock Building Chicago, Illinois**

# Picture Theater Construction

## SOUND ADVICE FROM AN EXPERIENCED ENGINEER

By Edward B. Kinsila
*Of the Society of Motion Picture Engineers*

THE picture theater is the popular bible of the fine arts for the masses and middle classes, where the screen serves as a sort of grammar school for the young, the partially educated, and those who still possess the primitive instinct of allowing themselves to be deluded by illusions that enlighten and amuse.

Perhaps the most pertinent thing I could refer to in picture theater construction would be the tendency of exhibitors to build more commodious and elegant theaters with every convenience for the accommodation of its patrons. But this would be wasting valuable time. It is always the aim of the exhibitor to present pictures in an attractive manner to a discriminating public. If the wish be to cater for the patronage of the masses, he builds a large, centrally-located theater in the main thoroughfare. If it be intended for a special or select few, he erects a smaller neighborhood playhouse in the principal shopping street of the section selected for exploitation. Sometimes both these demands are met by the establishment of a chain of magnificent theaters.

### *"Copying" to Be Avoided*

But in the erection of photoplay houses to satisfy the ever increasing demand for improvement and better accommodation, there is too great a tendency toward repetition, too evident a desire to blindly copy, without giving the question sufficient or serious thought. It is my desire to correct these faults.

Therefore I prefer to discuss the scientific and artistic aspects that govern the whole subject. The phenomena of motion pictures has reference to motion, that interesting phase of existence that is responsible for all progress in every sphere of life. Until recently it has not been appreciated at all, and is still indifferently understood throughout the world.

Almost every phase of existence is dependent on motion. Heat, sound, light and other forms that it would be a transgression to mention, are dependent upon it. When movement ceases, all interest is lost. When we cease to move we are dead, and soon are forgotten. A higher appreciation of these forces will bring a better knowledge and a clearer understanding to the entire subject of picture playhouse construction. Avoiding the question of size and relation, such as whether to build large or small to accommodate one's patrons—really matters of detail that are thoroughly discussed in my book, entitled "Modern Theater Construction," recently published by the *Moving Picture World*—I shall pass on to more important matters.

Few people realize that the picture industry is an art wholly dependent on phychology, and by "psychology" I do not mean the name of a racehorse that will win the third race today. I am merely suggesting a business trip which, if followed, will bring handsome profits. The very basis of this industry rests on mental conditions, and its early development was the result of scientific research begun nearly a century ago.

### *Pictures Are an Independent Art*

Another error that producers and exhibitors often make is the assumption that pictures are a cheap substitute for the spoken drama of the stage. This is not true at all. The motion picture is an entirely independent art, capable of telling its story in a far better manner than the spoken drama. On the real stage the period and duration of the play is limited, and events, to be logical, must occur in sequence. Attention to the story is directed by the spoken word of the actor. In the screen play there are no such restrictions. By the aid of flash-backs and visions the spectators may be carried back to any period of time or even conveyed into the very inner minds of the players on the screen. The brutal and revolting scenes of crime are not essential upon the screen.

The visualization of an action properly associated with connecting events will sufficiently stimulate the mind of the spectator to a true appreciation of the act itself. A close-up of a nervous hand fingering the trigger of a revolver will picture murder most vividly, if correctly introduced with the associated actions shown on the screen. The absence of disconcerting words, and the introduction of a wealth of ideas that enrich our imaginations by awakening remnants of earlier experience, are all that are necessary. At the so-called real theater the actions and suggestions of the players are external. They come from without ourselves, while in the screen play everything comes from within, and in consequence is far more realistic. Visual simulation for the purpose of mental stimulation should be the endeavor.

The sooner the problem is viewed from this standpoint the better it will be for the entire industry.

### *Build Aids to Illusion*

If the picture art is a psychic problem and its success depends upon the effect produced on the mind of the spectator, why not adopt every rational means that will cause the spectator's mind to become perfectly receptive to these illusions? It should, therefore, be the first duty of the exhibitor to provide a pleasing playhouse, one that by its exterior design will suggest the form of entertainment housed therein, and with an interior plan adaptable to its class of patronage, the presentations given and the comfort of its patrons. I might say right here that the price of admission very materially affects one's appreciation of a presentation. No one ever heard complaint at the performance of a twenty-five-cent circus, although the same show at the regular circus admission prices might have provoked universal complaint.

There are many incidental methods of contributing toward the comfort of theater patrons and thereby influencing their mental attitude, trifling perhaps in themselves, but amounting to a great deal in the aggregate. Uniforming the attendant, no matter what his position, will insure courtesy and thereby add toward the patrons satisfaction. Proper heating and ventilation also help. The manner in which fresh air is supplied to an auditorium is more important than the amount of supply, as air that traverses a room without reaching the breathing zone is of no practical value. One thousand cubic feet of air well distributed is worth ten times that amount introduced without mixing with the air in the breathing zone.

Few persons realize that in most picture houses they inhale for about two hours the vitiated exhalations of those seated about them. And many of them are fas-

tidious persons who insist upon drinking filtered water from sanitary cups, and yet do not object to paying for seats in a germ-laden atmosphere often so foul that it gives off an offensive odor.

Insufficient coat hanging space is another inconvenience too generally imposed on a patient public with a false notion of conserving seating space. A very small display of ingenuity would provide ample coat hanging facilities in most theaters without the sacrifice of valuable seating space. To encumber patrons with their wraps for the period of an entire entertainment will surely not improve their mental attitude.

### *Problem of Seating Arrangement*

The seating arrangement presents a far more serious problem in a motion picture playhouse than in a regulation theater. In the latter, persons arising to permit the passage of others only obstruct the view of the stage for a moment, which is not always important, as one can usually hear the dialogue and continue to follow the thread of the story; but with a photoplay the same obstruction masks the view and breaks the continuity of thought and, if often repeated, is likely to entirely ruin one's appreciation of the entire photoplay.

This is so much so that it has led to the agitation for a law limiting the number of continuous chairs in a picture theater to eight seats, instead of twelve, thirteen or fourteen as now exist. If the distance between seats were increased four inches from back to back it would permit the free passage of persons without the necessity of anyone arising, only diminishing the total number of seats in an auditorium one row in every ten. In England, where no one is expected to arise or be disturbed to admit another, the distance from chair back to chair back is thirty-six inches instead of the thirty-two inches allowed in this country, and the rows of chairs there extend the full width of the auditorium without center aisles of any description.

Great care should be taken in the establishment of correct sight lines. Greediness for more balcony seats should never tempt the addition of a balcony row that will hang so low as to interfere with a full view of the stage.

Light the balcony steps with electric lights placed behind translucent colored glass prevents stumbling in the dark. An entrance tunnel piercing the balcony from a mezzanine floor facilitates access to the upper tiers of a balcony.

An orchestra well that conceals the musicians is preferable to one that exposes them. The charm of music apparently coming from a distance is more likely to produce a contemplative and receptive state of mind than the blaring of a brass band, exposed in full view.

### *Full Lights Help Comedies*

The elimination of useless stage boxes that serve to attract attention at the expense of the picture on the stage, and a proper proportioning of the auditorium and stage, together with the possibility of brilliantly illuminating the audience hall during the showing of a comedy picture, are all influences that contribute to a patron's receptive state of mind. Spectators are impelled to laugh when they see others laughing by the aid of brilliant illumination.

There are no definite rules for the design or plan of a theater. After the site has been chosen, due regard must be given to the size and scale of the building. Different neighborhoods, the class of patrons sought, and the nature of the entertainment must be carefully considered. The exterior of a theater should be designed with sobriety and offer an inviting appearance to the eye reflecting the ideals housed therein, and the interior should be formed as a setting or frame for the same presented on the stage. There should be no attempt on the part of the architect to perpetuate his fame at the expense of the enterprise.

### *Avoid Fanciness*

There should be no "fussiness" in design, especially of the interior. All unnecessary ornament should be avoided as tending to distract attention from the dominating architectural motive. Every feature should be subordinated to this central motive. When a single architectural ideal is well expressed, the result is always simple and good.

It is often possible to finish the interior in blocked stone or a clever plaster imitation of grey Caen stone, which will give an added sense of security to the patrons. A fan shaped audience hall is ideal and offers the greatest opportunities for a motion picture playhouse. Its very formation also tends toward centering attention on the proscenium opening, the main constructive feature of auditorium and the one closest to the action shown on the stage. Incompetent architects, instead of designing this opening in lines that are simple, harmonious and unobtrusive, often overload it with old-fashioned and meaningless bands of ribbon and inartistic wreaths.

While art really admits of the standardization advocated by the Society of Motion Picture Engineers, it clearly calls for specialization, which may be considered by some as standardization in another form.

As I have pointed out in my work on "Modern Theater Construction," specialization is as needful in theater architecture as in other lines of commercial endeavor. Most of the theater deficiencies in this country today are the result of a woeful lack of qualified specialists in this line of work, and a consequent inclinaiton to copy blind the work of others, mistakes included.

### *Projection Room of Tile*

Ordinary humanity, however, demands that the general arrangement of a theater conform to the safety of the inmates, whether patrons or employes. As nearly all fires in motion picture playhouses originate in the projection room, this department should be made absolutely fire safe, which is not always the case today.

Whether the projection room be placed aloft in the balcony, or above it like a turret on a battleship, or whether it be placed in a position to insure level projection, as is now being ably advocated by the Society of Motion Picture Engineers, there should be some method of standardization that would demand the construction of this source of danger absolutely fire-resisting, not built of flimsy asbestos cardboard, as is now the case in many motion picture houses. The projection room and its devices are mechanical and, therefore, will permit of standardization.

Its entrance and exit should never be direct from the audience hall, but should be from without the auditorium, as required by law in every European country. Then, if the walls are formed of heavy hollow building tile, to my mind the best and cheapest fire-resisting and soundproof material known, all danger from an explosion or blaze within its walls being heard by the audience and creating panic will be eliminated.

I trust that my remarks have instilled in your minds the important fact that the motion picture is an art founded on science; that its original development was through scientific research; that the problem of its presentation is a psychic one, and should be always treated as such to secure the best results.

# "Split Reel" Notes for Theater Men

## HOW OTHERS ARE STEERING THE SHIP

### Latest Ideas Are Used

The latest ideas in architecture will be embodied in the construction of the new Rialto theater building in Tacoma, Wash. John S. Baker, a local capitalist who is interested in the project, has commissioned Roland E. Borhek, a Tacoma architect, to tour the Pacific Coast cities and inspect the newest moving picture theaters, to obtain the best ideas for inclusion in his plans for the Rialto. The preliminary drawings for the building provide for a structure measuring 90 by 120 feet, embracing an auditorium with a seating capacity of between 1,600 and 1,700.

### Fire Damages Theater

The Wenonah Theater, one of the largest houses in Bayside, Mich., was damaged by fire recently. The blaze started at 7:15 a. m. when the theater was empty, and although the fire was confined to the basement, smoke and water did considerable damage. The $1,500 screen was cracked by the heat. The music pit and part of the seating floor was flooded. Manager R. P. Leahy was unable to determine the cause of the fire, as he said the heating plant of the building was not started until late in the forenoon.

### Exhibitor Dies Suddenly

H. H. Dean, manager of the Dreamland Theater, Vancouver, B. C., and one of the oldest exhibitors in that city, dropped dead in his theater after the close of the performance on Saturday night, October 20, from heart failure. He stooped to the floor to examine the leg of a seat and fell dead.

### Ladies Admitted Free

To introduce the first chapter of "The Great Secret" at the Liberty Theater, Calgary, Alberta, during the week of October 22, ladies were admitted free to the theater each afternoon between the hours of two and four-thirty. There was a crush each day.

### Opera House Reopened

The Loomis Opera House, in Waverly, N. Y., after several months of idleness, has been reopened by Manager William E. Dillon. For the opening night he presented a road show production along with the regular motion picture bill.

### Rush Building Operations

The Wyoming Feature Film company which owns a string of theaters in central Wyoming, is rushing to completion the work on its new playhouse in Greybull. The theater will have a seating capacity of 500 and will be modern in every respect.

### New Theaters Are Building

A number of new theaters are to be opened in Canada shortly. The finest of these probably is the new Allen Theater, Toronto, which is a veritable palace. This will be opened in November with Mary Pickford's, "The Little American." Ben Cronk, formerly a Calgary exhibitor, is the manager of the Allen at Toronto. Other new Canadian houses include new Loew Theaters at Hamilton, Ontario, and Montreal, Quebec, the New Princess Theater at Montreal and the Oakwood Theater at Toronto. The latter will be a large suburban house with a seating capacity of 1,400.

### Authorities Seize Films

The Ontario provincial authorities seized thirty-two films at Toronto theater on October 25 and 26, claiming that the pictures had not been viewed by the Ontario Board of Censors. Local exhibitors claim, however, that the films had been viewed and passed by the board and the imprint of the official seal on the films was shown as proof of their contention. The government representative argued that the censor board certificates were missing when they should have been attached to the reels. Exchange managers declared that the "tags" had become worn out.

### Iris Theater Opens

The Iris Theater in Topeka, Kas., was opened on November 5 by I. Feltenstein, who has been an orchestra leader in Topeka for more than a year. Until two years ago the Iris was the most popular motion picture theater in the Kansas capital. Mr. Feltenstein personally supervised the redecoration of the house, and by showing pictures of the highest class, hopes to restore the Iris to the favor it formerly enjoyed.

### Sells Tickets in Advance

The Princess Theater, Edmonton, Alberta, has made considerable success of the policy of selling strips of admission tickets to patrons who wish to avoid delay at the box office. The regular admission at this theater is ten cents and the tickets are sold in strips of ten for $1.00. There is no reduction for quantity purchases but many persons take advantage of the policy for their own convenience.

### House Seats 1,500 Persons

The Hippodrome, a new theater in Herrin, Ill., will open about Thanksgiving. It is a model theater, fashioned after the old Roman Hippodrome of Julius Caesar's day. It seats 1,500 persons and is equipped with thirteen exits which make it possible to empty the building in less than five minutes. A big pipe organ is part of its equipment. High class pictures and vaudeville will be shown.

### Crush Damages Theater

The crush at the Colonial Theater, City Hall Square, Toronto, for the final episode of the "Gray Ghost" was so great that new poster frames were broken and the lobby was otherwise disfigured. The theater was recently redecorated and refitted throughout by Manager McMillan.

### Open on Sunday

Hugh MacPhail and Jack Thompson, owners of the North Side theater in Bryan, O., started on November 1 to manage the East Side theater in the same city. The first change in policy inaugurated by the new management was to keep the theater open on Sunday. Because patronage does not justify continual operation of both theaters, each will be open only part of the week.

### Turns Theater Over to Women

Manager Conover of the Imperial Theater, one of the largest picture houses in Montreal, permitted the members of the Margaret Murray Chapter of the Daughters of the Empire to select the film feature for a special benefit performance at that theater on October 24 for patriotic purposes. They chose a recent release, "Bab's Diary," featuring Marguerite Clark.

### Careless with Tacks

Small town exhibitors generally should take a lesson from a paragraph printed recently in the automobile section of the Montreal *Star*. This paper declared that automobile owners should avoid the vicinity of picture theaters in small places because exhibitors were in the habit of throwing tacks on sidewalks and roaddays when they changed posters on their theater fronts.

### Closes Property Deal

Howard V. Colon, of Omaha, has closed a deal by which he becomes the holder of the title to a valuable property in Hamburg, Ia. Using this newly acquired property and a corner site which he already owned, it is understood Mr. Colon will erect an up to date motion picture theater.

### Opens First of Year

A new picture theater will be opened on January 1, by W. J. Boody in Harrison, Ark. Mr. Boody has been successfully operating show houses in Eureka Springs, Berryville and Green Forest.

### Remodel Old Theater

Workmen under the direction of C. G. Vaughan, are engaged in remodeling the Kelso Theater block in Kelso, Wash. A new theater for motion pictures is scheduled to be opened there within a short time.

### Building Is Progressing

Work of construction on the New Dayton theater, on North Main street in Dayton, O., is progressing. Steel for the structure has been delivered and the brick laying is going forward rapidly.

### Two Houses Are Combined

The two motion picture theaters of Cadillac, Mich., the Rex, owned by S. J. Keefe, and the Savoy, owned by G. W. Turner, have been consolidated, under the name of the Rex theater. Both men will be identified with the merged property.

### Closes Theater for Night

When "The Slacker" reels failed to arrive in time for the evening performance, the management of the Orpheum theater in Titusville, Pa., refused to substitute another bill, and closed their house for the night.

# Newslets for Your Program

## INTERESTING NOTES ABOUT THE PLAYERS—READY TO CLIP OUT AND PRINT

IN one of the scenes of "Roaring Lions and Wedding Bells," a William Fox Sunshine Comedy made by **Henry Lehrman,** it was necessary that two negroes lies in bed and be awakened by a lioness swishing her tail and tickling their feet.

"Lie still," Lehman admonished the two men. "You know the lion won't hurt you."

"Yassir, we knows, but do the lion know?" anxiously inquired one of the coal black comedians.

There was a small part to be filled in "His Mother's Boy," **Charles Ray's** second Paramount picture, produced by **Thomas H. Ince.** None seemed to fill the requirements until a modest little stenographer knocked at the office door. Immediately it was evident that she was the ideal type for the part and so in the picture **Miss Charlotte Woods** lays aside pencil and notebook to portray the role of a New England village girl.

**Herbert Warren,** chief of the scenario department of the "Fatty" Arbuckle company, was recently married to **Valerie Bergere,** the original "Madam Butterfly" on the legitimate stage.

**Lewis Sargent,** one of the clever juveniles in "Jack and the Beanstalk," **William Fox's** spectacular film, is the greatest 13-year-old short story writer in the world. Lewis spends his time away from the camera in composing blood-and-thunder stories. He writes them on the typewriter, and when he comes to the bloodiest passages, he uses that part of the ribbon which writes in red. Parts of Lewis' stories are therefore always sure to be read!

Two lions, a flock of ostriches, an elephant, one duck, a trained bee and—

The above is not an inventory of the chief stock in trade of a circus, but is merely a list of some of the animals used by **Henry Lehrman** in making a Sunshine Comedy for **William Fox.**

**Nell Shipman,** who has rejoined Vitagraph, purchased $500 worth of clothes for use in her first picture, "The Eighth Great Grand Parent," in which she is starred. Already, one of her new gowns has been partly ruined, for while Miss Shipman is an accomplished horsewoman, riding a bareback circus horse and wearing a slippery, shiny satin evening gown meanwhile is one of the things that almost "can't be done." However, Miss Shipman overcame the handicap long enough to register some good scenes.

**Robert Walker,** who plays the role of **Perry Bascom** in the Metro screen version of **Joseph Arthur's** popular old melodrama, "Blue Jeans," in which **Viola Dana** is the star, plays the same role that his famous uncle, **Robert Hilliard,** played in the original stage production.

**Emmy Wehlen** was a musical comedy star before she entered motion pictures. She was a star of such well known productions as "The Merry Widow," and "The Dollar Princess" at the Gaiety Theater in London.

The great **Nazimova,** who has been at New Orleans enacting scenes for "God's Message," has been widely entertained by society in the southern city.

**Sidney Drew** and **Mrs. Drew** have already completed their Christmas comedy picture which will be released at the holiday season.

**Claire Vernon,** who performs a classic solo dance in the festive ball room scene of **Emmy Wehlen's** coming Metro play, is a pupil of **Adolph Rohm,** the famous Russian dancer. Miss Vernon arranged her graceful interpretive dance in slow deliberate movements, which photographed well and are revealed in all their art on the screen.

A squad of trained girl soldiers with **Margarita Fischer** in command will be one of the features of the new American star's initial production, "A Daughter of Joan."

**Annette Kellermann** is practically tireless, and does not believe in wasting a single precious moment. When she is not working in the Fox studio at Fort Lee, N. J., she is practicing either ballet and toe dancing or wire walking. She concludes the day with a ten-mile walk and is in bed by 8:30 P. M.

**Marian Fairfax,** the author of "The Secret Game," which **William C. DeMille** is directing with **Sessue Hayakawa** as his star, laid much of the action in a Japanese curio shop. Hayakawa offered to supply the necessary curios for this from his own collection, which includes beautiful and delicate old ivories, lacquers, jades, paintings, statuary, as well as furniture made by Japanese artists and workers in rich and rare woods. There was plenty of this included in the consignment, and the setting is unusually beautiful.

Beautiful **Lina Cavalieri,** whose first Paramount picture, "The Eternal Temptress," will be a December release, has many hobbies, but one of the most pronounced in her case consists in the possession and wearing of wonderful pearls.

**Mary Miles Minter** had the time of her young life at a street carnival in Santa Barbara recently. She spied a side show where you throw balls at buckets and if you get five balls in the buckets you get a live duck. Miss Minter won three nice, fat, squawking ducks. In fact they squawked all the way home and mortified everybody in the party but Mary.

**Doctor Fleming,** a Los Angeles physician and surgeon, has been added to the regular staff of the **Douglas Fairbanks** organization, so that in case of accident prompt medical aid would be available. Fairbanks himself is in splendid physical condition and does not anticipate using the services of the M. D., but he was led to take this step when **Frank Campeau** after a strenuous screen fight with Fairbanks complained of severe pains and was found to have sustained a broken rib. A miniature hospital has been equipped, and is now one of the points of interest along Fairbanks Alley.

**Director J. Searle Dawley** has been marching through Georgia looking up locations for **Marguerite Clark's** next Paramount picture following "Bab's Matinee Idol." Some of the scenes will probably be filmed in the Sunny Southland.

Easterners are anxiously awaiting news of a tidal wave or other disaster on the California beaches as a result of Roscoe "Fatty" Arbuckle's threatened plunges into the inoffensive surf.

The success of **Douglas Fairbanks'** first book, "Laugh and Live," has prompted him to begin writing another book along similar lines. Britton Publishing Company will publish his second contribution to the literary world.



*William Russell, American Film star, is trying to force the money on Douglas Fairbanks, who spurns it. "Bull" Montana, who stands between them, is not displeased.*

# *Stories of the New Film Releases*

## READY TO CLIP AND USE IN YOUR PROGRAM OR ADVERTISING

## Feature Programs

### Artcraft

**The Rise of Jennie Cushing**—(Five Reels)—Artcraft—November 11.—Starring Elsie Ferguson. Jennie doesn't rise at all until after she defends a cat and just about kills its tormentor. He is a child of the slums like herself, so Jennie must go before the judge. He thinks the reformatory would be good for her and they pack her off. The little smattering of education they give her makes her want to climb, and climb she does, in spite of her beauty, loneliness and homeless condition. It's a valiant fight she puts up and there's happiness at the end for her.

### Bluebird

**Princess Virtue** — (Five Reels) — Bluebird—November 12.—Starring Mae Murray. Once upon a time there was a princess, Liane Demarest, who was not a princess at all, but an American girl raised among the solons of France. She saw a lot of the Paris that most of us picture in our minds and she saw as much as she had to of two Frenchmen, suitors for her hand. She didn't know which she wanted and, while she was making up her mind, in walked an American prince who knew what he wanted, if she didn't.

### Butterfly

**A Marked Man**—(Five Reels)—Butterfly—November 12.—Featuring Harry Carey. Reviewed in this issue.

### Metro

**Outwitted** — (Five Reels)—Metro—November 12.—Starring Emily Stevens. Nan Kennedy opens a rich man's safe and takes from it an important document to save her brother from a further life of crime. The rich man catches her at it and gives her a choice of prison or a year as his niece. He encourages her to marry the son of his great enemy, and then right in the midst of the ceremony, with the guests all gathred 'round, he tells the story of her past and brands her as a thief. Sweet revenge, wasn't it? Not so sweet as the happiness that Nan wins for herself, though.

### Mutual Star Productions

**Peggy Leads the Way**—(Five Reels)—American—October 29.—Starring Mary Miles Minter. Reviewed in this issue.

### Paramount

**The Clever Mrs. Carfax**—(Five Reels)—Lasky November 12.—Starring Julian Eltinge. Temple Trask (Julian Eltinge) is going home from college for a vacation. When he sees Helen Scott, he wants an introduction immediately. He arranges it, but meets her while he is impersonating Mrs. Carfax. Then circumstances compel him to keep up the deception and it looks as though he never would have a chance to win her in his rightful character.

### Triangle

**Indiscreet Corinne**—(Five Reels)—Triangle—November 11.—Starring Olive Thomas. Answering mysterious advertisements may look like a light occupation, but it brought plenty of fun and diversion to Corinne, who is tired of her sheltered life and her "set." She is sent out to allure a young Western millionaire, in competition with another girl who has a past. The adventuress wins Corinne's correct fiance and the Westerner gets Corinne, which seems to be satisfactory to the entire quartette.

## Mutual Pictures

**Betty of the Buccaneers**—(Five Reels)—November 12.—Starring Juliette Day. Reviewed in this issue.

**The Planter**—Mutual Special—(Eight Reels)—November 12.—Starring Tyrone Power. All the people who live in Northfield, Maine, and who have the money, invest in a rubber plantation down in Southern Mexico. David Mann's mother sends him down to manage it. The yellow fever gets him for a while and there are other things the matter with the job, but in the end he cleans up the community and wins the girl. Reviewed in last week's issue.

**The Dog-Gone Dog**—(One Reel)—Strand—November 15.—Starring Billie Rhodes and Jay Belasco. A little masquerade party calls forth Billie and Jay in the guise of Buster Brown and her dog. But Jay loves his fireside and beats it from the ballroom. A tramp, a few dollars, an exchange of clothing, and you have a lively comedy in which the tramp imbibes too much. In the finale a policeman and a pouting Billie give Jay an uncomfortable time.

**Jerry's Running Fight**—(One Reel)—Horsley—November 18.—Starring George O'vey. The fight part doesn't occur until along towards the end, after Jerry and his sweetheart have tried to elope. "Sweetheart" puts on brother's clothes for the purpose and they are disappointed in getting a minister. They can't explain the deception to the hotel clerk, so Jerry spends the night in the hotel office. Now comes Alkali Pete, who demands a room at the point of a gun. He is followed by papa and the favored suitor. And the running fight follows.

**The Looters** — (Two Reels) — Lost Express Serial — Signal — November 12.—Starring Helen Holmes. Things begin to pick up at the Thurston mine and the villain Pitts and the "Baron" don't spare any efforts in keeping the news from the Thurstons. They make a trip to the Lost Express, seen for the first time since Chapter I, and remove the box containing the Thurston papers. The clever Helen gets the papers, though, and then goes to the mine with Bonner. There they find awful conditions and proceed to finance model tenements.

## General Program

**The Fable of the Toilsome Ascent and the Shining Table Land**—(Two Reels) — November 10.—George Ade fable series. Daddy, mamma, and all the loving friends and relatives predicted for the boy a life job as a statesman. At an early age he spoke pieces. Nobody knew exactly how he got his diploma at college, but they liked his getaway speech. Then he came home and opened up a law office as a place to hang out between campaigns and the whole world was a political cinch for him after that. In the beginning he met defeat, which taught him to hang onto the machine. He went to Congress, of course, and there we leave our hero. As George Ade says, "There is always board and room at the top."



*A scene from "Raffles, the Amateur Cracksman," a six reel Hy-Class feature.*

# Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

## General Program

### Adventures of Stingaree Series

D The Fugitive Passenger..... 2,000
D The Jackaroo ..... 2,000
D The Tracking of Stingaree..... 2,000
D Arrayed with the Enemy..... 2,000
D An Eye for an Eye..... 2,000
D A Double Deception..... 2,000
D The Poisoned Cup..... 2,000
D A Model Marauder..... 2,000
D The Mark of Stingaree..... 2,000
D An Order of the Court..... 2,000
D At the Sign of the Kangaroo..... 2,000
D Through Fire and Water..... 2,000
D A Bushranger's Stategy..... 2,000
D The Stranger at Dumcrieff..... 2,000
D A Champion of the Law..... 2,000

### American Girl Series (Kalem)

D The Door in the Mountain..... 2,000
D The Sage Brush Law..... 2,000
D The Pot of Gold..... 2,000

### A Daughter of Daring Series

D The Detective's Danger..... 1,000
D The Railroad Smugglers..... 1,000
D The Deserted Engine ..... 1,000

### Black Cat Stories

C-D Seventy and Seven (Ellis Paul)... 2,000
C Our Boys (Ellis Paul)..... 2,000
C Pete's Pants (Ben Turpin)..... 2,000
C-D Vernon the Bountiful (Virginia Valli) ..... 2,000
D The Long Green Trail (Virginia Valli) ..... 2,000
C Don't Lose Your Coat..... 2,000
C-D Star Dust (Marguerite Clayton)... 2,000

### Broadway Star Features

C-D The Enchanted Kiss (O. Henry Series) ..... 2,000
D The Renaissance at Charleroi (O. Henry Series)..... 4,000
D One Dollar's Worth (O. Henry Series) ..... 2,000

### Chaplin Comedies

C By the Sea..... 2,000
C A Jitney Elopment..... 2,000
C By the Sea..... 2,000

### Cinema Co.

Top Am. War and News Weekly..... 1,000

### Falcon Features

D The Clean Gun (Kathleen Kirkham). 4,000
D Feet of Clay (Margaret Landis, R. Henry Grey) ..... 4,000
D Brand's Daughter (Kathleen Kirkham, R. Henry Grey)..... 4,000
D His Old Fashioned Dad (Daniel Gilfether, Mollie McConnell)..... 4,000

### George Ade Fables

C The Fable of the Uplifter and His Dandy Little Opus..... 2,000
C The Girl Who Took Notes and Got Wise and Then Fell Down..... 2,000

### Grant, Police Reporter Series

D The Mystery of Room 422..... 1,000
D A Deal in Bonds..... 1,000
D The Sign of the Scarf..... 1,000
D The Man With the Limp..... 1,000

### Jaxon Comedies

C From Bad to Worse..... 1,000
C A Day Off..... 1,000
C How It Happened..... 1,000
C Too Much Alike..... 1,000
C Barnyard Frolics ..... 1,000
C Breaking In ..... 1,000

### Ham Comedies

C A Whirlwind of Whiskers..... 1,000
C The Onion Magnate's Revenge..... 1,000
C The Bath Tub Bandit..... 1,000

### Hanover Film Co.

D The Marvelous Maciste..... 6,000

### Physical Culture Photo Play Co.

Edc. Physical Culture Screen Magazine issued monthly ..... 1,000

### Ray Comedies

C Muggsy in Bad..... 1,000
C A Laundry Mix-Up..... 1,000
C A Peaceful Flat..... 1,000
C Cheating His Wife..... 1,000
C "A Bathtub Marriage"..... 1,000

### Selburn Comedies

C Hubby's Holiday (Neal Burns, Gertrude Selby) ..... 2,000

### Selig

*Selig World Library (Every Other Wednesday).*

D The Law North of 65..... 2,000
D Vengeance Vs. Mercy..... 1,000
Military Training Our Kahki-Clad Heroes ..... 2,000
D The Angel of Poverty Row..... 1,000
D The Rustler's Vindication..... 2,000
D The Witness for the State..... 1,000

### Sparkle Comedies

C Week End Shopping..... 1,000
C Pals ..... 1,000
C Ambition ..... 1,000
C In High Speed..... 1,000
C A Bargain $37,60..... 1,000
C Monkey-Maid-Man ..... 1,000

### Three C Comedies

C His Watery Waterloo..... 1,000
C Fat and Foolish (Hughie Mack)..... 1,000
C A Harem Romance (Lou Marks, Pearl Shepard, Oom Paul)..... 1,000
C His Winning Way..... 1,000

## Mutual Program

### Monday

T 11-12 Mutual Weekly, No. 150. Mutual 05891

### Tuesday

C 11-13 That Dog-Gone Dog (Billie Rhodes) .....Strand 05892

### Thursday

C 11-15 Jerry's Running Fight (George Ovey) .....Cub 05893

## Universal Program

*Week of October 29.*

C A Bad Little Good Man.....Joker
C Even as Him and Her (Phil Dunham) .....3, L-Ko
T Universal Animated Weekly, No. 96
C The Shame of a Chaperon (Eddie Lyons) .....2, Nestor
C I Quit (Gale Henry).....Joker
D The Fifth Boy (All Boy Cast). Victor
T Universal Screen Magazine, No. 43.
T Universal Current Events, No. 25....
C The Devil With the Wimmin (Max Asher) .....Joker
D Danger Ahead (Helen Gibson)..... .....2, Bison
D The Red Ace, No. 3 (Marie Walcamp).....2, Universal

### Regular Releases

*Week of October 22*

D The End of the Run (Helen Gibson) .....3, Gold Seal
C A Fire Escape Finish (Eddie Lyons, Lee Moran) .....Nestor
C Fat and Furious (Merta Sterling) .....2, L-Ko
T Universal Animated Weekly, No. 95..
D Little Mariana's Triumph (Lena Baskette) .....2, Star
C The Tight Wad (Gale Henry)..Joker
C What'll We Do With Uncle (H Murdock) .....Victor
T Universal Screen Magazine, Issue No. 42 .....
T Universal Current Events, Issue No. 24 .....
C A Wise Dummy (Max Asher)..Joker
D The Getaway (Neal Hart)...2, Bison
D The Red Ace, No. 2 (Marie Walcamp) .....Universal

## State Rights Productions

Alma, Where Do You Live?..... .....Newfields Producing Co. 6,000
Christie Comedies..... .....Christie Film Co.
Christus.....Historic Features
Come Through...Universal Film Co. 7,000
Corruption....Popular Pictures Corp.
Cross-Eyed Submarine..... .....Universal Film Mfg.
Doing Their Bit.....The A. Kay Co. 3,000
Flora Finch Comedies..... .....H. Crossman Distributing Co.
Hand of Fate, The. Overland Film Co.
Hand That Rocks the Cradle, The.... .....Universal Film Co.
Hate.....Fairmont Film Co.
Ivan the Terrible..... .....Export and Import Film Co. 6,000
Madame Sherry.....M. H. Hoffman
Mother O' Mine. Bluebird Photoplays 5,000
Mutt and Jeff Cartoons..... .....Bud Fisher Films
Persuasive Peggy. Mayfair Film Corp. 5,000
Pokes and Jabbs...Jaxon Film Corp.
Price of Her Soul. Variety Films Corp. 5,000
Public Be Damned..... .....Public Rights Film Corp 5,000
Ramona...Clune Film Producing Co. 8,000
Real Life in China...F. H. McMillan 8,000
Redemption.....Julius Steger
Rex Beach on the Spanish Main..... .....Grand Feature Film 5,000
Robespierre. Export & Import Film Co. 7,000
Rustler's Frameup at Big Horn..... .....Ultra Film Co.
Seven Cardinal Virtues..... .....M. H. Hoffman 5,000
Sin Woman, The..M. H. Hoffman... 7,000
Slackers Heart, A..... .....Emerald Motion Pictures
Some Barrier, The.....A. Kay Co
S. O. S. American Standard Motion Picture Co.....
Span of Life.....Joseph F. Lee 5,000
Spoilers, The..Sherman Elliott Corp 12,000
Strife.....Jaxon Film Corp. 5,000
Tanks at the Battle of the Ancre.... .....Pathe Exchange
Terry Human Interest Reel..... .....A. Kay Co.
Thirteenth Labor of Hercules..... .....Cinema Distributing Co. 12,000
Three Musketeers, The..... .....Liberty Film Corp. 7,000
Trip Through China, A..... .....Supreme Feature Films 10,000
Trooper 44..... .....E. I. S. Motion Picture Corp. 5,000
20,000 Feats Under the Sea..... .....A. Kay Co.
Twenty Thousand Leagues Under the Sea.....Universal Film Co.
Uncle Sam Awake...Rubel Lawrence 5,000
War As It Really Is..... .....Donald C. Thompson 7,000

Warning, The.....Photo Drama Co.
Warrior, The.....General Enterprises 7,000
Web of Life, The.....Gold Metal Photoplayers 5,000
West Is West.....Ultra Films
What of Your Boy?.....Cameragraph Film Co.
Whither Thou Goest.....Klotz & Streimer, Inc.
Who Knows?.....M. H. Hoffman 5,000
Who's Your Neighbor?.....Overland Film Corp.
Witching Hour, The.....Frohman Amusement Co. 7,000
Woman Who Dared, The.....Ultra Pictures Corp. 7,000
The Deemster (Derwent Hall Caine).....Arrow 7,000
The Barrier.....Rex Beach 9,000
Joan, the Woman (Geraldine Farrar).....Cardinal 11,000
The Lincoln Cycle (Benjamin Chapin).....Charter 2,000
The Curse of Eve (Enid Markey).....Corona Cinema 7,000
Enlighten Thy Daughter.....Enlightenment Corporation 7,000
Birth .....Eugenics Film 6,000
A Mormon Maid (Mae Murray).....Friedman 5,000
The Woman and the Beast...Graphic 5,000
Intolerance .....D. W. Griffith 9,000
The Bar Sinister.....Frank Hall 9,000
Her Fighting Chance (Jane Grey).....Frank Hall
Civilization .....Harper 9,000
The Honor System.....Honor System Booking 10,000
The Whip.....Paragon Films 8,000
Beware of Strangers.....Selig Special 7,000
The Ne'er-Do-Well .....Selig Special 8,000
The Garden of Allah....Selig Special 10,000
Who Shall Take My Life.Selig Special
The Black Stork...Sherriott Pictures 5,000
The Crisis .....Sherman Elliot 10,000
The Submarine Eye..Submarine Film
The Spirit of '76.....Goldstein 12,000
Should She Obey?.....Arizona
American War News (Serial Weekly).....Cinema
Are Passions Inherited?.Warner Bros. 7,000
Balloonatics .....Century Comedies
Below Zero .....Wharton 2,000
Birth Control.Moss B. S. M. P. Corp. 6,000
Bit o' Heaven..... 5,000
Defense or Tribute (Defense of Tribute Film Co.)..... 5,000
Eagle's Wing .....Bluebird 5,000
Even as You and I.....Universal Film Co.
Eyes of the World....Clune Film Co. 10,000
Fairy and the Waif.....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies.....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think.....Creative Film Corp. 6,000
Girl Who Doesn't Know.....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man .....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Condoned Sin.....Biograph Co. 6,000
The Honor Roll.....Joseph F. Lee
How Uncle Sam Prepares.....Hanover Film Co. 5,000
Humanity.....Select Photoplay Co. 6,000
Humanizing Mr. Winsby.....Unity Sales Corp. 5,000
Idle Wives.....Universal Film Co.
Ignorance.....Popular Pictures Corp.
In the Hands of the Law.....Moss B. S. M. P. Corp. 5,000
In Treason's Grasp.....Renowned Pictures Corp.
Is Any Girl Safe?.Anti-Vice Film Co. 5,000
The Fly Cop.....King Bee Film Corp. 2,000
The Chief Cook...King Bee Film Corp. 2,000
The Candy Kid....King Bee Film Corp. 2,000

## Feature Program

### Artcraft

11-5 The Little Princess (Mary Pickford) ..... 5,000
11-19 The Rise of Jennie Cushing (Elsie Ferguson) ..... 5,000

### Art Dramas

9-23 Title not given (Catherine Calvert).....U. S. Amus. Co. 5,000
10-1 Title not given (Marian Swayne) 5,000
10-8 Unto the End (Crane Wilbur). 5,000

### Bluebird Photoplays

Clifford) ..... 5,000
10-29 The Trap (Herbert Rawlinson) 5,000
11-5 The Lash of Power (Carmel Myers) ..... 5,000
11-12 Princess Virtue (Mae Murray). 5,000

### Butterfly Productions

*Released Week of*

11-5 John Ermine of Yellowstone (Francis Ford) ..... 5,000
11-12 The Cricket (Zoe Rae)..... 5,000

### Fox Film Corporation

*Released Week of*

11-4 Miss U. S. A. (June Caprice). 5,000
11-4 The Rose of Blood (Theda Bara) ..... 5,000
11-11 The Painted Madonna (Sonia Markova) ..... 5,000
11-11 Roaring Lions and Wedding Bells .....Fox-Lehman 2,000

### Goldwyn Pictures Corporation

9-23 Baby Mine (Madge Kennedy).. 6,000
10-7 Fighting Odds (Maxine Elliott) 6,000
10-21 The Spreading Dawn (Jane (Cowl) ..... 6,000
11-4 Sunshine Alley (Mae Marsh).. 6,000

### Herbert Brenon Film Corp.

The Lone Wolf..... 7,000
Fall of the Romanoffs..... 8,000
Empty Pockets ..... 7,000

### K. E. S. E.

10-8 Fools for Luck (Taylor Holmes) .....Essanay 5,000

### Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil) ..... 7,000
Cinderella and the Magic Slipper... 5,000

### Metro Pictures

*Released Week of*

11-5 The Outsider (Emmy Wehlen). 6,000
11-5 His Deadly Calm (Mr. and Mrs. Sidney Drew)..... 1,000
11-12 Outwitted (Emily Stevens)..... 5,000
11-12 Rebellion of Mr. Minor (Mr. and Mrs. Sidney Drew)..... 1,000

### Mutual Star Productions

*Released Week of*

10-22 The Sea-Master (Wm. Russell) 5,000
10-29 A Daughter of Maryland (Edna Goodrich) ..... 5,000
10-29 Peggy Leads the Way (Mary Miles Minter) ..... 5,000
11-5 A Game of Wits (Gail Kane) .....American 5,000
11-12 Betty and the Buccaneers (Juliette Day) .....American 5,000
11-12 The Planter (Tyrone Power) SPECIAL ..... 7,000

### Mutual Serials

*Released Week of*

10-25 The Lost Express, No. 6 (Helen Holmes).....Signal 2,000
11-1 The Lost Express, No. 7 (Helen Holmes) .....Signal 2,000
11-8 The Lost Express, No. 8 (Helen Holmes) .....Signal 2,000
11-15 The Lost Express, No. 9 (Helen Holmes) .....Signal 2,000

### Paramount Features

*Released Week of*

10-15 Queer Korean Customs..... .....Burton Holmes 1,000
10-22 The World For Sale (Blackton's Production) ..... 5,000
10-22 Tokyo the Metropolis..... .....Burton Holmes 1,000
10-29 Bab's Burglar (Marguerite Clarke) ..... 5,000
10-29 The Son of His Father (Charles Ray) ..... 5,000
10-29 Nikko in Snow Time (Burton Holmes) ..... 1,000
11-5 The Land of Madame Butterfly .....Burton Holmes 1,000
11-12 Around Fujiyama ..... ..... Burton Holmes 1,000

### Pathe

*Released Week of*

11-4 The Mark of Cain (Mrs. Vernon Castle).....Astra 5,000
11-4 The Fatal Ring, No. 18 (Pearl White) .....Astra 2,000
11-4 The Seven Pearls, No. 8 (Mollie King) .....Astra 2,000
11-4 Fifth Avenue—New York—U. S. A. .....Moore 1,000
11-4 Lonesome Luke in Love (Harold Lloyd).....Rolin 2,000
11-4 Happy Hooligan (Cartoon)..... .....International 500
11-4 Making Rifles (Educ.)..... .....International 500
11-7 Hearst Pathe News, No. 90... 1,000
11-10 Hearst Pathe News, No. 91... 1,000
11-11 France in Arms (French War Pictures) ..... 5,000
11-11 The Fatal Ring, No. 19 (Pearl White) .....Astra 2,000
11-11 The Seven Pearls, No. 19 (Mollie King) .....Astra 2,000
11-11 The Flirt (Harold Lloyd).Rolin 1,000
11-11 Japan Under Snow.....Pathe 500
11-11 The Baby's Home at Porcelfontaine .....Pathe 500
11-11 Katzenjammer Kids (Cartoon). 500
11-11 Lace Making (Educational).... 500
11-14 Hearst-Pathe News, No. 92.... 1,000
11-17 Hearst-Pathe News, No. 93.... 1,000

### Perfection Pictures

*Released Week of*

11-5 Two-bit Seats (Taylor Holmes) .....Essanay 5,000
11-12 The Courage of the Commonplace (Mildred Havens) ..... ..... Essanay 5,000

### Triangle Distributing Corporation

*Released Week of*

11-4 Fighting Back (Wm. Desmond) .....Triangle 5,000
11-4 A Hero's Fall.Triangle Komedy 1,000
11-4 Up or Down (Geo. Hernandez) .....Triangle 5,000
11-4 An Interrupted Honeymoon... .....Triangle Komedy 1,000
11-4 Haunted by Himself..... .....Keystone Comedy 2,000
11-11 The Medicine Man (Ray Stewart) .....Triangle 5,000
11-11 A Boomerang Frame-Up..... .....Triangle Komedy 1,000
11-11 Indiscreet Corinne (Olive Thomas) .....Triangle 5,000
11-11 His Household Butterfly..... .....Triangle Komedy 1,000
11-11 False to the Finish..... .....Keystone Comedy 2,000

### Vitagraph-V. L. S. E.

*Released Week of*

ball Young) ..... 2,000
10-29 Bobby and Company (Bobby Connelly) ..... 1,000
11-5 The Fettered Woman (Alice Joyce) ..... 5,000
11-5 The Fighting Trail, No. 9 (Wm. Duncan) ..... 2,000
11-5 The Strength of Men (Edith Storey) ..... 2,000
11-5 Capt. Barnacle's Legacy (Van Dyke Brooke)..... 1,000
11-12 I Will Repay (Corinne Griffith) ..... 5,000
11-12 The Fighting Trail, No. 10 (Wm. Duncan) ..... 2,000
11-12 Just Show Folks (Norma Talmadge) ..... 1,000
11-12 Jerry's Mother-in-Law (Clara Kimball Young) ..... 2,000

### World Features

*Released Week of*

10-29 The Burglar (Carlyle Blackwell), World ..... 5,000
11-5 The Maid of Belgium (Alice Brady) .....World 5,000
11-12 The Alibi (June Elvidge) .....World 5,000

### Hoffman Foursquare Pictures

The Bar Sinister (Hedda Nova..... 8,000
The Fringe of Society (Ruth Roland) 7,000
One Hour (Zeena Keefe)..... 6,000
The Silent Witness (Gertrude McCoy) ..... 6,000
The Sin Woman (Irene Fenwick).... 7,000
Madame Sherry (Gertrude McCoy).. 5,000
A Trip Thru China (Brodsky's Art Pictures) ..... 8,000
Her Fighting Chance (Jane Grey).. 6,000
Should She Obey (Alice Wilson).... 6,000
Whither Thou Goest (Rhea Mitchell). 5,000

# Brief Theater News

### California

A new $350,000 theater designed to house motion pictures and possible vaudeville is to be constructed by A. J. Rich & Co., at once at Market & Fifth streets, San Francisco.

$100,000 is the architect's estimate of the cost of the new motion picture theater to be built on Main street near Ninth, Los Angeles for Miller Bros. by Col. J. B. Lankershim.

Plans have been formally accepted for the erection of the theater to cost $100,000 on the site of the Auditorium rink in South Market street.

The new Clement Theater and Realty Co., a corporation with a capital stock of $200,000 has been incorporated for the purpose of buying a lot and erecting a theater in the Richmond District.

### Illinois

Thomas A. Collins has leased to Ascher Bros. the Grand-Oak Theater on Grand near Oakwood boulevard, Chicago for a term of years at an annual rental of $7,500.

A new theater to be known as the Fairfield is in course of construction at 2737-45 West Twenty-second street, Chicago. Seating capacity 1,000.

### Indiana

All contracts have been awarded for the reconstruction of the Luna Theater at Goshen and A. E. Kemmer, general contractor, has begun the work.

### Iowa

Manager Potts has sold his interests in the Lincoln Theater at Jefferson to J. M. Wiggins.

W. F. Kucharo & Co. have been let a contract for the construction of a theater at Camp Dodge, Des Moines.

The Unity Investment Co. of Des Moines, is contracting for the construction of a new theater to cost $25,000.

C. E. Brown has purchased a moving picture theater at Mason City.

Chas. Peterson has come into possession of the Windsor Theater at Hampton.

D. L. Wilbern sold his movie theater at Sibley to Dr. G. E. Dixon.

Messrs. Brechner and Irvine have reopened the Columbia Theater at Vinton.

C. E. Webb has leased the theater at Clarinda, from Edgar Stewart and will give two shows a week.

The Elite Theater at Burlington, which has been closed for sometime, will be remodeled and opened to the public.

The Woodbine Theater at Burlington has been closed on account of financial conditions.

B. S. Benjamin has taken over the management of the People's Theater at Redfield.

R. K. Walker succeeds Mr. Mahoffey in the theater, the American, in Prairie City.

At Collins, the Vasey Opera House was destroyed by fire.

Abe Zavitz has purchased the picture theater at Carroll.

Messrs. Sheesley and Verploegh have leased the Empress Theater at Tingley.

K. L. Fuller and Beryl Ramsaye have purchased the Starland Theater at Blockton, formerly owned by Glade Shearer.

Clampitt & Reis will remodel a building at Varina into a theater.

Messrs. Corrie Peregrine and Ralph Roland, managers of the American Theater at Corning, have taken a lease on the Corning Opera House and will operate same in connection with their moving picture theater.

Manager Potts has sold his interests in the Lincoln Theater at Jefferson to J. M. Wiggins, who now owns all the moving picture places in Jefferson.

### Michigan

Ray Hancock, owner of the American Theater at Grand Rapids, purchased the Arcade Theater from C. C. Newman.

Archie Genereaux and Will Banberry have taken charge of the Majestic Theater at Hubbell and have arranged for high-class productions.

Architect Lee DeCamp is working on plans for three theaters, one at Alpena and two at Battle Creek.

Fitzpatrick and McElroy of Chicago have leased the Colonial Theater and purchased the Princess Theater at Big Rapids.

The members of the building committee of Iron Mountain lodge of Odd Fellows are at work on plans for the remodeling of the lodge's building on West Iron street, the ground floor of which will be converted into a model motion picture theater.

F. Ray Hancock, owner of the American Theater has purchased the Arcade Theater at Charlotte of C. C. Charlotte.

### Minnesota

F. L. Thompson has become the sole proprietor of the moving picture show at Round Lake, having purchased the interest of E. D. Tripp.

Excavation has been started on a new opera house to be built at Carlos.

At Litchfield, the theater has been leased by the United Theaters Co. of Minneapolis.

W. A. Shelton of Williston, N. D., has purchased the Gem Theater at Shakopee, from Frank Veigel.

The firm of Comford & Morgan, proprietors of the Idle Hour Theater at Olivia, has been dissolved. J. M. Comford will continue as sole proprietor.

Mrs. R. B. Mott has purchased the



*Norma Talmadge in a scene from "The Secret of the Storm Country," a Select release.*

Bijou Dream at Akeley, from John A. Bell.

The new Palace Theater at Staples has been taken over by W. Ellis.

Emil Schaefer has leased the Rex Theater at Ely from Slogar Brothers.

O. L. Johnson has purchased the Premier Theater at Dassal.

### Montana

A new $25,000 picture house may be established by capitalists who operate the Library Theater at Spokane.

The new opera house being erected by G. N. Bain at Bainville is nearing completion and has been leased to A. G. Torfin, of Aneta, North Dakota.

### Nebraska

A. D. White has purchased the Lyric Theater at North Bend from E. J. Myers.

J. B. Reid has sold his interest in the Elite Theater at Hebron to F. M. Fetterman of Lincoln.

Manager Peterson of the Gilbert Theater at Beatrice, has opened his house to the public.

Clarence Schafer of Alliance, has taken over the management of the Orpheum Theater at Scottsbluff.

The opera house and theater at Merna is to be dismantled.

The Colonial Theater at Lincoln, was opened to the public with a large attendance.

R. O. Canady and Herbert L. Wendland have opened the Minden Opera House at Mindon.

Mr. Sinclair has sold the Gem Theater at Elmcreek to Fred Frakes.

The Gem Theater at Adams, was opened last week.

At Gering, the Pastime Theater has passed into the hands of a new owner and will be opened to the public shortly.

At Homer, the Picture Theater has been remodeled.

Krehmeyer and Wright have opened their picture theater at Nebraska to the public.

Seth Oaks and John Carroll of Oakland have purchased the Ideal Theater at West Point, from Emil G. Fechner.

W. O. Jenson is the new manager of the Hamilton Theater at Omaha.

Frank Creely has purchased Harry Higley's interest in the Home Theater at Blair, and has taken possession.

Emil G. Fechner sold the Ideal Theater at Stanton to Seth Oaks and John Carroll of Oakland.

### New Mexico

Plans for the organization of a local company with a capital of $20,000 to erect and equip another theater at Santa Fe, are being made by Mayor W. G. Sargent, Levi A. Hughes, president of the First National Bank and others.

The building at 312 West Central avenue, Albuquerque, will be converted into a motion picture house and occupied by the Lyric Theater now at 119 West Central avenue. More than $4,000 will be spent in remodeling.

Mr. Gooding has broken ground on Cortez street, Hurley, for a new theater.

### New York

Barlow, Benedict & Bradford has been incorporated to build a $100,000 theater at Kew Gardens, L. I., to be leased to the Greenwood Amusement Co.

### North Dakota

Floyd Junkin has purchased the Isis Theater at Fargo from McCarthy Bros.

P. Cornish has purchased the Theater Royal at Grand Forks, from A. L. Zacherl.

### Ohio

Work of remodeling the Colonial Theater at Columbia, will be started in the near future. The Hart Operating Co., which owns the theater will expend about $3,800.

The Favorite Theater at Piqua, which has been under the management of Yount Bro., has been purchased by C. C. Clark of Dayton.

Permit was granted the Palace Amusement Co., to wreck the buildings at 10-12-14-16-18 East Sixth street, Cincinnati, comprising the site of the proposed new theater building to be erected by the B. F. Keith theatrical interests.

John A. Himmelein, owner of the Sandusky Theater at Sandusky has purchased the Plaza Theater. It will be converted into movie houses.

L. O. Dysert has purchased the Eagle Theater at Middleton and will remodel.

Hugh MacPhail has bought the East Side picture show at Bryan and with Jack Thompson will run the house under one management.

### Pennsylvania

Stanley Theater Co. will erect a one-story theater at 19th & Market streets, Philadelphia. The Hoffman Co. are the architects.

A new vaudeville theater is to be established at Bethlehem by E. H. Schwab.

The Diamond Theater at Hazelton was destroyed by fire. Loss about $2,000.

Horticultural Hall at Philadelphia, has been purchased by Lee & J. J. Shubert and will be converted into a $1,000,000 playhouse with seating capacity for 3,000.

Knickerbocker Realty Co., will make alterations to theaters at Fortieth & Market streets, Philadelphia, to cost $4,500.

E. McCreery Donehoo and J. Walter Lowenhaupt have leased from Horn & Oliver the Bijou Theater on West Chestnut street, Washington. The new lessees will immediately commence the remodeling of the Bijou and extensive improvements will be made.

### South Dakota

Improvements are now being made on the Grand Theater at Pollock.

Max Holloway will put on a first-class moving picture show at Buffalo.

### West Virginia

A deal was consummated whereby A. F. Francis, owner of the Theatorium Theater at Mounsville, sold same to Sam Durzenshi & Co. of Pittsburgh.

### Wisconsin

The Bandbox Theater at Madison will soon be opened to the public under the management of Fred Flom.

Construction of a new theater on East Mifflin street, Madison, is expected to start soon. A permit has been issued to Dr. W. G. Beecroft and the estimated cost is $81,000.

### Wyoming

Messrs. Lloyd and Grant Taggart have let the contract for a theater building to A. M. Otteson to be erected on Main street, Cowley.

The Wyoming Feature Film Co., which owns a string of theaters through central Wyoming, is rushing work on a new theater at Greybull. Will have seating capacity of 500.

## Film from America Is Welcome in China

Yes, these are chicken scratches—that is, in the sense that the artist who did the




work is one of the cleverest young women in the business.

Really, however, the illustration is the main title of "A Daughter of the Gods," done into Chinese for the accommodation of one of the exhibitors of William Fox pictures in the Celestial Kingdom.

The first line, according to the exhibitor, meets a requirement of Chinese law and consists of the words, "United States, New York City," indicating the origin of the film. The second line is Chinese for "Fox Film Corporation" and the lonesome little fraction-like character with the pollywogs on the side is to be translated "presents."

The fourth line, as may be seen, gets quickly over the alphabet taxing name of "Miss Annette Kellermann," and the fifth line, which looks as if it might be a biff scene in an encounter between microbes, is nothing but the word "in."

The last line probably would remind a farmer—or a politician—of the way his fences looked the morning after a cyclone, but really is nothing more serious than "A Daughter of the Gods."

The artist affirms that her work has been verified by persons who said it was perfectly intelligible to them. Her own idea, however, after spending half a day carefully placing all the curleycues and finding places for the dots and dashes, all in accordance with the copy, was that the work was entirely impressionistic.

## "The Hungry Heart" Written From Best Seller

An attractive feature of the November Paramount releases will be found in "The Hungry Heart," it is promised, with Pauline Frederick in the role of Courtney, wife of a scientist, who is neglected soon after the honeymoon.

When David Graham Phillips' novel, from which this picture was adapted, first appeared it jumped to the top list of best sellers. It was one of the most popular novels of its year, was regarded in many circles as mirroring a situation in real life that is prevalent in many American homes, as well as in other countries where the interest in research is developed almost to the point of a mania by those who go in for scientific study.

Miss Frederick has also completed "Mrs. Dane's Defense," from the Henry Arthur Jones drama, which will be a Paramount release for the near future. This was directed by Hugh Ford. She is now at work on a third picture, full details of which will be forthcoming shortly. Robert G. Vignola is director.

# Latest News Notes of Chicago

## Two New Theaters Open in Chicago

The Central Park theater is one of the latest additions to the amusement centers in Chicago and one of the finest picture theaters in Chicago. Many unusual features have been incorporated into it by the builders. One of the most important is a new development of the projection machine which makes it practically impossible for the operator to give anything but perfect projection.

Another interesting feature is the arrangement of the theater which allows the easy introduction of a stage for large dramatic productions at very small expense. This is accomplished architecturally by the building of the proscenium arch well forward into the body of the house, a feature which also makes for the "intimate" effect and adds much to the coziness of a very large theater.

The Central Park Theater is located in the heart of a unified "home" neighborhood, and expects to draw its capacity of 2,600 persons from the immediate district. The equipment of the Central Park was installed by the Amusement Supply Company.

Another new Chicago house equipped by the same firm is the Broadway Strand theater which will seat 1,800 persons. It was opened last week, owned by Mars & Co.

## Now Fox Is After Him

William Fox is the latest film producer to take a legal slap at Major Funkhouser, Chicago's second deputy superintendent of police and motion picture censor. The Fox company is suing for an injunction to restrain Funkhouser from interfering with the showing of "Camille," with Theda Bara as star. The petition alleges that Miss Bara's services cost the company $100,000 and that contracts for $15,000 are involved in the showing of the film in Chicago, which will be cancelled if only adults are permitted to view the picture. The company alleges that the major is prejudiced against it because it recently obtained an injunction compelling the Chicago censor to keep his hands off "The Spy."

## Gish Sisters and Their Mother Visit City

The Gish sisters, Lillian and Dorothy, who have been in Europe with D. W. Griffith helping to film real war scenes along the western front, were in Chicago with their mother one day last week. After spending the day shopping they rested at the Blackstone Hotel.

"I've had enough excitement to last a lifetime," said Miss Dorothy, speaking of her experiences in the war zone.

With Bobby Harron, who had come along with them from New York, the Gishes departed for Los Angeles.

Watterson R. Rothacker, president of the Rothacker Film Manufacturing company, has been appointed a member of the Advisory Board of the American Cinema Commission, whose purpose it will be to arrange for the circulation of motion pictures in Russia, France and Italy under the supervision of Commissioners Irwin, Powers and Marion. These pictures are intended for the entertainment of the soldiers at the front, and also for the general instruction of the public in France, Italy and Russia covering the industrial life of America.

Fred and Frank Schaefer are the owners of the New Crystal Theater, at North avenue and Washtenaw street, which was scheduled to open November 8. The location is in the busiest section of the northwest section of the city. The theater is part of a newly constructed building that comprises a modern lodge hall capable of seating 400 persons, and a dance floor that will accommodate 250 couples, six store rooms and twelve offices. The theater has 3,000 electric lights on its front and tower, and seats 2,000 persons. Thomas McKenzie is the manager of the theater.

All the members of the King-Bee Films Corporation, comedy makers, on their way to Hollywood stopped off in Chicago one day last week. During their stay they were entertained by the members of the Standard Films Corporation. Billy West and Arvid E. Gillstrom joined the party here. More than twenty persons were in the party, including Babe Hardy, Leo White, Ethel Gibson, Budd Ross, Fred Baine, Henry Bard, Susie Bard, Bennie Berk, Rex Taylor, Henry Obrock, Millie Burstein and Louis Burstein, president of the King-Bee Co.


COMING!

MARY MacLANE

HERSELF

Author of

"I, Mary MacLane"

in the

Cinema Sensation of the Year

# KNOWING

where to get information is just as good as having it.

Motography is a fund of authentic information on all branches of the motion picture industry.

Information and assistance is rendered a great number of exhibitors each week through its "Service Department."

Have you a clear interpretation of the War and Music Taxes?

# MOTOGRAPHY

**The Motion Picture Trade Paper *That Is Read***

MOTOGRAPHY
The MOTION PICTURE TRADE JOURNAL



LIBRARY OF CONGRESS

# In This Issue:

Exhibitors and producers take opposite stands on the question of the fifteen cent tax.

Big producer says exhibitors are giving too much entertainment for too little money.

"What the Picture Did for Me" is bigger and better than ever this week.

Vol. XVIII CHICAGO, NOVEMBER 24, 1917 No. 21

# Goldwyn Pictures



# MABEL NORMAND

THE FAVORITE OF MILLIONS

returns to the screen after a year's absence in an entirely new type of motion picture production created for her by Goldwyn—an exciting, full-of-action, patriotic comedy-drama

# JOAN of PLATTSBURG

By PORTER EMERSON BROWNE

Exhibitors everywhere know the tremendous drawing power this splendid artist, now equipped with t best stories of her career.

"Joan of Plattsburg" is a story filled with excitement and suspense; a story in which this wonderful girl is supported by thousands of soldiers at the great Plattsburg military camp.

Mabel Normand's popularity is greater than ever. This means still bigger audiences.

Released everywhere: December 2.

*Advisory Board:*

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
MARGARET MAYO
IRVIN S. COBB
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures Corporation

16 East 42d Street New York City

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVIII CHICAGO, NOVEMBER 24, 1917 No. 21

# War Tax Problems Continue Unsolved

## PRODUCERS MAKE DECIDED STAND ON FIFTEEN-CENT ASSESSMENT

THE war tax situation took an interesting turn during the last week, and with the problems created by the fifteen cents per reel a day assessment still unsolved, the producers and exhibitors were deadlocked in firm stands on the question.

In a double page advertisement several individual producers in this week's MOTOGRAPHY set forth their views on the subject of the fifteen-cent levy. In a lengthy statement to the exhibitors of the country, Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, speaking for the exhibitors of the country, declared they would not pay the imposed tax. Charles C. Pettijohn, general manager of the American Exhibitors' Association, in a statement made public from his office in the Times building, New York City, advised all members of the association to refuse to pay any distributor the demanded fifteen-cent tax.

### *Accountants Study Tax*

The producers employed the accounting firm of Price, Waterhouse & Co. of New York to make an analysis of the cost of the footage tax assessed by the government against the film industry, and made public a letter by the accountants showing that the tax represents an outlay of sixteen cents a day for every reel of film produced.

P. A. Powers, paying a visit to Chicago one day last week, addressed the Chicago branch of the Motion Picture Exhibitors' League and informed the members that there would be no way out of the payment of the fifteen cents tax by the exhibitors of the country.

### *Exhibitors Congratulate Mutual*

The announcement by the Mutual Film Corporation that it would absorb the fifteen-cent tax resulted in a flood of letters and telegrams of congratulation and commendation from exhibitors all over the country. A number of resolutions adopted by branches of the Exhibitors' League and the American Exhibitors' Association were received by John R. Freuler, Mutual's president. The following are typical of the spirit of the communications:

Frank Rembusch, president of the American Exhibitors' Association of Indiana, and one of the best known exhibitors in the country, wrote Mr. Freuler:

"On the behalf of the American Exhibitors' Association of Indiana, let me compliment and express to you our gratification and appreciation of the stand the Mutual Film Corporation has taken with reference to the war film tax.

"The fact that you are going to absorb this tax of 15 cents a reel yourself and not charge it to the exhibitors, is evidence of your continued consideration and co-operative work with the exhibitors as it has always been in the past. The Mutual Film Corporation are eminently fair in their dealings and willing to go more than half way with the exhibitors.

"It is my belief that many exhibitors will appreciate your attitude by giving you preference in their booking. Let us hope so."

Philip Levy, president of the Motion Picture Exhibitors' League of Montana, wrote:

"I wish to thank you in behalf of the Montana Exhibitors' League for the notice sent us regarding the war excise tax on films, as we have been annoyed by all film corporations that we have been doing business with in this state to pay fifteen cents per day tax on each and every reel exhibited in our houses. The directors at large on the league met yesterday and decided that under no circumstances will the Montana Exhibitors pay this war tax on films as we believe the taxation on our gross receipts of twenty per cent is heavy enough burden to carry in these war times. I therefore thank you kindly for the stand you have taken in this matter."

### *Ochs Says Refuse to Pay*

President Ochs of the Motion Picture Exhibitors' League of America addressed the following communication to the distributors of the United States:

"As the president of the Motion Picture Exhibitors' League of America, and acting as the mouthpiece of the exhibitors of the country, I feel it my duty to advise you that the exhibitors of the United States will not submit to your arbitrary action of recent date, namely, the imposition of a charge of fifteen cents per day per reel on all film leased by you, as a means of providing revenue with which to meet the footage tax on film as provided in section six hundred of the War Revenue Tax Law.

"I base this opinion on the hundreds of telegrams and letters which I have received and upon the action of exhibitor organizations all over the country since the

## Introducing Mr. C. W. Brennan

Mr. Charles W. Brennan this week becomes advertising manager of MOTOGRAPHY with headquarters in New York. He has taken charge of the offices in the Longacre Building.

Mr. Brennan is an advertising man of many years experience in newspaper, magazine and trade journal fields, and with a record of achievement that has given him the reputation of being a "live one" among advertising folk.

first brief, curt, mandatory, notes were sent out by your exchange managers advising exhibitors of your arbitrary action.

### *Exhibitors Are United*

"It is only through careful study and consideration of the mass of material that has come to me on this subject that I have felt the necessity of transmitting to you that what in reality amounts to a consensus of opinion of the exhibitors of the United States on this vitally important subject. I will endeavor to present to you the various arguments that have been advanced as to why this tax should be paid by you and not by the exhibitor.

"In doing this I am acting merely as the mouthpiece of the exhibitors and take this means of pointing out to you that, if you persist in the attempt to collect this unjust charge, it will result in a period of strife and disharmony between distributor and exhibitor at a time when the interests of the industry, patriotism, and civilization, demand a united and coordinated body working in the closest co-operation and harmony.

### *Fail to Understand Attitude*

"The exhibitors of the country cannot understand why you consider it necessary to gracefully slide out from under this tax and attempt to place it on their already overburdened shoulders. In many instances they call you slackers and other uncomplimentary names, insisting that your attempted action is unpatriotic, and an attempt on your part to shirk the burden which each and every business, each and every individual, must bear as their share of the hardships imposed by the war.

"You have made statements in your meetings and in your advertising to the effect that you cannot pay this tax out of your own pockets and remain in business.

### *Exhibitors' Pockets Not Overfull*

"Do you think that the exhibitor is in any better condition to pay the tax out of his pocket and remain in business, or do you think that he can arbitrarily collect it from his patrons without sacrificing a large part of his business? If you do, you have little knowledge of the business of entertaining the public.

"And you must remember in this respect that congress also passed a law imposing an admission tax, and stated explicitly that this tax should be collected from the public. There is not this provision in the section of the law covering your tax. Do you think for a moment that the motion picture going public will cheerfully pay its own tax and yours too?

### *Ochs Compiles Figures*

"It is by no means clear in the minds of exhibitors, although a statement often reiterated, that if you pay this tax you will be forced out of business. Let us, say for example that 30,000 feet of negative are used in taking the average five-reel feature. This would demand a tax of $75. Let us assume that the average feature uses forty prints. This would demand a tax of $1,500, a total of $1,575 for a five-reel feature. Do you mean to contend that it is impossible for you or your producers as business men to save the small sum of $1,575 in the production of a picture, a sum amounting to merely five and one-quarter per cent in a picture costing $30,000 and a much smaller percentage in a product of higher cost. The exhibitors of the country find it very hard to believe that such is the case.

"The statement has been made that this is a tax on film and not a tax on value or on production. Such may be the strict verbiage of the law, but it is a well known principle of taxation that the same object should not be taxed twice. The tax of one-quarter of a cent is a tax on film, but the exhibitors believe that in placing the tax of one-half cent on positives it was the intent of Congress that this should be a tax on production, and as such should be born by the producer, irrespective of the alleged statement of the President that the tax should be passed on.

"Because Congress in its ignorance of the motion picture business saw fit to pass a law, the meaning of which is subject to various interpretations, is no reason why the producer and distributor should seek to shift the burden.

"The exhibitors of the country believe that it is the patriotic duty of every producer and distributor of motion pictures to assume and pay this tax, and judging from the high prices which the exhibitors are called upon to pay for film, believe that the producers and distributors can well afford to pay it.

### *Exhibitors Unquestionably Patriotic*

"The exhibitors point with pride to the fact that in every instance where they have been called upon to do something to aid the government they have responded willingly and enthusiastically. Much of the credit for the successful flotation of the first and second Liberty Loans is due to the motion picture exhibitors, who placed their screens at the disposal of the government.

"At present they are rendering great aid in the food conservation campaign of Mr. Hoover, and are materially aiding in all of the work which the Red Cross is calling upon them to do. They have lent their screens to the army and navy in the recruiting campaign, and are at present booking and paying for the picture put out by the Military Training Camp Association.

"They stand ready to lend their enthusiastic cooperation in the campaign for the flotation of the two billion dollar war savings certificate loan, which is to be launched in the near future under the direction of Frank A. Vanderlip. In fact they have responded whole-heartedly to every patriotic demand that has been made upon them in the past and will respond in like manner to every demand of like nature that is made upon them in the future.

### *None Dares Call Exhibitor Slacker*

"No one dare accuse the motion picture exhibitor of being a slacker or failing to perform the full measure of his patriotic duty. It is their belief that the producer and distributor should likewise do their share.

"The exhibitors emphatically call the attention of the other two branches of the industry to the fact that they are already overburdened with taxes. They have been paying a war tax on seating capacity without protest ever since the war was first started. In addition to this they are paying both state and local taxes and all of the Federal taxes imposed by the present law. And all of this in addition to the increasing price of labor, materials and film. They believe that they are laboring under a heavy enough burden without assuming the tax laid upon the producer and distributor.

"It is their opinion that they should refuse to pay this charge of fifteen cents per day per reel because

it is unjust in its method of application. They believe that the "average method" as worked out by the expert accountants employed by the distributors is unfair to everyone concerned, the producer, distributor and exhibitor.

"They cannot believe that the average life of an average picture is only fifty to fifty-five days, especially when they are booking pictures that are two and three years old.

"They point out that some concerns specializing almost entirely in feature pictures, the average life of which is ninety to one hundred days, are in reality making over one hundred per cent in the collection of this fifteen-cent charge, whereas the concerns having a large and varied product, including news weeklies, cartoons, scenics and short subjects generally, having a shorter life are amply protected.

### *Discriminations Against Small Exhibitor*

"They believe the charge is unjust because it is discriminatory against the small exhibitor, forcing him to pay a high percentage of taxation, while the first-run man with the big house pays an infinitesmal percentage. In the case of the exhibitor renting a film at five dollars per feature, and their number is legion, he is forced to pay a tax of fifteen per cent, while an exhibitor renting a film at fifty dollars per feature only pays a tax of one and one-half per cent.

"This is a direct reversal of the cardinal principles of taxation. The injustice is readily apparent. If the distributors have as their object the driving out of business of the eighty per cent of the small houses of the country in favor of the twenty per cent of larger houses they have taken a sure method of achieving their object.

"The exhibitors from all parts of this country hotly resent the arbitrary manner in which the distributors sought to impose this fifteen-cent charge upon them. They believe that before any such action was taken representative exhibitors should have been called into consultation, and that any action contemplated should have been thoroughly explained to these representatives, that they should have been thoroughly convinced of its equity and justice and that before it was actually put into operation it should have been explained in detail to the exhibitors of the country.

### *Exhibitors Were Not Consulted*

"As it was the distributors merely called in a firm of accountants, accepted their figures without even an examination of the books of their own individual companies, and then endeavored to force, arbitrarily, the fifteen-cent charge down the exhibitor's throat. Since that time only one concern has announced through the trade papers that if, upon examination of its books, this charge was found to be too high it would reduce it and refund the excess.

"The exhibitors are deeply stirred over the fact that when a body of them met with a sub-committee of the distributors, after the exhibitors had insisted that such a meeting and consultation be held, even the simple recommendations made at that meeting were not carried out by the main committee, which the sub-committee represented.

"It was proposed and agreed to at this meeting that the distributors as a body should submit to an examination of their books by a firm of accountants representing the exhibitors, with an idea of determining whether or not the distributors were merely collecting the tax due the government by means of this fifteen-cent charge or whether or not there was an excess.

### *Reduction and Refund Promised*

"This sub-committee also agreed that should such a reputable firm of accountants discover that the fifteen-cent charge was in excess of the actual tax due the government, the distributors would reduce the charge and refund the excess.

"Since the meeting of this sub-committee over a week ago, which promised instantaneous action on these two propositions, the exhibitors have had no word or communication from the distributors on these two very important propositions. This has only served to increase the belief in the minds of the exhibitors that the fifteen-cent charge is exorbitant, and they look with suspicion upon any concern that seeks, arbitrarily, to promulgate such a policy and refuses to consent to a verification of its accuracy.

### *More Equitable Way Can Be Found*

"The exhibitors believe, granting for the sake of argument that it was impossible for the distributors to pay this tax and remain in business, and that he was forced to pass it on to the exhibitor, that a more just and equitable way could have been found of apportioning it, instead of displaying the crass fear of the big first-run theater, which is manifest in the method they adopted.

"They are deeply incensed over the fact that when a simple, direct method of apportioning this tax was presented the distributors absolutely refused to consider it, taking the stand that they had decided on their course of procedure and would not change.

"This method is what might be called the percentage method to distinguish it from the average method insisted upon by the distributors. It is a simple and direct application, places no burden on the small exhibitor and entails no elaborate bookkeeping. Each and every distributor knows the gross amount of the tax, which he is called upon to pay each week.

"He also knows the amount of his gross business for the week. It is a simple act of calculation to determine the percentage which his gross tax bears to his gross business. All that is necessary for him to do to collect the tax is to add that percentage to the price of film.

### *Must Live Up to Contracts*

"Those exhibitors having contracts made subsequently to May 9, 1917, which contain no clause providing for the collection of a tax, feel, that as the distributors and producers have sought every loophole of the law and also the alleged statement of the President, to evade and stand from under the burden that has been placed upon them, that as exhibitors they can do no more than stand on the exact provisions of the law and refuse to pay the tax.

"The exhibitors call your attention to the fact that many of your exchanges are endeavoring to collect the tax on pictures that were released prior to October 4, 1917, the day on which the law went into effect. This, in their opinion, is nothing more or less than an attempt to collect money under false pretenses, as you, as distributors or producers are not compelled to pay a tax on such pictures.

"Commissioner of Internal Revenue Rover has ruled that the tax should be paid only once when film

was sold or leased from the day the law went into effect. All film released prior to October 4 was sold or leased by the producer to the distributor and as such is not subject to taxation.

"William A. Brady, president of the National Association of the Motion Picture Industry, has pleaded time after time for a united industry, in order that every ounce of the enormous power of the motion picture may be exerted in aid of the government, in aid of democracy, and in aid of civilization. He has repeatedly excoriated exhibitors for the friction that has developed among themselves. And now, at a time when that friction shows signs of being eliminated, you, in a highly arbitrary manner, presume to promulgate a policy that will breed distrust, discontent, disharmony and certain friction.

"As high-minded gentlemen working for the best interests of the industry as a whole, I appeal to you in the name of the exhibitors of the United States to give up this attempt to slide from under the burden which has been placed upon you.

"Trusting that you will receive this communication in the spirit in which it is written, I beg to remain,

"Yours most sincerely,

"(Signed) LEE A. OCHS."

The accounting firm of Price, Waterhouse and Company made the following report on its investigation into the footage tax to the National Association of the Motion Picture Industry

"1. The tax will be imposed only on film released after October 4, 1917.

"2. The tax—one-half cent per foot—Sec. 600 D—will be paid only once on each print, not paid each time the print is leased.

"Upon this basis the cost would be nearly nine-tenths cent per foot of released positive, the taxes being one-half cent on released prints, one-fourth cent on raw stock including waste and prints not released, together with one-fourth cent on negative raw film, none of which is leased.

"Section 1007 provides that where contracts are made prior to May 9, 1917, the film owner may collect the tax from the lessee. We understand that you have agreed that the manufacturer or producer must in some way make a charge to the lessee to cover this footage tax. This can be done in several ways, some of which are as follows:

"1. Collect the whole tax from the exhibitor who first leases a print. This would be easy for the manufacturer but unjust to the exhibitor. If the latter happened to get a new copy he would pay the whole tax. Sec. 1007 of the law cited, however, seems to contemplate just this method.

"2. Division of the tax among the successive lessees of a print. Unfortunately no one can tell in advance how many times a given print will be leased; the accounting would be burdensome; the plan is not easily worked.

"3. An average charge on all film leased; the charge to be sufficient to reimburse the manufacturer for taxes paid.

"Plan No. 1 is too unjust for serious thought.

"Plan No. 2 is theoretically correct, but the work it would entail would double the total cost of the tax. It would offer special difficulty in the case of replacements of reels or parts of reels, because such replacements if made after October 1, 1917, would pay footage tax. You would have the anomaly of subjects, some copies of which were not taxed, some partly and some wholly taxable.

"Upon the whole the third method appears to be best. If adopted, the charge to exhibitors would take the form of an addition to the rental of a fixed amount per reel per day, the amount being computed as follows:

"Cost (per reel) of taxes—approximately $3.75.

"Number of rental days earned by each print per estimate furnished to us and according to the best information we can obtain—average 50.

"Cost of tax per rental day, per reel—16 cents.

"So far as we can ascertain the average of rental days given above is reasonable.

"The charge would apply on all film, old or new; the manufacturer pays the full tax upon release, and the charge would have to be applied on all film to reimburse the manufacturer's outlay. On the other hand, upon the repeal of the law the charge should cease immediately, although there would then be much film in use on which tax had been paid.

"Even this plan would entail much additional clerical work. The number of tax items would be the same as the number of entries of film rentals, the individual amounts being very small.

"Yours very truly,

"PRICE, WATERHOUSE & COMPANY."

The people upon whom are loaded all war tax seem to be perfectly willing to pay for their amusement in the popular priced theatetrs. Managers of the $2.00 theaters complain that business is not as good as it has been. Aaron J. Jones, president of Jones, Linick & Schaefer, explains the case in this manner: The people who patronize the $2.00 plays are the men and women of big income. The stock market and large taxes on incomes have caused this class of people to retrench, while the common people earning salaries are only too glad to help the country, and in the low priced vaudeville theaters, the salaried man gets more than his money's worth.

## Brady Will Visit Chicago

William A. Brady, president of the National Association of the Motion Picture Industry, along with a dozen or more prominent eastern film men, will be in Chicago on November 19 and 20, when public hearings will be held on the proposed new picture censorship measure for the city. The ordinance changing Chicago's present faulty method of censoring films was introduced in the city council of that city by Alderman Steffen. The coming of President Brady and his associates, it is believed, will add considerable weight to the arguments already prepared by friends of the proposed ordinance.

On arriving here, President Brady will address at a luncheon all the four-minute men who have been working in Chicago, addressing motion picture audiences. At a dinner on November 19, he and the eastern men who accompany him will be guests of the Chicago branch of the Motion Picture Exhibitors' League of America. The censorship hearing will be held on the following day.

## Henry Ford Joins Music Crusade

Henry Ford, the automobile manufacturer, has taken a stand against the American Society of Composers, Authors and Publishers, and has announced that his band will not play any music on which the society demands a tribute. Mr. Ford was led to take this attitude by John H. Kunsky, head of the moving picture enterprises in Detroit that bears his name.

# "What the Picture Did for Me"

## ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

*(Editorial Note:—"The trade paper than can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews* Motography *publishes in each week's issue the actual, unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

**THE LITTLE AMERICAN,** with Mary Pickford (Artcraft)—"A wonderful production which will go over anywhere. In spite of big opposition it went big for us."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**The Narrow Trail,** with W. S. Hart (Artcraft)—"A typical Hart picture. It would have been one of the best we ever ran if the censors had not cut the fight out, but as it is I cannot say that for it."—H. C. Miller, Rose Theater, Chicago.—*Downtown house.*

**The Man From Painted Post,** with Douglas Fairbanks (Artcraft)—"Fairbanks seems to have lost his old Triangle pep. I get more business on his re-issues than on his new ones and people are better satisfied."—R. V. Griner, Ideal Theater, Centralia, Wash.

**The Little American** with Mary Pickford (Artcraft)—"A photoplay that appeals to most anyone. Big business."—Maurice Haas, Pelham Theater, Philadelphia, Pa.—*Neighborhood house.*

**Broadway Jones,** with George M. Cohan (Artcraft)—Picture very good. Business fair."—Maurice Haas, Pelham Theater, Philadelphia, Pa.— *Neighborhood house.*

**Wild and Woolly,** with Douglas Fairbanks (Artcraft)—"Audience liked this picture, but it did not pull, somehow. Fairbanks is popular."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**The Poor Little Rich Girl,** with Mary Pickford (Artcraft)—"This is one wonderful picture. They don't make better. Business fine."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**A Romance of the Redwoods,** with Mary Pickford (Artcraft)—"Good business. This star is getting to be less popular. Good picture."—H. O. Finnegan, Richland Opera House, Carrolton, Ky.

**The Inevitable,** with Anna Q. Nilson (Art Dramas)—"Star O. K., but Art Dramas do not go over well here."—Cecil C. Reed, Malone Theater, Sikeston, Mo.

**Mutiny,** with Myrtle Gonzales (Bluebird)—"Our patrons do not like the star. As a rule Bluebirds are good."—Cecil C. Reed, Malone Theater, Sikeston, Mo.

**Mutiny,** with Myrtle Gonzalez (Bluebird)—"Not much on story but fine in production. Has a realistic storm scene. Gave excellent satisfaction. Business good."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.

**The Mysterious Mrs. M.,** with Mary MacLaren (Bluebird)—"One of the best pictures I have ever shown. Story, production and acting unexcelled. The S. R. O. sign was busy."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.

**The Piper's Price,** with Dorothy Phillips (Bluebird)—"Don't tell me the Kansas Board of Censorship is persnickety when it passed this without a cut."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.

**The Gift Girl,** with Louise Lovely (Bluebird)—"Comedy-melodrama, never stirring or suspenseful. A good vehicle for the pouting, be-curled star."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.

**A Jewel in Pawn,** with Ella Hall (Bluebird)—"Here is an absolutely clean picture. Support rendered by Walter Belasco is unsurpassed and equalled by few. Can recommend this for family nights or children's matinees. Good business."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.

**Mother O' Mine,** with Rupert Julian (Bluebird)—"I can't say enough about it. It will get the money. Simply great."—G. H. Stoner, Grand Theater, Springfield, Minn.

**The Man Trap,** with Herbert Rawlinson (Bluebird)—"Well liked by all, a very interesting picture. Players are well adapted to parts, especially the male players."—Jack Truitt, Sedalia Theater, Sedalia, Mo.

**Flirting With Death,** with Herbert Rawlinson (Bluebird)—"A good picture, with good drawing power."— J. J. Chrissis, Queen and Isis Theaters, Chicago.—*In middle class neighborhood.*

**The Crippled Hand,** with Ella Hall (Bluebird)—"Miss Hall is very cute. A fair play, which did not go big."—Angus Lorenzo, Strand Theater, West Branch, Mich.—*Town of* 1,300 *population.*

**The Eagle's Wings,** with Herbert Rawlinson (Bluebird)—"Nothing extra; in fact, very ordinary and not worth the price asked."—B. E. Sharum, Lyric Theater, Ripley, Okla.

**The Charmer,** with Ella Hall (Bluebird)—"A very

good picture, good business. Ella Hall is a good drawing card."—Grover C. George, Palm Theater, San Francisco, Cal.—*High class neighborhood.*

**The Mysterious Mr. Tiller,** with Rupert Julian (Bluebird)—"A fine detective story. Patrons well pleased. Don't be afraid to book Bluebirds."—Grover. C. George, Palm Theater, San Francisco, Cal.—*High class neighborhood.*

**The Barrier** (Rex Beach)—"One of the greatest plays of the year. The cast is wonderful."—R. V. Griner, Ideal Theater, Centralia, Wash.

**Follow the Girl,** with Ruth Stonehouse (Butterfly)—"A dandy feature that pleased everyone."—B. F. Sharum, Lyric Theater, Ripley, Okla.

**The Plow Woman,** with Mary MacLaren (Butterfly)—"A good picture, different from the usual run." B. E. Sharum, Lyric Theater, Ripley, Okla.

**The Conqueror,** with William Fanum (Fox)—"This is a wonderful production. The audience was very enthusiastic over the picture but business was just good, owing to the extremely cold weather."—Spyros P. Skouras, Pageant Theater, St. Louis, Mo.

**Jack and the Beanstalk** (Fox)—"This is really a wonderful kiddies' picture and grown-ups as well. Any exhibitor can get good money with this. Double your dates for this picture. You are safe in doing so."—Spyros P. Skouras, Pageant Theater, St. Louis, Mo.

**Thou Shalt Not Steal,** with Virginia Pearson (Fox)—"Excellent picture with a big thrill in every foot of film. Very good business,"—Spyros P. Skouras, Pageant Theater, St. Louis, Mo.

**Two Little Imps,** with the Lee Kiddies (Fox)—"Get this and run it for double your usual time. It is a winner."—George A. Bleich, Empress Theater, Owensboro, Ky.

**The Spy,** with Dustin Farnum (Fox)—"Good in drawing power but its ending it too oppressive. It will make anybody money for a short run."—George A. Bleich, Empress Theater, Owensboro, Ky.

**The Spy,** with Dustin Farnum (Fox)—"A good melodrama, not good for communities where pro-Germanism exists. Due to newspaper notoriety, it is a good box-office picture for Chicago."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Patsy,** with June Caprice (Fox)—"Capacity business, although this is not as good as previous releases." —L. W. Schultz, Comique Theater, Montpelier, Vt.

**The Silent Lie,** with Miriam Cooper (Fox)—"A strange and unnatural plot. Miss Cooper's work excellent. The picture satisfied fairly well. Good business." —Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.

**The Slave,** with Valeska Suratt (Fox)—"Do you want a genuine common, ordinary picture? Then try

## What Does the Box Office Show?

IS THE picture you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They may want to book the same pictures. Tell them in MOTOGRAPHY's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Which picture on your program do you consider superior box office attraction? (Write in pencil.)

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks..... Remarks.....

..... .....

..... .....

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks ..... Remarks .....

..... .....

..... .....

Address ..... City and State .....

Name of Theater ..... Sent in by .....

Help the industry produce better films. Fill out the blank every week. Mail it to MOTOGRAPHY, Monadnock Bldg., Chicago.

this one."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.

---

**The Broadway Sport,** with Stuart Holmes (Fox)—"The star has an absolutely new role, which pleased. Much comedy is introduced, mildly funny but not exciting."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.

---

**When a Man Sees Red,** with William Farnum (Fox)—"A great feature. Star at his best. Capacity."—DeWitt Mott, Empire Theater, Glens Falls, N. Y.

---

**When a Man Sees Red,** with William Farnum (Fox)—"Very good but heavy on the usual Fox stuff which makes it objectionable in a community house."—George A. Bleich, Empress Theater, Owensboro, Ky.

---

**The Scarlet Pimpernel,** with Dustin Farnum (Fox)—"More or less a costume picture but exceptionally well acted by Farnum, which puts it over. Although I was not much impressed by the picture myself, my audience thought it very good and we did a nice business."—H. C. Miller, Boston Theater, Chicago.—*Downtown house.*

---

**A Tale of Two Cities,** with William Farnum (Fox)—"A wonderful picture. The exhibitor can make money by working schools and the better class of patronage."—L. W. Schultz, Comique Theater, Montpelier, Vt.

---

**A Child of the Wild,** with June Caprice and Jane Lee (Fox)—"A picture that will please everybody, especially the children. Would make a great special for children's matinees."—L. W. Schultz, Comique, Theater, Montpelier, Vt.

---

**The Siren,** with Valeska Suratt (Fox)—"Avoid this. It is very poor."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

---

**North of Fifty-three,** with Dustin Farnum (Fox) "This seemed to please. Business fairly good."—J. H. McDonald, Strand Theater, Walla Walla, Wash.

---

**The Witching Hour** (Frohman)—"A very good picture which brought very satisfactory business."—C. Micklson, Delight Theater, Hudson, Wis.

---

**Between Man and Beast** (General)—"This is the best two-reel drama I ever have shown and I do not hesitate to recommend this wonderful picture. Exciting climax and fine acting, it sends them away satisfied. Don't be afraid to book it."—Mrs. George Volk, Kensington Theater, Buffalo, N. Y.

---

**Polly of the Circus,** with Mae Marsh (Goldwyn)—"One of the best I ever ran at advanced prices. Gets the business. A good picture for all classes."—G. H. Stoner, Grand Theater, Springfield, Minn.

---

**The Manxman,** with Elizabeth Risdon (Goldwyn)—"A wonderful picture. Business only fair for the stars are not known. Is in eight reels, which is too long."—Jack Truitt, Sedalia Theater, Sedalia, Mo.

---

**The Return of Eve,** with Edna Mayo (Essanay-K. E. S. E.)—"A real picture. People liked it."—Charles Blaine, Morgan Theater, Henryetta, Okla.

---

**One Touch of Nature** (Edison-K. E. S. E.)—"One of those pictures they talk about the next day. Play it."—Eugene Saunders, Palace Theater, Harvard, Ill.

---

**Efficiency Edgar's Courtship,** with Taylor Holmes (Essanay-Perfection)—Very good show but light. Good house."—Eugene Saunders, Palace Theater, Harvard, Ill.

---

**Come Through,** with Herbert Rawlinson (Jewel)—"Action altogether too slow. Story fair. Went over fair."—R. V. Griner, Ideal Theater, Centralia, Wash.

---

**Pay Me,** with Dorothy Phillips (Jewel)—"Action too slow at the start. All the pep is in the last reel."—R. V. Griner, Ideal Theater, Centralia, Wash.

---

**The Fly Cop,** with Billy West (King Bee)—"Just an ordinary comedy at advanced rentals."—George C. Thorne, New Grand Theater, Crosby, Minn.

---

**The Silence Sellers,** with Mme. Petrova (Metro)—"Fairly good picture. Audience well pleased. Good business."—Spyros P. Skouras, Pageant Theater, St. Louis, Mo.

---

**Paradise Garden,** with Harold Lockwood (Metro)—"This is a different picture with a big thought and it forwards such a message to the theater-goer that will make them think. It is a beautiful drama. The star is wonderful and business was extraordinarily good."—Spyros P. Skouras, Pageant Theater, St. Louis, Mo.

---

**Paradise Garden,** with Harold Lockwood (Metro)—"Society vampire stuff. A good drawing card. If your patrons like pictures that portray passions and emotions, this is very good. Six reels."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

---

**Outwitted,** with Emily Stevens (Metro)—"Star good; picture very good."—H. C. Miller, Boston Theater, Chicago.—*Downtown house.*

---

**More Truth Than Poetry,** with Mme. Petrova (Metro)—" 'Pink permit' for Chicago. Star is losing her popularity. Although this picture is good, business was only fair. The star's make-up in close-ups shows poorly in all her films."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

---

**The Come-Back,** with Harold Lockwood (Metro)—"A fine picture. Will fill your house. Showed to a good crowd."—H. O. Finnegan, Richland Opera House, Carrolton, Ky.

---

**The Trail of the Shadow,** with Emmy Wehlen (Metro)—"An exceptionally good picture, the kind we like to see. Emmy Wehlen is winsome and should spell money for any exhibitor. Don't be afraid to book this picture."—Mrs. George Volk, Kensington Theater, Buffalo, N. Y.

---

**Under Handicap,** with Harold Lockwood (Metro)—"A great picture of the great outdoors. Eight full reels. Star at his best."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

---

**Motherhood,** with Marjorie Rambeau (Mutual)—

"Do not be afraid to book it at advanced prices. Everyone will be pleased."—Cecil C. Reed, Malone Theater, Sikeston, Mo.

---

**The Dazzling Miss Davisson,** with Marjorie Rambeau (Mutual)—"A very good picture. Business very good."—Grover C. George, Palm Theater, San Francisco, Cal.—*High class neighborhood.*

---

**Charity Castle,** with Mary Miles Minter (American-Mutual)—"Excellent picture. Star a great drawing power here."—G. W. Johnson, Mystic Theater, Marmarth, N. D.

---

**A Bit of Kindling,** with Jackie Saunders (Horkheimer-Mutual)—"The kind of a picture the patrons like. Miss Saunders always plays to S. R. O. here."—G. W. Johnson, Mystic Theater, Marmarth, N. D.

---

**The Girl Angle,** with Anita King (Horkheimer-Mutual)—"This is a fine western picture and played to capacity business."—G. W. Johnson, Mystic Theater, Marmarth, N. D.

---

**The Upper Crust,** with Gail Kane (American-Mutual)—"A good comedy drama which pleased every one. Good business."—G. W. Johnson, Mystic Theater, Marmarth, N. D.

---

**A Game of Wits,** with Gail Kane (American-Mutual)—"Picture very good. Star good. Business good."—H. C. Miller, Boston Theater, Chicago.—*Downtown house.*

---

**My Fighting Gentlemen,** with William Russell (American-Mutual)—"About the best picture I have ever seen. Star and directing perfect. Went over big. Big business with hot competition."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

---

**The Girl Who Couldn't Grow Up,** with Margarita Fischer, (Mutual)—"Splendid. Was well liked and brought good business."—J. J. Chrissis, Queen and Isis Theaters, Chicago.—*In middle class neighborhood.*

---

**The Rainbow Girl,** with Juliette Day (American-Mutual)—"A fairly good picture. Not much drawing power."—J. J. Chrissis, Queen and Isis Theaters, Chicago.—*In middle class neighborhood.*

---

**Charity Castle,** with Mary Miles Minter (American-Mutual)—"This remarkable little star drew a big house. Production excellent. Audience well pleased."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

---

**Reputation,** with Edna Goodrich (Mutual)—"Photography excellent and the star is well liked. Story weak in spots but the picture gets by. Big business."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

---

**The Lust of the Ages,** with Lillian Walker (Ogden Pictures)—"Fine production. Miss Walker at her best. Advertise it big. Business fine."—Grover C. George, Palm Theater, San Francisco, Cal.—*In high class neighborhood.*

---

**Ashes of Embers,** with Pauline Frederick (Paramount)—"The best thing Miss Frederick has ever done. Suitable only for mature minds. The star is popular here. Business good."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.

---

**The Evil Eye,** with Blanche Sweet (Paramount)—"Most of the characters in the play were sick; so how could we enjoy it?"—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.

---

**The Victoria Cross,** with Lou-Tellegan (Paramount)—"Lou-Tellegan is no screen star, in my estimation. The story element was also weak."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.

---

**Chimmie Fadden,** with Victor Moore (Paramount)—"A fine picture. Pleased all classes of people. Action very good, interesting all the time."—G. H. Stoner, Grand Theater, Springfield, Minn.

---

**Double Crossed,** with Pauline Frederick (Paramount)—"Mighty good picture; photography and settings excellent, but very poor business."—Spyros P. Skouras, Pageant Theater, St. Louis, Mo.

---

**The Sunset Trail,** with Vivian Martin (Paramount)—"A very good picture. Patrons delighted. Fine business."—Spyros P. Skouras, Pageant Theater, St. Louis, Mo.

---

**Bab's Diary,** with Marguerite Clark (Paramount)—"This is a good Clark picture with lots of laughs. Photography, cast and settings are excellent."—Spyros P. Skouras, Pageant Theater, St. Louis, Mo.

---

**Sleeping Fires,** with Pauline Frederick (Paramount)—"Fairly good picture. People well pleased. Star popular."—H. O. Finnegan, Richland Opera House, Carrollton, Kentucky.

---

**For the Defense,** with Fannie Ward (Paramount)—"Picture O. K. Big business."—Maurice Haas, Pelham Theater, Philadelphia, Pa.—*Neighborhood house.*

---

**Alien Souls,** with Sessue Hayawaka (Paramount)—"Good picture, business fair."—Maurice Haas, Pelham Theater, Philadelphia, Pa.—*Neighborhood house.*

---

**The Eternal Grind,** with Mary Pickford (Paramount)—"This picture shows Miss Pickford at her best. Good business."—Maurice Haas, Pelham Theater, Philadelphia, Pa.—*Neighborhood house.*

---

**Audrey,** with Pauline Frederick (Paramount)—"Picture O. K. Miss Frederick is a well liked star at this theater."—Maurice Haas, Pelham Theater, Philadelphia, Pa.—*Neighborhood house.*

---

**Ashes of Embers,** with Pauline Frederick (Paramount)—"A very good drawing card and it pleased the audience very much. This star is fine. Our patrons thought this picture great."—Mrs. George Volk, Kensington Theater, Buffalo, N. Y.

---

**The Varmint,** with Jack Pickford (Paramount)—"This is all Paramount claims and pulled a very satisfactory house."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

---

**Great Expectations,** with Jack Pickford and Louise Huff (Paramount)—"Fine vehicle for these co-

stars. Everyone was satisfied, but bad weather kept business down."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**Fatty at Coney Island,** with Roscoe Arbuckle (Paramount)—"One of the best laugh producers Fatty has turned out."—H. C. Miller, Boston Theater, Chicago. —*Downtown house.*

**The Son of His Father,** with Charles Ray (Paramount)—"A wonderful young star in a wonderful picture. It was a wonderful day's business when Paramount signed him. Exhibitors can tell their friends that this is a good picture. One week at the Rose to great business even with the war tax."—H. C. Miller, Rose Theater, Chicago.—*Downtown house.*

**The Countess Charming,** with Julian Eltinge (Paramount)—"Not a great picture, but a novelty. It did not come up to the expectations of some of our patrons. A female impersonation specialty."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**His Wedding Night,** with Roscoe Arbuckle (Paramount)—"The best of all recent Arbuckles. A sure-fire laugh producer. It even drew business."—George A. Bleich, Empress Theater, Owensboro, Ky.

**Double Crossed,** with Pauline Frederick (Paramount)—"A few compliments only. It is a fairly good picture. No one will get excited over it."—George A. Bleich, Empress Theater, Owensboro, Ky.

**The Valentine Girl,** with Marguerite Clark (Paramount)—"A very good picture to good business. One of Marguerite's best. Fine."—H. O. Finnegan, Richland Opera House, Carrollton, Ky.

**Little Miss Optimist,** with Vivian Martin (Paramount)—"Miss Martin is very winsome in a very good production. Business not up to standard."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**Mary Lawson's Secret,** with Charlotte Walker (Pathe)—"Good melodrama containing a strong element of mystery. The star's work is full of sympathetic appeal. Patrons will be pleased."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.

**Miss Nobody,** with Gladys Hulette (Pathe)—"A fairly good picture."—J. J. Chrissis, Queen and Isis Theaters, Chicago.—*In middle class neighborhood.*

**The Empress,** with Holbrook Blinn (Pathe)—"An excellent picture. This feature is great and both the stars are very good. This kind of picture always brings big money with my audience."—Mrs. George Volk, Kensington Theater, Buffalo, N. Y.

**Mary Lawson's Secret,** with Charlotte Walker (Pathe)—"Remarkable production. Star is great and drew immensely. Pathe surely deserves credit for producing stuff like this. Here's hoping we get more like it."—Mrs. George Volk, Kensington Theater, Buffalo, N. Y.

**The Torture of Silence,** with Emmy Lynn (Pathe)—"Very poor. No doubt this will have the same fate as most foreign pictures—the shelf."—Jack Truitt, Sedalia Theater, Sedalia, Mo.

**The Angel Factory,** with Antonio Moreno (Pathe)—"Picture only fair. Business fair."—Maurice Haas, Pelham Theater, Philadelphia, Pa.—*Neighborhood house.*

**War and the Woman,** with Florence LaBadie (Pathe)—"Picture good. Business fair on Hallowe'en." —Maurice Haas, Pelham Theater, Philadelphia, Pa.—*Neighborhood house.*

**The Amateur Orphan,** with Gladys Leslie (Pathe)—"Star excellent; plot light."—L. W. Schultz, Comique Theater, Montpelier, Vt.

**The Masque of Life** (Signet)—"A great picture but the print was in wretched condition. I booked and paid for a new print, but they sent a very poor one. I booked from Atlanta, Georgia."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

**The Moth,** with Norma Talmadge (Select)—"Not so good as **Poppy.** Drew well."—DeWitt Mott, Empire Theater, Glens Falls, N. Y.

**The Whip,** Select—"A wonderful picture for old and young."—DeWitt Mott, Empire Theater, Glens Falls, N. Y.

**The Wild Girl,** with Eva Tanguay (Select)—"Three guesses—what is it? Surely not a picture! We booked it for a week, but took it off after three days. Pictures of this sort are a great aid in killing an already slipping industry — motion pictures. I would advise vaudeville stars to wear their tights and sing their songs of 'I Don't Care' on the vaudeville stage. For the picture-going public, which I consider a more refined audience, have also decided that they 'don't care' to see such stuff."—H. C. Miller, Rose Theater, Chicago.—*Downtown house.*

**Panthea,** with Norma Talmadge (Selznick)—"Miss Talmadge's plays are always good and go well."—R. V. Griner, Ideal Theater, Centralia, Wash.

**Poppy,** with Norma Talmadge (Selznick)—"This star is good in anything, but this was not liked here. The star makes up for defects in the story."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**The Easiest Way,** with Clara Kimball Young (Selznick)—"This would have done well except for bad weather. The star is pleasing and the production good." —M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**The Silent Master,** with Robert Warwick (Selznick)—"A very good story, well cast and acted. Star very popular. Business only fair."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**The Soul of a Child,** with Em Gorman (Pioneer Film)—"A good picture; wonderful photography. Fair business on a bad night."—C. Micklson, Delight Theater, Hudson, Wis.

**The Flame of the Yukon,** with Dorothy Dalton (Triangle)—"Best picture on the Triangle program.

Patrons congratulated me."—Charles Blaine, Morgan Theater, Henryetta, Okla.

**The Flame of the Yukon,** with Dorothy Dalton (Triangle)—"The greatest fight ever filmed. Capacity business."—DeWitt Mott, Empire Theater, Glens Falls, N. Y.

**Love or Justice,** with Louise Glaum (Triangle)—"Star is as good as any, but give us some more vampire stuff. She surely can act."—Charles Blaine, Morgan Theater, Henryetta, Okla.

**The Mother Instinct,** with Enid Bennett (Triangle)—"A very good seashore picture, up to the Triangle standard."—George C. Thorne, New Grand Theater, Crosby, Minn.

**The Sawdust Ring,** with Bessie Love (Triangle)—"A good light comedy about two circus amateurs."—George C. Thorne, New Grand Theater, Crosby, Minn.

**Three of Many,** with Clara Williams (Triangle)—"Story good; settings good; photography good; star good. An excellent production."—Angus Lorenzo, Strand Theater, West Branch, Mich.—*Town of* 1,300 *population.*

**A Corner in Colleens,** with Bessie Barriscale (Triangle)—"We are more than satisfied with Triangle features. This one was well liked. Star very clever."—Angus Lorenzo, Strand Theater, West Branch, Mich.—*Town of* 1,300 *population.*

**The Female of the Species,** with Dorothy Dalton (Triangle)—"A wonderful bit of acting by Miss Dalton. A good story and great in every way. Picture went big."—Angus Lorenzo, Strand Theater, West Branch, Mich.

**Madame Bo-peep,** with Seena Owen (Triangle)—"A good picture. Cast good. Business fair."—R. V. Griner, Ideal Theater, Centralia, Wash.

**The Food Gamblers,** with Wilfred Lucas (Triangle)—"Picture good, but I can't make the people come to see Lucas."—R. V. Griner, Ideal Theater, Centralia, Wash.

**An Even Break** with Olive Thomas (Triangle)—"The star is a wonder. Picture went over great."—R. V. Griner, Ideal Theater, Centralia, Wash.

**Master of His Home,** with William Desmond (Triangle)—"Play is great. Desmond gets the business for me."—R. V. Griner, Ideal Theater, Centralia, Wash.

**Wooden Shoes,** with Bessie Barriscale (Triangle)—"Production wonderful. Played to fair business. Star good."—R. V. Griner, Ideal Theater, Centralia, Wash.

**They're Off,** with Enid Bennett (Triangle)—"Story good. Star fair. Melbourne MacDowell got it by for me."—R. V. Griner, Ideal Theater, Centralia, Wash.

**Wee Lady Betty,** with Bessie Love (Triangle)—"I can't make the people come to see Bessie Love. Production good."—R. V. Griner, Ideal Theater, Centralia, Wash.

**The Phantom Husband,** with Ruth Stonehouse (Triangle)—"A light program picture. Our patrons seemed only moderately pleased. The title suggests crystal gazing, which kept our receipts low."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Ashes of Hope,** with Belle Bennett (Triangle)—"If you can forget some improbable situations, this is a fine picture. Drew exceptionally well, which proves that a noted star is not everything."—J. H. McDonald, Strand Theater, Walla Walla, Wash.

**The Flame of the Yukon,** with Dorothy Dalton (Triangle)—"In spite of a heavy rainstorm, we did very acceptably. The picture is a wonder; don't miss it."—M. H. Whitham, Allendale Theater, Buffalo, N. Y.

**The Snarl,** with Bessie Barriscale (Triangle)—"A wonderful picture, liked by everybody. Patrons cannot fail to keep coming back when they know Bessie is coming. She is sure a winner. This little star is great."—Mrs. George Volk, Kensington Theater, Buffalo, N. Y.

**Time Locks and Diamonds,** with William Desmond (Triangle)—"Picture very good; business good."—Maurice Haas, Pelham Theater, Philadelphia, Pa.—*Neighborhood house.*

**A Strange Transgressor,** with Louise Glaum (Triangle)—"A good picture; fair business."—Maurice Haas, Pelham Theater, Philadelphia, Pa.—*Neighborhood house.*

**The Mother Instinct,** with Enid Bennett (Triangle)—"Picture O. K. Good business."—Maurice Haas, Pelham Theater, Philadelphia, Pa.—*Neighborhood house.*

**The Sawdust Ring,** with Bessie Love (Triangle)—"Good play; good business."—Maurice Haas, Pelham Theater, Philadelphia, Pa.—*Neighborhood house.*

**Blind Justice,** with Benjamin Christie (Vitagraph)—"A high-class, deep, well balanced picture."—Eugene Saunders, Palace Theater, Harvard, Ill.

**Clover's Rebellion,** with Anita Stewart (Vitagraph)—"Played this picture to a library benefit fund, and an enormous crowd; it pleased them all."—Eugene Saunders, Palace Theater, Harvard, Ill.

**Mary Jane's Pa,** with Mildren Manning (Vitagraph)—"A good picture."—J. J. Chrissis, Queen and Isis Theaters, Chicago.—*In middle class neighborhood.*

**The Hawk,** with Earle Williams (Vitagraph)—"Very good."—L. W. Schultz, Comique Theater, Montpelier, Vt.

**The Adventures of Carol,** with Madge Evans (World)—"A dandy juvenile picture, not so kiddish after all. It will appeal to most any home audience."—H. C. Miller, Alcazar Theater, Chicago.—*Downtown house.*

**The Burglar,** with Carlyle Blackwell (World)—"First class entertainment. Six reels. Recommend this picture to your patrons. It is a good box-office attraction."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

PAUL H. WOODRUFF, Editor
BLAINE McGRATH, Managing Editor

NEW YORK OFFICE: 1022 LONGACRE BUILDING, Forty-second Street and Broadway Telephone Bryant 7030
CHARLES R. CONDON, Eastern Representative

LOS ANGELES OFFICE: 6035 HOLLYWOOD BLVD.
MABEL CONDON, Western Representative

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy.

Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY
THE MOTION PICTURE TRADE JOURNAL
PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
E. R. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS
Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

SUBSCRIPTION PRICE
Per Year $3.00

| | |
|---|---|
| Canada - - | Per year $4.00 |
| Foreign - - | Per year 5.00 |
| Single copy - - - - | .15 |

NOTICE TO SUBSCRIBERS
REMITTANCES—Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.
CHANGE OF ADDRESS - The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.
If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVIII CHICAGO, NOVEMBER 24, 1917 Number 21

# The Film Tax—A Question of Accounting

AN argument in display type which we are printing at the request of the producing companies who sign it, declares that the film stock war tax costs the producers sixteen cents a day for every film in active service. This in extenuation, of course, of the fifteen cent per day tax which these same producers propose adding to film rentals.

Here is a discrepancy in cost figures as between the producer and the consumer—not the first time that a difference of that kind has arisen in industry. The president of the Chicago Exhibitors' League, as related last week, figures the cost per reel-day at seven and a half cents; the producers' auditors figure it at sixteen cents. The discord of calculations carries the situation beyond the possibility of outside mediation.

It should not be very difficult, as between the two extremies of seven and one-half and sixteen cents, to locate an approximately correct figure. However, if the discrepancy persists, it is an added argument for distributing the tax charge as transportation and other overhead expense items are distributed. There is really no more reason for making the tax charge a separate item on the invoice than there would be for the item of electric light or water. But because it is a new charge, not contemplated in previous cost budgets and prices, the line of least resistance seems to be to pass it on in its primitive shape.

We question if this be indeed the line of least resistance. It seems possible, if not probable, that considerable opposition may develop among exhibitors to the segregration of this tax claim from the service charge. We say this not in defense of such opposition, but because it exists, and ignoring it will serve little purpose.

As we have said before, no reasonable exhibitor thinks to avoid payment of this tax. The last link in the merchandising chain always pays everything. That is the only condition on which merchandising can exist. The last link, of course, is the public; but the public is outside of the trade circle. So far as the trade is concerned, the exhibitor is the last link, and he pays the tax. If he is a good business man, he knows he pays the tax, and that he must pay it and all other cost items, or he will disrupt the industry.

But it is that very fact, that he must and does pay all cost items anyway, that makes him resent the idea of listing one of them separately (just because it is a new one) and burying all the others in the service charge.

If it were known that the film tax was a six months affair, to be discontinued at some sudden, indefinite and early date, there might be good bookkeeping reasons for itemizing it as an extra charge.

But there is nothing to bear out that theory. The tax is likely to be there for a number of years, as a fixed and established part of production cost.

Viewed in that light, it takes its place alongside of real estate taxes and corporation taxes —none of which appears on the exhibitors' bill as an item, yet for all of which the exhibitor pays.

The nub of the whole argument is that if the tax item is properly accounted for, it does not make a cent's worth of difference in the end whether it is charged as an extra or buried. Charging it as an extra is the easier, but it may not be the better way.

# The American Picture Mission to Russia

BECAUSE of an apparent misunderstanding between representatives of the government and representatives of the film industry, the project of sending an American motion picture mission to Russia is facing serious delay and embarrassment. The way in which the present situation evolved may be read in the correspondence between the principals, an abstract of which is presented a few pages over. The record relieves us of the necessity of commenting on causes, but we feel that there is still something to be said to the trade at large on the importance of the plan itself.

It should be thoroughly understood in the first place that the purpose of the mission is not in any sense industrial or commercial. Any trade advantage which might accrue would be incidental, unexpected and immaterial. The function of an American motion picture mission to Russia would be wholly patriotic—and more than patriotic. It would be the first adventure of the picture in international diplomacy; its first opportunity to turn the movement of the world.

We who are associated with the motion picture perhaps are prejudiced for it; yet reason itself bears out our sanguine view. Our prejudice is not so much for our art as against any detraction of it which our logic tells us is futile. The simple fact that it is the only universal language guarantees its international power.

Universality in language generally means merely comprehensibility to all races of men. With the motion picture it means much more than that. It means comprehensibility as well to all classes of men—the most ignorant as well as the most erudite; the most stupid as well as the most alert; the most suspicious as well as the most credulous. The picture carries everywhere its own explanation, its own proof of veracity.

The weakness of Russia's hundred and eighty millions is ignorance and credulity; ignorance of what the rest of the world is doing, credulity in the reception of treacherous propaganda. The power of printer's ink turns to water among a people who do not read, and the spoken word, if it be not overwhelmed by its gigantic task, falls before suspicion of its genuineness and the competition of opposing testimony just as cleverly delivered.

The wrong of Russia's huge bulk lies in the fact that when we speak of Russia, or read of Russia, we are dealing with less, probably, than five per cent of Russia. The revolution itself is scarcely more than a rumor to the great body of the people. Just now the bolsheviki is in power—or was this morning. The majority of Russia does not know there is a bolsheviki or what it is. Why doubt that the Russian people are loyal to Russia and to Russia's allies?

The motion picture confronts a sublime task. It is the only agent of intelligence that can redeem the forces behind the northern battle front. There is no need here to tell what that means in measures of war-years and of American, British, French and Italian lives.

We must not say that the American motion picture mission to Russia is the most important of America's diplomatic activities; but we do believe it tremendously potent, and needed at once. It is a task for only the biggest men in the industry, and those who volunteer for the work should have, it seems to us, practically carte blanche in all respects.

We suggest, most respectfully, that occassion be made as soon as possible for the leaders of the industry and the men of the government department, working together, to untie or cut the knots that are retarding progress and get the picture mission into service.

# Recompense for Government Publicity

IN England the picture theater trade just now is discussing the question of payment for government publicity. As in this country, the exhibitors have given their screens freely for government propaganda; for recruiting men, for raising money, for the aid of charities and ambulance funds, for all the unusual activities of a nation at war. And, also as here, the way of the exhibitor is becoming harder and his taxes higher every year.

When the United States has been at war for three years, our own situation may need some adjustment. But we are confident that no American theater man at this time has any thought of asking pay for his assistance to the nation, valuable as everyone knows it is. The exhibitors are glad that their profession gives them more opportunity than others to be helpful. They know that not the least of their functions, as instructors of the people, is to uphold patriotism by their own example. That is its own recompense.

# Barter Quits Films to Assist Government

## Technical Director at Culver City Plant Accepts Call to Place on Shipbuilding Corporation

RECOGNITION as one of the foremost constructing engineers in the country has come to H. H. Barter, engineering and technical director of the Triangle Film Corporation's large producing plant at Culver City, Cal., in the form of a call to a responsible executive



*H. H. Barter*

position in the American International Shipbuilding Corporation of Philadelphia, active agent for the United States Shipping Board Emergency Fleet Corporation. Mr. Barter's acceptance of the position marks another instance where the necessity of the nation has brought forward the motion picture business as a ranking industry whose close co-operation with the government is proving invaluable.

Mr. Barter's departure from Triangle is in the nature of a response to an emergency summons from Washington. At the present time the shipbuilding corporation is undertaking a tremendous enterprise for the allied cause, and is enlisting the services of the ablest technical experts in every engineering line. For seven years Mr. Barter was a member of the technical staff of Stone and Webster, a prominent Boston firm of constructing engineers, and while thus employed he had charge of the development of several large waterpower projects in the states of Washington and Nevada.

He is a graduate of the University of Illinois, and began his professional career in Springfield, Ill., with the mechanical department of the Racine-Sattley Manufacturing Corporation. During the beginning of the railroad extension activity in the northwest, he went to Seattle, Wash., and was afterward sent to Alaska to build the Seward Peninsula railway.

When the Panama-California Exposition opened at San Diego, Cal., in 1915, Mr. Barter became chief electrical engineer of the exposition and later director of works. H. C. Davis, now vice-president and general manager of the Triangle Film Corporation, was director-general of the exposition, and through his influence Barter was persuaded to enter the motion picture production field. The two men have been associated in the industry for several years, lately with Triangle.

Accompanied by his wife and two children, Mr. Barter will leave Culver City immediately for Philadelphia. He has not yet been informed of his ultimate destination, and for obvious reasons his future headquarters will be unknown. He expects to be engaged in the government work for at least two years, at the end of which time, or when the termination of the war makes it possible, he expects to return to his work at Triangle. Mr. Barter is a member of the American Institute of Electrical Engineers and an associate member of the American Society of Civil Engineers.

The appointee who will take over Mr. Barter's work has not yet been announced. The $500,000 building campaign at Culver City, which is increasing the area of the Triangle plant to twenty-six acres, and includes a closed comedy stage 304 by 80 feet, now nearing completion, and two new glass and concrete drama stages, costing $50,000 each; a scene dock, a three-story concrete electric power plant, a camera vault with locker and accommodations for twenty-five cameramen and their assistants, and a branch office building for the engineering and production staff, beside the enlargement of the dressing room building to accommodate 600 players, all of which Mr. Barter has been directing, will be continued for the present under the personal supervision of Mr. Davis.

## Henderson's Poem Is Cause of Patriotic Appeal

To Daniel M. Henderson, Advertising Director of McClure Pictures and the Petrova Picture Company, has been given the unique honor of hearing a great patriotic crowd wildly applaud his war poem "The Road to France" at the Army and Navy Bazaar one evening last week.

Mr. Henderson wrote what was considered by the National Art Club the best war poem of the year. He is considered one of the ablest advertising men in the motion picture industry, having been responsible for the beautiful and artistic display advertising for Petrova Pictures which is now appearing in various mediums throughout the Uuited States.

## John Francis Skerrett Dies

After having been ill for a number of months, making a brave fight against a fatal malady, John Francis Skerrett died at his home in New York City on Saturday morning, November 10. He was 42 years old.

Mr. Skerrett was a native New Yorker, and for several years was the chief of the Bureau of Electricity of the Department of Water, Gas and Electricity of the City of New York. In 1913 he became the general manager of the Nicholas Power Company, and at a recent meeting of the board of directors of that company was made vice-president.

Mr. Skerrett was a man of great ideals, and was an enthusiast in his devotion to the Nicholas Power Company and their output. He had the happy knack of imparting his enthusiasm to all who were associated with him. He was a man of great culture and a versatile linguist and could converse with equal fluency in four or five languages. In the several years he had been identified with the motion picture industry he had earned the hearty respect of his associates and all with whom he had business dealings, and a host of friends will regret his untimely passing away.

The funeral was held at the home of the deceased, 1077 Fox street, the Bronx. A widow and son survive him.



*A scene from the William Fox production, "The Painted Madonna," in which Madame Sonia Markova, the Russian actress, is the star.*

# "Split Reel" Notes for Theater Men

## HOW OTHERS ARE STEERING THE SHIP

### Sunday Shows Prohibited

Sunday moving picture shows in Cleveland are put under the ban by an order issued by the court of appeals. Under the ruling William Standen, of Medina, is ordered to pay a fine for operating his theater illegally on Sunday. Judge Lieghley, writing the court's opinion, held that a moving picture show must be classed as a theatrical or dramatic performance, which is prohibited on the first day of the week. Enforcement of the law, the court declared, is up to the police.

"It is true," said the judge in handing down the opinion, "that this law was written thirty years before moving pictures were ever dreamed of, but the legislature made no mention of moving pictures when the law was amended to permit Sunday baseball games."

### Owners Object to City Tax

Motion picture theater owners of Mount Carmel, Ill., have made a vigorous protest against the municipal tax law of that city. Under the law every theater must pay a city tax of 20 cents a day. If more than 20 cents admission is charged, each house will be compelled to pay $1 daily license fee into the coffers of the municipality. Theater managers who are advancing their admissions from 20 to 22 cents to meet the federal war tax are making themselves liable for a 500 per cent increase in their city tax.

### Dallas Will Pay $60,000

Robert H. Campbell, secretary of the Texas Amusement Managers' Association, has estimated that the moving picture theaters of Dallas will turn over to the government $60,000 in admission war tax within the next year.

### Little Theater is Opened

Seattle, Wash., now has a unique amusement house in the Little Theater, at 416 Pike street, which was opened recently. The theater is for moving pictures, exclusively, and it is patterned after the Little Theater of New York City. The decorations are expensive and in keeping with the high class house of entertainment which John Hamrick, its owner, pledges to give his patrons. The comfort of the theater's guests is a matter that has been given minute attention. Mr. Hamrick was deluged with floral gifts on the day of the opening.

### Women Four-Minute Speakers

Women have been added to the four-minute speakers appearing in the moving picture theaters of St. Louis, Mo. E. M. Grossman, state chairman for Missouri of the four-minute men, accepted their services and assigned more than a score of them to different theaters in the city. They were well received, and as the result of their appeals, hundreds of food conservation pledges were signed.

### Manager Goes to War

Lowell V. Calvert, manager of the New Garrick Theater in Minneapolis, has arranged his business so he can leave to join the national army on short notice. He has received notice that his services may be required within a few days.

### Baseball Magnate Builds Theater

Charles W. Murphy, formerly owner of the Chicago National League baseball club, is building a $150,000 moving picture theater in his old home town of Wilmington, O. The theater will be opened on the night of December 30 with war pictures. Half the proceeds of the first night will go to the Red Cross. The theater will be operated by Frank and Jim Murphy, brothers of the owner. Mr. Murphy hopes to have Governor Cox attend the opening. The theater will be named the Clinton.

### More Taxes for Theater Owners

Plans are under way in Little Rock, Ark., to find some new way to tax the moving picture theaters in that county. Judge Lee Miles, of the county court, has ordered a canvass of theater audiences by a force of deputy sheriffs to get a line on how much money the theaters take in, so he can arrange a new system of county license that will bring more revenue to the county.

### Seeks Relief in Court

The Stanley Theatrical Company of Pottsville, Pa., has obtained an injunction against Phillip Brenneman, preventing him from interfering with their management of the American moving picture theater. Brenneman owns the theater and the Stanley company leases it. The Stanley company charged that Brenneman interfered with their attempts to install John Delmar as cashier and Charles Hausman as manager.



*Barbara Castleton and Bert Lytell are co-stars in Herbert Brenon's forthcoming "Empty Pockets."*

### Opens New Playhouse

J. Walter Lowenhaupt and E. McCreery Donehoo have reopened the Strand Theater in Washington, Pa. The house is newly decorated and a large pipe organ is included in its new equipment. The Strand will show only high class attractions, according to the management, who announced that the annual rentals of the theater will amount to $30,000. Each feature booked will be run for two days.

### Making Theaters Safe

James E. Marvin, fire warden of Kansas City, Mo., is making an inspection of every moving picture theater in that city, with a view to safeguarding audiences against fire. The general inspection was ordered by Fire Chief John C. Egner following the discovery that a small theater was operating without proper exit equipment. The house was permitted to reopen after changes had been made that complied with the law.

### Clover Is New Manager

Emery Clover has become the manager of the new Turner and Dahnken theater, in Oakland, Cal. Mr. Clover formerly lived in Oakland, and is popular with the theater-going public of that city. For many years he has managed T. & D. enterprises in Alameda, San Jose, San Francisco, Berkeley, Oakland and Sacramento.

### Buys Plaza Theater

John A. Himmelein, owner of the Sandusky Theater in Sandusky, O., has added another motion picture palace to his amusement enterprises. For a consideration of $30,000 he purchased the Plaza Theater in Sandusky.

### Tax Is $500 Daily

Statistics compiled by the amusement interests of Erie, Pa., have figured that the war tax assessments that will be levied on motion picture and legitimate theaters will amount to $500 a day.

### Theater Costs $100,000

One hundred thousand dollars is the architects' estimate of the cost of the proposed new motion picture theater to be erected for Miller Brothers in Los Angeles. Construction work will start shortly.

### Disease Closes Show Houses

On order of Dr. E. A. Johnston, city health physician of Helena, Mont., all moving picture theaters in the city were closed recently as a step in the health department's crusade against scarlet fever. No public gatherings of any kind were permitted for several days.

### New Theater Will Cost $50,000

The Fitzpatrick-McElroy Company, owners of a string of theaters in Michigan, have purchased property in Cadillac, Mich., and begun construction of a $50,000 moving picture theater.

### Postmaster Buys Theater

Sam Mullen, formerly postmaster of Ozark, Ark., has bought the Joyland Theater of J. H. Mackey.

# Mrs. John R. Freuler Dies at Milwaukee

### Wife of Mutual President Is Stricken by Fatal Illness at Family Residence

MRS. Augusta Jess Freuler, wife of John R. Freuler, president of the Mutual Film Corporation, died at the family residence in Milwaukee, November 7.

Mrs. Freuler had been in ill health for some months, although her condition was not considered immediately grave. On the evening before her death she met Mr. Freuler at the railway station in the evening as usual on his daily journey from his Chicago office. She was suddenly stricken in the night and died in a few moments.

Mr. Freuler and their two daughters, the Misses Loraine and Gertrude Freuler, were at home at the time.

Mrs. Freuler was her husband's closest adviser and associate in all of his multitude of affairs and interests. She gave him able support and cooperation through the strenuous period in his career, as one of the leaders in the founding and building of the film industry.

In addition to this and the administration of the affairs of the family Mrs. Freuler devoted a vast deal of time and energy to philanthropic matters and private charities of a particularly constructive kind.

Mrs. Freuler leaves, besides her husband and two daughters, her parents, Mr. and Mrs. Edward Golz of St. Francis, a suburb of Milwaukee, three brothers, Otto, Herman and Herbert Golz, all of Milwaukee, and a sister, Mrs. Emma Walter.

The funeral was held Saturday, November 10, from the residence at 615 Linnwood avenue, Milwaukee. The services were attended by an exceptionally large gathering of friends from Milwaukee and out-of-town.

The services at the residence and at the grave in Forest Home Cemetery were conducted by Frank J. Hays, reader, First Church of Christ, Scientist. Frederick W. Carberry sang. The pall bearers were: John F. Harmon, Dr. Edward Schleif, John W. Tufts, William F. Luick, William E. Jones and Samuel M. Field.

Among those who attended the services were Mrs. Charles R. Hartman of Saegertown, Pa., and Mrs. Walter H. Stafford of Joliet, Ill., sisters of Mr. Freuler, Walter H. Stafford, Corporal Edward Orth of Camp Custer, Mr. and Mrs. Thomas H. Cochrane of Portage, Wis., Mr. and Mrs. Albert Johnson of Beaver Dam, Wis., Paul R. Kuhn, John F. Cuneo, Mrs. C. J. Hite, Mr. and Mrs. Samuel Sheffield Hutchinson, Hobart Hutchinson, Mr. and Mrs. Richard R. Nehls, Denis J. Sullivan and Terry Ramsaye, all of Chicago.

Messages of condolence were received from friends from New York to Los Angeles. Mrs. Freuler through her close association with her husband in all of his interests and their many travels together, shared his wide acquaintance. Flowers of rare beauty and profusion were sent by many friends and organizations in all parts of the country.



*Chandos Brenon, who represents his brother's interests in Canada.*

## Cowboy Star Admits His Birthday—"Chapped"

Roy Stewart, cowboy star, made a fatal mistake while working in his most recent picture. "The Learnin' of Jim Benton," at the Triangle's big ranch studio at Hartville. Between scenes Stewart suddenly realized that it was his birthday and made the mistake of thinking out loud. One of the punchers employed on the ranch overheard the star's soliloquy and the cowboys quickly planned and executed a "surprise party," one of the real old-fashioned kind which were common on the range. Without warning they "chapped" the husky Stewart. This sounds harmless enough until one learns that it consists of binding the victim over a barrel and then applying a painful number of leather "chaps" to the most handy part of his anatomy.

"When I reached home I found myself 'branded' with everything from horseshoes to stars," said Stewart.

## Caruso Is Movie Fan

Enrico Caruso, the tenor, attended a projection of Lois Weber's "Price of a Good Time" last week at the Broadway Theater, in New York.

# "Over Here" Is Replete with Action

### Patriotic Subject Shows Actual Building of One of Uncle Sam's Army Cantonments

"OVER HERE" is the title of an exceptionally timely and unusual motion picture of contemporary patriotic interest about to be distributed by the World Film Corporation. This picture, which is in two reels, shows the building of one of the great United States army cantonments, from an actual wilderness to a city housing 40,000 troops, in a period of only fifty-two days' time.

This does not mean merely throwing so many frail wooden buildings together, but making a complete, up-to-date city with water, light and sanitary systems, breaking every construction record and ready for occupation on the specified time.

In the course of the 2,000 feet of film employed in illustrating the progress of this story, one huge building to hold an entire company is put together by 450 workmen in precisely two hours and forty-five minutes, and later, three other similar structures are completed as an intentionally record performance in thirty-eight minutes.

Some of the accomplishments shown in this photographic narrative are the building of more than four miles of railroad in two weeks; the construction of a water pipe twenty-seven miles long, crossing one large river and a range of high hills; the grading and laying out of modern streets covering a tract of 6,000 acres of woodland; the operation of huge power tractors and thousands of mule teams and automobile trucks, and huge bodies of skilled and unskilled laborers, all working at top speed and under such control as to give a machine-like precision to every move.

"Over Here" is an official picture showing Camp Pike, situated in Arkansas, not far from Little Rock. The commercial body of this city bought the land for the cantonment and presented it to the War Department, and then had the present moving picture made to record the progress of a wholly remarkable achievement in cantonment construction.

# Extends Organization Into Canada

THE Herbert Brenon Film Corporation is opening a Canadian Branch of the organization in Canada—of which Chandos Brenon, of Montreal, brother of the producer, will be in charge. Chandos Brenon made a hurried trip to New York last week, to make the final plans for the opening of the Canadian offices, arrangements for which have been pending for some time. Mr. Brenon will have his headquarters in Montreal, and will have complete charge of the exploitation of Brenon pictures in Canada.

Chandos Brenon is widely known in the film world of Canada, having been the Canadian representative of several big American moving picture concerns in that territory. He is thoroughly familiar with every angle of the film business, and is responsible for many big deals that have been accomplished between producers in this country and exhibitors in Canada. He is also very well known in newspaper circles, having devoted many years of his life to newspaper work, both in eastern and western Canada.

Mr. Brenon's first report from the headquarters in Montreal concerned the success of Herbert Brenon's recent production, "The Fall of the Romanoffs." In a recent letter he spoke of the enthusiasm with which it was received in that territory. It has been booked at all the leading theaters, he says, opening at the St. Regis last week.

# Margaret Mayo Disproves False Theories

## Appears Before Century Theater Club as Example of What Women Are Not Believed Capable of Doing

THE CENTURY THEATER CLUB, for the first time in its fifteen years of existence, recently turned over its monthly social meeting to the consideration of the play and the screen. It selected the Goldwyn organization to present its ideas to the members.

Margaret Mayo, chosen as the most notable figure operating today in screen productions, was introduced by Edith Ellis, head of the Goldwyn literary department, who was one of the three founders of the Century Theater Club. In introducing Miss Mayo to 700 women, Miss Ellis emphasized the fact that to her mind Miss Mayo stands for something more than merely a renowned artist. She called her the perfect symbol of the woman in evolution.

"Throughout the ages three things have been marked up against women," said Miss Ellis; "one is that they are not fair in business; another that they have not the staying power to endure physical strain; and the third, that they lack the power of vision."

### *Upsets Opinions of Women*

Miss Ellis dwelt in some length upon the qualities of Miss Mayo which have completely upset the set opinions regarding women.

"Miss Mayo's fairness of judgment," she said, "her freedom from prejudice in dealing with both men and women, has become an axiom in the theatrical and film world.

"In the Goldwyn studio, where hundreds of men are at work in various departments Miss Mayo's capacity for seeing things through has become a grim joke. If it is necessary, her motor stands in front of the studio all night while she reviews film, cuts, fills in, edits and revises in order to meet the demand for her product on the following day. This seemingly delicate physique must be made of Toledo steel to withstand the demands for sleep and food and rest. I doubt if the soldiers in the trenches have any greater resources of vitality than Miss Mayo.

"The third count—that women have not the universal vision in art—was long ago disposed of by Miss Mayo in the absolutely universal quality of her writing. It would be impossible to say, if one did not see the author's name, whether her plays were written by a man or woman.

"Added to this is Miss Mayo's sensitive woman's nature she is bringing into the studio world the delicate sensibilities of her sex, the understanding that is intuitive as well as intellectual."

### *Producers Try to Make the Best*

Miss Mayo spoke warmly on the need of co-operation among the workers in the studio, and the great help she had thus received in her attempt to make her own pictures more human, more in line with the best of artistic endeavor in other art fields.

"The producers," she said, "who never know until a film has passed out of their hands into the exhibitors' whether the public will be with them or not, are doing their best to make the picture a definite and distinct thing apart from the drama.

"The moving picture is a wonderful and beautiful substitute for the lecture platform, a hidden love story, a tale of adventure, a creation awakening the larger sympathies and understandings."

Before Miss Mayo made way for the showing of her picture, "Baby Mine," she appealed to the members of the Century Club to take the photoplay world more seriously and to help in every possible way to make the films not only wholesome entertainment but a field for the highest ideals in sympathy with the creation of a great co-operative world of art and living in the time when the great world conflict is over.

## Use Unique Ad Plan

The Avenue and the Royal theaters in Cincinnati report that they used with success an unusual advertising plan in connection with "Who Is Number One?" Paramount serial starring Kathleen Clifford. These theaters advertised that they would present a pass for "Who Is Number One?" to the "Number one employee" in all Cincinnati's largest stores and to the "Number ones" in the police and fire departments and to conductors and motormen. The "number ones," persons who were so designated on the pay rolls or time clocks, applied at the theaters and were given their tickets.

The plan worked out well and caused much discussion of the picture. A majority of the "number ones" took advantage of the free ticket and brought their families and friends along.

# "Treasure Island" To Be Filmed

## Robert Louis Stevenson's Story Will Be Another Fox Offering During Month of November

WILLIAM FOX announces that "Treasure Island," the third of the new series of pictures featuring Francis Carpenter and Virginia Lee Corbin, will be released November 18.

The picture is based on the Robert Louis Stevenson classic, which has endeared itself to millions of people in all parts of the world, and is reported to be the same sort of elaborate production as "Jack and the Beanstalk" and "Alladin and the Wonderful Lamp." The directors, C. M. and S. A. Franklin, have laid considerable more emphasis on humor than in the previous pictures.

"Treasure Island" was published in book form in November, 1883. The novel was Stevenson's first great success. It was brought to the attention of the English public by Young Folks, a magazine, which ran it serially, crediting it to "Captain George North." The author received only $500 for the rights to the story, but subsequently this total was increased to $9,500.

The story was the outgrowth of Stevenson's attempt to entertain his stepson, Lloyd Osbourne. For the boy's edification one stormy day, he drew a map of an imaginary island, which he labeled "Treasure Island." He peopled this island with characters who later took life in his book, and almost without realizing it, the story was outlined as it was subsequently published.

It was a success from the first and has maintained its high place in English literature, being included in every important list of recommended readings since compiled. Statesmen, jurists, the clergy, men of letters—the chief figures in scores of professions—have paid their tribute to the novel. Gladstone, on finding a copy of the book at a friend's house, forgot Great Britain and diplomacy long enough to complete the absorbing story.



*William Fox is strong for youthful players. That they justify his attitude is apparent from his success with pictures in which the Fox Kiddies appear. This scene is from "Treasure Island," adapted from Robert Louis Stevenson's famous novel.*

# Irwin Declines Russian Film Mission

## General Manager of Vitagraph Turns Down Government Offer, Asserting Washington Influence Would Hinder

WALTER W. IRWIN, general manager of Greater Vitagraph, has declined the government's request that he go to Russia and spread among the people of that benighted country the United States doctrine of democracy. It was the national administration's wish that Mr. Irwin go to the troubled republic with specially made moving pictures intended to teach the people of Russia through the medium of the screen, the activity of this government in the war, and to win for the allied cause a more united support.

The action of Mr. Irwin, as explained in a lengthy letter to George W. Creel, head of the committee on public information, was prompted by the belief that influences in Washington, to which he would be responsible would greatly handicap his efforts and contribute to the failure of his mission. Mr. Irwin's letter in part follows:

"October 29, 1917.

"Hon George Creel, Chairman,
"Committee on Public Information,
"Washington, D. C.

"My Dear Mr. Creel:

"Your favor of October 24th was duly received.

"When five or six representatives of the Motion Picture Industry, including myself, conferred with you at your office in Washington about September 18th, you stated in effect, that innumerable German agents, together with from twelve to fifteen thousand people who had left this country or were deported from it, were spreading the propaganda among the Russian people and troops, that this country is not in fact a democracy, but on the contrary, is an autocracy of wealth, with autocratic principles equal to those of Germany; that accordingly, the United States is devoid of justice; that it is not preparing for war, nor has it any intention of participating actively as an Ally, for its entrance into the war is a mere bluff; that this country does not intend to assist Russia either to win the war or to establish herself as a democracy, and that these false preachments were partly responsible for the demoralization of the Russian army; that in the judgment of the Government, the wide exhibition of motion pictures demonstrating that this country is a democracy, and showing the social and economic results obtained under a democratic form of government, and the preparedness of this country to actively participate in the war until its successful conclusion, such pictures as our troops in the French trenches, our tremendous training camps in this country, our great aeroplane fields and factories, our schools and school children, our factories and industries, the life of our workmen and the conditions under which they work, the kind of homes they occupy, clean rooms, clean clothes, the President walking at the head of the parade of those drawn by conscription, the parade of the Red Cross nurses, the great western farms with the farming done by machinery, munition factories, big railroad stations, tall buildings, cattle herds, chicken farms, with incubators, railroads running through mountains, the railroad crossing Salt Lake at Lucin Cut-off, big bridges, etc., would be a most effective medium of counteracting the propaganda of our enemies, by educating the Russian people and troops as to the real facts of our democracy, the results to the people obtained under a democratic form of government, and of our gigantic preparations to make democracy safe; and thereby so increase the morale of the Russian people and troops, as to cause the latter to remain in the trenches, and thus prevent the transfer of the Germans from the Eastern front to the Western front; that if this result could be obtained through the motion picture, it would not only mean the shortening of the war and the saving of hundreds of thousands of lives, but the saving of the lives of tens of thousands of American boys, in fact, that the educational motion picture by aiding in keeping the Russian troops in the trenches, would be an important factor in assuring victory, and likewise would be a decided influence in enabling Russia to more quickly become a stable republic after the war; and that the government desired the motion picture industry to recommend a competent man to establish in Russia an organization for the distribution of these pictures, as well as a man for each of the countries of France and Italy to undertake work along similar lines.

"From the moment that this country entered into the war, I think there is hardly a man who has not felt every time he met another in khaki, that he would like to find a way to do his 'bit,' and who has not been turning over in his mind the question as to how he can actively support the President, and thus do his part not only for the American people, but in the cause of democracy.

"In my own case, I am too old to be a private, and am likewise too old for a commission as a lieutenant, and could not hope to be a captain without a very long period of study and training. Therefore, I was troubled because at a loss to know what I could do. But from the moment I listened to your recital, I realized that here was a splendid work in which I was thoroughly competent, just as much as I would be for an officership, had I graduated from West Point or Annapolis, and that accordingly, I had no right to consider my family, my personal responsibilities, or my business, or permit these factors to influence me in not undertaking a work which I knew I could accomplish to the fullest extent possible under the conditions existing in Russia; in other words, obtain the exhibition of educational motion picture subjects to the largest possible percentage of the Russian public and to all of the Russian troops within the shortest possible space of time.

"The endeavor to make the motion picture a factor in the saving of the lives of thousands of American boys by exhibiting to the largest percentage of the Russian public and to all of the Russian troops within the shortest period of time, in other words, by getting the largest percentage of the people to thinking upon the subject at the same time, involves a tremendous responsibility to the cause of democracy, to the support of the President, and to the American people. Even now, the Italian lines are being crushed by the Germans withdrawn from the Eastern front.

"However, you say in your favor of October 24th, that Mr. E. G. Sisson 'will be the absolute authority,' and that 'all expenditures before being incurred must receive his approval.'

"It is to be assumed that the recommendation by the Motion Picture Industry of me as the proper person to undertake this work in Russia, means that by training and experience, I am an expert, qualified to form the best judgment to accomplish the end under the conditions as I find them, and likewise fully qualified to accomplish the execution of the plan determined upon. It is also to be assumed that Mr. Sisson, who is an accountant, who knows nothing about the motion picture business, and who has never undertaken the execution of a business plan of this kind, is not as well qualified to exercise judgment or to dictate its administration.

"Yet, in the final analysis, it would be Mr. Sisson's judgment which would control, for at all times, he would be privileged to exercise the power of veto, so that in reality, I could carry out no plans without keeping in close touch with him and using the time and energy of explaining them to him and convincing him; instead of meeting conditions as they arose; and at all times, would be subject to his approval either of execution or of expenditures involved.

"To thus jeopardize the cause of democracy by placing this work under the authority and control of one incompetent by training or experience to judge or to execute, would in my judgment be unpatriotic.

"I and my associates would at times be several thousand miles away from Mr. Sisson, and therefore unable to properly explain to him, or if necessary, convince him of the desirability or necessity of certain expenditures or procedure, or may be, unable to communicate with him at all.

"Such conditions would be both impracticable and intolerable in the interest of the results to be attained.

"With regard to receiving an appointment by the President, I beg to refresh your recollection upon our conversation at your office, the morning of September 18, in which you stated, in reply to questions, that the executives would be responsible solely to the President; that all expenditures would be paid from the Presidential Emergency Fund, and that we would be under the full responsibility of establishing a distribution organization in the respective countries to which we would be sent, and in executing the work of distribution.

"This Mr. Brady confirmed by assuring us that we would be appointed for the work by the President. Moreover, my understanding from you was, that the pictures to be exhibited in these foreign countries, were to be presented as the pictures sent by the United States Government.

"As to the matter of salary, this item can be entirely eliminated as far as I am concerned, and I have no doubt that this statement applies as well to Mr. Powers and Mr. Marian. The $5,000 per year, as you know, was considered for the purpose of partly covering personal expenses. With most necessary articles practically unobtainable, and with the

price of those that are obtainable, advanced from several hundred to several thousands of per cent, and with the necessity of the American Unit to take with it even stable articles of food, such as flour, tea and coffee, it is reasonable to assume that my personal expenses for which in traveling about Russia, I could not always account to the Government by voucher, would several times exceed the amount of my compensation. As I explained to you, I looked upon this item merely as one which would partially cover expenses out of my own pocket.

"As to being given supreme power in Russia to conduct the business at hand, and to direct the expenditures necessary to produce the quickest and best results, such authority would follow as a matter of course, otherwise no competent man could undertake the work.

"As I explained to you, I would only attempt to handle the matter in a big way, fully consistent with the presentation by the United States Government, and with getting the largest percentage of people to thinking upon the same subject at the same time; and I assume that the Government would want me to conduct its business in just such a manner, for my observation is that governments at war make all expenditures necessary to produce all possible influences in the winning of the war, whether such influences be large or small.

"If the Government desires me to undertake this work in a manner that will mean success, I shall be only too happy to do so; if it does not desire me so to do, I will be very greatly disappointed, in not being able to do my 'bit.' But as a patriot, I feel that it would not be the part of good conscience for me to undertake a work involving such splendid possibilities under conditions which, in my judgment, would make for failure.

"Sincerely,
"Walter W. Irwin."

Mr. Creel in his reply to this letter accepted Mr. Irwin's resignation and expressed regret that the government will be deprived of his services in this matter. Answering this letter of acceptance Mr. Irwin said: "If anything new arises in which I can be of service, I beg of you to call upon me with the assurance of my eagerness to be of assistance."

## George Weston Book Subject of Kennedy Film

Madge Kennedy, newest of photoplay stars and a player who has brought her brilliant artistry over from the dramatic stage to a fresh medium, is to be the means of introducing another artist to the new field of the screen. Miss Kennedy's next picture will be based on "Oh! Mary, Be Careful," the novel by George Weston.

## Roberts a Full-Fledged Aviator

George Lewis Roberts, now of the United States Aviation corps and formerly connected with the office staff of the American Film company, dropped in at the plant last week to display his new uniform and leggings and invite compliments from a group of admirers. Mr. Roberts is ready to leave for France at any time.

## Lee Kiddies Have Specially Equipped Studio

WHEN recently, through General Manager Sheehan of the Fox Film Corporation it was announced that hereafter Jane and Katherine Lee, the "Baby Grand" stars, would be starred in Fox Standard Pictures, there was set aside for them a special studio at Fort Lee where they will work for a solid year.

Dressing rooms such as are provided for the most important stars in filmdom are at their disposal; rest rooms furnished with everything in which children delight are there; playing quarters were not overlooked and should they want to remain over night at the studio, sleeping rooms are ready for them.

Millionaires' children are not more carefully looked after than these charming little artists. They are tutored by nuns and regular hours designated for daily studies. Teachers of dancing have them in charge five hours each week and their music teacher has claim on certain hours of their time.

Jane and Katherine have regular "at home" days too and no more charming hostesses can be found than they, one afternoon of every week when they entertain their children friends at the Lee Kiddies studios.

The Lee children have just completed "Troublemakers," a comedy drama, scheduled for early release.

Confident that in Jane and Katherine he has the two best juvenille film comediennes on the screen Mr. Fox is formulating plans insuring for these little celebrities everything that can possibly be of aid to them in their endeavors.

Writers of note in the comedy scenario field have been asked to submit to Mr. Fox stories especially adapted to the Lee Kiddies and they have been told that no price would be considered too high for suitable material.

Writers making a specialty of stories in which children are prominent are busy now preparing script along lines suggested by Mr. Fox and from this material there will be selected scenarios that will best afford opportunities for the Lee Kiddies exploitation.

No other children in film have received more favorable notice in newspapers throughout the country than the Lee children and they have sustained this popularity in every production in which they appear.

## Booker Changes Jobs

Harry Fryklund, former booker in the Minneapolis exchange of the General Film Company, has been appointed booker in the Mutual exchange of the same city. He has had several years' booking experience.



*A bit of art photography entitled "A Study in Curves," posed by Juliet Day whose clothes are hung on the hickory limb in the background. Miss Day is an American-Mutual star.*

# Industry Will Suppress Anti-War Films

## TAKES DECIDED STAND AGAINST PICTURES THAT HINDER PROSECUTION OF WAR

FILM producers of the country have agreed to aid the government in the suppression of any motion pictures that will hinder the successful operation of the war. The action was decided upon last week at the request of the department of justice.

The request was presented by United States Attorney Caffey in an address to a gathering of film men in the headquarters of the National Association of the Motion Picture Industry in New York last week. In his address Attorney Chaffey said:

"Several months ago complaints came into the Department of Justice as to the effect that was being had on certain portions of the community in various parts of the country by some of the films at the moving picture shows.

### *Government Gets Hearty Response*

"We immediately took it up with the officials of the companies here, and had the heartiest response in respect to the matter.

"My assistant, Mr. Barnes, had the matter in immediate charge and had several conversations with the officials of the companies and intended to be here this morning.

"Mr. Elliott was kind enough to notify us of this meeting and as Mr. Barnes has carried on the matter I designated him to attend, but he is prevented, and I came without full knowledge of all the details of his conversations with the officials of the various companies; but I do know the general purport of those conversations, and the general idea of the government in dealing with this matter."

### *Co-operation Assured*

"It is nothing more than this:

"That they wanted to bring the matter to the attention of the people at the source, who had the power to control the general character of the picture shows, feeling assured that they would have in respect to this matter, as they have had in respect to other requests, the fullest co-operation of the organizations.

"Now, I haven't any specific complaints to lay before you, or any specific problems, but I merely want to repeat to you what has been said in detail to some of the officials, that in some parts of the country it had been felt that some of the pictures were having an adverse influence on the state of mind of the people with respect to the war.

"You have knowledge of the general character of the shows in your control, I assume, and I am sure feel the responsibility of what is perhaps the greatest single educational influence in this country today.

"Speaking from my own standpoint, as going occasionally to your shows, I can hardly conceive a greater demonstration of the fine spirit that animates the conduct of your industry in respect to the war than I personally have witnessed in your shows."

### *Support Is Pledged*

Arthur S. Friend, who presided at the meeting, replied for the manufacturers that anything of an adverse nature which had appeared upon the screen must have been inadvertent, as every producer in the country was endeavoring to further the wishes of the administration in the conduct of the war.

He offered the services of the National Association and of the producers' branch in any steps which might be taken and said that if concrete examples of adverse screen literature were presented to the association, prompt measures would be taken.

# Spirit of the Moment Caught by Film

IF there is one thing which the art of the moving picture capitalizes above another in its stories it is timeliness. The Russian autocracy crashes into the dust, and at least four films are flung upon the screens of America recording the greatest modern revolution in story form. Famous crimes, great cataclysms, new discoveries, almost every angle of the day's news, find their way quickly to the screen.

For this reason the Goldwyn Pictures Corporation, which is bringing Mabel Normand back to the films after a year's absence, is proud of the fact that in the words of the newspaper office, it has "beaten" the industry and scored a "scoop" in the case of Miss Normand's first vehicle, Porter Emerson Browne's "Joan of Plattsburg," which will be released December 2.

It is not alone the first film to utilize that much talked-of camp of the student officers. It is also the first to show the life of our new army in training and the first to handle the stirring theme of America's part in the war, in a way that is both inspiriting and yet untouched by powder, guns and death.

"Joan of Plattsburg" is primarily a comedy, as befits its star, first of screen comediennes. But it is also, if one may coin a phrase, idealistic comedy. Its heroine is a "charter orphan" in one of those grim institutions where parentless children lighten their lonely little lives with pranks and mischievous laughter. Into her existence comes a book, "Joan of Arc,"—and a soldier. Little Joan of Plattsburg, N. Y., would be a second Jeanne d'Arc. She finds an old clothes boiler and makes herself armor. She plans great deeds for her country. And then—comes the great Chance. There in her own home she stumbles upon a spy-plot involving grave disaster to her country. Still a funny little figure out of comedy, she rises to necessity and becomes indeed a modern Joan.



*"As common as an old shoe" is an eloquent comparison. And what could be more common than the old shoe Mabel Normand is wearing in this scene from "Joan of Plattsburg."*

# Exhibitors Give Too Much Entertainment

## HEAD OF PRODUCING COMPANY SAYS PRICES MUST ASCEND

MOTION picture patrons are going to have to pay more for their entertainment during the next year, just as they are now paying more for everything they wear, eat and use. That is the declaration last week of Hiram Abrams, president of the Paramount Pictures Corporation. Accompanied by B. P. Schulburg, general manager of Paramount, he is making a four months' tour of the country to study film conditions.

"The photoplay follower must pay more for his screen amusement if he wants us to continue to make the best motion pictures that it is possible to create, and if he wants his favorite photoplay theater to continue in business and to provide a suitable setting for the picture as well as good and appropriate music.

***Do Not See Dimes in Dollar***

"We must realize that the whole economic standard of the country has changed, that a dollar is no longer ten dimes, but four quarters.

"It is wartime.

"The dime has lost its buying power, and besides this decrease in the value of the dollar the increase in the cost of producing motion pictures has advanced to a startling extent.

"The motion picture industry is the very last one to ask an increase for its product—clothiers, shoe manufacturers, magazine publishers and food distributors have already obtained an increase in the purchase price from the consumer, but the motion picture, which we include among the necessities of life, has waited until it could wait no longer.

***Industry Hard Hit by Taxes***

"Our industry is being hard hit by taxes and there are more to come. It is giving a good deal to the government and it must receive something in return in order to advance with the same rapid strides that have characterized its past progress.

"I have not the slighest fear of the industry's ability to indicate its justification to the public for this increase in price for admission.

***Public Supports Pictures***

"From what I have already seen on this trip exhibitors in other parts of the country have already made the increase and are receiving the support of their patrons in the movement.

"It is acknowledged that the motion picture theater offers the best and the cheapest amusement that the public can buy during wartime.

"It is giving education, enlightenment and entertainment to the great public. It has been a splendid medium for the government's propaganda, both in connection with the Liberty Loan and with Hoover's food commission.

"There is no reason why the photoplay follower should not wish to permit exhibitors throughout the country to continue in business, even if it costs 5 cents more for each admission to do so.

"The only thing to guard against is an unfair increase—the possible effort of some one to profit by the country's troubles and the condition of public affairs in wartime—and that we are safe against, because of the government's excess profit tax, which will very conveniently take care of any unusual increase in our or the exhibitor's profit over last year's."

# Triangle Is Ahead of Release Schedule

### Work Is Progressing Rapidly for Early 1918 Plays; Six Directors Are Resting for Renewed Attack

WITH two new stories cast during the present week, three films completed and two pictures, "The Ship of Doom" and "The Sudden Gentleman," starring William Desmond, shipped, Triangle's Culver City studio is easily keeping pace with the production schedule set some weeks ago. Things are humming, especially in the scenario department, where stories are being prepared for the six directors who have recently completed their last assignments and are awaiting new subjects.

Director Raymond Wells has started shooting on "Man Above the Law," a story of life with the Navajo Indians on the painted desert. In this thrilling tale of the southwest, in which a squaw man rules an entire Indian nation, Jack Richardson has the leading role. He is supported by Josie Sedgwick, Claire McDowell, Olga Grey and Dark Cloud, a full-blooded Indian with several years' screen experience. One of Triangle's most beautiful child performers will be seen in this picture as the halfbreed child of the "Navajo king."

An unusual western story has been chosen as the next vehicle for Roy Stewart, cowboy star. Director Cliff Smith will work with such well-known favorites as Fritzie Ridgeway and George Hernandes, in support of his popular western star. The screen adaptation for the picture was made from the magazine story, "The Law's Outlaw," by Alvin N. Nietz. It is a tense mystery drama dealing with the war between the cattle men and the nesters, or small farmers, who threatened their range, with an ambitious young deputy sheriff as the lead and a tense love theme throughout.

As the young deputy sheriff, in love with the beautiful daughter of the nesters' boss, Roy Stewart overcomes many obstacles and in the end wins the favor of the crusty old father, who opposed the ambitions of the young cowman.

Director Wyndham Gittens, who has just completed a maritime drama, "The Ship of Doom," which is said to be full of tense action and death-defying situations, and he is preparing the continuity for another original story, the working title of which has as yet not been decided.

This story deals with the thrilling experiences of a central office man on the trail of a band of river pirates and counterfeiters. Gittens expects to take his company to San Francisco for the water front locations. Included in the cast will be many of the same people who worked with Gittins in his last picture. It is likely that Monte Blue and Claire McDowell will have the leads.

Director Jack Dillon is nearing the completion of his latest offering, "Betty Takes a Hand," in which Olive Thomas appears. The exterior settings include one of the handsomest homes in Los Angeles' most fashionable district. The story tells how the breach which grew up between two old miners was spanned by the romance between their only children, one the son of wealth and the other a dainty little miss seeking to make a living by running a boarding house.

An elaborate setting is being directed for Director Walter Edwards' picture, "The Passion Flower," in which Alma Ruebens and Wheeler Oakman have the leads. A bit of Venice is being transplanted to the lot at considerable expense and gondolas will soon be plying on the canal surrounded by quaint Venetian homes. A full force of carpenters is rushing work on this beautiful set and it will be in use by the end of the week.

## Turn Them Away at Utah Opening

The re-opening of the Utah Theater, after the show house had been closed for three months for remodelling, marked an event in the moving picture history of Ogden, Utah.

Between 7 and 8 o'clock on opening night the show house was crowded, every seat taken and standing room at a premium. A new pipe organ with orchestral equipment was a drawing card.

The re-opening of the theater proved such an attraction that several hundred people were turned away during the evening.

After spending $15,000, Manager H. A. Flynn has made his theater one of the most modern moving picture houses in the state. The floor is graded gradually to descend toward the stage in old Roman ampitheater style and new upholstered seats with plenty of room in the chair and leg space between the rows.

A beautiful lighting effect was worked into the ceiling and side walls, green tinted lights being suspended from the ceiling and golden window effects adorning the side walls. The aisles are carpeted and the lobby will be beautified with new tapestries that the urgency of opening would not permit being put in.

Joe King, well-known leading man of the screen, has been added to the Triangle playing force at Culver City.



*Madame Petrova's "A Daughter of Destiny," is soon to be released. Three scenes from the play are presented above.*

# Gives Ten Reasons for Petrova Success

## Brochure Sets Forth Explanation of Why Pictures Contain Patron-Pulling Power

THE Petrova Picture Company, which during the forthcoming year will present Madame Petrova in a series of eight great starring vehicles, has in course of preparation a handsome brochure which will set forth "The Ten Reasons Why" Petrova Picture Productions will offer to the exhibitors of the entire world a series of pictures de luxe which will be the last word in artistic effort and patron-pulling power.

Among the various subjects dealt with throughout the interesting length of the brochure, the following points are scored regarding the emotional actress and the eight productions of the company in which she will appear:

I. The star herself. Madame Olga Petrova is conceded by newspaper critics and the theater-going public alike to be not only the "most beautiful woman in the world" but the greatest exponent of dramatic roles now appearing in the shadow world.

II. The extraordinary world-wide advertising and exploitation campaign which has been inaugurated in behalf of the Petrova Picture Company by Frederick L. Collins, president of the Petrova organization. Together with the advertising display which will appear in twenty-five national magazines, a $50,000 newspaper campaign will be intensively applied so as to effectively reach every motion picture patron of every town in the United States. Madame Petrova, herself an accomplished writer, will contribute regularly a series of articles to *The Ladies' World,* a magazine of wide circulation.

III. The selection of the vehicles in which Madame Petrova will star. The celebrated actress will personally supervise the choice of all of her screen mediums and the most infinite and painstaking care will be exerted to have these plays the acme of screen technique and scenario perfection.

IV. Pre-Production Counsel. Frederick L. Collins, president of Superpictures Distributing Corporation and the Petrova Picture Company, has especially engaged America's leading exhibitor, Samuel L. Rothapfel, to act in the capacity of "Pre-Production Counsel." The famous presiding genius of the Rialto Theater will assist in the judging of scenarios and offer his varied showmanship experience to attain the highest possible perfection in the matter of "pictures for the public."

V. Cost of Production. Absolutely no expense will be spared in the working of Petrova's eight starring vehicles. To this end, no limit will be placed on the production cost, which will be governed solely by the requirements of the picture in hand. The results artistically should leave nothing to be desired.

VI. Public Popularity. Although the first Petrova Picture "Daughter of Destiny" has been but recently completed, the offices of the Petrova Picture Company have been deluged with mail from all points of the country, asking when Madame Petrova will make her appearance in her own productions. This mass of correspondence has come from exhibitor and patron alike and is a wonderful tribute to the popularity of the beautiful star.

VII. The supporting cast. The artists who will support the famous star in her eight great productions will be literally of the "hand-picked" variety. Expert attention will be given to the suitability of type and acting capabilities of each player, in order that the various roles may be perfectly cast.

VIII. The mechanical system which has been installed for the laboratory treatment of Petrova pictures. The latest devices for tinting and toning, together with the highest perfection of the developing and printing process will assure a finished product of a beauty new to the motion picture screen.

IX. Editing and titling. These two important phases of motion picture production will receive the utmost consideration in all Petrova Pictures. The highest class cutters available have been secured to handle this end and Madame Petrova herself will personally supervise the work of several title-writers among whom are two prominent magazine authors and a famous scenario builder.

X. The staff of studio assistants which will figure in the making of every Petrova Production. The various departments which enter into the studio work have been assigned to the charge of individual experts. This fine regard for detail has been carried out to the point of a special staff of modistes for the creation of the gowns which Madame Petrova will wear, and a "make-up" expert who will judge of the blending of the lighting with the facial make-up.

The first production of the Petrova Picture Company, "Daughter of Destiny," has been announced for release in the near future. It will have its initial presentation at the Rialto Theater, New York, under the personal direction of S. L. Rothapfel.

---

## Weekly Cameraman Makes Remarkable Aero Film

One of the most amazing series of aeroplane pictures ever shown constitute the main feature of Universal Animated Weekly No. 96. The pictures were made at the Curtiss Aviation School at Newport News, Va., by F. J. Conway and the men who made the flights are Ed. Stinson and Carl Batts, instructors at the school.

The fliers are shown in loop-the-loops, nose dives, spirals, tailspins and all the other hair-raising feats which have become a necessary part of the equipment of every air scout on the French front. Most aviators, however, insist upon an altitude of at least 3,000 feet for these stunts, but Stinson and Batts are shown doing them only 400 feet up.

For some of the shots the cameraman went up in one of the aeroplanes and took the pictures while the other machine performed astonishing gyrations within easy camera range. Many of the shots are veritable close-ups. In one instance the flier is clearly seen waving his hand to the operator, while the solid earth and Hampton Roads lie thousands of feet below him.

Another picture of timely interest shows the 12,000 jackies of the Great Lakes naval training station marching in solid mass in review before Secretary Daniels.

---

## "Du Barry" Last Fox Release This Year

The last release of the present year from the William Fox offices will be a Miss Theda Bara Super-picture, "Du Barry," which has been announced for initial showing on December 30. This will be the third of the Standard Pictures featuring Miss Bara which has been released since September 30.

# Woman Manager Puts Courtesy First

## Most Essential in Selling Amusement to the Public and Must Begin at the Box Office

BY GEORGIA C. RICHARDSON

*Manager of the Colonial Theater Circuit, Saco, Me.*

COURTESY seems to me one of the most essential things in selling amusement to the public.

In the first place it should begin at the box office. The cashier should have information in regard to the day's program so that she may talk intelligently with those who ask questions. She should be taught to do this in an agreeable manner—with a smile—even though it sometimes hurts.

Special attention should be given to those calling by phone, asking all the thousand and one things that we think they ought to know, but don't. Answering these questions in a short, curt manner, and slamming down the receiver will never get business, but a few pleasant words of explanation will go a good way and win friends for your house.

The door man should also be taught to have a pleasant word for all, especially strangers. Rich or poor, one's dime is as good as another, and all should be shown every courtesy until they are comfortably seated. I find if you are in sight when they come out, just give them a pleasant smile, "How did you like the show?" "Hope you'll come again" and "Good night," that they will come again and they mention to others how courteously they are treated at this theater.

Here are two instances that prove that old and young appreciate courtesy. On a Marguerite Clark night recently I found two tiny tots sitting in the back row of all, with hundreds of big folks ahead. It was impossible for them to see over the seat. I asked them if they didn't want to come down front. They did. I took them to a place of safety where nothing could escape their gaze, and much to my surprise the smallest one (who couldn't have been over seven summers) said, "Thank you."

I already make it a point to assist elderly people to seats, especially at the matinees, when we don't have ushers. Only one day last week a woman came to me and wanted to thank me for being so kind to her mother as she always came in the afternoon and planned to get here before the lights were out, otherwise she couldn't see a thing, as she was extremely nearsighted. She had told her daughter not to worry about her for if she was late she was always taken care of.

These things all help to bring you more business, for if they are treated well once they will come again, while if you pay no attention to them but just grab their money and let them get in and out the best they can, with things happening around them to disturb and detract their attention from the show, they are apt not to come again.

I also believe that courtesy to your help goes a long way, for the majority of employees will do things willingly if asked to do so in a pleasant way, while if you are cranky and cross they won't do half as much for you, nor as well.

As I said in the beginning, courtesy is one of the best advertisements for your house, and costs you nothing.

Display it freely.

## Bold Bandit Robs Zukor and Lasky on Train

Adolph Zukor and Jesse Lasky, moving picture magnates, while on their way to attend the opening of the new California theater, in San Francisco, were made the victims of hold-up men. Their train was stopped at Hasson, a small town south of Ventura, Cal., by a band of fifty desperadoes, who waved a red lantern. Volleys of pistol shots kept the train crew cowed while the leader of the gang entered the observation car. Frantic passengers hid their valuables in every conceivable place. Only two were molested, however, Adolph Zukor and Jesse Lasky—who were relieved of their valuables. As the train was about to start the bandit leader's identity was revealed. It was Wm. S. Hart, the noted actor, who adopted this sensational means of paying his respects to Zukor and Lasky. Hart and his company are at Hasson taking scenes for a picture.

## Deitrich Leaves Hearst Service

Theodore C. Deitrich, for many years connected with the editorial departments of the Hearst newspapers and who during the last two years has been advertising and publicity director of Hearst's International Film Service, has tendered his resignation, effective about November 22.

Mr. Deitrich, it is understood, will enter the motion picture producing field, as president and general manager of a recently incorporated film concern.

# Novel Idea Embraced in "The Dream Doll"

A NOVELTY will be given exhibitors by Essanay December 17, when "The Dream Doll" will be released on the Perfection Picture program through the George Kleine System.



*A scene from "The Dream Doll," an Essanay offering.*

The novelty is the invention of Howard S. Moss, an expert in the work of making and handling dolls. His collection of midgets, many imported, is worth thousands of dollars. When a picture calls for dolls of a type he can't find in stock he promptly makes the proper type.

Mr. Moss' invention is patented and the many little secrets of the trade are closely guarded. But he does tell this much—how he animates the dolls. On the screen the dolls apparently move about without the aid of human hand as naturally as humans would move. Here is how it is done. If Mr. Moss wants the cook to walk to the kitchen door he moves one foot probably an eighth of an inch and the cameraman takes a tiny bit of film. This process is repeated until the cook reaches the door. It is tedious work, and it takes weeks to make a picture.

In "The Dream Doll" both living characters and dolls are used. Marguerite Clayton plays the role of Ruby, the daughter of the Toy King, John Cossar. Bobby Bolder appears as A. Knutt, a crack-brain chemist. Rod LaRocque is Ruby's fiance.

The chemist, working in the Toy King's factory, claims the discovery of a mixture that will bring dolls to life. Ruby enters the laboratory while the chemist is out. A doll the chemist has given life pours the mixture on her and she shrinks into a living doll. The dolls next bring to life a doll justice of peace and are married. Meanwhile, Ruby's father, fiance and friends are frantically searching the city. Then Ruby awakes.

# Old Masters Are Music Tax Weapons

**Director Suggests Exhibitors Ignore Publications of American Society Authors Who Demand Tribute**

THAT the exhibitor should eliminate all taxable music from his program, is the suggestion of Joseph O'Sullivan, Director of Music Service for the Mutual Film Corporation, who has made an exhaustive study of the exhibitor's music tax problem.

"There is no reason for the exhibitor to feel alarmed over the activities of the American Society of Authors and Composers in enforcing the tax on music composed and published by members of that society. However, precautions should be taken that no taxable music is used, as the simplest and most effective means of eliminating this rapacious element from the motion picture sphere, is by ignoring their output and using only nontaxable music.

"The exhibitor who is using Mutual cue-sheets is protected in this matter, as in all the musical settings only nontaxable music is cued in. By following the suggestions in these cue-sheets the exhibitor can rest assured that he will not be liable to litigation on account of music tax.

"Service to be of real benefit to the exhibitor should be all that the name implies, and of this service the music suggestions have become an important element.

"Under present conditions it is up to the music service department of the film distributors to eliminate all taxable music from their cue-sheets so as to protect the exhibitor. For screen purposes the so-called 'popular' music is not essential, except in light comedies and direct cues for up-to-date dances, and even of this class of music there is plenty available that is not subject to tax.

"The motion picture theater caters to a public that is primarily interested in seeing a good picture—drama, comedy or scenic—effectively presented, and anything that distracts the attention from the subject thrown on the screen, minimizes the effectiveness of the production.

"I have called attention before to the wealth of the dramatic music material to be found in the works of such masters as Beethoven, Wagner, Grieg, Chopin, etc. For dramatic, pathetic and love situations, as well as descriptive scenes, nothing better or more effective can be found than excerpts from their compositions, and the leader who confines himself to such music and to the compositions of present day composers such as Chaminade, Nevin, Borch, Gruenwald, Kriens, Frommel, etc., will never lack for music that will add tremendously to the effect of the screened action."

# Tropical Storm Filmed for First Time

**Furious Onslaught of the Elements Is Pictured in Realistic Fashion in Production of "The Planter"**

A TROPICAL storm is one of the most terrifying of natural phenomena. Up to a few years ago only those who had been in the tropics and witnessed one of these raging, tearing typhoons that look like the end of the world while they last, were able to form any correct estimate of the spectacle.

Since motion picture adventurers have been invading odd corners of the globe wider knowledge of the strange sights of the tropics has been gained, but the first real tropical storm ever shown on the screen so far as can be traced is that terrific maelstrom of wind and water that descends on the Southern Mexican rubber plantation in the Mutual's picturization of Herman Whitaker's novel "The Planter."

In some parts of Mexico they have sand storms that blow the top off the landscape and deposit it three hundred miles away in the form of whirling sand columns that alter the face of the country they invade, so that a man away from home a week is unable to tell his own township from the next one when he returns.

The real southern Mexican tropical outburst, though, beats the sandstorm hollow. It is preceded by a sudden darkening of the sky, a low moaning wind that rustles the dense undergrowth and bows the heads of the rubber palms. Then, like a flash, the skies open and the rain comes.

Rain! Why every drop is as big as a bucket and the deluge drives down with such force that it seems the matted foliage can never rise again. In fifteen minutes it is all over. The sun comes out a blaze of molten yellow—the sodden ground emits dense clouds of steam, and there you are—that's the rubber country.

Tyrone Power, the famous Shakespearean actor who is starred in "The Planter," fits in admirably with this tumultuous territory. "The Planter" is one of the most fascinating of Mutual special features.

## Change Opening Scene of "Cleopatra"

A change was made last week in the opening scenes of "Cleopatra," the spectacular William Fox film drama, to give the production a more effective introduction.

The first scene of the picture, as it now is being shown at the Lyric theater in New York City, shows the great desert outside Alexandria, the capital of Cleopatra's kingdom. In the distance are the Sphinx and two of the pyramids. The view changes quickly to a close-up of the inscrutable face of the Sphinx, which then fades slowly into the features of Miss Theda Bara, the star of the picture.

In this way, J. Gordon Edwards, who directed the photoplay, registers at once the thoroughly essential Egyptian atmosphere.

After this innovation, the original opening which the film had is presented. Cleopatra sits pondering in her tent as a messenger comes to announce that Caesar is on the throne in Alexandria.



*"The Heart of a Lion" is the name of the picture from which this scene is taken. William Farnum does not find his part difficult.*

## Hayden Talbot Becomes Scenario Writer

Hayden Talbot, well-known journalist, foreign correspondent and playwright, is the most recent addition to the scenario writing forces at the Triangle's Culver City studios. In addition to his newspaper experience, Talbot is well-known in the theatrical world and has met with considerable success in the motion picture industry. Among Talbot's plays are "The Little Joker," and "The Truth Wagon," both produced by Oliver Morosco. He also wrote "O Joe," produced by Oliver Morosco at the Burbank Theatre, Los Angeles, with Walter Edwards, now a Triangle director, in the title role.

Miss Hazel MacDonald, formerly on the Photoplay Magazine staff, and a well-known newspaper woman has been added to the force of readers in the Triangle scenario department. Miss MacDonald is now working on the large number of manuscripts.

George du Bois Porter, of the scenario staff at Culver City, has left for New York for a six weeks' vacation. Proctor is making the trip East to say good-bye to his brother, Edward E. Proctor, a member of the U. S. Aviation Corps now stationed at Passaic, N. J., which is expected to sail in the near future to join Pershing's forces in France.

## Lee Kids Make New Picture

The "Baby Grand" stars—Jane and Katherine Lee—five and seven years old respectively, featured in William Fox Standard Pictures, will soon be seen in a comedy-drama, "Troublemakers," written especially for them, and which gives these "kiddies" many opportunities to employ their talent.

Jane, abetted by her sister, is chief fun-maker.



*Three scenes from Vitagraph's "I Will Repay," which is based on one of O. Henry's stories. Corinne Griffith, "Mother" Mary Maurice and William Dunn are featured.*

# Freuler Corporations Pay Dividends

### Three Subsidiaries of Mutual Film Corporation Make Substantial Returns to Their Stockholders

THREE of the Mutual Film Corporation's subsidiary and allied corporations have declared important dividends and stock redemptions involving large sums in profits paid over to stockholders in these Freuler enterprises.

The Lone Star Corporation, the concern which produced the Mutual-Chaplin comedies, through the office of John R. Freuler, president, announces for November 10, the redemption of ten per cent of the preferred stock outstanding at 110 plus the preferred stock dividends at seven per cent accrued to date. This means that approximately two-thirds of the preferred stock has been redeemed by the corporation, including the payment of the 10 per cent redemption premium and the payment of the 7 per cent dividends. Meanwhile the Mutual-Chaplin comedies have a long period in which to work and take profits.

"The marked success of the Mutual-Chaplin project has contributed largely to the present sound position of the Mutual Film Corporation," observed Mr. Freuler.

Another subsidiary, the Lincoln Film Corporation, the corporation financing the production of the Helen Holmes serial entitled "A Lass of the Lumberlands," has redeemed ten per cent of the outstanding preferred stock at 110, plus the accrued 7 per cent dividends. The serial continues booking at a satisfactory rate.

The States Film Corporation, the subsidiary concerned with the Helen Holmes serial "The Girl and the Game," first of her Mutual efforts, announces the payment of a two per cent dividend on the common stock, all of the preferred issue having been long since redeemed.

## Mrs. William Desmond Dies in West

Mrs. William Desmond, wife of the Triangle star, and sister of Nance O'Neil, the famous actress, died at the Desmond home in Hollywood, Cal., last week, after a period of invalidity lasting several years. Desmond has just returned to Culver City from Santa Barbara, where the remains were interred.

Mrs. Desmond was an actress before her marriage about twelve years ago, and was well known both as a brilliant woman and a talented stage favorite. She made her stage debut at the old California Theater, in San Francisco, her native city, and subsequently played leading holes in "Blue Jeans," "The Ruby," and "Sporting Life."

She met Desmond while they were playing in Ella Wheeler Wilcox's play, "Mizpah," at the Burbank Theatre in Los Angeles several years ago. When Desmond went to Australia, she accompanied him, and it was at the time of his stage debut there that she was injured by falling down a flight of marble steps. At first it was thought that one of her limbs would have to be amputated to prevent blood poisoning. The case baffled physicians and surgeons of tw continents, and for some time she was under the care of specialists of Johns Hopkins Institute, in Baltimore.

About three weeks ago she suffered a nervous breakdown brought on by the discouragement which met her efforts to regain health, and friends say that a growing despondency probably hastened her death. Mrs. Desmond's mother. Mrs. Lamson, who has also been a confirmed invalid for years, has made her home with her daughter since the Desmonds moved to Hollywood.

## Is This a New Ford Story?

Mal St. Clair, Keystone-Triangle comedian, purchased a Ford. He initiated the new flivver by driving it to Venice, Cal. He parked the car and when he returned a few hours later, was chagrined to find a score of the same familiar make where he had left his new toy. "Slim" isn't sure that the car he now has is the same one he drove to Venice.

## This Is What He Thinks of MOTOGRAPHY

**The following letter reached us this week from the manager of the Auditorium Theater, Marblehead, Ohio:**

**"What the Picture Did for Me" is well worth alone the price of your magazine. That is what made me subscribe for it. No exhibitor can do without it, especially the small town exhibitor. If he will be governed by it he will never sting his audience with a poor picture.**

**(Signed) George J. Eberwine.**

# Storm Wrecks Grecian City in New Jersey

### Icy Blast Topples Goldwyn Settings for Mary Garden's "Thais"—Rebuilding Begins at Once

THE icy blasts and downpour of rain that struck Manhattan Island one recent morning not only destroyed property there, but over on the Jersey side blew down an entire Grecian city that had been erected at the Goldwyn studio, atop the Palisades, for Mary Garden's forthcoming production of "Thais."

This "city" had been built at considerable expense on a plot of ground measuring nearly half an acre. At one end was a temple with six sixty-foot columns surmounted by an elaborately ornamented pediment, constituting the front elevation, and a wide and deep portico which formed a splendid pocket for the wind. At left was the public market, with room for five or six booths of merchants doing business there. At right was the dwelling of Thais herself. And in the foreground was the well.

What the storm did was cordially appreciated when, at the first cessation of the hurricane a veritable army of workmen appeared to repair the damage. The entire "city" had to be rebuilt. The wooden part was virtually all intact, and this was speedily "shored up" to its original position. But fresh stucco was required in many places, and not a little brushing up with paint in others.

All this time an army of extra people, in costume of ancient Greek priests, civilians, dance-girls and so forth, was kept waiting; and their pay represented a very considerable item in the bill of costs. The principals were able to continue their work with some of the interior scenes under artificial light on the enclosed glass stage.

Miss Garden, who has become thoroughly imbued with the spirit of motion picture work, felt as keenly disappointed when she heard of the destruction of the set as the director himself.

# Only Pictures That Count Are Good Ones

## NOTED AUTHOR OF PLAYS SPEAKS OF FILMS AS SIDE-LINE OBSERVER

BY EDWIN MILTON ROYLE

*A noted playwright*

LET me say I am only an observer on the side lines, and I do not pretend to speak with authority as to the great moving picture business, which is both an art and an industry. Its evolution is so constant and so swift I doubt if any one can catch any very definite idea and pin it securely to the wall for observation. However, here are same vagrant impressions:

Old things are past or are passing. All or most of the tricks have been played. All the situations have been used. The public can no longer be astonished. Production is no longer an object but an accessory. The trade mark of the big producers no longer means very much, for they produce pictures that are good, bad and indifferent, and only the good count.

***Public Is Seduced by Actor***

For the moment the public is seduced by the actor, his or her reputation and personality. Even that is passing or will pass. The very success of Apollo Jones in one picture makes it increasingly difficult for Apollo to repeat in the next. The picture is going through the same evolution already accomplished by the spoken drama. Once they went to see John Drew. Now they ask what he is playing.

Hitherto the author has been conspicuous by his insignificance. The manager paid the acting celebrity a salary equivalent to an important slice of the British national debt, and gave the author a meal ticket—perhaps neither was worth the price. The business methods are changing, and must change.

Undoubtedly some second story men have jimmied their way into the moving picture industry, but in the long run such men cannot compete with legitimate business men.

***Must Have Good Story Well Told***

There have been and will be changes but the one essential thing that has not and will not change is the demand for—a good story well told, and so the authors will eventually come into their own. From the authors' standpoint the one encouraging feature of the present situation is the independent producer.

The big firms with large staffs, huge plants, and enormous output no longer beckon to the author. In the first place they treat him with curious want of consideration. We will admit that there is "Nothing new under the sun." The only thing that is new is the individual's point of view.

***Author Gives Way to Re-writer***

There are lots of men who know as much and many who know a great deal more about the American than I do. The only thing that could make "The Squaw Man" of value was my point of view, but the average manager, having bought the author's point of view, waives the author aside and employs a re-writer to deliberately change that point of view.

The essential thing that made the work different and unique consequently disappears. I do not wish to give the impression that this happened to "The Squaw Man," but I have had the unpleasant experience of seeing what I though was a big story absolutely disappear in the hands of the re-writer.

***Author's Advice Is Unsought***

The big firms having bought the author's ideas apparently do not want the author's co-operation or advice as to the further exploitation of these ideas.

The big firms, making good, bad and indifferent pictures, can, by and through the good, force the bad and indifferent on the market, but that does not compensate the author who has a book or a play kicked into the bad and indifferent class to the detriment of his reputation and the further sale of his product.

***Independent Producer Author's Hope***

The independent producer is the author's present hope, for the independent producer must make good. His only chance is to make a picture that everybody wants, and he gives it a personal care, a personal touch that is of great value if he is a man with an instinct for beauty and for drama.

I have been having an agreeable and a hopeful experience with one of our most important independents, Mr. Harry Rapf. Mr. Rapf exhibited great courage and initiative in even thinking of doing my play, "The Struggle Everlasting," which stars Florence Reed. It is a modern morality play and if he succeeds in translating its symbolism into pictures he will have done something new and original and perhaps important.

Again, I have had the unusual experience of having my advice and co-operation invited, almost welcomed by Mr. Rapf and his very able director, Mr. Kirkwood, in the working out of this difficult subject. Mr. Rapf took me into the wilds of Maine and treated me as a person of almost human intelligence—a new and delightful experience.



*The two scenes from Harold Lockwood's latest picture, "The Square Deceiver," tell their own story. It is a Metro production.*

## Brother of Enid Bennett Is Killed in Battle

The shadow of the great war has fallen upon Enid Bennett, the young Australian screen star, who has just been relieved of her contract with the New York Motion Picture Corporation through a decision by Judge Russ Avery in the Los Angeles courts, whereby she is free to continue her work with Thomas H. Ince, in Paramount pictures.

While the trial was in progress Ingle Carpenter, an attorney, was handed a cablegram reading, "Lieut. Reginald Bennett killed in action on western front. Please inform his sisters, Enid and Marjorie Bennett."

When Miss Bennett stepped from the witness sttand, her attorney gently escorted her to the judge's chambers where, in as kindly a manner as possible, he informed her of the sad fact. Miss Bennett collapsed and was cared for by a physician. Lieut. Bennett was the oldest brother of Enid and Marjorie and a member of a western contingent on the European battle front. He had been in France for more than two years.

## Billie Burke's Next Picture Is "Land of Promise"

For the cast of "The Land of Promise," in which Billie Burke will be starred by Paramount shortly, Thomas Meighan will appear opposite the star, in the leading male role. Helen T. Tracy, J. W. Johnson, Mary Alden, Margaret Seddon, Walter McEwen, Grace Studeford and John Raymond complete the cast.

"The Land of Promise," written for Miss Burke's starring vehicle on the speaking stage, several seasons ago, is the work of W. Somerset Maughan. The screen production was directed by Joseph Kaufman, who also directed "Arms and the Girl," Miss Burke's most recent Paramount picture.

## "The Widow's Might," New Eltinge Play

Following "The Clever Mrs. Carfax," Julian Eltinge's second Paramount play, released this month, the famous impersonator of feminine characters will be seen in "The Widow's Might," written especially for him by Marion Fairfax and directed by William C. De Mille.

Theda Bara appeared in person on election night at the Academy of Music in New York where the latest William Fox Standard Picture, "The Rose of Blood," is playing.

# Film Play and Music Go Hand in Hand

## ORCHESTRA DIRECTOR SEES OPPORTUNITY TO ENHANCE VALUE OF PICTURES

BY LOUIS VAN ES

*Musical Director of the Regent Theater, Philadelphia, Pa.*

A RECENT feature picture at the Regent emphasized more than has any other single event since I have been connected with orchestras, the importance of music in the motion picture theater. It gave me an opportunity to demonstrate that the film play and music go hand in hand.

The picture in question was the release featuring Olga Petrova in "The Black Butterfly," and by a judicious selection of the music I enhanced the intensity of the dramatic climax so that the audience actually gasped, and then held its breath in anticipation.

Those who have seen the picture may recall that the hero steps into a telephone booth and calls up the "black butterfly." When she says she will not have him he shoots himself. The picture then flashes from the telephone booth back to where Mme. Petrova is listening. She hears the shot over the wire and then drops the receiver.

### *Makes Music Suit Action of Play*

The way I have handled this picture is a clear example of what can be done by any musical director who loves his work. I started the reel with the "Poet and Peasant" overture, primarily because it is so well known, and too, because it fits in perfectly with the action of the film.

At the point where the telephone conversation begins the orchestra is playing the "allegro." Just as the shot is fired and the scene flashes back, I cut the music absolutely short. The pause, coming on top of the climax of the play, and showing the terror on the actress' face, produced the most wonderful effect I have ever been able to attain.

### *No Doubt as to Music Value*

This one example should eliminate forever all doubt from the minds of any who are not certain that an orchestra has its proper place in the motion picture theater.

The "problems" which confronted me when I first took up my duties soon resolved themselves into simple matters. Films divide themselves, generally, into three classes: feature, comedy, scenic. One classes cartoons with the comics, and educationals with the scenics.

### *Few Selections Are Needed*

In the presentation of the feature picture, I find that the following formula works well. Music selected from the following repertoire, with a discriminating eye for its suitability to the play, will solve every problem:

Novelettes (little popular compositions).
French waltzes.
Andantes.
Caprices.
Allegros from overtures for the "hurries."
And last, but by all means most important, love songs.

### *Herbert Music Fits Love Plot*

Every feature film has its love plot and the problem is to select that particular song which is best suited to the character of the play. Wherever possible I choose one of Victor Herbert's, because they are so well known, and because they are of the highest musical quality. In certain instances one of



*Louis Van Es*

Ball's compositions or something even lighter, is preferable.

The one thing to bear in mind, always, is to exercise care in modulating from one selection to another. Be gentle in your transitions from fast to slow, loud to soft, one key to another. The reason for this is obvious: it is less of a jar upon the audience, which is intent upon watching the picture.

### *Waltz Best for Scenics*

A good waltz, selections from light operas, and solos for the violin or 'cello, make the best accompaniments to the scenic and educational pictures, while popular marches, dances and "rags" keep the comics and animated cartoons going lively. If there is a drummer in the orchestra he can assist greatly by a judicious use of the traps.

Care should always be taken not to attempt a result from an instrument that does not come naturally. Keep every instrument in its place, is a safe motto.

### *One Musician for Each 100 Seats*

It is very easy to determine on the size of the orchestra. Just engage one musician for every 100 seats and you have an orchestra suited to every demand of your pictures, and one that will not be too unwieldly in your house.

At the Regent we have a seating capacity of a little more than 400, and our orchestra consists of two violins, a 'cello and a piano. An organist plays while the orchestra is off duty.

A theater with a seating capacity of from 750 to 1,000 is probably best served by an orchestra composed of two or three violins, one 'cello, contrabass, flute, clarinet, cornet, trombone, piano and drums. An organist is of great help in an orchestra of this size and larger.

The same care exercised in the other phases of the music problem should be shown in handling the organist. Unless he is a great transcriptive genius his improvisations will fall flat. So it is the best practice to have him play standard works adapted to his instrument. Small compositions are undoubtedly preferable to overtures and symphonies, for usually these resolve themselves into a mere jumble of sound and rumble of noise.

## Four-Minute Men Celebrate Success With Outing

Chicago "Four-Minute Men," including many Essanay executives and actors, who helped boost the sale of Liberty Bonds during the recent campaign, celebrated the success of their work with a field day and dinner at the Edgewater Golf club, Saturday, November 10.

Running races, a socker football game and other athletic matches were indulged in during the afternoon, after which came the dinner and stunt show. Taylor Holmes, former famous stage comedian, gave several humorous recitations and Jack Gardner, former musical comedy favorite, gave several numbers from his stage successes. Both are now being featured in Essanay productions.

The Chicago "Four-Minute Men" are now bending their efforts to support Food Administrator Hoover's economy campaign. Mr. Holmes, Mr. Gardner, and the other volunteers are speaking nightly at some Chicago picture house. Mr. Holmes has added a number of short recitations to his program and Mr. Gardner is winning the plaudits of film fans singing "Over There."

Miss Helen Ferguson, who has played the leading feminine role in pictures featuring both Mr. Holmes and Mr. Gardner, has added to her war activities by accompanying the "Four-Minute Men" and distributing food economy pledge cards and food conservation literature.

George K. Spoor, president of Essanay and chairman of the Illinois Motion Picture Bureau of Food Administration, has practically completed his organization of the exhibitors of the state. Mr. Spoor reports exhibitors have given the work their sincere co-operation and that much aid to the food campaign is bound to result. Mr. Spoor recently received a letter of commendation from State Food Administrator Harry Wheeler praising him for the success gained in the organization and co-operation of the exhibitors of the State.

## Two Comedians Go West

Earle Montgomery and Joe Rock, Big V comedians, have shaken the dust of New York and pointed for the land of perpetual sunshine. These two young men, who graduated from the Big V riot squad of Vitagraph, are now being featured in these comedies by Albert E. Smith, president of Greater Vitagraph, and for the next few months they will work at the company's Hollywood plant under the direction of Dave Smith, brother of the Vitagraph chief.

# Suit Demands $400,000 Damages

## Mutual Film President Charges Circulation of Prints Illegally by New York Corporation

A SUIT demanding $400,000 damages has been filed against the New York Motion Picture Corporation and a group of related concerns by the Mutual Film Corporation. The suit was instituted in the Superior Court of New York.

The action includes a prayer for a permanent injunction restraining the defendant concerns from the further circulation of various motion pictures.

The defendants include the Broncho Motion Picture Company, the Keystone Film Company and the Domino Motion Picture Corporation.

The Mutual Film Corporation charges that the New York Motion Picture Corporation and its allies have violated contracts for the exclusive sale of the pictures in question to the Mutual Film Corporation and that they have further refused to deliver to the Mutual additional print copies of the pictures as stipulated in the contract.

"The motion pictures involved," remarked President John R. Freuler of the Mutual Film Corporation, "include all of the pictures made for the Mutual by the defendants in the period of 1912 to 1915, which means the old Keystone comedies, W. S. Hart pictures of that period, Charles Chaplin comedies made by Keystone, early Max Sennett comedies and the western productions by Broncho and all Domino pictures.

"The contracts covering these pictures provided that the Mutual Film Corporation was to have exclusive right of distribution in the United States and Canada and that the Mutual was to be supplied with additional positive prints of any of the pictures at any time.

"Last July the Mutual Film Corporation began placing orders for new prints of large numbers of these pictures. The orders were ignored. We made tender of payment in advance in gold, calling at the offices of the concerns now sued with the money in gold coin for that express purpose. The orders were still ignored.

"We now charge that the defendants are engaged in circulating a number of these pictures through obscure channels, and in obvious violation of the Mutual's contract rights. Not a few of these pictures are through some channel again reaching the market and conspicuous among them are the W. S. Hart two-part dramas.

"The Mutual Film Corporation planned and announced the coming of the release of reissues of some of the most desirable of these pictures and this corporation has been materially injured because of the refusal of the defendant motion picture concerns to live up to their contracts."

The suit is under the supervision of President Freuler and Samuel M. Field, general counsel for the Mutual Film Corporation. The suit is being handled in New York by John G. Turnbull, eastern counsel for the Mutual Film Corporation.



*The striking beauty of Olive Thomas is one attribute that makes her successful in doing her part as "Indiscreet Corinne," in the Triangle picture of that name.*

## Direct Chinese Actors in Their Own Tongue

More than a dozen Chinamen were required as actors in one of the forthcoming episodes of "The Mystery Ship," Universal serial, in which Ben Wilson and Neva Gerber appear. The laundries of Los Angeles furnished the Celestial actors and the resources of Universal City provided the man to direct them—Thomas H. Gubbins being called from his other duties in the executive department to talk to the Mongolians in their own language.

Mr. Gubbins speaks Chinese like a native, having spent eight years in the land of the Gold Dragon. Attacked by the wanderlust while still a youngster, he worked as a cabin boy on a sailing vessel bound for China. He took French leave of the boat in Hong Kong and lived and worked among the Chinese until the outbreak of the Spanish-American war. On the arrival of Admiral Dewey's squadron at Hong Kong to coal, preparatory to the battle of Manila Bay, Gubbins stowed away on the gunboat, Concord, and worked as a coal-passer during the scrap. Then, at the first opportunity, he left the Concord and worked on the Manila *American* as reporter, circulation manager, collector and delivery boy, all in one.

Subscribers were mostly volunteer soldiers, so it necessitated his being at the front much of the time. He became very much attached to the firing line; so much so that for two weeks he forgot to come back to work and consequently was fired. Mr. Gubbins has been with the Universal company several years, learning the motion picture business inside out.

## "Why" Is New Book Written by W. H. Hoffman

Among the forthcoming publications early in the new year, is a book on salesmanship entitled "Why," by M. H. Hoffman, president of the M. H. Hoffman, Inc. "Why" is virtually a handbook for those interested in selling, and covers its many angles with a wide grasp of the opposing contingencies and obstacles to be met with. Among the chapters may be found the Science of Salesmanship, Helpful Dialogues, Advertising Mediums, Answers to Objections, What Constitutes a Salesman, and Personality Plus Proof.

## "Grizzlies" Appear In Film

Santa Barbara had a few busy and happy hours recently when the famous "Grizzlies," as the California Artillery Corps are called, passed through on their way to the Linda Vista camp. The citizens of Santa Barbara gave them a royal entertainment. After the elaborate breakfast and welcoming speeches had been disposed of, the soldier boys enjoyed the novelty of being a part of the initial Margarita Fischer production, "A Daughter of Joan." The "Grizzlies" greatly appreciated the opportunity to pose before the picture camera and had bushels of fun in their highly impromptu but effective roles.

## Seelye Leaves Pathe

It was announced at the offices of the Pathe Exchange, Inc., this week that C. R. Seelye, who has been business manager for Pathe for the past year, is no longer connected with the organization.

# Begins Production of New Brand of Comedies

## Vitagraph Will Star Edward Earle and Agnes Ayres in Series of One-Reel Productions

GREATER VITAGRAPH is going to add to its program in a few weeks a brand new line of comedies, according to a statement given out by Albert E. Smith, president of the company.

These comedies, which will be one-reelers, will not interfere with the production of Big V's, because Mr. Smith has just recently put two new companies to work on this brand of slapstick, now having three in action. The new brand will be a higher grade of comedy, made from the works of some of the best known humorists of the present day, and will be produced under the direction of Graham Baker.

Edward Earle and Agnes Ayres, two Blue Ribbon feature stars, will be featured in this new series of humorous productions. Mr. Earle, who appeared in many successful musical comedies before he went into motion pictures, will be remembered for the fine shading of humor which he gave to the role of the young American in "For France," a recent five-reel feature issued by Vitagraph.

Miss Ayres, who has been seen in O. Henry stories and Blue Ribbon productions, is regarded by President Smith as one of the most promising young actresses on the screen today. She was chosen for the leading feminine roles in the new comedies because of her extraordinary versatility and her adaptability to any role which she is called upon to delineate.

These comedies will mark the transition of Graham Baker from slapstick to legitimate fun. Mr. Baker, who was associated with Lawrence Semon in the production of the Big V's as author and assistant producer, was, like Mr. Semon, a cartoonist before he took up the work of providing laughs for picture fans. During the two years he has been writing comedies he has come to be known as one of the leading humorists of the picture business.

President Smith, discussing the new comedies, said:

"We were moved to return to this line of production by reason of the fact that the people must be afforded laughs. Slapstick comedy does not appeal to everyone. Vitagraph was the first company to produce one-reel drawing room comedies, featuring John Bunny and Flora Finch, Wally Van and Lillian Walker, Mr. and Mrs. Sidney Drew, Hughie Mack, Kate Price and others. These were all popular with the public. The pictures in which they appeared still measure up to the best standards. So good are they that they are today among our most popular offerings and they are getting laughs all over the country under the title of Favorite Film Features. In addition, we have the Frank Daniels comedies—the Kernel Nutt and Mr. Jack series—which are also drawing well.

"In spite of all these different comedies and those of other producing companies, there seems to be an apparently unending demand for happy pictures and we hope, with these new parlor comedies, to satisfy this demand, in part at least. There is plenty of slapstick comedy available but there is a dearth of the higher class of humor and we are combing the country for good short stories with the same degree of sincerity that magazines are continually on the lookout for short humorous fiction.

"The popularity of our various little



*Agnes Ayres will be starred in new Vitagraph comedies.*

comedy subjects, which are remarkable for their sparkle and clean humor, has satisfied us that there is an increasing demand for comedies of all kinds and we intend to add to our programs at once the new brand of light stories featuring Mr. Earle and Miss Ayres. The first one will be released on December 3."

---

December 3 has been set as the release date for Harold Lockwood's recently completed Metro play, "The Square Deceiver."

Mr. Lockwood's supporting cast includes Pauline Curley, William Clifford, Dora Mills Adams, Dick L'Estrange, Betty Marvin and Kathryn Hutchison.

## Sheridan Bickers Will Write Mae Murray Pictures

After purchasing two plays written especially for Mae Murray, Carl Laemmle has entered into an agreement with H. Sheridan Bickers, by which the well known English playwright and dramatic critic will write exclusively hereafter for Bluebird's newest star. Mr. Bickers has previously been engaged as staff writer and title editor for Paralta, and lately has been acting as scenario and publicity director for Lois Weber.

Mr. Bickers was formerly well known in London under the sobriquet of "Yorick," in which name his dramatic criticisms for years have been featured in the London press and leading magazines. Work has already been started on the first of the Bickers stories for Miss Murray, which will be produced by her director, Robert Leonard. The plot of this is being carefully handled, as it is intended as a novelty in photodrama and will, in part, mark the screen's incursion into the hitherto unexploited field of classic pantomime.

In "The Eternal Columbine" as this story is called, Miss Murray will for the first time in motion pictures return to the sphere of her many former triumphs as a dancer. Mr. Bickers was secured by Bluebird Photoplays for a scenario writer, at the special request of Director Leonard who believes that in this versatile writer he has found a collaborator as energetic as himself.

---

## Serial Bookings Show Big Gains

Walter W. Irwin, general manager of the Greater Vitagraph distributing organization, received a summary from the company's statistical department last week showing some remarkable facts about the run of the fifteen-episode serial, "The Fighting Trail," which is now in its ninth week. The report, among other things revealed:

Ninety-seven theaters which never before had run a serial are showing "The Fighting Trail."

In the Dallas territory, which has 213 cities and towns of 1,000 or more population, 208 theaters are showing the serial.

In St. Johns, N. B., every theater in the town has booked it.

Last week 183 theaters were added to the list of several thousand already presenting "The Fighting Trail."

"The record made by 'The Fighting Trail,'" said Mr. Irwin, "convinces us that the motion picture public wants serials and that there is virtually an unlimited field for such pictures. However, I believe that serials, to be successful, must be made with the same smoothness that characterizes regular features; that there must be a good story, plenty of strong action and capable acting."

---

## Actor Becomes Ship Builder

Donald Fullen is the latest Triangle employe to heed the call of war, though this actor has chosen an unusual field in which to "do his bit." He will leave soon for Seattle to enter the employ of a shipbuilding concern and will help increase Uncle Sam's merchant marine. This was Fullen's line of work before becoming a screen actor.

# Exhibitors Fail to Realize Opportunities

## THINKING THEATER OWNER IS POTENT FACTOR IN HIS COMMUNITY

*Dr. Sam Atkinson is a live motion picture exhibitor. He owns the Hoyburn Theater in Evanston, Ill. What he says carries weight.*

BY SAM ATKINSON

THE average exhibitor has failed to realize what a potent factor he is becoming in present day politics. Thus far he has been too much interested in the development of his business to pay much attention to the political, industrial and economic upheaval going on all around him. Suddenly, however, he finds that the government has recognized the potency of the screen.

### *Eyes Get Lasting Impression*

Impressions are carried through the eye to the brain that neither the written or spoken word can equal.

Consequently our services are being sought. Our loyalty to the country and the flag being unquestioned, we find that the motion picture screen has been requisitioned and second only to the newspapers we have popularized the Liberty loan and made it a wonderful success.

Later the government conceived the idea of sending its representatives into our theaters to speak directly to our audiences upon vital questions of national import.

### *Four-Minute Men Are Valuable*

Every few days a "four-minute man" appears, presents his slide, and expresses the desire of the government. Here is an opportunity for the exhibitor to carry on propaganda work of his own which will eventually result in great good to our industry.

The writer was one of the first exhibitors to welcome these men and grant them the privilege of speech. But he always insists that every "four-minute man" shall give him a few minutes' time before leaving. Then a rapid fire, one-sided conversation goes on as follows:

### *Plant Some Good Ideas*

"When you are visiting the photoplay houses do you never stop to think how much sentiment we are creating in favor of the war and the ideals of democracy?

"You come in as a representative of the government and find yourself cordially received. You see slides thrown upon the screen urging the people to buy Liberty bonds. You see the weeklies showing the heroes that are and the heroes that are to be. You hear our musicians playing national airs. You find us creating sentiment in favor of 'making the world safe for democracy.'

"Do you realize that we never refuse to do what you ask us, but that the very liberty we are fighting for is denied us? In future, will you use your influence in our favor against the injustices that are continually being heaped upon us?"

### *Help Democracy at Home*

The "four-minute man" usually asks what those injustices are, and then he receives an argument against censorship that makes him feel ashamed, and he leaves the theater with the impression that we need not only to fight for democracy in Europe but to fight to establish it here in the United States.

If every exhibitor will speak kindly but firmly to every person who hands him a slide and each "four-minute man" who speaks in his theater, he will be sowing seed that will eventually bring forth fruit.

### *Sentiment Overrules Censor*

During the last "Liberty Loan campaign" public sentiment was aroused to such a degree by the presentation of these views before an audience after the local censor had made a "cut" that prompt action was at once taken and within fifteen minutes the portion was restored.

"Eternal vigilance is the price of liberty."

After the opponents of free pictures have become active we get busy. Then we are enthusiastic in our denunciation of those who wish to bind us, but the moment their activities cease we go our several ways and forget the injustice of it. The country is carried away with its demand for liberty.

### *Exhibitors Should Know Their Power*

Liberty is the watchword everywhere.

Let us take advantage of our opportunity.

In our programs, upon our screens, and where possible before our audience by word of mouth, let us inform the public how much we are doing to help safeguard the country, and appeal at the same time to be allowed to work out our own salvation as an industry.

We are the most potent power for the spread of democratic principles.

Now is the time to demand for ourselves the liberty we are asking for others.

# Army Pictures Nail Seditious Lies

## Reports That National Army Men Are Not Well Cared For Are Disproved by Camera

ESSANAY has just closed a contract with the United States government to make moving pictures of many of the military cantonments in various parts of the country. Already two directors with their cameramen and other assistants are in the field, and others will follow soon.

The government will show the pictures throughout the country. The proceeds will be turned into the Divisional Staff for soldiers in training in this country and those at the front in France.

Essanay recently sent a squad of cameramen to Rockford, Ill., where the government has built its great Illinois cantonment and where thousands of selected men are in training for war. This picture was not made for the government, but because Essanay wanted to show by living pictures how the men are treated and how they enjoy the life, so their friends and relatives back home may rest at ease regarding their welfare.

Agents unfriendly to the United States government have circulated reports that the men are underfed, have poor quarters, and otherwise suffer, and that they don't dare write home about it. Moving pictures will give the lie to that story quicker than anything else that could be devised.

The men are shown at mess, in their sleeping quarters, playing outdoor games, drilling, at bayonet practice, and in other forms of their work. The picture gives an excellent view of the buildings, both inside and out.



*Douglas Fairbanks appears in an altogether new role in "Reaching for the Moon."*

# Picture Will Boost Soldiers' Smokes Fund

### Newspaper Makes Fifteen-Hundred-Foot Special Camp Film to Help Raise Money for Tobacco

A FIFTEEN hundred foot special motion picture of "Our Boys at Camp Grant" has been made by the Chicago *Daily News* to be circulated among the Chicago theaters for the benefit of the newspaper's Tobacco Fund, a fund to supply smokes to the soldiers in France.

The picture is released November 19, through the Chicago exchange of the Mutual Film Corporation, which is rendering free service in the handling of the film as a contribution to the patriotic fund. All of the proceeds go to the fund.

The picture was made under the supervision of A. Chester Keel, of the promotion department of the *Chicago Daily News*. It shows the various incidents and phases of life in the training trenches of Camp Grant, picturing thousands of the drafted men from Chicago and vicinity.




*A. Chester Keel, who directed the making of Camp Grant picture.*

# Essanay Offers Four New Comedy-Dramas

### Late November and December Releases Feature Mary McAlister, Taylor Holmes and Jack Gardner

FOUR new comedy-dramas are ready for release by Essanay late in November and in December, in addition to the usual weekly releases and other pictures that are released monthly. Little Mary McAlister, the six-year-old actress, is featured in two of the comedy-dramas, Taylor Holmes, the former stage comedian of "Bunker Bean" fame, in another, and Jack Gardner in the fourth.

The first released is "The Kill-Joy," featuring Little Mary. The picture is unique, in view of the fact that the little actress has the only feminine role. The plot deals with a group of confirmed woman-haters who have founded a village and passed laws making hanging the penalty for bringing a person of the opposite sex into the town. One of the woman-haters finds Little Mary lost in the desert. Her father had died while hunting water. His heart touched, the woman hater decides to keep the child in his hut over-night, then smuggle her to another town before daylight. Other citizens, suspicious, look in his window and see blond hair on the pillow. They think it is a woman, and storm the cabin. Little Mary pleads for her rescuer's life and wins. Finally she wins the heart of everyone and is adopted by the town. The release date is November 19.

"Gift o' Gab," featuring Jack Gardner, details the side-splitting adventures of an ambitions young man who can talk most anyone into most anything. He invents a tunneling machine which he claims can be started at one end of a mountain and will bore through to the other side without the aid of man. He sells it to a big manufacturer through smooth conversation. It proves a failure, but he has his money. There were just two people on earth Jack couldn't win by his gift o' gab. They were the parents of Helen. He couldn't go near the home. Then one day Helen was taken to the hospital with appendicitis. Helen and Jack were quick to see their opportunity, and a minister did the rest. The release date is November 26.

Mr. Holmes is featured in the third comedy-drama, "The Small-Town Guy." It was adapted from the Munsey magazine story, "The Picture of Innocence," by Freeman Tilden. This picture carries a dramatic plot, yet humorous situations are not sacrificed. The picture unfolds the story of an unsophisticated village hotel clerk lured to the city by a gang of crooks who wish to use him as a tool. They send him among the wealthy to collect funds for an imaginary workingmen's club. The villager is arrested, but the police see his innocence and tell him to go back to his village. He arrives just in time to collect an unexpected legacy left by an aunt, who has just died. It includes the village general store, which he manages successfully. Then one day two of the city crooks come in and try to blackmail him. He is just finishing thrashing them when a U. S. Marshal arrives to arrest them. Helen Ferguson is "the girl" and the picture ends with a wedding march touch.

Another picture featuring Little Mary is released on December 24. It is entitled "Sadie Goes to Heaven," adapted from the Good Housekeeping magazine story of the same name by Dana Burnet.

## Is He, or Isn't He?

Miss Mae Tinee, who conducts the moving picture department of the Chicago *Tribune*, is guilty of the following:

Now, what would you make of this mystery? As follows:

The telephone rang. Somebody said: "Miss Tinée? Yes? Well, I am a friend of Mr. Selznick Jr., son of Louis Selznick, you know. The fact is, he is married to Miss Constance Talmadge, but won't admit it. He's at the Blackstone. You had better page him."

"Surely," said the moving picture department, and a couple of hours later paged Mr. Selznick. Mr. Selznick was in the barber shop, but would call when the last faint drops of lilac had descended on his haircut. He did.

"Somebody want me?" asked Mr. Selznick Jr.

"O, yes," we said, and, without further preamble, "Are you married to Miss Constance Talmadge?"

"Do I know her?" said Mr. Selznick Jr. "O, yes, I know her. Yes, Yes, indeed."

"O, no," we said—"you have got us wrong—are you married to her?"

"Do I annoy her?" asked Mr. Selznick Jr., merrily huffy. "I hope not!"

"Dear no," said the moving picture department. "How could such a thing be—are you MARRIED to the lady?"

"Me——" said Mr. Selznick—"Married? Ask Miss Talmadge?"

"Is she in town?" we asked.

He said he didn't think so, but he didn't know.

"But," we said, "you surely know if you are married to her."

But all the man would say was "Ask her! Ask her!"

# Alice Joyce Signs Contract for 1918

### Star Remains With Vitagraph for Another Year; She Will Be Featured in A. E. Smith Productions

ALBERT E. SMITH, president of Greater Vitagraph, announces that Miss Alice Joyce has renewed her contract with the company, the papers having been signed last week. An unbroken chain of Alice Joyce releases for the coming year is assured.

The renewal of Miss Joyce's contract calls attention to the extraordinary number of releases this young player has had during the last year. Beginning with "Whom the Gods Destroy," which was released on December 18 last, Miss Joyce appeared in eight features during a period of less than eleven months and is now at work on her ninth picture, a Robert W. Chambers story.

Of her releases, in which Harry Morey was featured with her, "Within the Law," and J. Stuart Blackton's "Womandhood, The Glory of the Nation," were super features.

Miss Joyce's career in motion pictures has been one of the real romances of the screen. Before taking up the work she was an illustrator's model and her strikingly beautiful features attracted such attention that she was given a leading role in her first motion picture venture and so belongs in that rather small class of motion picture stars who went to the top of the ladder in one leap without undergoing the laborious climb from the ground. Her style of work has given Miss Joyce a position peculiarly her own. She has a very appealing countenance, a wistful, Madonna-like look being her outstanding characteristic. By some exhibitors she has been called the Mona Lisa of the screen.

## Goldwyn Specials Are Booking Well

GOLDWYN is having the good luck with its big special productions that the importance of the pictures warrants, as evidenced by heavy bookings of Rex Beach's greatest story, "The Auction Block," George Loane Tucker's picturization of Hall Caine's big story, "The Manx-Man," and the Ira M. Lowry production, "For the Freedom of the World."

Mr. Beach's pictorial production that ranks as the biggest Rex Beach work yet done for the screen, has been distributed to all of the distributing corporation's offices in North America and is also in Australia in the hands of the Goldwyn representatives, where, according to cabled reports, exhibitors have expressed their delight over the dramatic power of the story.

For diversified interest "The Auction Block" has few, if any, equals in films and the breadth of its appeal will make it one of the biggest sellers on the screen, as it was in the field of modern literature.

The Manx-man Company's bookings of "The Manx-Man" through Goldwyn are climbing with great rapidity. News of a pronounced success in films travels like wild-fire and houses subsidiary to the big first run theaters in zones where "The Manx-Man" has played have been quick to book the production because of the regional prestige already gained.

Marcus Loew made a blanket booking of "The Manx-Man" for his theaters.

## Bizeul Is Injured

Jacques Bizeul, who met with a painful automobile accident, narrowly escaping serious injury if not losing his life, is about again and taking full charge of the camera work of "The Marionettes."




*These two posters were adopted by the New York Exposition committee.*

## Irving Cummings Appears in Barrymore Cast

A notable cast has been engaged to support Ethel Barrymore, in her next Metro play, "An American Widow." Heading the list is Irving Cummings, who will have the role opposite Miss Barrymore in this five-act production, directed by Frank Reicher, and adapted by Albert Shelby Le Vino from the play by Kellett Chambers.

Mr. Cummings' most recent appearance has been in W. A. Brady's "Rasputin, the Black Monk." For the Fox Company, he has been co-starred recently in three important features with Virginia Pearson, and previous to that played in "The Whip" at the Paragon studio under the direction of Maurice Tourneur.

H. Dudley Hawley, a well known actor of the speaking stage, will make his screen debut with Miss Barrymore in "An American Widow," playing the Earl of Dexminster.

## Two Posters Are Accepted for Exposition

Lawrence L. Wilbur and Fred Ma Dan, both of New York City, have submitted acceptable drawings for posters to advertise the Motion Picture Exposition to be held in Grand Central Palace, February 2-10, 1918. More than sixty artists offered drawings and after a long and careful process of elimination only the work of these two artists was accepted.

There were six members on the committee and so excellent were both designs that three members favored one and three the other artist.

Artist Wilbur's drawing in striking colors is a picture with a decided "punch" and shows a director and camera man in action in a manner that instantly catches the eye.

Mr. Ma Dan's sketch is equally attractive, but along different lines. He depict a fat and healthy little baby wearing an army hat and representing the youngest of the great industries, seated on a weather vane and pointing "Over There."

It is symbolic of the fact that the motion picture camera and the film reach everywhere on the four points of the compass,—from the peaceful industrious cities of our own prosperous land to the shell-torn battlefields and devastated towns "Over There." Indeed it brings out potently the thought that it is the film more than any other factor which brings realization of the horrors of war to the American mind.

Walter J. Moore and George I. Cooke, members of the Supply and Equipment Division of the National Association of the Motion Picture Industry, will donate the cost of printing thousands of posters made from the two designs. Mr. Moore is vice-president of the H. C. Miner Lithographing Company, and Mr. Cooke is president of the Alpha Lithographing Company.

## Has Successful Road Trip

F. J. Flaherty, special representative of Jewel Productions Inc. in Pittsburgh, has returned to that city after a successful two weeks' road trip.

# Pictures Are Most Wholesome for Young

## YOUTHS OF THE NATION ARE MADE BETTER BY SEEING FILMS

BY ORRIN G. COCKS

*Secretary of the National Committee for Better Films*

THIS is the puzzle, or they are the puzzle, for all of us.

Most parents insist that they are immature, while society is doubtful just where to class young people from sixteen to twenty years.

This group frequents the motion picture entertainments in large numbers. It comes from all kinds of homes. Many of its members have been working and are economically independent. Others are in school and college and still others have been bound closely to the home.

But all normal young people have this common characteristic—they are impatient of restraint and insist on learning of life through their own experiences.

### *Advice Is Worse Than Useless*

Advice given by those who do not see eye to eye with them is worse than useless.

Now, what is to be the attitude of adults toward this modern attractive form of commercial amusement? What positions may we take which are sensible and which will command the support of the young people?

I believe we must hold two positions, one a personal one which effects our own family, and the second which applies to the young people of all families. The first must be based on all the different influences which have been at work during our children's earlier years.

Even here a wise parent grants a large degree of freedom and encourages full discussion of social and moral issues as equal to equal. Our public policy must fit in to our general attitude toward all forms of recreation and amusement.

### *Picture Best Indoor Amusement*

Compare motion pictures with other indoor amusements for young people, such as dancing, pool, evening and house parties, vaudeville and card parties. The facts available for all demonstrate without question that motion pictures are distinctly more wholesome. It is time to say this and in unmistakable language!

Our young people are now for the first time brought into contact with drama which interprets life far more vividly than books. The knowledge they gain of life from the good, the bad, and the misunderstood people of their own town is never complete. It is given to them, so to speak, in small chunks with little stress on causes and almost no indication of ultimate consequences. Very often, therefore, that which appears horrible to the elders, because they know the ultimate effects, appears most attractive to young people.

You know the town gambler or drunkard, for you have watched him deteriorate for twenty years, but often your boys see only a jolly, hail-fellow-well-met person. Again, you understand the inevitable trend of the sparkling, brainless, flashily dressed girl who runs about the streets, but many of the girls envy her and the boys are fascinated.

The stories thrown on the screen are intensely real to young people. The curtains, the machine, even the actors fade into the background and they live through the experiences depicted. To those of us who are older they are really illusions, the products of skillful writers, acted by cardboard men. We therefore look for technical flaws and items to criticize. This critical point of view is the result of many experiences and has small part in the minds of young people.

Please remember that there is no preaching or advice in the motion picture drama. The story brings its own lesson. In the course of two hours the idea rushes on in a fashion to compel the closest attention to the dramatic climax. The argument is complete, and the emphasis as in life when seen as a whole is overwhelmingly in favor of the good, the innocent and the heroic. This is entirely different from advice offered with the best of intentions by elders.

### *Embark on "Great Adventure"*

We may as well frankly acknowledge that every generation of young people goes out on "the great adventure" during this period between sixteen and twenty. Even though it hurts us to acknowledge it, it is true. The part of wisdom, therefore, appears to be to endorse the motion picture as an aid to the development of character and be close enough to our young people to assist in clearing up their minds when they become confused.

Let's do something constructive!

Why not think out some practical ways of utilizing these motion pictures, which nightly tell their absorbing stories to the young people? All of the following suggestions have been tried with success:

Motion picture clubs can be formed to discuss the motion pictures seen from month to month. Young people can be encouraged to attend the pictures in groups where they will find splendid themes for discussion. all of which are more impersonal than most subjects which are topics of conversation when couples are together.

### *Family Habit Is Good One*

Nothing is quite so effective as developing the family motion picture habit, when parents go with their young people. It is always possible, too, to assist groups of young people in developing a larger amount of taste in their selections.

Finally, dramatic societies can be formed on the basis of the interests of the boys and girls, where they can produce similar plays and think through the parts which have proved of interest at the motion picture show. Let's trust our young people and utilize this greatest of amusements!



*Sidney Garrett*

## Garrett Becomes President of Brockliss Company

Sidney Garrett, at the age of thirty-four, finds himself president of the film exporting business of J. Frank Brockliss, Inc., of 729 Seventh avenue, N. Y. He belongs to the new, the youthful, and the aggressive school of film executives, upon whom the industry in this country must rest its hopes of future expansion and success. Born in England, Mr. Garrett had considerable commercial experience in London, and five years ago at Montreal in Canada he was identified with several big industrial undertakings.

Restless, energetic, enterprising and looking for bigger worlds to conquer, Mr. Garrett, in 1916, went to New York and broke into the film game by buying pictures for foreign markets. About the same time Mr. Brockliss established an American branch of his world film distributing business and early this spring the two operators joined forces. Mr. Brockliss has since returned to England, leaving Mr. Garrett here as president of the American branch of the business.

Mr. Garrett has personally handled such big film ideals for abroad as "Intolerance," "The Deemster," "The Barrier," "The Mormon Maid," "Billy West Comedies," "For the Freedom of the World," and many others. He buys pictures for England, France, Italy, the Balkans, China, Japan, for South America, for all the world outside the United States.

He is a good judge of the commercial value of motion pictures and in addition to his position as president of J. Frank Brockliss, Inc., holds several positions as personal representative for foreign buyers.

In considerably less than a year Mr. Garrett has established himself as a force to be reckoned with in the American film business, with youth and energy and a flawless integrity as his assets.

# *Newslets for Your Program*

## INTERESTING NOTES ABOUT THE PLAYERS—READY TO CLIP OUT AND PRINT

When **William Stowell** introduced them to each other last week at Universal City, **Harry Von Meter** and **William Burress,** who are playing prominent roles in "Broadway Love," a **Dorothy Phillips** Bluebird now in preparation, the two men shook hands so vigorously that Stowell intercepted them to inquire what it was all about. Von Meter and Burress last met twenty-two years ago while playing in dramatic stock in Denver, Colorado, and came together again for the first time in the same cast of a photoplay involving undreamed of employment in those days.

"The Man Who Dared God," newest of **Lois Weber** productions, required authentic scenes in a copper mining district. To provide them, Miss Weber took her company, headed by **William Stowell** and **Mildred Harris,** to Oatman, Arizona, where the Big Jim, Arizona Ray and United Verde copper deposits are being worked.

**Miss Elsa Lopez,** head of the research department at the Triangle Culver City studios, is encountering unusual difficulties in her search for data on the *Saturday Evening Post* story, "The Alley of Flashing Spears," soon to be filmed by Triangle. As a part of the story is laid in the eighth century, authentic detailed accounts of early Chinese history are needed by Miss Lopez. These documents are so valuable that she has been unable to find them in the various libraries and Miss Lopez is now seeking some collector of Chinese lore who has the necessary manuscripts.

**Irene Hunt,** well-known Triangle leading woman who has just completed "The Maternal Spark" under director **G. P. Hamilton,** is enjoying the finest vacation in years, she declares. Miss Hunt's mother, **Madge Whyte,** well-known some years ago on the legitimate stage, has arrived from New York and is visiting her daughter at her Hollywood home.

So much confusion has been caused by the spelling of **Alma Rubens'** name that the Triangle favorite and her mother have decided to change it to the purely phonetic form. Alma's real name is Rueben, but it has appeared persistently in publications as "Ruebens" and "Reubens." To end all controversy the pretty actress in the future will sign herself Alma Rubens.

In "The Little Princess," **Mary Pickford's** latest production for Artcraft, the film has an added attraction in that it tells the story of Ali Baba and the Forty Thieves in an elaborate manner without taking much film. As the girls, clad in their night clothes, sneak into Mary's room, she tells them stories of the Orient, and the romance of Ali Baba is picturized, and though briefly told, it is sumptuously dressed and magnificently set, Mary playing the part of Morgiana. Ludicrous characters are presented, including fierce giants and droll dwarfs, and much humor is extracted from this famous fable.

**Elsie Ferguson's** latest photoplay, "The Rise of Jennie Cushing," released by Artcraft, takes the principals on a trip which nearly circles the globe, including France, Egypt and America. These settings were all specially built in the Artcraft studios and are very realistic. The play is adapted from the book by Mary S. Watts.



*Belle Bennett is the star in Triangle's new picture, "The Fuel of Life."*

**Charles Kenyon,** one of the best known American playwrights, and author of "Kindling," recently produced by **Margaret Illington,** has written a film play around **William S. Hart,** the **Thomas H. Ince** star, which is being released by Artcraft, entitled "The Silent Man."

**Wm. S. Hart** used his new horse in "The Silent Man," the Artcraft release of November 26, in which he does some sensational riding. "Fritz," the famous pinto pony, continues to be his favorite mount, though he does not appear in the films. Hart personally trained the successor of "Fritz," who was selected owing to his extraordinary intelligence.

Not satisfied with winning honors as a high class screen actor, **Charles Gunn,** Triangle film favorite, is trying his hand at scenarios and plays. Gunn, who is now working with **Olive Thomas** in a new comedy-drama, "Betty Takes a Hand," has already submitted one scenario to the Triangle scenario department and is working on another which he hopes will be a vehicle for **Roy Stewart,** cowboy star. Before becoming an actor Gunn was a newspaper man and the desire to write has proved irresistible.

The Lasky studio recently had a premature Christmas when **Julian Eltinge,** Paramount star, distributed gifts to those directly associated with him in his first three productions for Paramount. Most of the men got cuff links, of which they are extremely proud.

**John O'Brien,** now directing for the Empire All-Star Corporation, says that he is still receiving letters of inquiry about the goat which was supposed to die in the **Mary Pickford** feature, "Hulda from Holland," which Mr. O'Brien directed. "The goat, 'Gwendolen,' was chloroformed for the picture," says the director, "and recovered very well. She is alive, happy and well and is now living off the fat of the land up in Ulster County, New York State; she was neither mutilated nor killed and, in fact, took part at the Hippodrome in a sketch written for the Actors' Fund."

Can you imagine **Olive Thomas** in cotton stockings? Well, this is what happened to the Triangle beauty in the earlier scenes of her latest picture, "Betty Takes a Hand," in which she is now appearing. For the first time since the famous beauty left her home near Pittsburgh for New York in the quest of fame and fortune, she donned cotton stockings, but only under protest and at the order of **Director Jack Dillon.** Her part called for it. Probably her admirers of the days of "The Roof" and "The Follies" won't recognize her incased in plebian cotton. "Betty Takes a Hand" is one of the winning stories in the *Photoplay Magazine's* recent contest.

Three camels borrowed from the New York Hippodrome for the motion picture production of "Thais," starring Mary Garden, balked in the Fort Lee ferry ship on the way back from the Goldwyn studios and were late for the matinee. It was decided to fine them all their weekly drink of water.

A little fourteen-year-old girl emulating the feats of **Helen Holmes,** the daring Signal actress, writes from a hospital in Sacramento that she thought it looked easy to hang by the hands from a bridge, while a train passed beneath. She tried it. The little girl used the limb of an apple tree for the bridge, while her small brother played the train. The limb was rotten.

**John G. Hawks,** a prolific and successful scenario writer, is again on the **Thomas H. Ince** staff of writers and his first work to receive the approval of the producer is a new picture for **Dorothy Dalton,** a story of the West in the late fifties. This is Mr. Hawks' sixty-second scenario accepted by Mr. Ince in a little more than two years. This is an uncommon record and represents eleven two-reel stories, three "state right" features and forty-eight five-reelers.

**George H. Melford** has just rounded out his third year as a director of pictures for Paramount release. He is now under contract for two years more at the Lasky plant in California. During his three years' service, under these auspices, Mr. Melford has made more than thirty productions, all of which have been highly successful pictures. It is an odd fact that Mr. Melford began his fourth year by directing a new film on the identical spot where he began work three years ago on his first Paramount picture, "Young Romance."

**George Beban** and company under **Donald Crisp's** direction, are expected back at the Lasky studio shortly. They have virtually completed the new Paramount picture, starring George Beban, "Jules of the Strong Heart," most of which has been filmed at Hoquiam, Washington.

From being merely a delightful subdeb, **Marguerite Clark,** Paramount star, has become an associate of fairies, ogres, kings and queens, gnomes, elves, etc., etc., in the filming of her forthcoming Christmas picture for Paramount.

# Stories of the New Film Releases

## READY TO CLIP AND USE IN YOUR PROGRAM OR ADVERTISING

## Feature Programs

### Artcraft

**Reaching for the Moon**—(Five Reels)—November 19.—Douglas Fairbanks in a romance which he dreams. Reviewed in the next issue.

### Bluebird

**The Savage**—(Five Reels)—November 19.—Starring Ruth Clifford. The story of a half-breed who sacrifices his life for those he loves. Reviewed in this issue.

### Butterfly

**The Man from Montana**—(Five Reels)—November 19.—Starring Neal Hart. Dad Petzel and Duke Farley are joint owners of two mines. While Duke is gone one day Dad sells some swindlers one of the mines for some worthless stock, not because he believes in the swindlers, but because he believes in the honest face of a girl they have with them. Duke sees the photograph that Dad has and goes east, apparently after the swindlers, but really to get the girl. He gets both.

### Fox

**All for a Husband**—(Five Reels)—November 18.—Starring Virginia Pearson. There are a sister and a brother, another girl, a lunatic and woman hater and an election campaign in this picture. The sister wants her friend to marry her brother and he doesn't want to marry anybody. Then sister and her friend try to teach him a lesson and the friend (Virginia Pearson) plays the part of the lunatic. Here the lunatic herself steps in to mix things up.

### Goldwyn

**Nearly Married**—(Six Reels)—November 19.—Starring Madge Kennedy. If you want to get a divorce these days you get a professional corespondent to compromise you and then the way is clear. At least it was for Betty and Harry, when Betty wanted to give her young brother his first law case, and so got a divorce. But Harry and his Betty make it up and elope. Then brother manages to get word to them that the divorce has been granted. One complication after another keeps them from getting married again—for awhile.

### Metro

**The Voice of Conscience**—(Five Reels)—November 19.—Starring Beverly Bayne and Francis Bushman. Two men look a lot alike, but are really very different in characteristics and manners. One is of the highest type and the other one is anything but that. William Potter, the good man, must impersonate the other, and while conscience urges him to tell the truth, he is bound to keep silent. At a pretty Hallowe'en party the truth comes out and the good man wins his own name and the hand of the fair maiden.

### Mutual Star Productions

**Snap Judgment**—(Five Reels)—November 19.—A snappy Western comedy drama in which William Russell plays a dual role. Reviewed in this issue.

**Please Help Emily**—(Five Reels)—November 19.—Starring Ann Murdock. In the first place the Professor should never have gone away and left Emily in the care of the Judge and Mrs. Lethbridge. But he did and from then on Emily keeps everyone in a state of "nerves" with her thoughtless pranks. Two men, Trotter and Threadgold, lead the array of suitors, but it is Trotter that she always goes to for help in getting out of her mix-ups. At last she rewards him with her heart and hand.

### Vitagraph—V-L-S-E

**The Grell Mystery**—(Five Reels)—November 19.—Vitagraph Blue Ribbon. Robert Grell is to marry Eileen Meredith but is still loved by Lola, a dancer and former sweetheart, now the wife of his half brother, Harry Goldenburg, who seeks to blackmail him. Lola tries to protect Grell from her husband and finally stabs him. After the murder is laid to everyone else, the great criminologist and detective chief, who is in love with Helen Meredith, decides she had a hand in it. But in the end Lola's past is learned and the innocent are freed.

### Triangle

**A Case at Law**—(Five Reels)—November 18.—Mayme tries to stop Jim from imbibing too freely of the cup that cheers, because he was a good reporter when he was sober. Her dad had fought drink for years and tried to keep Mayme from learning who her father really was. The saloon keeper tried to strike the man he hated through Jim, but when the doctor took a hand he shot up the place. Mayme gets her Jim and finds her daddy.

## Mutual Pictures

**The Secret of the Mine**—(Two Reels)—The Lost Express Serial—November 22.—Starring Helen Holmes. In attempting to solve the secret of the mine Helen is imprisoned by the gang, escapes through an underground passage, obtains the aid of detectives but when they follow up the clue, find that the trail has been destroyed by a terrific explosion. Helen is lost, as well as the Express.

**A Maid to Order**—(One Reel)—Strand—November 20.—Starring Billie Rhodes. Jay tries to keep from being a butler but Billie finally drafts him into service and at dinner he is recognized by his sister, who is one of the guests. In the kitchen the cop, whom Jay has seen before, is courting the cook and after a real maid and butler arrive Jay does some courting himself.

**Jerry's Victory**—(One Reel)—Horsley—November 22.—Starring George Ovey. For once Jerry is in right with father. At the movies his sweetheart sees Flashy Joe and spurns Jerry for the stranger and his auto. Jerry plans revenge and just when things are the most exciting along comes sweetheart and her dad. Jerry is such a hero that she immediately makes up with him.

## General Program

**The Skylight Room**—(Four Reels)—Broadway Star Feature—General.—A little skylight room in Mrs. Parker's boarding house shelters Elsie Leeson, who does typing when there is any to do. On the steps she sits sometimes with the other boarders and points to a star which shines in her window and which she calls Billy Jackson. The typing dwindles away and one morning they must call the ambulance for Elsie. The young ambulance doctor rushes out with the frail child in his arms and the next morning the papers said, "She was taken to Bellevue Hospital suffering from debility induced by starvation. Dr. William Jackson says she will recover."

### Lina Cavalieri Proves Good Sleuth

Metropolitan newspapers last week contained stories of Lina Cavalieri, Paramount star, becoming an involuntary sleuth when she discovered, behind a bureau in her room at the Hotel Netherlands, a velvet bag containing a diamond heart locket, said to be valued at $6,500. This jewel was later identified as part of the loot which "Baron" Karl von Edwards is charged with having stolen from Mrs. Minnie K. Strangman.

According to the testimony of a clerk at the hotel, Mme. Cavalieri caused her room there to be re-arranged some time ago. When she stepped behind a dresser which was moved the first time in several weeks, she stumbled over a bag containing the precious bauble.

The clerk declared that the room had formerly been occupied by von Edwards and the theory is that he disposed of the bag in this way without knowing the valuable nature of its contents. The "Baron" is on trial in General Sessions on the charge of stealing $50,000 worth of Mrs. Strangman's jewels while wooing her.

### Triangle Attacks Liquor Evil

"A Case at Law," featuring the youthful character actor, Dick Rosson, and "The Fuel of Life," with Belle Bennett in the leading role, are the Triangle offerings for the week of November 18th.

In "A Case at Law," Triangle has visualized one of the strongest pleas ever made for the suppression of the liquor evil. William Dudley Pelly, the author of the story, has achieved a brilliant piece of writing which points its moral without any tiresome moralizing. His plea is presented through the personalities of a Doctor Saunders (Riley Hatch), who has fought a winning battle against the rum demon, and Jimmy Baggs (Dick Rosson), a youth whose weakness proves both his undoing and his salvation.



*Goldwyn features Madge Kennedy in "Nearly Married."*

# News of State Rights Productions

THE LATEST FROM ALL OVER THE INDEPENDENT FIELD

## Brenon Elaborates Robertson Play

**Producer Completes "Empty Pockets" and Work on "The Third Floor Back" Is Progressing Rapidly**

HERBERT Brenon has transformed his studio on Hudson Heights into a replica of a Bloomsbury boarding house in London. "Empty Pockets," on which the producer has been working for over two months, is finished as far as the taking of the scenes is concerned, and "The Passing of the Third Floor Back" is already in the process of construction. The first scenes in this new production were taken with Sir Johnston Forbes-Robertson last week.

While in the original play by Jerome K. Jerome, the entire action took place in the drawing room of a Bloomsbury boarding house, Mr. Brenon shows the lodging house in its entirety. Seventeen sets have been erected—several little ideas that were merely suggested have been brought out at some length. For instance, that attitude taken by the would be aristocratic Mrs. Gilhuly towards her poverty stricken relatives has been elaborated, and where, in the play, her sister and her four little children were merely mentioned, in the picture they will be actually portrayed.

Mr. Brenon's activities are still arduous. Not a day did he leave between pictures. "Empty Pockets" was practically finished on Sunday, and work was commenced the next morning with Sir Johnston Forbes-Robertson. Owing to the system with which the laboratories are run at the Brenon studious, the cutting of "Empty Pockets" has been progressing during the picture, the first four reels being practically ready at the present time. There yet remains the titling and the cutting of the remaining reels, and the picture will be ready for release.

"Empty Pockets" is a swift moving melodrama, full of human interest and sympathy. It is produced with typical Brenon thoroughness and acted by an exceptionally good cast, with Bert Lytell, Barbara Castleton, Malcolm Williams, who is well known for his work on the stage, and Susanne Willa, Ketty Calanta, Peggy Betts, in the leading roles.

## "Grain of Dust" Is in Demand

ALTHOUGH the Ogden Pictures Corporation has just completed its second Lillian Walker production, "The Grain of Dust," and has not as yet started to cut or assemble the sample print, numerous offers have been received from state rights buyers as well as from purchasers of negatives. No offers are being entertained until the production is entirely completed, ready for public showing.

Albert Scowcroft, president of the company, arrived in New York from Ogden, Utah, last Monday, to hold a conference with Lester Park, the general manager, and Jesse J. Goldburg, productions manager, with respect to enlarging the plans of operation, which Mr. Scowcroft had taken up with the board of directors at Ogden.

Mr. Scowcroft stated that the Ogden Pictures Corporation was in the producing of motion pictures to stay and that while the company will exploit, for the present, attractions starring only Lillian Walker, it is expected that other stars will ultimately come under the Ogden banner.

"But," stated Mr. Scowcroft, "the board of directors of the Ogden Pictures Corporation are staid and conservative business men and they do believe that one should learn how to creep before they walk. We are, however, eminently satisfied with the results on 'The Lust of the Ages.'

"First, in order to establish the Ogden trademark and, secondly, to test out the full popularity of Miss Walker as a star, we disposed of 'The Lust of the Ages' at prices that are profitable to us, yet were exceedingly reasonable to state right buyers. We, however, keep in touch with territorial buyers and find that although the production has been released less than two months, every one of them has bookings that cover the full cost of the production to them, together with a fair margin of profit."

Mr. Scowcroft intends to remain in New York until the third Ogden production is under way.

## Ryan Sells Hart Re-issues in Texas Territory

Phil L. Ryan, sales manager of the Standard Film Corporation, paid a profitable little visit to Dallas, Texas, last week and has just returned to his Kansas City office. The Standard has bought the re-issued Wm. S. Hart-Thos. H. Ince two-reel productions from Warner Bros. of New York, who control the original negatives of these films. The Standard's territory comprises the middle-western states, the Dakotas, Wisconsin and Minnesota.

Mr. Ryan, in speaking of his trip to the southwest, said that he had noted the enthusiasm evidenced by exhibitors for Hart pictures and felt that these two reelers in view of the present extraordinary demand for short subjects, should command a very ready market with any exchange. It was his intention, he said, to open up an office in the southwest and handle their distribution through a film man acquainted with the conditions in that section. While there he arranged for the distribution of the Hart two-reelers through the Metro exchanges of Texas.

These Hart pictures were made nearly three years ago, at a time when both Hart and his now almost equally famous director, Thos. H. Ince, were both struggling for success. It can be safely said, Mr. Ryan claims, that there is more action in some of these pictures than some five-reel western productions made more recently.

"I believe," says Mr. Ryan, "that Hart and Ince realized, at the time they were making these pictures, that the public would have to be educated to like westerns of the type that is now demonstrated Hart and Ince can make, and they accordingly took every advantage of the opportunities offered by the two-reel length. I was myself surprised at the remarkable amount of story that Hart has crowded into each of these pictures. But possibly Mr. Ince's directorial brain should have the credit for that. It is nearly unnecessary to say that these pictures did much to make 'Bill' Hart. The surprising thing about it is the fact that the 'Bill' of three years ago is the 'Bill' so well-loved by theater-goers today.

## "Mother" Is Sought by Mothers' Clubs

An unusual request was received this week by McClure Pictures, which company is offering for state rights consumption the six part George Loane Tucker production "Mother." A letter from the President of the Federated Mothers' Clubs of America asks a showing of the Tucker feature before the members of the various branches of the organization, which are located in the principal cities of the United States.

In her communication, the leader of this movement which numbers among its membership women of all walks of life, states that the McClure picture "Mother" carries a message for every woman in the land.

Arrangements will be made, if possible, whereby Elisabeth Risdon, star of "Mother," will appear at the showings in New York City, making a short address on the subject dealt with in the Tucker feature. Miss Risdon at present is starring in the William Faversham production of "Misalliance" by George Bernard Shaw, current at the New Broadhurst Theater.

"Mother," which was filmed from the famous novel by Eden Philpott, deals with the theme of mother-love. The picture is a human document, depicting tenderly the hopes and fears of a fond mother for an erring son and points out a strong moral to the children of the present generation.

## Paralta Plays Ready for Releasing

Following the announcement that Paralta Plays would be released through the newly formed W. W. Hodkinson Corporation, comes news that Paralta productions would start releasing through this new organization beginning the middle of November.

The first production to be released will be the visualization of Peter B. Kyne's romantic story of adventure, "A Man's Man," in which J. Warren Kerrigan will be seen as the star. This production will be shown in seven parts. The early part of the story takes place

in the western part of the United States, while the locale of the remainder of the story is in the imaginary Republic of Sobrante, Central America. It is predicted that "A Man's Man" will strongly appeal to the women patrons of the theaters.

About December 1, is the time set for the release of Bessie Barriscale's initial Paralta Play, "Madam Who," a secret service classic laid in the period of the Civil War. This production is founded on Harold MacGrath's story of the same name. Jeanne Beaufort loses her father and two brothers in war; she becomes a military spy and invades the lines of the enemy. The story is fast moving and punchful, and carries with it an element of romance and mystery which is not cleared up until the last few feet of the production. Miss Barriscale is supported by Ed Coxen as John Armitage—Howard Hickman as Henry Morgan—Joseph J. Dowling as Parson John Kennedy, and David M. Hartman as Allan Crandall.

Henry B. Walthall has recently completed his initial Paralta Play—"His Robe of Honor," written by Ethel and James Dorrance, which will be ready for release about the middle of December. When this story appeared in book form it was commented upon by the judiciary and political reformers throughout the country as a moral preachment asking the uplift of political conditions in America. The story is that of a shyster lawyer who becomes an upright judge under the refining influence of a noble woman of high social rank. Mr. Walthall appears in the role of the shyster lawyer who is assisted in his underhanded methods by Roxana Frisbee, an adventuress, played by Miss Mary Charleson, who played opposite Mr. Walthall in productions of the Essanay Company. Miss Lois Wilson will interpret the role of Lora Nelson, the young woman whose innate forces awakened the spirit of manhood in the crafty lawyer who later becomes an upright judge of the supreme court of New York.

J. Warren Kerrigan will appear in his second Paralta Play—"Turn of a Card," written by Frederick Chaplin after which will come Bessie Barriscale in "Rose O' Paradise," written by Grace Miller White, authoress of "Tess of the Storm Country."

## Rapf Picture Completed

Harry Rapf's "The Struggle Everlasting," an allegorical seven-reel feature picture, was completed last week. This is the most ambitious production so far presented by Rapf, representing, according to reports, a much larger expenditure than any other production he has done.

The cast, which is headed by Florence Reed, also includes such well known stars and screen players as Milton Sills, Irving Cummings, E. J. Radcliff, Wellington Plater, J. Albert Hall, Fred C. Jones and Edwin Hoyt.

Negotiations are now under way for a Broadway theater, said to be either the Strand or the Rialto, for a trade showing of the "The Struggle Everlasting." This will probably occur within a week or so and the entire trade will be invited.

According to his present plans Rapf intends to release "The Struggle Everlasting" on the states rights plan, but he may sell the picture outright, as he did with several others.

# Paramount Pictures Go on Open Market

### All Productions Released Prior to August 5 Are Offered Without Territorial Restrictions

THE announcement is made by the Paramount Pictures Corporation that a list of approximately three hundred notable five-reel features, in many cases with such stars as Mary Pickford, Marguerite Clark, Pauline Frederick, and others and embracing some of the most successful films that have ever been released, is now available without territorial restrictions upon the open booking market.

These films are those which were released on the program system prior to the adoption on August 5th last of the Star Series Selective booking plan. There are numerous plays in which Mary Pickford starred before the advent of the Artcraft Pictures Corporation, which is now distributing her productions. Among these are: "Such a Little Queen," "Cinderella," "Mistress Nell," "Fanchon the Cricket," "The Dawn of a Tomorrow," "Little Pal," "Rags," "Esmerelda," "The Girl of Yesterday," "Madame Butterfly," "The Foundling," "Poor Little Pepina," "Hulda from Holland," and "The Eternal Grind." Each of these photoplays at the time of release was extremely popular.

#### *Many Marguerite Clark Pictures*

The Marguerite Clark features embrace among others the following: "Wildflower," "The Crucible," "The Goose Girl," "Gretna Green," "The Pretty Sister of Jose," "Seven Sisters," "Helene of the North," "Still Waters," "The Prince and the Pauper," "Mice and Men," "Out of the Drifts," "Molly Make Believe," "Silks and Satins," "Little Lady Eileen," "Miss George Washington," "Snow White," "The Fortunes of Fifi," and "The Valentine Girl."

Pauline Frederick is represented in the list by such plays as "Sold," "Zaza," "Bella Dona," "Lydia Gilmore," "The Spider," "Audrey," "The Moment Before," "The World's Great Snare," "Ashes of Embers," "Nanette of the Wilds," "The Slave Market," "Sapho," "Sleeping Fires," "Her Better Self," and "The Love that Lives."

#### *Other Stars Are Represented*

Aside from these there are dozens of other productions with stars of such calibre as Marie Doro, Fritzi Scheff, Victor Moore, Hazel Dawn, Elsie Janis, Blanche Sweet, Myrtle Stedman, John Barrymore, Violet Heming, Laura Hope Crews, Lenore Ulrich, Charlotte Walker, Geraldine Farrar in the memorable production of "Carmen," Edna Goodrich, Fannie Ward, Lou-Tellegen, Theodore Roberts, Anna Held, Constance Collier, Donald Brian, Vivian Martin, Dustin Farnum, Irene Fenwick, George Beban, Mae Murray, Kathlyn Williams, Mme. Petrova, Ann Pennington, Wallace Reid, Anita King, Louise Huff, Max Figman, May Irwin, Bessie Barriscale, Florence Reed, Macklyn Arbuckle, Rita Jolivet, Ina Claire, John Mason, Peggy Hyland, and many others.

In the list is also included "The Cheat," starring Fannie Ward and in which Sessue Hayakawa, the famous Japanese star, leaped into favor. His other films, including "Alien Souls" and "The Honorable Friend," are among the other pictures available now on the open market.

Ann Pennington in "The Rainbow Princess," "Susie Snowflake," and others, are included.

#### *Small Exhibitors Profit*

There are doubtless hundreds of the smaller exhibitors who had not regarded it as within the range of their possibilities to exhibit such pictures as these, owing to the prices at which they were sold. This is altered now and there is no reason why the smallest showman in the smallest community may not profitably present these pictures, which afford unlimited material for exploitation.

Advertising and publicity aids on these pictures are available from the various exchanges.

## Hold Trade Showings

TRADE showings of the new Tromas H. Ince spectacle, "The Zeppelin's Last Raid," are being held this week in several eastern cities in which the U. S. Booking Corporation has branch offices.

The new spectacle was presented for the first time in public at the Fenway Theater, Boston, before a large gathering of Massachusetts exhibitors. The timeliness of the Ince picture, which reveals for the first time on the screen the secrets of the Zeppelins, which Germany is using in warfare, impressed the exhibitors. After the showing, A. Lincoln Ehrgott, Massachusetts representative for the U. S. Corporation, signed contracts for a pre-release run at the Fenway Theater for a week, beginning November 12. There is a lively demand for the picture all through New England.

The New York trade showing took place at the Broadway Theater.

Repeatedly the audience burst into applause at the picture's plea for world democracy. The consensus among those present was that Mr. Ince had surpassed in "The Zeppelin's Last Raid" many of the biggest scenes in "Civilization," which heretofore has ranked as the high water mark of his cinema accomplishment.

Exhibitors from New York, Brooklyn, Staten Island and other nearby sections, together with many from New Jersey, gave the production their approval.

Pennsylvania exhibitors will see "The Zeppelin's Last Raid" at trade showings to be held this week in Pittsburgh and Philadelphia.

The distribution of U. S. subjects in all these territories, except New Jersey, will be handled from the Hoffman-Foursquare branches. The New Jersey territory will be entrusted to the Gersten Exchange, with headquarters in the Candler building, New York.

## Nearly All Rights Sold

Acting through Chas. Rosenthal, of San Francisco, Peter C. Crown, of Dallas, Texas, purchased the rights to the Ogden Pictures Corporation's production, "The Lust of the Ages," for the territory of Texas, Oklahoma, Louisiana and Arkansas.

This sale completed the entire world's territory, with the exception of Missouri, Kansas, Iowa and Nebraska, and the Atlanta territory. Negotiations are pending on the outstanding territories.

# Pictures Pace Is the Fastest

### M. H. Hoffman Says Quick Thinking and Action Are Required to Keep Abreast of Industry

SWIFT though the pace is in many twentieth century industries, in none apparently does it attain the speed that prevails in the production, distribution and exhibition of motion pictures. According to M. H. Hoffman, of Hoffman-Foursquare Pictures, the keenest judgment and quickest moves are required to acquire and maintain leadership in this fifth industry of America.

Mr. Hoffman has previously stated that rightly administered economy is one of the prime essentials for the unwavering progress of the motion picture business.

And in this consistent appeal for economy in the expenditure of money in producing and distributing pictures, Mr. Hoffman makes one notable exception—an exception wherein he maintains that it is extravagance *not* to pay substantialy for what is the heart and soul of a picture. This expenditure, he declares, is in the purchase of original stories by distinguished authors, or plays or novels.

"The very foundation of motion pictures is the good story," asserts Mr. Hoffman. "Provided with that, the director is fortified at the outset, and with it he is enabled—with an adequate cast, photographers, lighting, technical heads and settings—to produce a picture that will do credit to the organization back of it, and to the industry.

"I cannot too strongly emphasize the mistake of seeking to save money in the purchase of a script. It is fatal; yet despite this unquestionable fact, we see continually the effects of such efforts toward economy which, fundamentally, is the most shortsighted thing any producer can do.

"The sooner producers look squarely in the eye conditions that must be accepted to turn out first-class product the sooner will the average rise to that level, which, once reached, will benefit all in the industry—distributors and exhibitors as well as producers.

"For the better the average of the product, the stronger will be its appeal to the public. So with the number of patrons steadily added to, all who in any way cater to them must profit. Let producers weigh well these facts, and welcome the chance to purchase a fine story (whether it be original, or in play or novel form) and be ready to save himself money in the end, even though he pay a good price for it."

## Trying to Save Electric Current

The question of electric lighting in its relations to the motion picture industry was taken up with Dr. Harry A. Garfield, the Federal fuel administrator, last week in Washington, by a committe of two representing the latter industry.

Edward Earl, secretary of the Nicholas Power Company of New York, and J. H. Hallberg of New York, vice-president of the United Theater Equipment Corporation, went over the matter carefully with Fuel Administrator Garfield. Messrs. Earl and Hallberg visited Dr. Garfield as representatives of the War Cooperative Committee of the Motion Picture Industry.

This committee is making a study of the lighting question in connection with the picture industry. They believe that a large amount of current is being wasted which could be saved by readjustments which they suggested. The fuel administration is obtaining data with a view to co-operating with this committee if it is found that savings in fuel can be made.



*Larry Trimble.*

## Southern States for "Raffles" Are Sold First

The Special Features Company of Knoxville, Tenn., has purchased the first block of territory, Georgia, Florida, Alabama and Tennessee, for the big open market production, "Raffles, the Amateur Cracksman," in which John Barrymore is starred.

This is the first time in the experience of the selling agents, Hiller and Wilk, that the southern territory of any production was sold before any other part of the country.

## "Persuasive Peggy" Rights Are All Sold

Mayfair Film Corporation, 10 Wall street, New York City, advise that the entire foreign rights of the six part Mayfair production "Persuasive Peggy" have been disposed of. This is a record in celerity.

Shallenberger and Priest, Times Building, New York, handled the sales of this production.

## Complete Booking Force

With the engagement of P. E. Meyer and A. J. O'Neill, the sales force of the U. S. Exhibitors' Booking Corporation for the Metropolitan District is practically completed. Mr. Meyer will serve as resident manager of the New York Exchange, which will be located in the Hoffman Four Square Headquarters, at 729 Seventh avenue. Mr. O'Neill, who will be in charge of the Brooklyn distribution, will also make his headquarters in the Hoffman Exchange. Both will be under the supervision of Lynn S. Card, general sales manager of the booking corporation.

## Trimble Directs Petrova

Madame Petrova in the second of her eight pictures to be distributed through the exchanges of the First National Exhibitors' Circuit, has chosen Larry Trimble as her director. Work on the new Petrova production was started almost immediately after the final scenes of "Daughter of Destiny" had been shot and the picture is now well under way at the Petrova studios.

Mr. Trimble, who was born in Robbinston, Maine, and educated at the leading state university of New England, had a varied career before entering the field of motion picture work. After leaving college he formed a lumber company, but forsook the dry world of business to write magazine stories and scenarios in which profession he quickly gained an enviable reputation. He is the author of some of the earliest great successes of the Vitagraph Company of America, with which organization he began his screen career in the year 1908. He produced the famous Florence Turner vehicle "Auld Lang Syne" and "The Battle Hymn of the Republic."

At the formation of the Florence Turner Picture Company in 1912, he left the Vitagraph Company to become managing director of the new organization.

He directed the production of Rex Beach's famous novel "The Barrier," ranked among the eight great productions made during the current year. He was engaged as Mme. Petrova's director immediately after he finished "The Spreading Dawn," a new Goldwyn offering starring Jane Cowl.

# What Theater Men Are Doing

## NEWS FROM LIVE EXHIBITORS ALL OVER THE COUNTRY

**This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, Motography, Chicago.**

## Milwaukee Theaters Take High Rank

### Business and Residence Sections of the City Are Well Supplied With Good Picture Houses

REVIEWING the advance of the amusement houses of the city of Milwaukee, a writer in the Free Press, a newspaper of that city, has the following to say, which shows how motion picture theaters have contributed to the advancement of the municipality:

"In the category of theaters and theatrical productions it is no exaggeration to say that Milwaukee easily takes rank with any city of its size in the country. This may be a broad statement in view of the fact that this city is but a few hours' distance from what is termed the metropolis of the middle west. But it is a truth.

"New York has its Broadway, its 'White Way,' and Milwaukee has its Grand avenue and Third street, to say nothing of other streets which hold prominent playhouses, and which are literally ablaze with light when night comes on and the hour for amusement seekers is ripe.

"These streets are 'White Ways' just as much as dear old Broadway is a 'White Way.' The title means nothing, as a matter of fact. If it did Milwaukee would be heralded far and wide, for the reason that if white lights have anything to do with the making of a city Milwaukee would be famed the world over.

"Theatrical managers have not been slow to take advantage of the fact, however, that a blaze of glory in front of a playhouse is an added attraction—to use a press agent phrase. Nor have they been slow to take advantage of the fact that Milwaukeeans want productions which are up to the standard of other big cities in the country. And when there is a demand there must of a necessity be a supply. And Milwaukee gets what it demands.

"The growth of playhouses and moving picture theaters here has been almost phenomenal within the last few years. It is an easy matter for the playgoer to recall the time when but one first class legitimate theater existed, one burlesque house, and one or two vaudeville theaters, which were only ordinary. But all this has changed.

"First-class moving picture theaters are sprinkled plentifully about the city and suburbs. For a time they sprung up like mushrooms. Any vacant store was a prospective site for a 'movie' theater. Then with the coming of the better class of pictures, pictures in which stars of international reputation played an important part, the old 'store' theaters gave way for the elaborate palaces downtown and elsewhere.

"They were not makeshift theaters. They were theaters in which much capital was invested. They were well appointed as to detail; service to patrons was one of the first things considered, and comfort was not forgotten.

"And thus was the evolution of the moving picture theaters brought about. It was because of a demand for better things; better comfort, better photoplays and better service. This is the theatrical condition in Milwaukee today insofar as this class of theaters is concerned."

## Transforms Theater Into "Big Top"

### Owners of Picture Playhouse Meet Success in Novel Advertisement of "Polly of the Circus"

FOR the two-day run of "Polly of the Circus," the Schade Theater of Sandusky, O., made their amusement house a veritable circus tent. The lobby was made to look as much as possible like the entrance to the "big top," with toy balloons, peanuts, pop and other circus refreshments on sale. Inside the theater venders dispensed all the things that are sold to circus patrons.

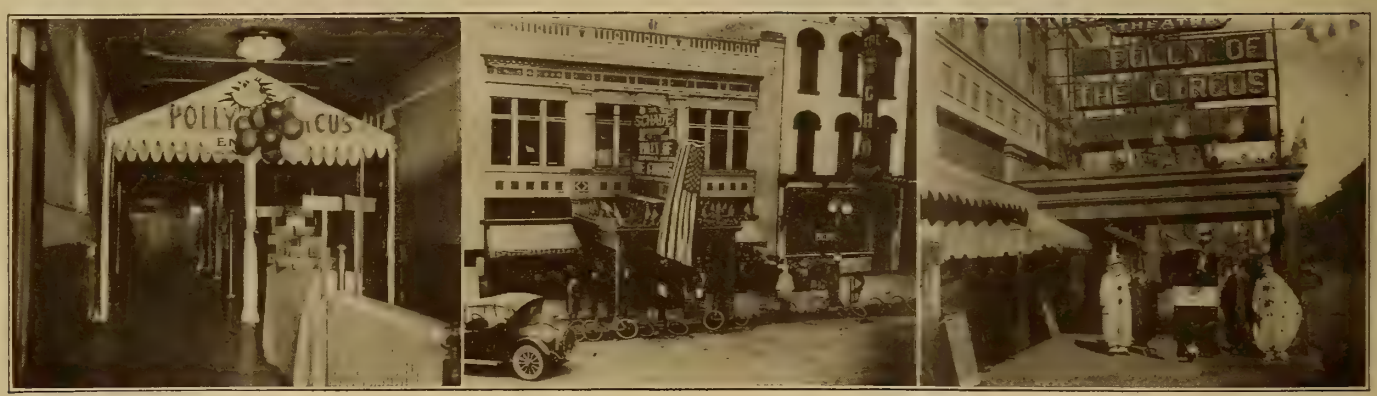
In front of the theater a ballyhoo attracted crowds, and about the streets of the downtown section of Sandusky, two clowns walked about advertising the attractions at the Schade. One of the funmakers led about with him a tame duck.

Typical circus handbills of brilliant orange color were scattered broadcast about the town, announcing the coming of the "Bigger and Better Than Ever" circus, with 100 clowns, 1,000 horses and ponies, 1,200 people, 20 elephants, 50 educated camels and 100 cages of wild animals. The bills proclaimed "1,000 Thrills—1,000 Smiles."

The result of this unique advertising plan was a packed house at every performance.

## Theaters Bid for Ince Spectacle

After a week of spirited bidding among exhibitors of Providence, R. I., the management of the Strand Theater, of that city, obtained the first run privilege for "The Zeppelin's Last Raid," the new Thomas H. Ince spectacle announced by the U. S. Exhibitors' Booking Corporation as its initial release. It will begin a week's engagement at the Strand on December 5.




*The flag-bedecked front of the Schade theater, Sandusky, O., and views of the lobby and the ballyhoo at the time of the showing "Polly of the Circus."*

# Rothapfel Will Direct Chicago Theater

## New York's Premier Exhibitor on Trip to Coast Stops Off in Mid-West Metropolis for Visit

S. L. ROTHAPFEL, the most heard-of moving picture exhibitor in the United States, stopped off in Chicago one day last week long enough to make an important announcement of his future plans. Mr. Rothapfel said the near future would see him directing a moving picture theater in the middle western metropolis.



*S. L. Rothapfel.*

"The plans are still formative," said the noted eastern exhibitor, "and because of the tremendous cost of construction, work will not be started until these abnormal building conditions right themselves.

"The house which I expect to open in this city will be larger and better than either of my New York theaters. In fact I hope to make it the model moving picture house of America."

The weight of Mr. Rothapfel's remark is apparent to anyone who has visited his Rialto theater in New York. His playhouse is conceded to be the acme of moving picture exhibition, and the long lines of ticket purchasers who overflow the sidewalks in front of both his New York theaters testify to the popularity of his plan of showing films.

While in Chicago Mr. Rothapfel was suffering with a severe cold. This did not suppress his enthusiasm over his projected Chicago theater. According to his present plans, the erection of the building will be by Chicago interests under his supervision, and the theater when completed will be under his direction.

Mr. Rothapfel is going to the Pacific coast on a trip that combines business with pleasure. He expects to do some wild animal hunting, in company with Charlie Chaplin and Douglas Fairbanks.

## Two Michigan Houses Are Models

Two of the most interesting spots in Jackson, Michigan, are the Majestic and Colonial theaters. These are owned and operated by the Majestic-Colonial Theater Company, Inc., of which W. S. McClaren is manager.

The Majestic, advertised as "The Theater Beautiful," plays Vitagraph, Selznick, Metro, World and K. E. S. E. pictures and the best road attractions. It was formerly a $30,000 legitimate house but it took to pictures at 10, 15 and 25 cents with Mr. McClaren's management to start the people that way. Mr. McClaren uses a splendid orchestra of ten pieces and an organ at the Majestic and girl ushers, with girls also on the doors.

The Colonial, called "The Pride of the East Side," was the first suburban house of the city, built three years ago. It seats 300 and is doing good business.

The company issues a very attractive little magazine, weekly, called the "Weekly Film News." It contains eight pages attractively illustrated.

Mr. McClaren, a theater man of the best type, opened the first picture house at Chelsea, Michigan, nine years ago. Previous to that he was a newspaper man on the Ann Arbor *Daily News*. Those are two of the reasons why he knows so well what people like and what sort of things to give them that will keep bringing them back to the Majestic and the Colonial.

## Pictures Vs. Booze

The same day that moving picture theaters of Bucyrus, Ohio, announced that admission prices had been advanced to 15 cents, announcement was made that the price of whisky per drink had been raised to 20 cents. The moral is obvious, and besides one would have five cents left.

## New Theater Costs More Than $2,000,000

More than $2,000,000 was invested in the site and building which houses the California Theater, opened the first of this month in San Francisco. The building, itself, is strikingly different from other structures that face Market and Fourth streets. It is of pure Gothic design and covers a corner lot that measures one hundred by seventy feet.

There are no steps in the theater, all the entrances to the balcony being gradual inclines. The balcony is unusually large, accommodating 1,500 seats.

From the theatrical point of view the corner of Market and Fourth streets has only one equal in the United States. The relative value as well as the tremendous traffic that centers at the intersection of Stockton, Ellis, Fourth and Market streets compares with the famous Rialto Theater in New York, at Broadway, Forty-second and Sixth avenue. Nearly every carline in the city is within a short distance of the entrance of the California Theater and the location is in the heart of the shopping district, which is considered a very large factor in the success of the downtown moving picture theaters.

## Kiddies Own Picture Theater For a Day

For one day children of Independence, Kas., owned the Beldorf Theater. They came in droves as the guests of little Bobbie Bittmann, whose papa is the mayor of Independence. They came in such numbers that the Girl Scouts who were acting as ushers were unable to seat them all. So part of the audience was kept outside while the pictures were run off. A second and third showing were given before all the children had been permitted to see the show.

## Seating Capacity Increased

The Orpheum, a motion picture theater in Williamsport, Pa., recently was reopened after the entire interior of the auditorium had been done over. A new front was constructed for the playhouse and additional seats were installed. E. C. Wright, the manager, went to considerable expense to put the house in artistic shape for the winter season.

# The Man Inside the Booth

## PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

### *Motor Belt Slips*

**I have been annoyed by the varying of the power transmitting qualities of my motor belts due to the varying of the temperature and humidity of the air in my operating room. On damp, cool days the belts slip considerably, making it difficult to maintain the speed of the machine especially when opening the show; while on warm days no trouble is experienced. Can you outline a treatment for belts which will make them impervious to moisture and cause them to pull evenly at all times?** —*H. H. B., Penn.*

There are several different kinds of belt dressing used on belts which are recommended very highly but I have found that when putting on a new belt, the best result is obtained by dipping the new belt in kerosene oil and then wipe it as dry as possible. This would not only eliminate the slipping of the belt on the machine but will preserve the belt and make it wear about twice as long as the ordinary belt does. Do not let the belt soak in the oil but dip it in and take it right out and then wipe it dry. Try this and I think you will have no more trouble. Use a new belt.

### *Difficulties in Threading Machine*

**I recently came into contact with a Simplex machine for the first time, having always operated the Power's. There is only one machine in the booth, which necessitates a pause in the performance while each succeeding reel is being threaded. This threading therefore must be done as quickly as possible, and I was greatly chagrined at first at the veritable impossibility of threading the film into the machine in frame so that the framing lever need not be moved nor the film position at the aperture examined before returning the picture to the screen.**

**This difficulty can be overcome in the following way: Examine the film leader and determine approximately the place you desire to be in position near or over the aperture when the machine is started. Now, using pen and white ink, trace over the dividing lines between the pictures for a distance of four or five pictures on the emulsion slide. By trial in the machine determine at what point in the path of the intermittent sprocket rim the dividing line should be placed in relation to a perpendicular plane imagined through the center of the intermittent sprocket shaft in order that the film at the aperture may be in frame. After a little practice just the right amount of film can be drawn from the upper reel to bring the marked portion on to the intermittent sprocket with a proper sized upper loop. The dividing line can quickly and unfailingly be placed on the sprocket so that the film will be in frame with the aperture.** *L. P., Mich.*

Your plan for placing the film in frame at the aperture is all right as far is it goes, but I believe that an easier and more exact way is to have a small two candle power lamp hung at the side of the lens so that the lamp may be moved over in front of the lens when threading up and by raising the fire shutter you can see at once whether the film is in frame or not.

There is one objection to your way of framing the film—it will take a lot of practice to place the film on the intermittent at the right place so that the loop will be the proper size and the film in frame at the aperture. One sprocket hole over or under at the intermittent sprocket will throw the film out of frame at the aperture.

### *Worn Commutator Gives Trouble*

**I am an operator working in a booth with two machines and a generator set. I am having trouble with the commutator on the generator. The generator is a sixty-volt, fifty-ampere, and has been in use for about one year. The commutator has worn down where the brushes ride on the commutator. I had to put in new brushes about two months ago and I notice that the grooves are wearing more since I put the new brushes in than they did before. What is the cause for the grooves in the commutator and what can be done to remedy the trouble?** *A. F., Ill.*

The first thing to do to remedy your trouble would be to have the commutator turned down. Have a first class electrical repair shop do this work for you, or if you have no repair shop in your city, send the armature to a first class machinist and have him do it. After having the commutator turned down and the armature replaced in the proper place, examine the armature and be sure that it has end play of at least one-eighth of an inch. If the machine is not sitting perfectly level the armature will not have the end play. The end play is very necessary, as it tends to prevent the brushes from cutting into the commutator as they have done in your case. See that the brushes are neither too hard or too soft and that there is not too much tension on the brushes. See that the brushes fit perfectly to the commutator. In installing new brushes, fit the brush in the brush holder and then place a piece of fine sand paper between the brush and the commutator with the rough side of the paper to the brush. Draw the paper back and forth across the end of the brush until the brush takes the same curve as the commutator. *Never* use emery cloth on the commutator or brush, use fine sand paper.

### *New Shutter Gets Out*

**I have one question that I wish that you would answer for me. I have been using one Simplex machine for over two years, and last week the manager had another Simplex machine put in the booth to be used with the first one. For the first night or two it worked all right but since then I have been having trouble with the shutter. The shutter will not stay in time. When I start the machine it will be in time but it soon begins to get out and by the end of the reel it is streaking very badly. I have tightened the set screw on the collar as tight as I can but it seems to get out of time just the same. What is the cause of this? Kindly tell me what to do to stop it. The manager seems to think that it is my fault, but I have tried everything that I know to stop it and have not succeeded, so kindly help me out if you can.**

Your shutter trouble is caused from one or both of these two things: either the shutter is slipping on the shutter shaft or the set screw that holds the shaft to the spiral shutter gear (G-117-G) is not seated properly in the shutter shaft and is allowing the shutter shaft to slip. Take out the small set screw in the spiral gear (G-117-G) and remove the shutter shaft. Notice near the end of the shaft that there is a small counter sunk hole. Replace the shaft and place this counter sunk hole in the shaft exactly in line with the screw hole in the spiral gear. Replace the screw and see that the screw is down flush with the edge of the face of the spiral gear. The shutter shaft with the Simplex comes separate from the mechanism and in assembling it care must be taken that the set screw in the spiral gear is properly seated in the shaft, otherwise the screw might work a trifle loose from vibration and allow the shaft to slip. Next examine the shutter to see whether it is perfectly tight on the shutter shaft. Take a small rag and wrap it around the shaft as close to the mechanism as possible and then with a pair of pliars or tongs hold the shaft firmly and try the shutter to see whether it is tight on the shaft. Use the rag on the shaft so that the jaws of the pliars or tongs will not mar the shaft and hold the shaft as near the mechanism as possible so that there will be no strain on the shaft to spring it. I have seen one or two cases where it was impossible to set a shutter tight on the shaft, with the set screw. If you find that that is the trouble in your case, remove the shutter from the shaft and then remove the set screw from the spider and then remove the inner bushing from the spider. You will find a counter sunk hole in this bushing for the set screw. Drill this hole through the bushing. Assemble the shutter and time. If you should have any further trouble with the shutter you can file a small flat place on the shutter shaft at the point where the set screw touches the shaft, but I do not think that you will find this necessary.

## Million Dollar Theater Company Is Formed

The interests of the Trimount Theaters Inc., a Massachusetts corporation, which controlled the Princess and Gorman Theaters, of Framingham, Mass., and the Orpheum and Gardner Theaters of Gardner, Mass., were taken over by the George A. Giles Company, a new Massachusetts corporation with a capitalization of one million dollars.

Mr. Giles, the treasurer of the old company, is also the treasurer and general manager of the new corporation.

The Giles Company under its new and broad charter is making plans for more extensive operations.

# White A. C. Special Carbons

## *For Motion Picture Work*

## Give a Pure White, Flickerless and Noiseless Light

### Require Minimum Operating Adjustment

The new White A. C. Special Carbon is a complete remedy for all of those troubles which the operator has hitherto contended with in A. C. operation. The annoying accompaniment of flickering light, roaring noise and dissatisfied audiences has been completely eliminated.

Many operators have been able to convince their friends that they were using direct current, so steady was the light given by this new carbon. It remains steady even when any other light would show a jumpy or flickering effect due to fluctuations of the voltage. The special construction of this carbon takes care of these variations in a way that no light source which must be worked close to its limiting voltage possibly can.

This quiet burning and steady white light reduces the necessary adjustment of these carbons to a minimum. A. C. operators are unanimous in feeling that the White A. C. Special has given alternating current a new lease on life in the motion picture industry.

***Write for Our New Booklet***
***Describing These White A. C. Special Carbons***

## FOR D. C. OPERATION

the National-Silvertip combination is the standard everywhere. Silvertip means perfect projection the country over.

With these two carbons, both unique in their fields, and designed especially for use with A. C. and D. C., we can fill every requirement in the motion picture industry.

# National Carbon Company, *Inc.*

## CLEVELAND, OHIO

# Current Releases Reviewed

## "Snap Judgment"

**Latest William Russell American-Mutual Picture, Comedy Drama. Reviewed by Genevieve Harris**

IN "Snap Judgment," as the title suggests, William Russell again has a comedy-drama vehicle. It is western in setting and is a speedy, well presented story, with plenty of comedy and mix-ups to entertain an audience which either likes westerns, comedy-



*Very much of a mix-up.*

drama or Russell, or all three. The star plays a dual role. The story is simple, but well suited for its purpose. Direction, acting, settings and photography are all good. In short, this is a clever, pleasing play of the lighter sort.

Adda Gleason and Francelia Billington play opposite Russell in his two roles. Others in the cast are Charles Newton, Harvey Clark, Perry Banks, Clarence Burton, Ashton Dearholt and little Ruth Everdale. Edward Sloman directed.

*The Story:* Jimmie Page is a wild and uncertain chap—lovable and a good sport, but utterly undependable regarding the prosaic duties of life. He even forgets to wake up on the day of his wedding.

Jimmie's father is a pillar of society, as is Marah Manning. Marah has undertaken the task of persuading Jimmie to settle down. The story opens with Marah waiting for James—trousseau, preacher and guests ready.

But James is snoring happily. He awakens, realizes things, and hustles away in a taxi. His journey is interrupted when he intervenes in a hold-up, rescuing a western cattle man, only to be arrested as one of the robbers. He is released by Marah and from jail, which changes the locale of the story.

Jimmie accompanies his cattle friend to Arizona, where dwells "Arizona Pete," a dead shot and a bad man and Jimmie's physical counterpart. Pete abducts Katie, the daughter of the owner of the Lone Star saloon, fleeing to the hills. Shortly after Jimmie saunters into the saloon and is mistaken for the bad man. He is arrested and later is assisted to escape from jail by Phoebe, a girl of the dance hall.

Meanwhile, Marah, who has learned that Jimmie was not to blame for spoiling her wedding program, takes dad with her to Arizona on a hunt for James. They are held up by Pete and suppose him to be James, playing a joke. Marah is detained and her father is sent back to town for ransom money.

The sheriff, thinking Jimmie to be Pete, pursues him. The trail leads to Pete's cave, where the couples have gotten themselves properly sorted, Phoebe discarding Jimmie for Pete, who is not such a bad fellow after all.

Dad arrives with the money to pay the ransom, but finds that Marah is more a prisoner than ever, said prison being Jimmie's heart, and the delayed wedding is held after everything has been arranged to the satisfaction of all concerned.

## "France in Arms"

**Five Reels of Official French War Pictures, Pathe Release. Reviewed by Genevieve Harris**

HERE is an especially worth-while offering if you wish a war picture. It is a skillfully presented resume of the building up and present condition of the French army. It opens and closes with brief scenes of General Joffre conversing with General Pershing and the intervening five reels picturize the supposed description the former gives of French military conditions.

Several scenes of the training of the recruits begin the description. Then there are complete and very interesting pictures of the various kinds of artillery, tanks and aeroplanes, types used early in the war and their later changes, information which cannot help giving everyone a clearer idea of the business of war. In addition to this technical material, there are dramatic action scenes, troops going "over the top," the bringing in of prisoners and the wounded, aeroplane conflicts, in one of which a German plane is seen disabled and falling to its destruction.

All vital phases of military activities are included. The building of lines of communication, of defenses and bridges, the barracks, cantonments and hospitals, the manufacture of munitions, inflation of the observation balloons and scenes taken from them, all are included in the offering. It is so packed with worth-while information that there is no chance of its dragging in interest.

The views are put together in a clever manner. The photography is brilliant throughout. The release is one you can recommend highly to any intelligent audience. It is extraordinarily fine.

---

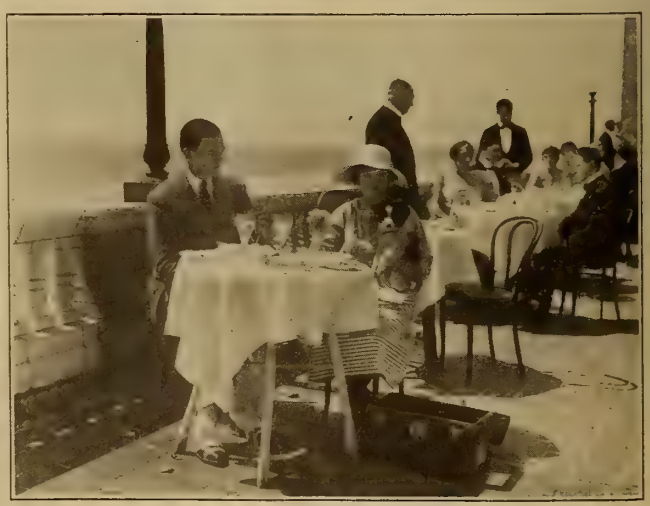
## "Please Help Emily"

**Empire All-Star Feature With Ann Murdock, Mutual Release. Reviewed by Genevieve Harris**

THIS is a delightful comedy drama which you may confidently expect will entertain your audience, of whatever type it be. It is taken from a well known stage play and it stars Ann Murdock, two reasons why it should draw a good audience. And it will surely delight every patron.

The plot is full of complications and one is funnier than the other. The humor is spontaneous and the action never drags. The situations are very clever and the players fit their roles excellently. We too seldom see a picture which is so clever in every way. Lines from the play form good subtitles. The photography and settings too are good. Dell Henderson directed.

Ann Murdock is excellent as the harum-scarum Emily and makes her a likeable and entertaining youngster. Rex McDougall's Richard Trotter is good, and Ferdinand Gottschalk as Threadgold, a suitor of another type, adds to the fun. The whole cast deserves credit, not forgetting the very important little dog.



*Emily's dog, "Precious," plays a star role.*

Herbert Druce, Hal Brown, Amy Veness, Grace Carlisle, Katherine Stewart, John Harwood, Jules Raucourt and Harriet Thompson are in the picture.

November 19 is the release date.

*The Story:* Emily is a harum-scarum sort of a girl whose thoughtless pranks get her into all sorts of embarrassing situations. Professor Delmar, her father, is suddenly called away, and has to visit Egypt in the interests of his profession. Knowing Emily's wildness, he decided to place her in the care of Judge and Mrs. Lethbridge, who are old friends of his. Things immediately begin to happen. Emily is pursued by two men in particular, and many in general.

Trotter, one of the ardent pursuers, has proved himself to be a good friend of Emily's on many occasions, such as rescuing her from policemen who have arrested her for speeding and such things as that and Emily instinctively turns to him for protection. Herbert Threadgold is the other ardent pursuer, a little pest, proposing to her on every possible and impossible occasion. There is a club dance at which Threadgold is to receive his final answer. Trotter, preferring a game of cards to seeing Emily surrounded by a crowd of men, as she always is, makes arrangements to have an all night session at the club.

Emily meets an old friend at the dance who proposes going to a cabaret. Emily jumps at the chance and slips off. Judge Lethbridge misses his charge and soon the whole place is in an uproar over the absence. Threadgold sets the police on her trail, declaring she has been abducted. Emily, meanwhile realizes she will get into a row, and decided to go to Trotter's apartment relying on him to get her out of her plight. Trotter is not home so Emily—tired out—goes to bed in his room.

Meanwhile the Judge continues to rave while Mrs. Lethbridge, trying to make things easier for Emily, says she has gone to visit Aunt Geraldine who has the mumps.

Trotter arrives home, learns what has happened from Emily and starts out to square matters. They all go over to Aunt Geraldine, who is indignant over her supposed sickness.

Emily and Trotter decide to go to the Nassau Hotel at Long Beach for dinner and Emily tries to persuade Trotter to stay until the next day, but he refuses. Then Emily, bribes a waiter to steal her dog. She simply must have a swim and will refuse to leave until Fido is found. Then Aunt Geraldine and the rest of the party arrive on the scene only to be arrested for Emily's abduction, a result of little Threadgold's activities. To add insult to injury Aunt Geraldine is put in the fumigating ward because of the mumps.

After many experiences they are finally released and everything is cleared, the story ending with Emily rewarding Trotter with her heart and hand.

## "I Will Repay"

### Vitagraph Blue Ribbon Feature. Released November 12. Reviewed by Helen Rockwell

A DELIGHTFUL picture has been made from O. Henry's story "A Municipal Report"—in fact one of the best which has yet been made from the works of that versatile writer. Some of the famous O. Henry style has been lost in the picturization, but in the main it follows the original story and the result is a clean, sweet picture with plenty of humor and pathos and some dramatic moments. The unswerving fidelity and devotion of an old negro servant for his "missis" forms the theme of the picture and a pretty love interest has been pleasingly interwoven.

Beautiful southern mansions have been used for some of the settings and the introduction of numerous pickannies adds to the charm of the southern atmosphere. It is a picture which leaves one decidedly well pleased at the finish as it appeals to one's finer feelings, and patrons will not be disappointed with it even if they are familiar with the original story.

Corinne Griffiths plays delightfully the part of the southern beauty. She convincingly looks the part. George Forth makes a manly figure of Roger Kendall, and Arthur Donaldson, Mary Maurice and William Dunn are splendid in their respective roles.

*The story:* Roger Kendall is sent by his newspaper to Nashville to obtain the exclusive rights to the works of one Azeles Adair, a coming writer. Kendall gives Caesar, the colored hack driver at the depot, a torn dollar bill, and later is surprised to see it in the possession of Miss Adair when she gives it to a servant with instructions to buy some tea. Later, after Kendall has heard quite a commotion in the hall, she tells him that she cannot offer him tea, after all. A short time later Kendall again sees the torn dollar bill in the possession of Major Caswell, the dissolute town drunkard, who tries to make the acquaintance of Kendall in the bar at the hotel.

Kendall makes the acquaintance of Virginia Rodney, and, as Miss Adaire is taken ill and cannot receive callers for a while, he has a chance to spend much pleasant time in



*Scene from "I Will Repay"*

her company. He learns that Major Caswell is Miss Adaire's husband.

Realizing that Miss Adaire is in need of money, Kendall gives her fifty dollars to bind a contract. Caswell oversees the transaction, and, after a struggle, obtains the money and departs to a saloon to buy drinks. Caesar hears from his old mistress what has happened and going to the saloon he kills Caswell. Miss Adaire then makes her home with Virginia, whose engagement to Kendall is announced. William P. S. Earle directed the picture.

## "The Fighting Trail"

### Episode 10, "The Sheriff." Reviewed by Helen Rockwell

RAPID-FIRE action continues to keep interest keenly alive in this episode of "The Fighting Trail." Nan and Gwyn meet with disaster time and time again, but always manage to pull themselves together in time to rush on and frustrate the bandits' villainous schemes. There is a full-fledged election for sheriff in progress during this picture, carried on in true western style with much display of guns. Each episode proves to be a complete picture in itself with a very gripping climax. The acting is exceptionally good throughout, and Carol Halloway and William Duncan are gaining in popularity because of their decidedly pleasing work.

Nan and Gwyn appeal to the sheriff for assistance in obtaining the deeds to the mine which have been stolen by Von Bleck and his gang. The sheriff, who is looking for Von Bleck's vote and graft money, refuses to help. Gwyn induces "Square Deal" Hogan to run for sheriff at the forthcoming election. Hogan is elected and the recorder of deeds, conscience-stricken, gives Gwyn back the deeds, confessing that he was made to register them in Von Bleck's name at the point of a gun.

The outlaws gain possession of the mine and dynamite the approaching area so that when Gwyn and his men attempt to cross the valley the dynamite explodes, apparently killing the entire force.

## "The Cricket"

### Zoe Rae Starred in a Quaint Story Under Butterfly Brand. Reviewed by Genevieve Harris

THERE is a certain charm about this picture, which tells the story of three old actors who live in a quaint old garret and adopt a little girl actress, known as "The Cricket." The main portion of the story takes place about twenty-five years ago, and the old-fashioned flavor adds to the story's appeal. E. J. Clawson wrote the story and Elsie Jane Wilson directed it. Technical details are nicely taken care of. Acting, photography and settings are entirely satisfactory.

The clever cast includes, besides little Miss Rae, George Hupp, a boy player, Fred Warren, Harry Holden and Winter

Hall as the trio of friends, Rena Rogers and Hal Cooley as the girl and boy grown up, and Gretchen Lederer as Zoe's mother.

The play is sweet and wholesome and one of the best which has appeared as a Butterfly. Make a note to interest the children in this, and, if you can, give a performance of it especially for them. They will appreciate it, and also their parents will.

*The story:* "The Cricket" lived with her mother, who gave



*The rehearsal.*

music lessons. Among the pupils was little Pascal, the son of an actress, and he and "The Cricket" became good friends. One day Pascal took his little friend to the rehearsal of a children's play. She was given a part and proved very talented. On the night of her debut and triumph, her mother died.

Three actors, who lived together in an old attic, adopted "The Cricket." Eventually they left the stage and became wealthy in other lines of endeavor. They wished their charge to marry a rich man, and they tried very clumsily to break up the romance between "The Cricket" and Pascal. But "The Cricket" discovered their scheme and left them in anger to marry Pascal. This resulted in a quarrel between the friends, each of whom blamed the other for the loss of "The Cricket."

Years went by, during which the three men were estranged from "The Cricket" and each other. One night the three went separately to the theater to see "The Cricket" and Pascal perform. One of them met "The Cricket's" little daughter, and decided to bring about a reunion. He was successful, and a party given in the old attic with the little girl as guest of honor, mends the broken friendships.

## "The Kill-joy"

### Latest Essanay-Perfection Play Stars Mary McAlister Reviewed by Genevieve Harris

A WESTERN play, dealing with cowboys and Indians, serves as Little Mary McAlister's latest vehicle, and in it she is the only feminine personage. The story contains the situation of the change of heart of "bad men" brought about by the influence of a little child, but this is treated in a comedy-drama fashion. A fore-note in the picture suggests that the story is not to be taken too seriously. As a matter of fact, there isn't much to the plot, and we suspect the author of the story was having a bit of fun at the expense of a certain type of motion picture.

However, the little star seems to be having a good time. She is at ease and natural, and the audience will enjoy watching her. The picture will not create as favorable an impression as her two preceding features, we fear, but it will serve as an antidote for gloom and problems and create a little merriment in many theaters.

The supporting cast contains clever actors and well chosen types. The photography is good, and pretty locations have been chosen. Charles Mortimer Peck wrote the story. Among the players are Granville Bates, James Fulton, James West, W. F. Clifton, U. K. Houpt and Chris Tino.

*The story:* Little Billie and her father are crossing the plains to a frontier town. The father is accidentally killed and the little girl is discovered by the driver of a merchandise wagon. He takes her to his cabin in "Contentment," a town in which no women are allowed. He tries to keep her presence a secret, but his actions arouse suspicion among the villagers, who believe he has brought a woman to the town. They go to his cabin and are astonished to find the child. But they are still annoyed by her presence.

"The Crab," named for his disposition, arranges to have the youngster kidnaped by the Indians, but on the day before the abduction, Billie, by her childish confidence, has won over the hard-hearted villagers. They decide to adopt her as the "daughter of the camp." While they are celebrating, the Indians arrive and kidnap the child. "The Crab" realizes that he has made a mistake and tries to get her back before her absence is discovered. He brings her back, but his plot angers the men, who decide to hang him. However, Billie intercedes and saves his life. "Contentment" thereafter becomes a place of real contentment, with Billie as the controlling spirit.

## "Her Bargain"

### Mary MacLaren Starred in David Horsley Production. Reviewed by Genevieve Harris

THIS is of the nature of a propaganda picture, its topic being the danger of encouraging an extravagant love of fine clothes in young girls who cannot afford them. It is a well produced story, in six reels, with good acting, photography and settings. While it is of the problem variety, it avoids crude suggestiveness and sensationalism. The girl and her mother are especially true to life, and while some of the other characters are of the melodrama kind, they are depicted convincingly.

Mary MacLaren's name has been well advertised in connection with other plays dealing with social problems and should have drawing power. The appeal of this play will be especially to the middle class audience. It is of its kind well done, with varied scenes, a rapidly moving story and enough thrill to satisfy the average picture patron.

*The story:* Mrs. Stanton, ambitious and proud of her daughter Irma, dresses her better than her means afford. Irma visits a wealthy aunt; they go to the seashore, where they meet Estelle Hutton and her theatrical backer, Vincent Henderson. Irma is induced to take part in an amateur theatrical; this incurs her aunt's displeasure and she is sent home. Returning, Irma decides to try the stage; she does not find it as easy as she imagined and circumstances force her to take a position in Henderson's theatrical offices. He plays upon her ambition and bargains for her possession if he makes her a success. The play is found and rehearsals proceed. Estelle Hutton notices Henderson's growing interest and warns Irma of his past, but the warning is unheeded. Miss Hutton visits the theater and in a jealous fury destroys Irma's wardrobe; in escaping, however, she is accidentally killed.

In the meanwhile, Irma's father returns, finds his wife dead and daughter gone. Irma's stage debut being guaranteed a financial success, Henderson calls upon her to complete her part of the bargain. Irma's father and sweetheart visit the theater; while there they overhear telephone instructions of Henderson that he and Miss Stanton would be at the Hilltop Inn. They rush to intercept them. Both parties arrive within a few minutes of each other. Irma and Henderson escape in an automobile, closely followed by the father. Rounding a turn, Henderson's car skids, crashes into a wagon and is hurled over a cliff; he is killed, but Irma is saved.

## "Easy Money"

### World Picture Brady-Made With Ethel Clayton. Released November 19. Reviewed by Helen Rockwell

A MARRIAGE of convenience which terminates in a marriage of love is the theme of this new World Film picture written by Gladys E. Johnson and directed by Travers Vale. The girl, penniless, wishes to continue her studies as a sculptress,—the man cannot have the fortune left him by his father until he marries a quiet girl; so the two decide to get married to obtain the "easy money" and then go their respective ways. How the husband finally falls in love with his wife and saves her from the evil designs of a supposed friend is told in an interesting way, holding the attention from start to finish. The character of the young, dissolute husband who tries to obtain a friendly footing with his very unfriendly, obstinate, little wife, is a sympathetic one and is sure to be enjoyed. His numerous "jags" and "morning after" scenes will also occasion much merriment.

Ethel Clayton plays the part of the ambitious girl and gives a forceful and pleasing performance. Her admirers will be charmed with her in this new role. John Bowers is splendid as the husband and Louise Vale as a spirited member of a musical comedy does good work.

*The story:* Lois Page receives a letter from her uncle

saying he can no longer help her to pursue her studies as sculptress. Discouraged, with very little money left, Lois accepts an invitation to attend a dinner party with Robert Hildreth, her art teacher.

Here she meets Richard Chanslor, a young man who is threatened with disinheritance by his grandparents unless he break his engagement with Lily Lorraine, a musical comedy actress.

Chanslor suggests that Lois marry him, he thereby receiving the inheritance left him by his parents on condition that he marry a girl of whom his grandfather will approve, while Lois will then have enough money to carry on her work. Lois accepts, and each agrees not to interfere with the other's affairs in any way.

After they are married Hildreth comes to the house and makes love to Lois. Being very lonely she accepts his invitations to go motoring.

Chanslor finally grows tired of night life and wild parties and begins to feel a little annoyed at his wife's constantly associating with Hildreth. He follows them in his machine one day, to a road-house, and arrives just in time to find Hildreth forcing his unwelcome attentions upon Lois. He rescues her and the two realize that they have loved each other all along.

## "A Case at Law"

### Triangle Picture Released November 18. Reviewed by Helen Rockwell

"A CASE AT LAW," written by William Dudley Pelly and directed by Arthur Rosson, is a fine boost for prohibition. There is really better material in it for a good harangue on temperance than there is for drama, but parts of it are highly exciting, and excitement is what the average picture fan demands. It is a picture showing the unpleasant havoc wrought by the demon rum, but the unsavory parts serve to point out a strong moral. Most of the scenes are laid in a saloon and show the evil influences thereof.

Dick Rosson characteristically plays the role of a drink-crazed youth. He does exceptionally good work in these maudlin parts and while his performance is anything but pleasant it is gripping and forceful. Pauline Curley is the one bright spot throughout and one wishes she had more to do. She is ever sweet and delightful. Riley Ratch and Jack Dillon play their parts well and some excellent barroom types are shown.

*The story:* Doctor Saunders has successfully fought the desire for liquor for fifteen years. He has a daughter whom he has not seen for almost that length of time as he is afraid he might some day slip back into the ways of his past.

Back in a country village the doctor's daughter, Mayme, elopes with a young reporter, Jimmy Baggs, who has a tendency to drink heavily. He accepts a position on a newspaper in the town where Doctor Saunders lives. In this town is a saloon keeper known as "Art," who has long been an enemy of the doctor's, due to the doctor's ardent views on temperance.

Jimmy falls in with Art and comes home to Mayme in a highly intoxicated state. She seeks help of Doctor Saunders who, in the course of their conversation, recognizes her as his daughter. He suggests that Jimmy and she be installed in his home, where he can the more easily give treatments to Jimmy. His treatments consist of target-practice as a means for steadying the nerves.

Art thinks he can strike at the doctor through Jimmy. He manages to lure the boy into his saloon and proceeds to get him drunk. When Jimmy arrives home in this state the doctor grabs up his guns and journeying to Art's saloon takes the law into his own hands. He pretends to become drunk himself, as the law is more lenient with a drunken man, and then shoots up the place.

At his trial public opinion is so strong in his favor that he is acquitted and Jimmy vows never to touch a drop of liquor again.



*Scene from "A Case at Law."*

## "The Belgian"

### Sidney Olcott Production With Walker Whiteside and Valentine Grant. Reviewed by Helen Rockwell

"THE BELGIAN," written by Frederic Arnold Kummer and produced by the Sidney Olcott Players, is the latest release on the State Rights Program. It is an interesting drama of love and intrigue with plenty of patriotic touches which stand out in bold relief. Walker Whiteside is starred in this picture, his second screen venture, and where he hasn't been given the opportunity to do his best work, he still manages to make the character of the Belgian soldier an appealing one.

The war element is only a side issue to a dramatic story, but the patriotic scenes are highly effective and people will remember the picture for the timely representations it contains. The plot concerns a rising young sculptor who forgets his lass of the fishing village when he meets, in Paris, a beautiful countess who is in reality a spy. Valentine Grant is featured as a lead with Mr. Whiteside, and as the simple fisher lass does very pleasing work. Anders Randolph as a spy gives an especially commendable performance. The picture is rather long drawn out, but it has some real merit, and because of its patriotic appeal will be greeted enthusiastically by moving picture patrons.

*The story:* Victor Morenne (Walker Whiteside), a fisherman in a Belgian village, develops a talent for sculptoring. He goes to Paris to study and there meets the Countess de Vries (Sally Crute) who is in reality a German spy, and he forgets his former sweetheart, Jeanne (Valentine Grant), whom he left at home.

At the outbreak of the war Morenne joins the Belgian army, and while resisting a German attack he is shot in the head and loses his sight. He is sent to Paris to recuperate and there begs to see the Countess. Jeanne, who has followed him to Paris as a Red Cross nurse, cares for and nurses him and, not to let him know that the Countess is faithless, she writes him letters herself, pretending that they are from the other woman.

When Morenne's sight is restored he learns the true character of both women. Jeanne falls into the hands of the Germans and is about to be executed when a Belgian attack proves successful and she is reunited with Morenne.

## "The Zeppelin's Last Raid"

### U. S. Booking Corporation Releases Thomas H. Ince Production. Reviewed by Helen Rockwell

THE triumph of democracy over autocracy in Germany is the theme of this picture with its plot perhaps a little advanced but nevertheless appropriate. It is a great spectacle showing the ravages of war with its accompanying harrowing details. Parts of it are very gruesome but it will instil patriotism into all who see it and should be greeted enthusiastically.

There is not much plot to the picture; it is just a series of very exciting war scenes, beautifully and realistically visualized. A huge Zeppelin is shown in action and one sees its workings both from the inside and out. The surrounding country photographed from this huge dirigible is an artistic bit of photography. The Zeppelin is shown in action dropping bombs and destroying towns and villages. One moment peace and quiet reigns—the next terror and suffering. It is all very awe-inspiring and patrons interested in seeing the mechanism of a great air craft should not miss the picture. All the sordid details of war are graphically flashed upon the screen, from a hungry mob desperately fighting for bread, to the destruction of the huge war-monster in mid-air. It is

in all respects a picture well worth seeing by patrons who like this sort of spectacle. It is more like a news review than a drama.

Enid Markey and Alfred Hickman enact the leading roles and their work is effective and convincing. What little plot there is to the picture concerns the workings of a band of people in Germany fighting for liberty. Their symbol is



*Scene from "The Zeppelins' Last Raid"*

the cross and the band grows and grows until finally autocracy is overthrown and democracy reigns in the land. The culmination of this occurs in a scene where the commanding officer of a Zeppelin has to choose between duty as he has always known it, and duty as taught by the new order. He finally destroys the air-craft and himself with it, rather than hurl more bombs upon innocent and defenseless victims.

## "Sunshine Alley"

### Goldwyn Picture With Mae Marsh. Reviewed by Helen Rockwell

MAE MARSH'S latest picture from the Goldwyn studio, written by Mary Rider and directed by John Noble, gives the popular little star an opportunity to be as sweet and wistful as patrons are desiring of having her be. A light, fantastic plot has been woven around a little bird-doctor who has to sell her adored pet to obtain money for her grandfather, who is ill. The picture contains so much that is human and appealing that it is sure to satisfy. It has been delightfully produced with deft little touches in the shape of all sorts of animals which add to its powers of entertainment. Mae Marsh's charm is synonymous with all things delightful and as she dances through this picture in all sorts of queer garbs from overalls to her grandmother's wedding dress, she is more adorable than ever. She carries the picture from start to finish and her many admirers will be highly pleased with this new role.

There are some splendid photographic effects which will be enjoyed, noticeably some scenes in a rain storm which are very well done. The settings are all pleasing, some being especially beautiful, and in fact the production throughout is above the average for its refinement and its refreshing qualities. Robert Harron supports Miss Marsh and does so in a highly enjoyable manner. He gives to his characterization the right touch of boyishness to make the part stand out.

*The story:* Nellie lives with her grandfather and numerous pets, for she is a bird-doctor and keeps a bird store. She has a worthless brother who manages to obtain all the money from her that is possible.

One day the grandfather is knocked down by an automobile and the owners come into the store to settle damages. The young son is strangely attracted by Nellie's wistful charm, and, giving her his card, he tells her he will be glad to help her at any time.

His mother is very desirous of buying Nellie's beloved bull-finch, but Nellie will not part with her pet. Later, however, when the doctor arrives and wishes to call another doctor in consultation, Nellie sees that she must sell her bird to pay for her grandfather's health.

She sells the bird to the rich lady but the bird in its new environment refuses to sing. The little bird-doctor is sent for and, having nothing else to wear, she slips into her grandmother's wedding dress and hies forth to make her call. A masqued ball is in progress and Nellie in her quaint costume is quite the belle of the evening.

She stays at the mansion all night in order to give treatments to the bird and her brother comes to the house to rob it. In trying to save him she is caught with the jewels which he was attempting to steal, but the young son of the house has so much faith in her ,and so much love for her, that he explains to the police that the jewels were a wedding present from him to his future wife.

## "The Clever Mrs. Carfax"

### Paramount Picture With Julian Eltinge. Reviewed by Helen Rockwell

JULIAN ELTINGE makes this a different sort of picture due, of course, to his very clever female impersonation. This unique twist combined with a well constructed plot serves to make the picture a highly enjoyable piece of entertainment. The suspense is well sustained throughout and the dramatic climax at the end is splendid, while the character of "Mrs. Carfax" offers valuable comedy relief. It is a combination which is rather unusual, particularly so, as the comedy is introduced in a natural way, the participants in the story not being aware of "Mrs. Carfax's" identity. The smooth way the comedy is brought about is a great asset. Mr. Eltinge's role doesn't seem at all improbable, thanks to his versatility, and it is a toss-up whether he is more pleasing as a man or a woman. Of course it is as a woman that he will receive the most praise, for certainly his position in this line remains undisputed. He disguises himself as a woman in order to save the fortune of the girl he loves, and his identity remains a mystery even to the girl herself. This situation offers unlimited opportunities.

Mr. Eltinge is ably supported by a cast including Noah Beery, Daisy Robinson, and Rosita Marstini.

*The story:* Temple Trask (Julian Eltinge) accepts his friend's dare to go to a public place dressed as a woman. In this guise he meets a girl, Helen, with whom he falls in love. He recognizes a crook he knew in former reporting days, who is trying to steal Helen's fortune from her, and so, in order to be near and protect the girl, he suggests that he accompany her on a voyage with her grandmother, still in his guise of "Mrs. Carfax," of course.

In this role he wins the girl's confidence and later is introduced to her as himself and wins her love.

The villain with his accomplice, manages to steal some bonds from Helen's grandmother, but he is captured by "Mrs. Carfax" in a dramatic way and turned over to the police. Helen's surprise is great when she discovers that her friend and her lover are one and the same and she falls in his arms with joy and astonishment.

## "The Savage"

### Monroe Salisbury in Indian Role in Recent Bluebird Drama. Reviewed by Genevieve Harris

MONROE SALISBURY has a sympathetic role in this play, a half-breed gambler, apparently a villain, at heart a gentleman. This good-bad sort of a character is usually interesting and popu-



*The rivals.*

Naturally such productions as The Birth of a Nation, Intolerance, Joan the Woman, and A Daughter of the Gods, were made on

EASTMAN FILM

*The film that first made motion pictures practical, remains to-day a big factor in their success.*

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

lar in pictures, and Salisbury fits it very well, playing the role with charm and skill.

The events take place amid outdoor scenes of great beauty. These are well photographed. The action of the play is brisk, but occasionally too abrupt and difficult to follow. A story by Elliott J. Clawson forms its basis. Rupert Julian directed. The acting of the entire cast is good. Ruth Clifford has the leading feminine role. Colleen Moore, Allen Sears, W. H. Bainbridge, Arthur Tavares, George Franklin and Duke Lee are among the players.

The picture, in short, is a good type of western, very pretty, with an attractive star and good support.

*The story:* Julio Sandoval (Salisbury), a half-breed gambler, is wanted by the police. Captain McKeever of the Northwest Mounted tries to capture him. Sandoval eludes him and kidnaps Marie Louise, the captain's fiancee. He takes her to his cabin in the mountain, but is moved by her plea and lets her escape uninjured. The girl sees that the Indian is ill with the fever and she stays to take care of him. When her rescuers come, she aids him to escape.

Later, after a plot of intrigue has been unfolded, the Indian saves the life of the captain, but in doing so sacrifices his own for the sake of the girl he had truly loved.

## Morgan Enters Moving Picture Field?

According to a rumor that has gained circulation in London, J. P. Morgan and his financial firm has entered the moving picture field in America with a readiness to dump $40,000,000 into the industry. The *Kinematograph,* a British moving picture journal, says of the report:

"This is not without peril to the future of the exhibiting side of the industry, because if this huge trust covers all the best brands of films, there can be no doubt that the exhibitor will have to pay more to procure them."

BLUEBIRD PHOTOPLAYS Present

Monroe Salisbury

*in*

"The Savage"

An Unusually Powerful Drama

A half-breed torn between his white and savage natures, portrayed by the most magnetic star on the screen today

*Directed by* RUPERT JULIAN

Book Thru Your Local BLUEBIRD Exchange or

BLUEBIRD Photoplays (INC.)

1600 Broadway New York

# Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just befor this name indicates the number of reels—the letter *S* meaning a split reel.

## General Program

### Adventures of Stingaree Series

| | | |
|---|---|---|
| D | The Fugitive Passenger | 2,000 |
| D | The Jackaroo | 2,000 |
| D | The Tracking of Stingaree | 2,000 |
| D | Arrayed with the Enemy | 2,000 |
| D | An Eye for an Eye | 2,000 |
| D | A Double Deception | 2,000 |
| D | The Poisoned Cup | 2,000 |
| D | A Model Marauder | 2,000 |
| D | The Mark of Stingaree | 2,000 |
| D | An Order of the Court | 2,000 |
| D | At the Sign of the Kangaroo | 2,000 |
| D | Through Fire and Water | 2,000 |
| D | A Bushranger's Stategy | 2,000 |
| D | The Stranger at Dumcrieff | 2,000 |
| D | A Champion of the Law | 2,000 |

### American Girl Series (Kalem)

| | | |
|---|---|---|
| D | The Door in the Mountain | 2,000 |
| D | The Sage Brush Law | 2,000 |
| D | The Pot of Gold | 2,000 |

### A Daughter of Daring Series

| | | |
|---|---|---|
| D | The Detective's Danger | 1,000 |
| D | The Railroad Smugglers | 1,000 |
| D | The Deserted Engine | 1,000 |

### Black Cat Stories

| | | |
|---|---|---|
| C-D | Seventy and Seven (Ellis Paul) | 2,000 |
| C | Our Boys (Ellis Paul) | 2,000 |
| C | Pete's Pants (Ben Turpin) | 2,000 |
| C-D | Vernon the Bountiful (Virginia Valli) | 2,000 |
| D | The Long Green Trail (Virginia Valli) | 2,000 |
| C | Don't Lose Your Coat | 2,000 |
| C-D | Star Dust (Marguerite Clayton) | 2,000 |

### Broadway Star Features

| | | |
|---|---|---|
| C-D | The Enchanted Kiss (O. Henry Series) | 2,000 |
| D | The Renaissance at Charleroi (O. Henry Series) | 4,000 |
| D | One Dollar's Worth (O. Henry Series) | 2,000 |

### Chaplin Comedies

| | | |
|---|---|---|
| C | By the Sea | 2,000 |
| C | A Jitney Elopment | 2,000 |
| C | By the Sea | 2,000 |

### Cinema Co.

| | | |
|---|---|---|
| | Top Am. War and News Weekly | 1,000 |

### Falcon Features

| | | |
|---|---|---|
| D | The Clean Gun (Kathleen Kirkham) | 4,000 |
| D | Feet of Clay (Margaret Landis, R. Henry Grey) | 4,000 |
| D | Brand's Daughter (Kathleen Kirkham, R. Henry Grey) | 4,000 |
| D | His Old Fashioned Dad (Daniel Gilfether, Mollie McConnell) | 4,000 |

### George Ade Fables

| | | |
|---|---|---|
| C | The Fable of the Uplifter and His Dandy Little Opus | 2,000 |
| C | The Girl Who Took Notes and Got Wise and Then Fell Down | 2,000 |

### Grant, Police Reporter Series

| | | |
|---|---|---|
| D | The Mystery of Room 422 | 1,000 |
| D | A Deal in Bonds | 1,000 |
| D | The Sign of the Scarf | 1,000 |
| D | The Man With the Limp | 1,000 |

### Jaxon Comedies

| | | |
|---|---|---|
| C | From Bad to Worse | 1,000 |
| C | A Day Off | 1,000 |
| C | How It Happened | 1,000 |
| C | Too Much Alike | 1,000 |
| C | Barnyard Frolics | 1,000 |
| C | Breaking In | 1,000 |

### Ham Comedies

| | | |
|---|---|---|
| C | A Whirlwind of Whiskers | 1,000 |
| C | The Onion Magnate's Revenge | 1,000 |
| C | The Bath Tub Bandit | 1,000 |

### Hanover Film Co.

| | | |
|---|---|---|
| D | The Marvelous Maciste | 6,000 |

### Physical Culture Photo Play Co.

| | | |
|---|---|---|
| Edc. | Physical Culture Screen Magazine issued monthly | 1,000 |

### Ray Comedies

| | | |
|---|---|---|
| C | Muggsy in Bad | 1,000 |
| C | A Laundry Mix-Up | 1,000 |
| C | A Peaceful Flat | 1,000 |
| C | Cheating His Wife | 1,000 |
| C | "A Bathtub Marriage" | 1,000 |

### Selburn Comedies

| | | |
|---|---|---|
| C | Hubby's Holiday (Neal Burns, Gertrude Selby) | 2,000 |

### Selig

*Selig World Library (Every Other Wednesday).*

| | | |
|---|---|---|
| D | The Law North of 65 | 2,000 |
| D | Vengeance Vs. Mercy | 1,000 |
| | Military Training Our Kahki-Clad Heroes | 2,000 |
| D | The Angel of Poverty Row | 1,000 |
| D | The Rustler's Vindication | 2,000 |
| D | The Witness for the State | 1,000 |

### Sparkle Comedies

| | | |
|---|---|---|
| C | Week End Shopping | 1,000 |
| C | Pals | 1,000 |
| C | Ambition | 1,000 |
| C | In High Speed | 1,000 |
| C | A Bargain $37,60 | 1,000 |
| C | Monkey-Maid-Man | 1,000 |

### Three C Comedies

| | | |
|---|---|---|
| C | His Watery Waterloo | 1,000 |
| C | Fat and Foolish (Hughie Mack) | 1,000 |
| C | A Harem Romance (Lou Marks, Pearl Shepard, Oom Paul) | 1,000 |
| C | His Winning Way | 1,000 |

## Mutual Program

### Monday

| | | | |
|---|---|---|---|
| T | 11-19 | Mutual Weekly, No. 151 ... Mutual | 05906 |

### Tuesday

| | | | |
|---|---|---|---|
| C | 11-20 | A Maid to Order (Billie Rhodes) ... Strand | 05907 |

### Thursday

| | | | |
|---|---|---|---|
| C | 11-22 | Jerry's Victory (Geo. Ovey) ... Cub | 05908 |

## Universal Program

*Week of October 29.*

| | | |
|---|---|---|
| C | A Bad Little Good Man | Joker |
| C | Even as Him and Her (Phil Dunham) | 3, L-Ko |
| T | Universal Animated Weekly, No. 96 | |
| C | The Shame of a Chaperon (Eddie Lyons) | 2, Nestor |
| C | I Quit (Gale Henry) | Joker |
| D | The Fifth Boy (All Boy Cast) | Victor |
| T | Universal Screen Magazine, No. 43 | |
| T | Universal Current Events, No. 25 | |
| C | The Devil With the Wimmin (Max Asher) | Joker |
| D | Danger Ahead (Helen Gibson) | 2, Bison |
| D | The Red Ace, No. 3 (Marie Walcamp) | 2, Universal |

### Regular Releases

*Week of October 22*

| | | |
|---|---|---|
| D | The End of the Run (Helen Gibson) | 3, Gold Seal |
| C | A Fire Escape Finish (Eddie Lyons, Lee Moran) | Nestor |
| C | Fat and Furious (Merta Sterling) | 2, L-Ko |
| T | Universal Animated Weekly, No. 95 | |
| D | Little Mariana's Triumph (Lena Baskette) | 2, Star |
| C | The Tight Wad (Gale Henry) | Joker |
| C | What'll We Do With Uncle (H. Murdock) | Victor |
| T | Universal Screen Magazine, Issue No. 42 | |
| T | Universal Current Events, Issue No. 24 | |
| C | A Wise Dummy (Max Asher) | Joker |
| D | The Getaway (Neal Hart) | 2, Bison |
| D | The Red Ace, No. 2 (Marie Walcamp) | Universal |

## State Rights Productions

| | | |
|---|---|---|
| | Alma, Where Do You Live? Newfields Producing Co. | 6,000 |
| | Christie Comedies Christie Film Co. | |
| | Christus Historic Features | |
| | Come Through Universal Film Co. | 7,000 |
| | Corruption Popular Pictures Corp. | |
| | Cross-Eyed Submarine Universal Film Mfg. | |
| | Doing Their Bit The A. Kay Co. | 3,000 |
| | Flora Finch Comedies H. Crossman Distributing Co. | |
| | Hand of Fate, The Overland Film Co. | |
| | Hand That Rocks the Cradle, The Universal Film Co. | |
| | Hate Fairmont Film Co. | |
| | Ivan the Terrible Export and Import Film Co. | 6,000 |
| | Madame Sherry M. H. Hoffman | |
| | Mother O' Mine Bluebird Photoplays | 5,000 |
| | Mutt and Jeff Cartoons Bud Fisher Films | |
| | Persuasive Peggy Mayfair Film Corp. | 5,000 |
| | Pokes and Jabbs Jaxon Film Corp. | |
| | Price of Her Soul Variety Films Corp. | 5,000 |
| | Public Be Damned Public Rights Film Corp | 5,000 |
| | Ramona Clune Film Producing Co. | 8,000 |
| | Real Life in China F. H. McMillan | 8,000 |
| | Redemption Julius Steger | |
| | Rex Beach on the Spanish Main Grand Feature Film | 5,000 |
| | Robespierre Export & Import Film Co. | 7,000 |
| | Rustler's Frameup at Big Horn Ultra Film Co. | |
| | Seven Cardinal Virtues M. H. Hoffman | 5,000 |
| | Sin Woman, The M. H. Hoffman | 7,000 |
| | Slackers Heart, A Emerald Motion Pictures | |
| | Some Barrier, The A. Kay Co | |
| | S. O. S. American Standard Motion Picture Co. | |
| | Span of Life Joseph F. Lee | 5,000 |
| | Spoilers, The Sherman Elliott Corp | 12,000 |
| | Strife Jaxon Film Corp. | 5,000 |
| | Tanks at the Battle of the Ancre Pathe Exchange | |
| | Terry Human Interest Reel A. Kay Co. | |
| | Thirteenth Labor of Hercules Cinema Distributing Co. | 12,000 |
| | Three Musketeers, The Liberty Film Corp. | 7,000 |
| | Trip Through China, A Supreme Feature Films | 10,000 |
| | Trooper 44 E. I. S. Motion Picture Corp. | 5,000 |
| | 20,000 Feats Under the Sea A. Kay Co. | |
| | Twenty Thousand Leagues Under the Sea Universal Film Co. | |
| | Uncle Sam Awake Rubel Lawrence | 5,000 |
| | War As It Really Is Donald C. Thompson | 7,000 |

Warning, The.....Photo Drama Co.
Warrior, The.....General Enterprises 7,000
Web of Life, The.....Gold Metal Photoplayers 5,000
West Is West.....Ultra Films
What of Your Boy?.....Cameragraph Film Co.
Whither Thou Goest.....Klotz & Streimer, Inc.
Who Knows?.....M. H. Hoffman 5,000
Who's Your Neighbor?.....Overland Film Corp.
Witching Hour, The.....Frohman Amusement Co. 7,000
Woman Who Dared, The.....Ultra Pictures Corp. 7,000
The Deemster (Derwent Hall Caine).....Arrow 7,000
The Barrier.....Rex Beach 9,000
Joan, the Woman (Geraldine Farrar).....Cardinal 11,000
The Lincoln Cycle (Benjamin Chapin).....Charter 2,000
The Curse of Eve (Enid Markey).....Corona Cinema 7,000
Enlighten Thy Daughter.....Enlightenment Corporation 7,000
Birth.....Eugenics Film 6,000
A Mormon Maid (Mae Murray).....Friedman 5,000
The Woman and the Beast...Graphic 5,000
Intolerance.....D. W. Griffith 9,000
The Bar Sinister.....Frank Hall 9,000
Her Fighting Chance (Jane Grey).....Frank Hall
Civilization.....Harper 9,000
The Honor System.....Honor System Booking 10,000
The Whip.....Paragon Films 8,000
Beware of Strangers.....Selig Special 7,000
The Ne'er-Do-Well.....Selig Special 8,000
The Garden of Allah.....Selig Special 10,000
Who Shall Take My Life.Selig Special
The Black Stork...Sherriott Pictures 5,000
The Crisis.....Sherman Elliot 10,000
The Submarine Eye..Submarine Film
The Spirit of '76.....Goldstein 12,000
Should She Obey?.....Arizona
American War News (Serial Weekly).....Cinema
Are Passions Inherited?.Warner Bros. 7,000
Balloonatics.....Century Comedies
Below Zero.....Wharton 2,000
Birth Control.Moss B. S. M. P. Corp. 6,000
Bit o' Heaven..... 5,000
Defense or Tribute (Defense of Tribute Film Co.)..... 5,000
Eagle's Wing.....Bluebird 5,000
Even as You and I.....Universal Film Co.
Eyes of the World....Clune Film Co. 10,000
Fairy and the Waif.....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies.....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think.....Creative Film Corp. 6,000
Girl Who Doesn't Know.....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man.....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Condoned Sin.....Biograph Co. 6,000

## Feature Program

### Artcraft

11-5 The Little Princess (Mary Pickford) ..... 5,000
11-19 The Rise of Jennie Cushing (Elsie Ferguson) ..... 5,000

### Art Dramas

9-23 Title not given (Catherine Calvert).....U. S. Amus. Co. 5,000
10-1 Title not given (Marian Swayne) 5,000
10-8 Unto the End (Crane Wilbur). 5,000

### Bluebird Photoplays

10-29 The Trap (Herbert Rawlinson) 5,000
11-5 The Lash of Power (Carmel Myers) ..... 5,000
11-12 Princess Virtue (Mae Murray). 5,000
11-19 The Savage (Ruth Clifford)... 5,000

### Butterfly Productions

*Released Week of*

11-12 The Cricket (Zoe Rae)..... 5,000
11-19 The Man From Montana (Neil Hart) ..... 5,000

### Fox Film Corporation

*Released Week of*

11-18 Treasure Island ..... 6,000
11-18 All For a Husband—(Virginia Pearson) ..... 5,000
11-18 A Milk-Fed Vamp.....Fox-Lehrman 2,000

### Goldwyn Pictures Corporation

10-7 Fighting Odds (Maxine Elliott) 6,000
10-21 The Spreading Dawn (Jane (Cowl) ..... 6,000
11-4 Sunshine Alley (Mae Marsh).. 6,000
11-18 Nearly Married (Madge Kennedy) ..... 6,000

### Herbert Brenon Film Corp.

The Lone Wolf..... 7,000
Fall of the Romanoffs..... 8,000
Empty Pockets..... 7,000

### K. E. S. E.

10-8 Fools for Luck (Taylor Holmes).....Essanay 5,000

### Wholesome Films Corporation

His Awful Downfall.....Rex-Adams Comedy 1,000
Little Red Riding Hood (Juvenile) ..... 4,000

### King Bee Comedies

6-1 Back Stage (Billy West)..... 1,000
6-15 The Hero (Billy West)..... 1,000
7-1 Doughnuts (Billy West)..... 1,000
7-15 Cupid's Rival (Billy West).... 1,000
8-1 The Villain (Billy West)..... 1,000
8-15 The Millionaire (Billy West).. 1,000
9-1 The Goat (Billy West)..... 1,000
9-15 The Fly Cop (Billy West)..... 1,000
10-1 The Chief Cook (Billy West).. 1,000
10-15 The Candy Kid (Billy West).. 1,000
11-1 The Hobo (Billy West)..... 1,000
11-15 The Pest (Billy West)..... 1,000
12-1 The Bandmaster (Billy West). 1,000

### Metro Pictures

*Released Week of*

11-12 Rebellion of Mr. Minor (Mr. and Mrs. Sidney Drew)..... 1,000
11-19 The Voice of Conscience (Bushman and Bayne).....Metro 5,000
11-19 A Close Resemblance (Mr. and Mrs. Sidney Drew)..... 1,000

### Mutual Star Productions

*Released Week of*

Miles Minter) ..... 5,000
11-5 A Game of Wits (Gail Kane) .....American 5,000
11-12 Betty and the Buccaneers (Juliette Day) .....American 5,000
11-12 The Planter (Tyrone Power) SPECIAL ..... 7,000
11-19 Snap Judgment (Wm. Russell) .....American 5,000
11-19 Please Help Emily (Ann Murdock) .....Frohman 5,000

### Mutual Serials

*Released Week of*

11-1 The Lost Express, No. 7 (Helen Holmes) .....Signal 2,000
11-8 The Lost Express, No. 8 (Helen Holmes) .....Signal 2,000
11-15 The Lost Express, No. 9 (Helen Holmes) .....Signal 2,000
11-22 The Lost Express, No. 10 (Helen Holmes).....Signal 2,000

### Paramount Features

*Released Week of*

10-22 The World For Sale (Blackton's Production) ..... 5,000
10-22 Tokyo the Metropolis.....Burton Holmes 1,000
10-29 Bab's Burglar (Marguerite Clarke) ..... 5,000
10-29 The Son of His Father (Charles Ray) ..... 5,000
10-29 Nikko in Snow Time (Burton Holmes) ..... 1,000
11-5 The Land of Madame Butterfly .....Burton Holmes 1,000
11-12 Around Fujiyama.....Burton Holmes 1,000
11-19 Kyoto, the Ancient Capital.....Burton Holmes 1,000

### Pathe

*Released Week of*

11-11 The Seven Pearls, No. 19 (Mollie King) .....Astra 2,000
11-11 The Flirt (Harold Lloyd).Rolin 1,000
11-11 Japan Under Snow.....Pathe 500
11-11 The Baby's Home at Porchefontaine .....Pathe 500
11-11 Katzenjammer Kids (Cartoon). 500
11-11 Lace Making (Educational).... 500
11-14 Hearst-Pathe News, No. 92.... 1,000
11-17 Hearst-Pathe News, No. 93.... 1,000
11-18 The Queen of Spades (Mme. Shebueva).Russian Art Films 5,000
11-18 The Fatal Ring, No. 20 (Pearl White) .....Astra 2,000
11-18 The Seven Pearls, No. 10 (Mollie King).....Astra 2,000
11-18 Lonesome Luke in Clubs Are Trump .....Rolin 2,000
11-18 Argus Pictorial, No. 1 (Educ) .....Argus 1,000
11-18 Our National Parks.....Pathe 1,000
11-18 Katzenjammer Kids.....International 5,000
11-18 Making Shrapnel for the U. S. Army .....International 500
11-21 Hearst Pathe News, No. 94... 1,000
11-24 Hearst Pathe News, No. 95... 1,000

### Perfection Pictures

*Released Week of*

11-5 Two-bit Seats (Taylor Holmes) .....Essanay 5,000
11-12 The Courage of the Commonplace (Mildred Havens) ..... Essanay 5,000

### Triangle Distributing Corporation

*Released Week of*

11-11 A Boomerang Frame-Up.....Triangle Komedy 1,000
11-11 Indiscreet Corinne (Olive Thomas) .....Triangle 5,000
11-11 His Household Butterfly.....Triangle Komedy 1,000
11-11 False to the Finish.....Keystone Comedy 2,000
11-18 A Case at Law (Dick Rosson) .....Triangle 5,000
11-18 War and Matrimony.....Triangle Komedy 1,000
11-18 Fuel of Life (Belle Bennett).....Triangle 5,000
11-18 An Innocent Vampire.....Triangle Komedy 1,000
11-18 The Soul of a Plumber.....Keystone Comedy 2,000

### Vitagraph-V. L. S. E.

*Released Week of*

fith) ..... 5,000
11-12 The Fighting Trail, No. 10 (Wm. Duncan) ..... 2,000
11-12 Just Show Folks (Norma Talmadge) ..... 1,000
11-12 Jerry's Mother-in-Law (Clara Kimball Young) ..... 2,000
11-19 The Grell Mystery (Earl Williams) ..... 5,000
11-19 Grit and Gratitude.....Bib V Comedy 1,000
11-19 Bobby Takes a Wife (Bobby Connelly) ..... 1,000
11-19 The Fighting Trail, No. 11 (Wm. Duncan)..... 2,000
11-19 Never Again (Mr. and Mrs. Sidney Drew)..... 2,000
11-19 Sisters All (Edith Storey)..... 1,000

### World Features

*Released Week of*

11-5 The Maid of Belgium (Alice Brady) .....World 5,000
11-12 The Alibi (June Elvidge) .....World 5,000
11-19 Her Hour (Kitty Gordon)... World ..... 5,000

### Hoffman Foursquare Pictures

The Bar Sinister (Hedda Nova..... 8,000
The Fringe of Society (Ruth Roland) 7,000
One Hour (Zeena Keefe)..... 6,000
The Silent Witness (Gertrude McCoy) ..... 6,000
The Sin Woman (Irene Fenwick).... 7,000
Madame Sherry (Gertrude McCoy).. 5,000
A Trip Thru China (Brodsky's Art Pictures) ..... 8,000
Her Fighting Chance (Jane Grey).. 6,000
Should She Obey (Alice Wilson).... 6,000
Whither Thou Goest (Rhea Mitchell). 5,000

# Latest News of Chicago

The program of the I Will Club at the Hotel La Salle this week included a talk on "Our Movies" by Alfred Hamburger.

Samuel S. Hutchinson and Richard R. Nehls, respectively president and manager of the American Film Company, Inc., were in Milwaukee Saturday to attend the funeral services of the late Mrs. John R. Freuler.

Luther W. Thompson, formerly with Paramount in Pittsburgh, is now in charge of screen inspection at the local Famous Players office under charge of W. V. Hill.

The management of the Austin Theater, 5619 West Madison street, has again changed hands and is now being directed by G. J. Wegner, one of the "young bloods" of the film business.

O. H. Levine and Ben Edelman, two of the live road men, have been recalled from the road and will hereafter devote their time to selling Universal pictures in Chicago.

Herbert Levy, who has been connected with the Universal Film Company in various capacities for the last eight years, has been placed in charge of the Universal shipping department and has charge of directing the inspecting and patching of all the films that leave and arrive at the Universal office.

P. A. Powers, better known as "Pat" Powers, was a visitor in this city last week. Although Mr. Powers is one of the most active of Universal officials, he devotes most of his time to the home office in New York, and this is the first time in two years that he has been in this city.

A private showing of "The Man Without a Country," the Jewel feature with Florence La Badie, who recently died, was given last Tuesday. This showing was for several heads of patriotic organizations, who, after seeing the feature, proclaimed it to be one of the most timely and most patriotic pictures they had ever seen. Among those represented were, The State Council of Defense, the National Security League, Military Training Association, The Navy League, and The Boy Scouts of America.

Bob McKnight, formerly publicity man with the American Film Company in Chicago, has graduated from the government aviation school at the University of Illinois and is on his way across the Atlantic to begin active service. He left Champaign without knowing his destination. In writing a Chicago friend he calls his departure his "great adventure in this year of great adventures."

The Motion Picture Theater Publicity Committee for the $35,000,000 Y. M. C. A. war fund is seeking to have all the motion picture theaters in the city use the special slides urging public co-operation in the raising of this fund. The slides are furnished by the committee, which is composed of Joseph Hopp, Aaron J. Jones, Nathan Ascher, Harry M. Lubliner, William J. Heaney, Fred W. Schaefer, Irwin Henoch, Carroll Dean Murphy. Paul R. Kuhn, F. J. Woods and Paul H. Davis.

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, is in New York spending a few days. He recently spent some time resting in Excelsior Springs, Mo.

The Lea-Bel Company, located in the Schiller building, is getting out a unique advertisement in the shape of a giant pencil. It measures nearly half an inch in diameter, and carries the trademark of the Lea-Bel company together with the announcement that this firm stands for "better films."

Harry C. Miller, manager of the H. C. Moir theaters, reports he has contracted for the entire output of the Artcraft-Paramount studios for his three houses, the Boston, Rose and Alcazar.

H. R. Bierly, of the Colonial Theater, Logansport, Ill., was in the city last week attending various trade showings. He is running high class feature pictures with vaudeville. Patrons in Logansport, Mr. Brierly states, consider the paying of a theater tax an easy way of doing a patriotic "bit" and attendance is increasing rather than falling off.

Paramount's exchange is overflowing its present quarters in the Consumers' building, and is taking additional floor space on the twenty-first floor of the building. On this floor a new projection room is being installed for trade showings.

George K. Spoor
Announces
TAYLOR HOLMES
THE STAR WITH THE WIDEST SMILE
In
The Ultra Feature
"Uneasy Money"
Taken from the story by P. G. Wodehouse
in The Saturday Evening Post
COMING SOON!

# MOTOGRAPHY

## The MOTION PICTURE TRADE JOURNAL




ELIZABETH RISDON, STAR OF McCLURE PICTURES


Vol. XVIII CHICAGO, DECEMBER 8, 1917 No. 23




# Boundless Enthusiasm for "Over Here"

**New York Tribune:**

"EVERY MOTHER WHO HAS GIVEN HER BOY TO HER COUNTRY SHOULD SEE 'OVER HERE.' 'Over Here' shows in the minutest details how our soldiers are made fit to go 'over there.' ANY ONE WHO IS INTERESTED IN WINNING THE WAR WILL BE INTERESTED IN THIS PICTURE."

**Moving Picture World:**

" 'Over Here' is strongly imbued with the spirit of patriotism, not alone through the nature of the picture itself, but by means of subtitles which are stirring and which make the picture an inspiration to work and fight for the 'freedom of democracy.' "

**VARIETY:**

" 'Over Here' is a two-reel picture distributed by World, showing in a most interesting and often a most inspiring way how the big cantonments are created for the reception of our troops.

"The main interest in such a production, aside from the patriotic feature, which is exceedingly compelling, is the speed and efficiency of the entire proceeding. 'Over Here' winds up in a blaze of fervor."

**Motion Picture News:**

" 'Over Here' will be a worthy addition to any and all exhibitors' programs. It is timely, instructive and presents a pictorial review of activities in which we are all interested. A worth-while picture which the exhibitor of every neighborhood can book and be assured that he will have presented a picture that every patron has enjoyed."

**Sunday Telegraph:**

" 'Over Here'—incidentally a most appropriate and effective title—is a very graphic motion picture. It is needless to say that it will be given an enthusiastic reception wherever shown. It is an entertaining and informative picture which everyone will be eager to see."

**Dramatic Mirror:**

"The picture has great informative value in that it shows the people of this country what can and has been done with their dollars in government preparations. 'Over Here' is calculated to interest all classes of theatre-goers."

**WORLD-PICTURES**
**Exclusive Sales Agent.**

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVIII CHICAGO, DECEMBER 8, 1917 No. 23

# League and Association Urged to Merge

## POWERFUL ORGANIZATION ADVOCATED BY UNITING OPPOSING FORCES

A MOVEMENT is under way looking toward the merging of the divided exhibitors of the country into one big national organization.

As an aid to this movement MOTOGRAPHY in this issue is urging the now widely separated factions among the exhibitors to get together for their own good and the good of the whole industry.

In advocating this move as one of primary benefit to the entire industry MOTOGRAPHY holds no brief for either faction of the divided organizations of exhibitors. This magazine has no connection with the Motion Picture Exhibitors' League of America, nor the American Exhibitors' Association, or any branch of the two organizations. It has friends among the members of both.

### *Energy Can Be Conserved*

On that account MOTOGRAPHY has accepted the opportunity to bring this subject to the attention of exhibitors, and to present the proposition of the formation of a big national organization of exhibitors, embracing in one powerful association the factions which now are widely separated and—as is acknowledged by everyone connected with the industry—are wasting energies that could be expended for the benefit of all exhibitors.

William A. Brady, president of the National Association of the Motion Picture Industry, voiced the desire for a united industry when he spoke last week in Chicago. The parts of his speech that bore on this subject were published in MOTOGRAPHY for December 1.

### *Brady Urges United Industry*

His attitude on the subject of unifying the entire industry was prompted by a desire to see the fifth largest of the nation's industries mobilized in such a way that it could take the place in the nation's affairs it deserves to occupy. He said:

"The necessity of concerted action on the part of the industry was never so imperative as it is today."

He was referring to the injustices contained in recent national legislation and he pointed the way to prevent future congressional action adverse to the moving picture business by recommending that the exhibitors "forget their petty differences" and join in a big national organization that every exhibitor in the nation would join.

### *Exhibitors Asked to Meet*

Lee A. Ochs has issued a call addressed to all the exhibitors in the country, inviting them to Washington to attend a convention in the national capital on December 11, 12 and 13 to formulate plans for obtaining relief from congress in the matter of unequal and unjust taxation that has been levied upon the picture industry. His call stated that Harry Crandall, the Washington exhibitor—who pulled out Ochs' organization at the Chicago convention last summer—would make hotel reservations for all exhibitors who desired to attend.

### *Invitation Not Well Received*

That his invitation is not being received well by the members of the American Exhibitors' Association, is indicated in a telegram sent out soon after the convention call by Frank Rembusch, secretary of the association, who accused Ochs of attempting "to camouflage" his previous activities. His telegram, which was sent from Shelbyville, Ind., addressed to W. H. Donaldson in New York, said:

"Ochs is attempting to camouflage exhibitors by calling December meeting to cover up his work last spring. Present tax conditions are the result of what he advocated. We might accept Crandall's invitation for joint conference of both organizations. We have already arranged for Varner to represent exhibitors in Washington and are raising funds to employ him for that purpose. Varner has demonstrated his ability, honesty and unselfish purposes. Please advise *World*, *News* and MOTOGRAPHY and ask them to support our plan. New headquarters open. You may expect great activity."

### *Are We Too Optimistic?*

MOTOGRAPHY hopes—and hopes that it does not hope in vain— that the differences keeping the Association and the League apart can be overcome speedily. It is impelled to advocate a re-uniting of the now divided forces by a desire to see a powerful organization of exhibitors working together for the exhibitor's branch of the motion picture industry and the industry as a whole.

## Do You Always Get What You Want?

Many exhibitors have difficulty locating the pictures their patrons request them to book. Patrons do not always remember the name of the producer. Your exchange man may not be able to put you right unless the picture you seek happens to be one of his releases.

MOTOGRAPHY can always help you. Our Service Department is at your disposal. Make use of it. Ask us anything.

# Win Suit to Make Exhibitors Pay Tax

## CLEVELAND DISTRIBUTORS DEFEAT ATTEMPT TO ENJOIN THEM FROM COLLECTING

THE first court decision affecting the question of the fifteen-cent tax charged exhibitors on each reel of film in addition to daily rental charges, was adverse to the exhibitor.

In the common pleas court in Cleveland, O., on November 23, where exhibitors of that city were attempting to obtain an injunction to prevent the exchanges from collecting the reel tax, the case was thrown out of court and the injunction denied. Final judgment was entered in favor of the distributors upon the assumption that all the facts contended for by the exhibitors being admitted to be true, the exhibitors were not entitled to relief sought.

### *Exhibitors Seek Restraining Order*

The exhibitors sought a restraining order to prevent eleven distributing organizations from cancelling contracts because of exhibitors failing to agree to pay the fifteen cents per reel per day as an additional payment for service because of the war tax, and also restraining the companies from collecting the amount on contracts where exhibitors had agreed to pay the same.

The eleven companies were Goldwyn, Pathe, Artcraft, Paramount, Vitagraph, World, Fox, Universal, International, Metro and Select.

At the hearing after the facts as presented by the exhibitors had been thoroughly gone into, the judge denied the injunction.

### *Ruling May Be Precedent*

It now appears that the companies will be absolutely free to collect the tax and that the Ohio ruling may be taken as a precedent in future actions of the same character.

At the hearing the following film men were present: P. A. Powers, of Universal; Gabriel L. Hess, of Goldwyn; Nathan Vivader, counsel for the World Film Corporation; J. A. Berst, of Pathe, and Arthur S. Friend of Paramount, Artcraft and Famous Players Lasky.

### *Advocate Contract Cancellations*

In Brooklyn the local Motion Picture Exhibitors' League, decided last week to advocate the cancellation of all contracts by all exhibitors with the Vitagraph and Fox exchanges because the exchanges refused to drop their demand for the 15 cents per reel a day tax. Fifteen members of the league were appointed to handdle the matter, but at a later meeting it was decided to withhold action temporarily.

Meanwhile William A. Brady, president of the National Association of the Motion Picture Industry, was asked to bring the matter before the executive board of the association.

The Brooklyn branch of the league will send six members to Washington to take part in the conference called there beginning December 11, at which the subject of the war tax and plans for seeking the repeal of certain sections of the present war revenue law will be under discussion.

### *Refuses to Pay Reel Tax*

New Orleans exhibitors, forming that branch of the league, have refused to pay the fifteen-cent assessment, and they have been notified by exchange men demanding the tax that their refusal will be met by refusals to give them service. A. G. Gugel, president of the New Orleans branch of the league, declared that it was the belief of the exhibitors that congress intended the manufacturer to pay the footage tax, and not pass it on to the exhibitor.

### *Other Exhibitors Take Stand*

On the subject of the tax, the Motion Picture Exhibitors' Corporation of the Northwest, in session in Minneapolis last week adopted the following resolutions:

Whereas, the motion picture distributors of the United States have arbitrarily, and unjustly, and we believe, unlawfully, decreed that each reel of film shall be assessed fifteen cents to cover the federal war excise tax;

And whereas, this assessment, now in force, works an undue hardship upon the exhibitor of motion pictures, and jeopardizes his business;

And whereas, the Mutual Film Corporation, Triangle Distributing Corporation, and General Film Company, and other distributors have announced their determination to absorb the war excise tax and have instructed the managers of their various exchanges to cancel the fifteen-cent assessment;

Therefore, be it resolved by the Motion Picture Exhibitors' Corporation of the Northwest, that the thanks and commendation of the members be extended to these distributors for their fairness and justness in meeting this situation.

Be it further resolved, that the members of this organization endeavor, whenever, and wherever possible to book the productions of these distributors not only as a matter of principle, but because of the high standard of quality in production, which is maintained by them, and urge similar action upon the part of exhibitors not affiliated with this organization."

### *Small Exhibitors Hit Hard*

That the small exhibitors are being hit hard by the war tax burdens that have been imposed upon them is indicated by the following excerpts from a letter written to MOTOGRAPHY by Bert Norton, manager of the Kozy Theater in Eureka, Ill.:

"The arbitrary apportionment of fifteen cents a reel regardless of age of service, is working a great hardship on the small town exhibitor as it means that in order to pay it, and pass it on to the consumer, as the film companies recommend, he must raise his prices so high that patrons cease attending shows so often. My patrons offer no objection to an increase in price, but they tell me that they cannot attend shows quite so regularly.

### *Charge Same for Old Films*

"I find the producers' statement published in MOTOGRAPHY recently stated, that they would collect fifteen cents a reel on film released after October 4,

(*Continued on page* 1177)

# "What the Picture Did for Me"

## ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

*(Editorial Note:—"The trade paper than can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews* Motography *publishes in each week's issue the actual, unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

**WILD AND WOOLY,** with Douglas Fairbanks (Artcraft)—"Dear old Doug. as he should be. Pictures like this raise the attendance records anywhere."—J. W. Allender, Lyric Theater, Spokane, Wash.

**The Little American,** with Mary Pickford (Artcraft)—"Wonderful picture, with very realistic scenes. It will bring the crowds."—Georgia P. Richardson, Colonial Theater, Saco, Maine.

**Down to Earth,** with Douglas Fairbanks (Artcraft)—"An excellent picture, both for entertainment and the box-office."—George H. Done, Gaiety Theater, Payson, Utah.

**In Again, Out Again,** with Douglas Fairbanks (Artcraft)—"Not up to the Fairbanks standard."—George H. Done, Gaiety Theater, Payson, Utah.

**Rebecca of Sunnybrook Farm,** with Mary Pickford (Artcraft)—"An excellent picture, to very good business."—George H. Done, Gaiety Theater, Payson, Utah.

**The Narrow Trail,** with W. S. Hart (Artcraft)—"A good picture which pleased everyone. Hart's pony does great work. Average business on a two-day run."—Edward P. Salther, Strand Theater, Marinette, Wis.

**The Narrow Trail,** with W. S. Hart (Artcraft)—"A fight that surpasses that in **The Spoilers** has been cut out by Major Funkhouser on all Chicago prints. Even without the fight, the picture is very good. 'Fritz,' the horse is an excellent co-star."—Charles H. Ryan, Gerfield Theater, Chicago.—*In middle class neighborhood.*

**The Clock,** with Franklyn Farnum (Bluebird)—"A very clever story; pleased everyone. Farnum is coming ahead fast."—R. T. Busch, Hub Theater, Gaylord, Minn.

**The Clock,** with Franklyn Farnum (Bluebird)—"This is a dandy comedy drama. Good business and everyone came out smiling."—Cecil C. Reed, Malone Theater, Sikeston, Mo.

**Little Miss Nobody,** with Violet Mersereau (Bluebird)—"Picture pleased everyone. Good photography. Star well liked."—R. T. Busch, Hub Theater, Gaylord, Minn.

**The Boy Girl,** with Violet Mersereau (Bluebird)—"Good picture. Drew fair crowds. Film in fair condition."—R. T. Busch, Hub Theater, Gaylord, Minn.

**The Piper's Price,** with Dorothy Phillips (Bluebird)—"Good picture. Fair crowds. Film in good condition."—R. T. Busch, Hub Theater, Gaylord, Minn.

**Treason,** with Allen Holubar (Bluebird)—"Fair picture. Did not draw here. Film in poor condition."—R. T. Busch, Hub Theater, Gaylord, Minn.

**The Mysterious Mrs. M.,** with Mary MacLaren (Bluebird)—"Picture did not draw here. Poor title. The star is not liked here."—R. T. Busch, Hub Theater, Gaylord, Minn.

**The Devil's Pay Day,** with Franklin Farnum (Bluebird)—"Fair picture. Did not draw. Plot is too old. Film very dirty."—R. T. Busch, Hub Theater, Gaylord, Minn.

**A Kentucky Cinderella,** with Ruth Clifford (Bluebird)—"A wonderful picture. Drew fine crowds. Pleased everyone. Film good."—R. T. Busch, Hub Theater, Gaylord, Minn.

**The Yankee Way,** with George Walsh (Fox)—"One of Walsh's best pictures. Plenty of action. Audience greatly pleased. Business good."—Edward P. Salther, Strand Theater, Marinette, Wis.

**A Rich Man's Plaything,** with Valeska Suratt (Fox)—"A fair picture. Business below average."—J. H. McDonald, Strand Theater, Walla Walla, Wash.

**Every Girl's Dream,** with June Caprice (Fox)—"Not the kind the people like, although it is good."—George H. Done, Gaiety Theater, Payson, Utah.

**The Soul of Satan,** with Gladys Brockwell (Fox)—"Picture good; business good."—George H. Done, Gaiety Theater, Payson, Utah.

**Two Little Imps,** with the Lee Kiddies (Fox)—"A great picture, clean, wholesome and full of laughs. Will please everyone."—Georgia P. Richardson, Colonial Theater, Saco, Maine.

**Two Little Imps,** with the Lee kiddies (Fox)—"Picture and stars great. We had a special children's matinee after school and did capacity business. Shall repeat later."—L. W. Schultz, Comique Theater, Montpelier, Vt.

**The Darling of Paris,** with Theda Bara (Fox)—"Beautiful settings; strong characters; shows evidence of much expense. Good to book as a special. Star is a big drawing card."—L. W. Schultz, Comique Theater, Montpelier, Vt.

---

**Jack and the Beanstalk** (Fox)—"First, I advertised it well in advance and plentifully. Second, I chose a right day in the week. Result, a monster business at double usual prices. Get this and make big money."—George A. Bleich, Empress Theater, Owensboro, Ky.

---

**The Vixen,** with Theda Bara (Fox)—"A money loser for us."—Harry Wood, Gem Theater, New London, Mo.

---

**The Ragged Princess,** with June Caprice (Fox)—"A very good little picture that should have drawn better for us. Our patrons will not warm up to Fox pictures."—Harry Wood, Gem Theater, London, Mo.

---

**Sunshine Alley,** with Mae Marsh (Goldwyn)—"We were disappointed in this and the second day's run gave me the biggest 'bloomer' in many months. A very mild picture and it satisfied very few."—George A. Bleich, Empress Theater, Owensboro, Ky.

---

**Dangers of a Bride,** with Juanita Hansen (Keystone)—"A great comedy."—J. W. Allender, Lyric Theater, Spokane, Wash.

---

**She Needed a Doctor** (Keystone)—"Good."—J. W. Allender, Lyric Theater, Spokane, Wash.

---

**More Truth Than Poetry,** with Mme. Petrova (Metro)—"A good picture. Fine photography. Star does not draw any extra business here."—Edward P. Salther, Strand Theater, Marinette, Wis.

---

**The Adopted Son,** with Bushman and Bayne (Metro)—"First rate, full of thrills. A feud story. The best thing this pair of stars have made in a long time. Good box-office picture."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

---

**The Law of the North,** with Shirley Mason (Edison-K. E. S. E.)—"The star is becoming very popular. A fine outdoor picture."—R. T. Busch, Hub Theater, Gaylord, Minn.

---

**The Cossack Whip,** with Viola Dana (Edison-K. E. S. E.)—"Played to capacity. Star very popular. Fine picture. Fair film."—R. T. Busch, Hub Theater, Gaylord, Minn.

---

**The Phantom Buccaneer,** with Richard Travers (Essanay-K. E. S. E.)—"Fair picture. Star is well liked. Film very dirty."—R. T. Busch, Hub Theater, Gaylord, Minn.

---

**Skinner's Bubble,** with Bryant Washburn (Essanay-K. E. S. E.)—"My patrons delight in these simple, human, every-day life stories."—George A. Bleich, Empress Theater, Owensboro, Ky.

---

**A Soul in Pawn,** with Gail Kane (American-Mutual)—"A very good picture and well staged."—Cecil C. Reed, Malone Theater, Sikeston, Mo.

## What Does the Box Office Show?

**IS THE picture you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They may want to book the same pictures. Tell them in MOTOGRAPHY'S "What the Picture Did for Me" Department.**

**Your box office is the test of popularity. Which picture on your program do you consider superior box office attraction? (Write in pencil.)**

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks..... Remarks.....

..... .....

..... .....

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks ..... Remarks .....

..... .....

..... .....

Address ..... City and State .....

Name of Theater ..... Sent in by .....

**Help the industry produce better films. Fill out the blank every week. Mail it to MOTOGRAPHY, Monadnock Bldg., Chicago.**

**Damaged Goods,** with Richard Bennett (Mutual)—"Fine picture. Drew capacity houses. Everybody pleased."—R. T. Busch, Hub Theater, Gaylord, Minn.

---

**Our Boys at Camp Grant** (Essanay-Mutual)—"If properly advertised, it will draw well in the part of the country whose soldier boys have gone to Rockford, Illinois. The film is about 1,700 feet and is distributed through Mutual."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

---

**The Innocence of Lizette,** with Mary Miles Minter (American-Mutual)—"The star is liked, but patrons did not like this story."—Harry Wood, Gem Theater, New London, Mo.

---

**Peggy Leads the Way,** with Mary Miles Minter (American-Mutual)—"A very good picture. The audience was well satisfied. Drew a good crowd."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

---

**Sunshine and Gold,** with Marie Osborne (Pathe)—"A splendid picture for children and grown-ups. Pleasing story."—Georgia P. Richardson, Colonial Theater, Saco, Maine.

---

**Stranded in Arcady,** with Mrs. Vernon Castle (Pathe)—"An impossible story, which looks like a thrilling serial. Good scenery. Title not worth a nickel to your box-office. The star has a lot to learn about acting. Will get by in some localities."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

---

**Captain Kiddo,** with Marie Osborne (Pathe)—"A great picture for Saturday. Children very enthusiastic."—L. W. Schultz, Comique Theater, Montpelier, Vt.

---

**The Storm,** with Blanche Sweet (Paramount)—"A good picture and good crowd. Theodore Roberts is equally as good as the star."—Bert Norton, Kozy Theater, Eureka, Ill.

---

**The Varmint,** with Jack Pickford (Paramount)—"Picture good and brought a good crowd for two nights."—George H. Done, Gaiety Theater, Payson, Utah.

---

**A Pullman Bride** (Sennett-Paramount)—"A good comedy."—George H. Done, Gaiety Theater, Payson, Utah.

---

**The Price Mark,** with Dorothy Dalton (Paramount)—"Excellent! Extraordinarily fine!"—George H. Done, Gaiety Theater, Payson, Utah.

---

**The Sunset Trail,** with Vivian Martin (Paramount)—"A very good picture."—George H. Done, Gaiety Theater, Payson, Utah.

---

**Barbary Sheep,** with Elsie Ferguson (Paramount)—"A fairly good picture to good business."—George H. Done, Gaiety Theater, Payson, Utah.

---

**The Son of His Father,** with Charles Ray (Paramount)—"A good picture of the old story. Title does not do justice to the picture."—George H. Done, Gaiety Theater, Payson, Utah.

---

**The Ghost House,** with Jack Pickford (Paramount)—"Good but not exceptional. Huff and Pickford are a well liked duo. With a good director, Jack's value would take a big jump."—George A. Bleich, Empress Theater, Owensboro, Ky.

---

**The Cheat,** with Sessue Hayakawa (Paramount)—"A fine picture that drew well."—J. W. Allender, Lyric Theater, Spokane, Wash.

---

**The Mysterious Miss Terry,** with Billie Burke (Paramount)—"The picture satisfied the audience. We ran it on Saturday and Sunday but were disappointed on business."—Edward P. Salther, Strand Theater, Marinette, Wis.

---

**The Trouble Buster,** with Vivian Martin (Paramount)—"A very good picture; average business. Star, story and photography good."—Edward P. Salther, Strand Theater, Marinette, Wis.

---

**Seventeen,** with Jack Pickford and Louise Huff (Paramount)—"Excellent picture. All were well pleased. I cleaned up well, which is remarkable in these times of taxes."—Bert Norton, Kozy Theater, Eureka, Ill.—*Town of* 1,500.

---

**The Soul of Kura San,** with Sessue Hayakawa (Paramount)—"This actor does fine work but is not popular here. The story is too depressing."—Bert Norton, Kozy Theater, Eureka, Ill.—*Town of* 1,500.

---

**A Son of Erin,** with Dustin Farnum (Paramount)—"A fine production. Star well liked; he always pleases. Business on the average very poor on account of the increased prices due to so much tax."—Bert Norton, Kozy Theater, Eureka, Ill.

---

**The Lash,** with Marie Doro (Paramount)—"A good picture. Excellent scenery. Small crowd on account of a storm."—Bert Norton, Kozy Theater, Eureka, Ill.

---

**The Clever Mrs. Carfax,** with Julian Eltinge (Paramount)—"A wonderful female impersonator. Business fair. Star is not known here as yet; will do better in time."—A. E. Ableson, Zelda Theater, Duluth, Minn.

---

**The Antics of Ann,** with Ann Pennington (Paramount)—"Also a new star to our patrons. Fair business."—A. E. Ableson, Zelda Theater, Duluth, Minn.

---

**Lost in Transit,** with George Beban (Paramount)—"A wonderful picture. Good business."—A. E. Ableson, Zelda Theater, Duluth, Minn.

---

**The Hungry Heart,** with Pauline Frederick (Paramount)—"A very good picture, which shows Miss Frederick to good advantage. It pleased our audience very well, although the local censor board interferred with it to a great extent."—M. J. Weil, Castle Theater, Chicago.—*Downtown house.*

---

**The Call of the East,** with Sessue Hayakawa (Paramount)—"Whether or not this will appeal to your patrons depends largely on how they like this Japanese actor. Good story. Exquisite settings."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**At Coney Island,** with Roscoe Arbuckle (Paramount)—"Best comedy Arbuckle has made since he left the Keystone lot. 'Fatty's comedies cannot be featured; you have to put on a good feature with them to attract extra patronage."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Men of the Desert,** with Jack Gardner (Essanay-Perfection)—"Lots of action; star good; plot fair."—L. W. Schultz, Comique Theater, Montpelier, Vt.

**The Fibbers,** with Bryant Washburn (Essanay-Perfection)—"An exceptionally good picture. Pleased the audience and was a very good drawing card."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**A Strange Transgressor,** with Louise Glaum (Triangle)—"A good picture. Strong cast. Photography good. Average business."—Edward Salther, Strand Theater, Marinette, Wis.

**Sweetheart of the Doomed,** with Louise Glaum (Triangle)—"A case where a good picture is spoiled by a poor title. The title is appropriate but displeasing."—J. W. Allender, Lyric Theater, Spokane, Wash.

**The Desert Man,** with W. S. Hart (Triangle)—"The greatest drawing card we have had in three years."—J. W. Allender, Lyric Theater, Spokane, Wash.

**Her Official Fathers,** with Dorothy Gish (Triangle)—"A thorough comedy-drama. Dorothy Gish at her best."—J. W. Allender, Lyric Theater, Spokane, Wash.

**Double Trouble,** with Douglas Fairbanks (Triangle)—"A fine comedy for those who have read the book but it seems to slip over the heads of the rest."—J. W. Allender, Lyric Theater, Spokane, Wash.

**Paddy O'Hara,** with William Desmond (Triangle)—"One of the most pleasing of the star's several pictures from the box-office standpoint."—J. W. Allender, Lyric Theater, Spokane, Wash.

**An Old-fashioned Young Man,** with Robert Harron (Triangle)—"Played to exceptional business."—J. W. Allender, Lyric Theater, Spokane, Wash.

**Time Locks and Diamonds,** with William Desmond (Triangle)—"Good, amusing story with a gentleman burglar as character. Star new. Drew a good crowd."—Bert Norton, Kozy Theater, Eureka, Ill.—*Town of* 1,500 *population.*

**The Sawdust Ring,** with Bessie Love (Triangle)—"A good light comedy picture with circus setting. All well pleased. Small crowd."—Bert Norton, Kozy Theater, Eureka, Ill.—*Town of* 1,500 *population.*

**The Flame of the Yukon,** with Dorothy Dalton (Triangle)—"A good Alaskan picture but it had entirely too many dance hall scenes for my patrons. It has an excellent fight, the best I ever saw."—Bert Norton, Kozy Theater, Eureka, Ill.

**The Mother Instinct,** with Enid Bennett (Triangle)—"Star well liked here. Good production, which keeps up the interest all the way through. Good crowd."—Bert Norton, Kozy Theater, Eureka, Ill.

**Souls Triumphant,** with Lillian Gish (Triangle)—"A good picture. Audience well pleased. Fine plot. Good crowd."—Bert Norton, Kozy Theater, Eureka, Ill.

**Madcap Madge,** with Olive Thomas (Triangle)—"Excellent production. Enthusiastic audience. Star, although new, made a hit."—Bert Norton, Kozy Theater, Eureka, Ill.

**One-Shot Ross,** with Roy Stewart (Triangle)—"A fine western picture. Pleased everyone. Fine business." J. H. McDonald, Strand Theater, Walla Walla, Wash.

**The Firefly of Tough Luck,** with Alma Rubens (Triangle)—"Plenty of action and many tense scenes, western. Our audience spoke well of it. Call it 'The Firefly' if you run it. Present title does not attract."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Cassidy,** with Dick Rosson (Triangle)—"Who 'christens' Triangle plays? Good pictures with titles that people would not walk across the street to see even the posters! Wonderfully acted, but very sad. A good 'sob' picture."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Aryan,** with W. S. Hart (Triangle)—"This re-issue attracted well and many came to see it again."—George A. Bleich, Empress Theater, Owensboro, Ky.

**A Case at Law,** with Dick Rosson (Triangle)—"A pretty good picture but it did not draw because the star is not known."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Fuel of Life,** with Belle Bennett (Triangle)—"A pretty good picture. Drawing power just fair."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Womanhood, the Glory of the Nation,** with Alice Joyce (Vitagraph special)—"Well liked, but the vivid war scenes brought the war too close to home. No more war pictures, but more comedy-dramas. People get too much of war."—Bert Norton, Kozy Theater, Eureka, Ill.—*Town of* 1,500 *population.*

**The Magnificent Meddler,** with Antonio Moreno (Vitagraph)—"Vitagraph always brings me good business. Picture full of action."—L. W. Schultz, Comique Theater, Montpelier, Vt.

**The Magnificent Meddler,** with Antonio Moreno (Vitagraph)—"Big and little, old and young, they all liked it."—Harry Wood, Gem Theater, New London, Mo.

**Kitty Mackay,** with Lillian Walker (Vitagraph)—"A subject that delighted everybody, apparently."—Harry Wood, Gem Theater, New London, Mo.

**The Question,** with Alice Joyce and Harry Morey (Vitagraph)—"No business, and we were glad of it. Next Saturday they will come for miles around to see Earle Williams."—Harry Wood, Gem Theater, New London, Mo.

**The Captain of the Gray Horse Troop,** with Edith Storey and Harry Morey (Vitagraph)—"A fair picture with good drawing power."—Harry Wood, Gem Theater, New London, Mo.

**Sunlight's Last Raid,** with Mary Anderson (Vitagraph)—"A pretty fair picture, but business was not very good."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Dormant Power,** with Ethel Clayton (World)—"Pleasing picture. Star does good work. Average business."—Edward P. Salther, Strand Theater, Marinette, Wis.

**The Adventures of Carol,** with Madge Evans (World)—"I think Brady could have found a better title for this good picture. Madge Evans is a coming star. Fine entertainment for all the family."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Maid of Belgium,** with Alice Brady (World)—"A pretty good picture; drew fairly good business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Burglar,** with Carlyle Blackwell and Madge Evans (World)—"Both stars are popular here. Drew well and pleased."—Jack Truitt, Sedalia Theater, Sedalia, Mo.

**Camille,** with Clara Kimball Young (World)—"A very pleasing story and fascinating work by Miss Young. Well acted and very pleasing to our patrons."—Mrs. George Volk, Kensington Theater, Buffalo, N. Y.

**The Barrier** (State Rights)—"A very good picture with splendid acting and fine scenery."—Georgia P. Richardson, Colonial Theater, Saco, Maine.

**Come Through,** with Herbert Rawlinson (Universal special)—"A very good picture, with pretty good drawing power."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

### *Serials and Series*

**Who Is 'Number One'?** with Kathleen Clifford (Paramount)—"Regardless of assurances to the contrary, I believe this is not a Paramount product, for it has not the Paramount finish or the proper casting, nor has it the correct detail in the property department. We venture to guess that this was produced under another brand and should be marketed as such. The gigantic advertising campaign placed behind this serial will, in my estimation, only make it that much harder to convince the public in the future that a certain brand has proportionate quality."—J. W. Allender, Lyric Theater, Spokane, Wash.

**The Red Ace,** with Marie Walcamp (Universal)—"Have had two episodes and find it a good drawing card."—Cecil C. Reed, Malone Theater, Sikeston, Mo.

**The Red Ace,** with Marie Walcamp (Universal)—"Sixth episode. This is a very good serial. Business excellent."—C. A. Runyon, Gem Theater, Bigheart, Okla.

**Patria,** with Mrs. Vernon Castle (Pathe)—"Packed 'em in week after week. They never quit coming."—Harry Wood, Gem Theater, New London, Mo.

**The Railroad Raiders,** with Helen Holmes (Signal-Mutual)—"Does not take with our patrons. Is not holding attendance in our house."—G. H. Stoner, Grand Theater, Springfield, Minn.

**The Neglected Wife,** with Ruth Roland (Pathe)—"My thanks to Pathe for so great a drawing card. Increased my business wonderfully. A good box-office attraction which cannot fail to keep patrons coming once they see the first episodes. One of the most successful serials we have run. Broke all house records."—Mrs. George Volk, Kensington Theater, Buffalo, N. Y.

**Do Children Count?** with Mary McAlister (Essanay series)—"A great drawing card for the women."—L. W. Schultz, Comique Theater, Montpelier, Vt.

## To Handle Metro Pictures Abroad

A deal of interest to the trade was consummated about two months ago and has only just come to public knowledge through Frank Garrett, the president of J. Frank Brockliss, Inc. Ben Blumenthal, president of the Export and Import Film Company, Inc., has taken over the entire foreign rights to the Metro Pictures.

Madame Schuepbach, representative of the Mundusfilm Corporation of Paris, who was recently here to buy material for the foreign market, and whose personal representative is Mr. Garrett, delayed her departure until she was able to close a deal with Mr. Blumenthal for the rights to these pictures for Spain, France, Italy, Switzerland, Holland, and the Balkans.

Mr. Blumenthal, on his part, is most enthusiastic over the proposition, and feels that the Metro Pictures will be sure of immediate success with European audiences. Such stars as Francis X. Bushman, Beverly Bayne, and the Sidney Drews and Harold Lockwood have obtained enormous popularity in this country, and their following will doubtless be increased wherever they are shown abroad. Mr. Blumenthal believes that the European market is coming more and more to demand the American productions, with their elaboration of detail and expensive settings and that it is a matter of simply bringing the pictures before the audiences in the proper manner to result in the ultimate triumph of American releases over the foreign products. It is a field of the industry of tremendous scope, and heretofore but little explored, and offers great possibilities to the American exporter.

(*Continued from page* 1172)

1917. Now, I am using film, all of which was released before that date, and some quite a while before. The construction I place on their statement is that this old service is not taxable, or if it is taxable, why is the tax the same as required for film released after October 4? There was no manufacturers' tax to pay on this old film.

"One film company tells me that each company is taxed on what film it has in stock, regardless of its age. Other companies say it is charged only on the newer issues. They do not agree, but they charge the same reel tax.

"The tax surely has hit the small exhibitor hard and unless things are changed he will either be forced to give up entirely or cut down his service. People in the small towns are economizing at the expense of the moving picture show."

# Advances Holiday Release Date

## Producer Decides to Offer "Babes In the Woods" on December 2—Children Star in This Production

WILLIAM Fox claims credit for having added three weeks to the holiday season this year. As a year-end gift to exhibitors, and particularly to those who have contracted for his Special Features, he announces that one of his most elaborate Standard Pictures—the one he had selected for his Christmas release—will be transferred December 2 to the Special Features classification.

The production is "The Babes in the Woods," in which Francis Carpenter and Virginia Lee Corbin are starred under the direction of C. M. and S. A. Franklin. It is a big, spectacular six-reel feature in the same class as "Jack and the Beanstalk, and "Aladdin and the Wonderful Lamp," both of which received flattering press notices during their extended, extra price runs at the Globe Theater

"Our intention had been to handle 'The Babes in the Woods' on exactly the same basis as the other Carpenter- Corbin productions," Mr. Fox explained. "We had set it down for release as one of the Standard Pictures on December 23. We had prepared all the elaborate advertising material, press sheets, lobby displays, lithographs and exhibitor helps which we have been accustomed to furnish without extra-special attractions.

"We had been planning also to give practical expression during the holiday season of our appreciation of the hearty support we have had from exhibitors this year. The idea of releasing a Standard Picture as a Fox Special Feature suggested itself and 'The Babes in the Woods' was selected as being the production which would prove the most generally satisfactory to exhibitors and at the same time permit of carrying out our idea of making the transfer early in December so that all the theaters might have an opportunity to profit from the gift before the first of the year.

"I have no hesitancy whatever in saying there will be universal agreement with my claim that nothing so elaborate, so strongly backed up with publicity material, so appropriate to the season and so certain of being a big producer has ever before been offered to exhibitors on a 52-a-year basis. Our own faith in the production is evidenced by the fact that we had planned to make it a Christmas release. It is a photoplay for which we ought to get the highest market prices, but we wish our holiday greetings to exhibitors to be something more substantial than good wishes, and we take this method of demonstrating it."

## Hayakawa Has Rough Voyage

Tsuru Aoki, wife of the Paramount Japanese star, Sessue Hayakawa, received a wireless from the actor in mid-ocean, stating that he and his director, George Melford, and company were having a rough and uncomfortable voyage to Hawaii where "Hidden Pearls" is to be partially filmed. The majority of the best Pacific liners have been taken over by the government, and as a consequence passengers on the smaller ships are getting ocean rolls for breakfast regularly.

## George Directs Beban

George Beban, Paramount character actor, acted as his own director in completing several scenes for his next starring vehicle. During the process the other day the star forgot a certain hat he was to wear, so he fined himself $10 for forgetting and then took himself out to lunch to square things. Director Beban says he doesn't mind directing other people but, that as a star, George Beban is the hardest person to direct he has ever come across.



*A scene from Fox film, "The Babes in the Woods."*



*Madame Petrova.*

## Petrova Is Accomplished Story Writer

A fact little known to the legion of Madame Olga Petrova's picture admirers is the ability of the famous star in the field of literature. Despite the activities which characterize the working day of Madame Petrova at her studios, her energies have found an outlet in the writing of numerous short stories for current national magazines. Owing to the fact that the brilliant motion picture star has insisted upon a nom de plume for her various fictional efforts, her distinct talents in the art of short story writing have up to now been a well-kept secret.

Under the name of Estelle Baird, Madame Petrova's contributions appear frequently in the leading monthly publications. She is the author of the short story, "Free Born But—" which attracted wide atetntion from the reading public recently.

Madame Petrova is at present conducting a personal department in the *Ladies' World*, a widely read women's magazine, in which she renders advice and assistance to the many ambitious aspirants for screen honors. She is also engaged in the completion of a novel on which she has been at work for three years.

PAUL H. WOODRUFF, Editor
BLAINE McGRATH, Managing Editor

NEW YORK OFFICE: 1022 LONGACRE BUILDING, Forty-second Street and Broadway Telephone Bryant 7030
CHARLES ... GARNAM, Advertising Manager

LOS ANGELES OFFICE: 6035 HOLLYWOOD BLVD.
MABEL CONDON, Western Representative

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy.

Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY
THE MOTION PICTURE TRADE JOURNAL
PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
E. R. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS
Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

SUBSCRIPTION PRICE
Per Year $3.00

| | |
|---|---|
| Canada | Per year $4.00 |
| Foreign | Per year 5.00 |
| Single copy | .15 |

NOTICE TO SUBSCRIBERS
REMITTANCES—Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVIII CHICAGO, DECEMBER 8, 1917 Number 23

# Reviews, Honest and Otherwise

PRERELEASE film reviews, as we have often said before, are open to theoretical criticism because they represent the one-man opinion in a situation where no two opinions might exactly coincide. It is reasonably possible that four reviewers, one from each trade paper for example, might render four different verdicts, all honest, on the same picture. It is not at all unusual to hear the adjectives "great" and "rotten" applied to a film in the same hour.

But the criticism of reviewers is not so logical as it sounds. Opinions may differ as to the human appeal of a picture; but the principles of dramatic construction are a fixed quantity, subject to rules and regulations known to all competent reviewers. When honest disputes arise, they center about the story rather than the manner in which it is produced.

That is why we find it necessary to accompany each review with a synopsis of the story. Comparatively few pictures suit all audiences, and every alert exhibitor has his own ideas of his patrons' interests. The reviewer can only classify the story for him, so that he may judge of its suitability for his people; and then tell him whether the story so defined is correctly rendered.

Technical excellence does not make a picture desirable to an exhibitor who knows from experience that his patronage does not care for that kind of a story, or for the particular stars featured in it. It may be bad judgment, on the other hand, to present to an enlightened audience a story wholly suited to their tastes if the production embodying that story is poorly done.

That is for each exhibitor to decide. No reviewer can help him beyond the point of supplying him with the necessary two groups of facts: What the story is, and how well or ill its filming has been acomplished.

So we may dispose of the criticism against reviewers defined in our opening paragraph. But its greatest harm still remains uncorrected. The "natural difference of opinion" affords a perfectly plausible alibi for the reviewer who is not honest, or whose paper will not allow him to be honest. The trade journal disposed to commercialize its review columns may declare a very poor picture excellent, or heap ridicule upon a good picture; and the author of the prostituted review may still maintain stoutly that he was right, falling back on the old argument of a "matter of taste."

So it is hard to convict a trade paper on the charge of dishonest reviewing. The burden of evidence rests on the judgment of the reviewer; and it is better to confess poor judgment than dishonesty. But the readers of the paper will have their suspicions, nevertheless. Indeed, we fear there are already too many worldly-wise exhibitor-readers who, in their sophisticated attitude toward human nature, think all trade paper reviews are prejudiced by considerations. They think the big stick of advertising patronage is a universal contaminating influence.

If trade paper readers were studious enough to keep a check on reviews as against advertising, in all the trade papers, we believe they would be considerably enlightened by the results of the tally. Consistently favorable reviews of advertisers' productions, and consist-

ently unfavorable reviews of non-advertisers' products, should be a sufficiently suspicious circumstance to take a large discount from the reliability of a trade paper.

And there are, or ought to be, exhibitors sufficiently interested in the review question to make just that kind of a study. The film review is intended for the guidance of exhibitors in booking their program. Either it is a valuable institution or it is not. Its value depends wholly on its honesty. Exhibitors who use it should be willing to take the little time and effort necessary to verify the review's claims to respectability.

Since the procedure of checking up on the relations between reviews and advertising is so simple and easy, it is not necessary to bring any charges against the methods of certain film trade papers. Every reader may determine for himself, with almost mathematical exactness, the influence of advertising (or non-advertising) on the review section.

It goes without saying that the prostituted review is worse than worthless. It is positively harmful, because it either induces the exhibitor to book impossible pictures, or it deprives him of pictures his patrons want to see. And the dishonest reviewer on one paper brings all his honest co-workers on other papers under suspicion. If the exhibitors at large definitely concluded that reviews were worthless, all the papers might just as well discontinue that feature.

We need not call attention to our own reviews, because we hope at least a few prominent exhibitors will try the checking system we have suggested, and keep it up long enough to make sure which of the trade papers are the culprits and which are entitled to confidence.

---

## Getting Back to One Organization

LAST July the only national organization of motion picture exhibitors split into two parts. There is no need to repeat here the reasons why the disruption occurred. History since then shows that while each faction belittled the power of the other, neither one succumbed to the ravages of competition, and both are apparently strong, aggressive and active to-day.

There may be some who take pride in the virility of an industry that can support two fairly healthy national associations; but if so their vanity is misplaced. The thing to contemplate is the powerful organization that would result if both, with all their present executive strength, were again operating under a single banner.

Men who have grown to prominence by diligent application to their own industry are not generally noted for their knowledge of other industries. It may be news to some motion picture men that the splitting up of trade associations is quite a common habit, experienced at one time or another by nearly all industries of any considerable importance. Industrial records show, however, that these separated parts of the original organization have nearly always come together again with mutual satisfaction.

Mutual satisfaction, of course, generally means mutual concession and perhaps sacrifice. But keeping in mind the fundamental fact that any trade association is for the benefit of its members and the trade in general, and not for its officers and directors, it is evident that the only thing sacrificed, usually, is some individual's ambition or pride. Individual ambition and pride, needless to say, have no legitimate place in association composition.

It is essential to the best welfare of the motion picture industry that the Motion Picture Exhibitors' League of America and the American Exhibitors' Association be merged into a single representative unit. The quickest way to accomplish that is by the appointment of a joint committee armed with the resignations of all officers of both bodies, and with power to conduct an election of officers for the fusion organization.

The disagreement between the two exhibitor factions is based not on principles, but on men. We submit to the thinking element of both organizations that any matter of personality is a wholly illegitimate and quite inexcusable basis for the disruption of concentrated power in an industry which sorely needs all the co-operation possible.

Officers and directors of the merged associations must, of course, be voted in by a majority of the members of both factions. That is fundamental, and present officers of either side who cannot get a majority nomination will naturally be discarded.

In the interest of organization welfare we are confident that the present officers of both associations will be glad to place their resignations in the hands of a properly appointed fusion committee.

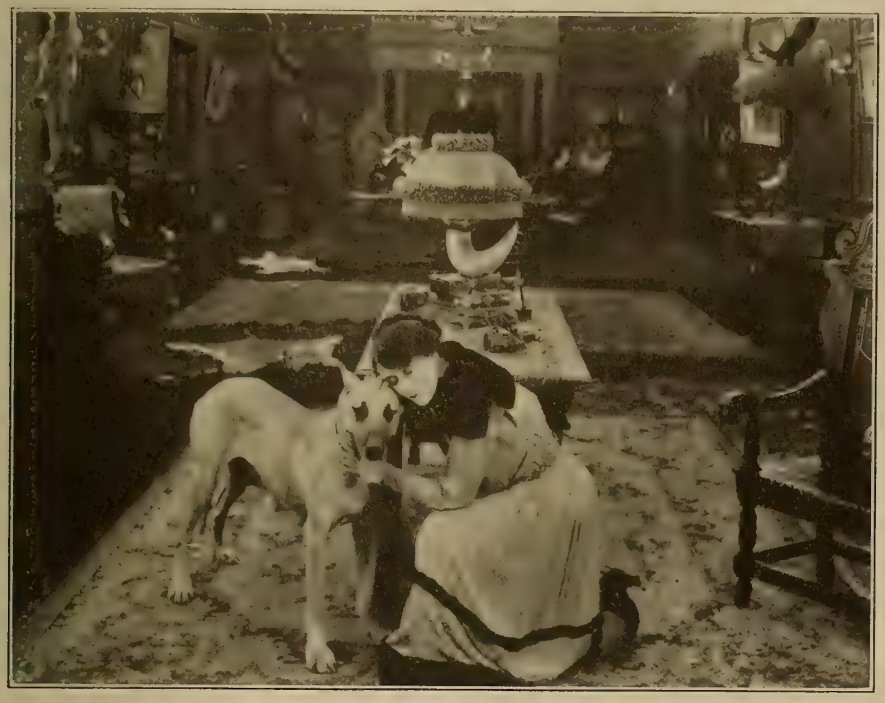
# Delays Picture to Get Realism

## Madame Petrova Refuses to Proceed With Filming of Play Until the Right Sort of Soldiers Are Obtained

MAKING cognizance of the lack of detail, which mars so many current screen productions, Madame Olga Petrova has exerted the utmost personal attention in the making of "Daughter of Destiny," her first production for the Petrova Picture Company.

The initial offering of the great emotional star's own picture organization, shortly to be presented at Mr. Rothapfel's Rialto, New York, contains several important scenes which required the use of the Royal Grenadier Guard. Madame Petrova, refusing to attempt a "studio imitation" of the husky body of men who compose the real guard, caused the picture to be held up while the city was scoured for ex-members of the famous European regiment.

By a fortunate chance, Captain George Melander, formerly of the Royal Swedish Body Guard, was finally secured for the purpose of gathering together the men required to participate in the scenes in question. The result is the presence in "Daughter of Destiny" of a seasoned company of Scandinavian Grenadiers, all ex-war veterans, every man of whom is over six feet tall. Wearing the regulation white belted tunics, with the famous bear skin "chacos" on their heads, this body of "ex-fighters" add a most vivid touch of realism to the scenes in which they appear as a body guard for Petrova.



*The great Dane appearing in this scene from "A Daughter of Destiny" is owned by Madame Petrova. He has won several blue ribbons.*

# Two Publications Are Merged

## "Paramount Progress" and "Artcraft Advance" are United Under the Name of "The Progress-Advance"

THE two weekly publications issued by Paramount Pictures Corporation and Artcraft Pictures Corporation—"Paramount Progress" and "Artcraft Advance" have been merged into one magazine and will appear weekly hereafter under the name of "Progress-Advance."

The new publication numbers twenty pages and will contain, as heretofore, material of interest and value to all motion picture exhibitors and more particularly those showing the Paramount and Artcraft pictures.

In the last issue of Paramount Progress the following announcement appeared:

***"Farewell—and Hail!!"***

"This is the last issue of 'Paramount Progress' in its present form. It is the last number of the volume. For three years the editors have striven earnestly and sincerely to make the magazine one of real service and value to its exhibitor readers. In its career, not a short one in this new industry, it has witnessed many changes. It has seen a great advance in the quality of production and in the methods of presentation of motion pictures. It has striven to keep pace with every forward step of the industry.

"The industry recently took another gigantic stride forward. With the inauguration of the Selective Star Series system, the Paramount and Artcraft pictures marked an epoch in film production. The exhibitor, too, is advancing in the quality of his presentation of motion pictures, and 'Paramount Progress' is no longer adequate, in its present form, to be a magazine of service' in the best sense of the phrase. To broaden its effectiveness, it is to consolidate with its young aggressive contemporary, 'Artcraft Advance' in

***"A Bigger and Better Magazine"***

"The new publication, which will make its bow to the motion picture industry next week, under the name of 'Progress-Advance,' will follow strictly the idea of exhibitor-service. It will be larger in size, broader in scope, and better in context. It will be worth reading and retaining—it will be of distinct value to every motion picture exhibitor."

The last issue of "Paramount Progress"—the fifty-second number of the third volume—marks the third year of the publication of that magazine.

"Artcraft Advance," although a much newer publication, had already established an important place for itself in the industry by its valuable and interesting contents.

B. P. Fineman, heretofore editor of "Paramount Progress," will be editor of "Progress-Advance," and Charles Kenmore Ulrich, editor of "Artcraft Advance," will be associate editor of the new publication.

# "Ruggles" Will Have Notable Cast

Taylor Holmes, noted stage comedian, now being featured in Essanay comedy-dramas, has returned to Chicago from New York, where he has been at work, since completing his last picture, in selecting the cast for the George K. Spoor special production, the picturization of "Ruggles of Red Gap," by Harry Leon Wilson, which ran as a serial in the Saturday Evening Post and was published in book form, and in which Mr. Holmes will take the part of "Ruggles."

For the part of "The Honorable George," Mr. Holmes was able to engage the support of Lawrence D'Orsay, known to all the followers of the speaking stage for his parts in "The Earl of Pawtucket," "The Embassy Ball," "The Rented Earl" and other productions.

Frederick Burton, the noted comedian of "Mrs. Wiggs of the Cabbage Patch," "Sky Farm" and other successes, will be seen as the "Cousin Egbert" of the production. Mr. Burton, at the time of receiving Mr. Holmes' offer, was engaged in a stellar role of "The Arabian Nights" at the Punch and Judy Theater in New York, but an amicable agreement was reached with his management and he will start with Essanay immediately. Both Mr. D'Orsay and Mr. Burton will have the part they had in the Shuber dramatization of the story for the stage.

Miss Edna Phillips, also widely known to followers of the legitimate stage, will be seen in the part of "Klondike Kate" and Miss Lillian Drew, an Essanay player, will have the part of "Miss Effie."

Miss Virginia Valli, who has been seen in support of Mr. Holmes in a number of his Essanay pictures, will be "Mrs. Judson" and play opposite Mr. Holmes.

An entire special all-star cast will be seen in the picturization. A number of parts still remain to be chosen and Mr. Holmes is searching the stage and picture world for the best possible support for his part of "Ruggles."

The entire company will leave soon for location in Arizona

# Cavalieri Makes Initial Appearance

### Stars in Paramount's "The Eternal Temptress" Under Direction of Emile Chautard—Billie Burke Appears Again

FOR the Christmas month the list of pictures scheduled for release in December by Paramount, is headed by the presentation of Lina Cavalieri's first picture, "The Eternal Temptress," by Mme. Fred de Gresac, scenario by Eve Unsell.

This production was directed by Emile Chautard and is said to be one of the most exquisite examples of the perfect photoplay ever released. The debut of Lina Cavalieri is only one of the features of Paramount's Christmas schedule.

Billie Burke, winsome, dainty and delightful, will be seen in "The Land of Promise," in which she also starred upon the stage. This play is by W. Somerset Maugham.

Christmas is Marguerite Clark's own month. It is the season of beautiful things, of cheer, fantasy, all that goes to make the name of Christmas, in its popular sense, wonderful. Following an annual custom, begun last year with "Snow White," Miss Clark will appear in a new fairy play, "The Seven Swans," directed by J. Searle Dawley.

Another picture in the nature of a Christmas gift to readers the world over is "Tom Sawyer," in which Jack Pickford will create upon the screen Mark Twain's immortal hero of Boyhood's happy days. It will bring back old years to those who have passed the meridian of life; it will evoke from the past, figures dear to memory. Also the rising generation will laugh and live with the doughty Tom and his friends. "Tom Sawyer" is all American. It is the quintessence of boyhood. Mark Twain said it was a hymn. The picture was directed by Wm. D. Taylor.

Wallace Reid appears in "Nan of Music Mountain," directed by George Melford—a vital story of the spreading west, written as a novel by Frank Spearman—a novel that has reached three or four editions.

Dorothy Dalton, Thomas H. Ince star, is the youthful heroine of a dramatic story by Shannon Fife, called "Love Letters," the production of which was supervised by Mr. Ince and which will form an interesting release for December.

Charles Ray, also an Ince star in Paramount pictures, is to be seen in "His Mother's Boy," a picturization of "When Life Is Marked Down," by Rupert Hughes. Victor Schertzinger directed this picture, which was also supervised by Mr. Ince. It is a story with the Texas oil fields as a background.

Sessue Hayakawa will play the role of a Japanese detective in "The Secret Game," which is particularly timely because it deals with a Hun plot in the United States. It was through a clue in this story, written by Marion Fairfax and directed by Wm. C. De Mille, that a secret agent was enabled to apprehend a German spy in Southern California. The picture bristles with exciting and tense situations, it is said, and affords Hayakawa one of his best roles.

Vivian Martin is heroine of "The Fair Barbarian," from a story by Frances Hodgson Burnett, the scenario by Edith Kennedy, and directed by Robert Thornby. This is said to be a quaint and colorful little story of England, with a vivacious American girl as heroine. In book form it was a favorite years ago.

## Cast Announced for New Russell Play

The complete cast of the new Russell feature, "In Bad," has been announced by the American Film Company, Inc., at Santa Barbara, Calif. The cast is made up of William Russell, Francelia Billington, Harvey Clark, Bull Montana, Carl Stockdale, Lucille Ward and Fred Smith.

William Russell, as "Monty," scorns society. But he fights his way in and out of numerous embarrassing situations and accidentally discovers a hidden treasure in the Aztec ruins of Yucatan. Francelia Billington is a beautiful young society girl, who sort of has her eye on Monty. Bull Montana is back again—he just can't keep away from Bill, somehow—he is the boxing teacher and true to type. Lucille Ward is also back with the American and is to take a prominent part in the new Russell feature.

Edward Sloman is supervising the filming of the picture.

## Moss Sells "One Day" to Japanese Importer

U. Uno, representative film importer of Japan, entered into an agreement with B. S. Moss last week to take over the rights to exhibit in the flowery kingdom "One Day," sequel to Elinor Glyn's "Three Weeks," and the rights to "Boots and Saddles," adapted from Eugene Walter's play of that name. M. Wenescor represented the Moss interests in the deal.

# Follows Present Day Fiction in Releases

### Edison Company Announces Production of Peter B. Kyne's Story, "The Salt of the Earth," from Magazine Story

THE Edison Company is following in its releases more and more the trend of present-day fiction. Their next release of December 17, in which Peggy Adams and Chester Barnett are featured, is "Salt of the Earth," from Peter B. Kyne's story in the Saturday Evening Post.

"Salt of the Earth" is a story of the "gold days" in the West and is full of humor, pathos and human interest. The tale of the way two old miners outwit one of the professional swindlers who flourished in the days when any bank could be scratched for gold, is a rare one, and interwoven with it is a love story filled with emotional appeal.

William Wadsworth and Russell Simpson score real triumphs in their character-interpretations of the two old miners "Sinful John" and Snowshoe Sam" and Peggy Adams is equally charming in her part of the daughter of one miner and the pet of two others, and as a nurse in a modern hospital, from which she departs to marry the man she loves. Chester Barnett is a nice, frank, handsome young American who will attract and hold his audience by his honest and able presentation of the role of a man and a lover.

This production of Thomas A. Edison Inc. furnishes amusement and holds the interest throughout its five reels. It provides excellent diversion at this time when mental relaxation is a need that should not be underestimated nor overlooked.



*A scene from Edison's "Salt of the Earth"*

## Deaf Children Are Guests

Through the invitation of Harold Edel, the manager, 285 children and teachers from New York Public School 47, for the deaf, attended the afternoon performance at the Strand Theater, one day last week. The main attraction was Mary Pickford in "The Little Princess."

# Presents "Macbeth" In Pictures

### W. H. Productions Company Offers Shakespeare Tragedy With Sir Beerbohn Tree in Leading Role

SHAKESPEARE has never really come into his own in the field of motion pictures. It has often been said that his work would be ruined if put into the silent drama; that when the plays were stripped of the beauty of the lines there would be nothing left but an empty shell. This is partially true. If someone tried to rewrite the lines of some of his plays and put them on the stage, the result would be awful, but it does not follow that the plays cannot be used for photoplays, with an excellent result.

The poet has created the finest characters in the history of the English stage. He has built up some of the most remarkable plots that will ever be conceived. As plot and character drawing are the chief prerequisites to the good scenario, why is not Shakespeare put into pictures?

The reason is not difficult to find. It is chiefly because of the profound and unreasoning aversion of most of the producers and exhibitors to costume plays. There seems to be no real drawback to a costume play, either. Every time a good one has been produced it became successful. The unfortunate side of the situation is that only a few of our modern producers seem to have the courage to turn them out.

One of the few to break away from the foolish viewpoint is the W. H. Productions Co., who will release "Macbeth," featuring Sir Herbert Beerbohm Tree; a great outlay, a great story, a great actor and a great cast.

In speaking of the fact, that this picture is among their new releases, an official of that organization said recently:

"In the production of Shakesperian plays lies an opportunity to link up educational to the entertaining values of a picture. Every high school boy and girl in the country, to say nothing of those who enter our colleges, study Shakespeare, and there is not a man or woman in the country possessing any education, who does not know and appreciate his work. Then there are those who never have an opportunity to see or study his work, but who nevertheless should be brought to understand it. This latter class cannot fail to appreciate his plays, for Shakespeare is universal, he reaches everyone.

"It is certain that there can be no fear as to their favorable reception, as Shakespeare has never ceased to be popular and never will.

"It is simply a question of putting the plays on properly, for it is only in that, that they can fail.

"We have chosen 'Macbeth' as our first release, for the reason that it is one of the best known of his plays, and because it offers a particularly excellent opportunity for picturization. There is such a wealth of material for big scenes and action, that it dwarfs the efforts of the modern photoplay writer by comparison."

## Famous Old Theater Used in Picture

The famous old Garden Theater, at Twenty-seventh street and Madison avenue, New York, the scene of many stage successes of a decade ago was used recently for the staging of scenes in Ethel Barrymore's forthcoming Metro wonderplay, "An American Widow," under the direction of Frank Reicher.

This story called for scenes showing the premiere of a comedy success on the stage with a capacity first night audience, and the presence of the author and his wife in a lower box. Scenes were also taken of a panic of the audience at the supposed call of "fire." For the photographing of these various scenes in the theater a score of high powered studio lights were installed by Frank Detering, Metro electrical director, and his state. Many unusual lighting effects were secured, including one which showed the gradual darkening of the theater as the curtain was lowered, and the "throwing on" of the house lights at the intermission.

# First Petrova Picture Dec. 23

### "Daughter of Destiny" Will Be Released Through First National—Second Petrova Picture Is Finished

IN answer to the thousands of inquiries from exhibitors and fans which have poured into the office of the Petrova Picture Company, a statement was issued this week announcing the release date of the initial starring vehicle of Madame Petrova for Sunday, December 23.

"Daughter of Destiny," the first of the eight pictures in which the famous star will appear during the forthcoming year, will be shown on this date and throughout the entire week at the Rialto Theater, New York, and also in all of the largest photoplay temples in the country.

"Daughter of Destiny," the first picture to be produced under the auspices of the Petrova Picture Company, was finished and ready for showing on the date originally scheduled, but following a conference between the executives of the Petrova organization and the First National Exhibitors' Circuit, through the offices of which the Petrova productions will be issued, it was deemed advisable to withhold the film until all of the exchanges were in active operation. It was also decided by the producing and releasing factors to have the second Petrova picture entirely completed and its successor in course of production before definitely fixing the release date of the initial production.

Inasmuch as the objects outlined above have been completely attained, "Daughter of Destiny" will be given to the first run theaters in the United States on Sunday, December 23. The selection of this date is regarded by the officials of the First National Exhibitors' Circuit as exceedingly appropriate because of the holiday season and the many exhibitors who will offer Madame Petrova in her first picture to their patrons will therefore receive an unexpected Christmas gift.

The distinguished Polish star has finished her second picture, the title for which has not yet been chosen, and started on the third of the eight special features which will make up the Petrova cycle.



*Alma Rubens in a scene from the Triangle play, "The Regenerates."*

## Celebrates One Year in Film Plays

Exhibitors who have been showing Gladys Brockwell's pictures and displaying her name on printed and electric lighted signs at their theaters will probably be surprised when their attention is called to the fact that the William Fox actress is only now celebrating the end of her first year in stardom. "Sins of Her Parent" was the production in which she made her debut twelve months ago and "A Branded Soul," recently released, is the latest picture in which she has been filmed. Between the two she appeared in six other features.

# Nine Releases By Fox in December

## Four Standard Pictures and Five Special Features Include Annette Kellerman's "Daughter of the Gods"

NINE releases, four standard pictures and five special features, are scheduled to be made by William Fox during December. William Farnum, Annette Kellerman, and Jane and Katherine Lee will be represented in the standard pictures, and Francis Carpenter and Virginia Lee Corbin, George Walsh, June Caprice, Jewel Carmen and Virginia Pearson in the Fox Features.

"A Daughter of the Gods," the Kellerman production which ran from October 17, 1916, to February, 1917, in the Lyric Theater, New York, and which since has been shown and advertised in all parts of the country, will be released December 2 as a standard picture. It is a fairy tale with a marine setting.

On the same date, the Carpenter-Corbin picture, "The Babes in the Woods," originally scheduled as one of the standard pictures and to have been available December 23, will be offered as a special feature, a 52-a-year issue. It is a picturization of the fairy story of the same name, the scenes centering about the witch's home in the gingerbread house.

"Troublemakers" will be the standard picture released December 9 and in which Jane and Katherine Lee perform pranks that keep adults constantly in hot water. The special feature of the same date, a war drama, "The Pride of New York," tells a story beginning with the draft and ending in the trenches. The star is George Walsh.

William Farnum will be seen in a December 16 issue, "The Heart of a Lion." This is a visualization of Ralph Connor's "The Doctor," a tale of the Canadian Rockies. At the same time there will be released the Caprice picture, "Unknown 274," in which is told the story of a foundling's troubles, ending in her unexpected restoration to her father.

The week of December 23, the only one of the month in which there will be no release of standard pictures, has been exclusively reserved for Miss Carmen, who will make her debut as a star in "The Kingdom of Love," a production dealing with a young woman's career in a mining camp and especially with a minister's interest in her.

The last releases of the year, December 30, will be an interpretation of the character of the famous "Du Barry," mistress of King Louis XV of France, and a Virginia Pearson picture entitled "Stolen Honor." The latter tells of the theft of a painting and the attempt to fix the crime on an innocent woman. The "Du Barry" production was directed by J. Gordon Edwards.

# "Over There" Is Recruiting Stimulant

## Select Feature Picture Makes Direct Appeal to Young Men Eligible for Military Service

REPORTS received by Arthur S. Kane, general manager of Select Pictures, indicate that one of the reasons why "Over There," starring Charles Richman and Anna Q. Nilsson, is being heavily booked throughout the country, is because of its very direct appeal to men of enlisting age.

It is estimated by those who have seen the picture, that its presentation will have an appreciable influence on recruiting for the United States army, and in this connection the famous land battleship, "The Recruit," which is anchored in Union Square, New York City, plays a leading part.

"Over There" is a big patriotic play built about the thrilling scenes which followed America's entering the war with Germany, and concerns the lives of a small group of young persons who, in their various ways, rise to the occasion.

During the action of the story, both stars in their respective roles enter into Uncle Sam's whirlwind recruiting campaign, and a number of stirring scenes are staged on the speaking deck of "The Recruit." This is the first time that the celebrated dry-land man of war has entered into the making of a photo-drama, and its appearance on the screen invariably gets a hand.

The picture was produced under the direction of James Kirkwood, and its battle scenes have been especially commented on for their careful staging and attention to detail. It is a red-blooded play of war and love.

## He Thinks Motography Is Great

The following letter is one of many of its kind received by MOTOGRAPHY:

Lyric Theater
J. M. Reynolds
Proprietor and Manager
Van Alstyne, Texas,
November 21, 1917.

Enclosed find my check for $3. Please send MOTOGRAPHY for one year beginning at once. I think it is a great trade paper.

(Signed) J. M. REYNOLDS.

## Consolidate Chicago Film Exchanges

Carl Laemmle, president of the Universal Film Manufacturing Company, announces that the Laemmle Film Service has been consolidated with the Universal Film Exchange, and will, hereafter, be known as the Universal Film Exchange of Chicago.

Beginning Monday, November 26, I. B. Leserman, who has been at the head of the Laemmle office in Chicago for the past two years, assumed exclusive charge of Universal's "Big 3," Current Events, Animated Weekly and Screen Magazine, L-KO Comedies, and the regular Universal Program. He will also have charge of the Universal Serials.

C. R. Plough, who has been in charge of the Universal Office, will have the exclusive management of Blue Bird Pictures.

I. Van Ronkel, who has been managing the Blue Bird Pictures ever since their organization, will have full control of Jewel Productions.

The offices of the Universal Film Exchange will remain on the fifteenth floor of the Consumers Building.



*Clara Kimball Young will appear in a screen version of "La Fille Sauvage" by Francois Curel, to be distributed by Select Pictures.*

## Miss Young Engages New Leading Man

Clara Kimball Young who has just completed, with her own company, a screen version of "Shirley Kaye," and who is now at work on her forthcoming production of "The Marionettes," has added to her forces, Corliss Giles, whose work with Lou Tellegen in "The Ware Case" and "The King of Nowhere," placed him in the front ranks of the younger actors. His engagement with Miss Young marks his first appearance in pictures.

Wallace Reid will go to Truckee, California as soon as the first snows occur to film some of the few remaining scenes in "Nan of Music Mountain," a Paramount picture, which are supposed to take place in a blizzard.

# Demand Coinage of Fifteen-Cent Piece

## LEADERS OF THE BUSINESS WORLD SEE NEED OF NEW COIN

TRADE demands a fifteen cent piece. The need is not a new one exactly, but it has been vastly emphasized of late in the retail lines by war-time prices, war taxes and other war developments.

Business men insist that trade and buyer's convenience indicate brisk demand for a coin between the dime and the twenty-five cent piece in value and that this necessity is daily becoming more urgent.

Men prominent in big business organizations are pushing the campaign for a fifteen cent coin, which was launched by John R. Freuler, president of the Mutual Film Corporation, his principal supporters being Edward Wise, president of the United Cigar Stores Company; S. A. Perkins, proprietor of the Tacoma Ledger and owner of seven coast newspapers; John G. Shedd, president of Marshall Field & Co., Chicago; Robert Mandel of Mandel Brothers, Chicago, and Thomas J. Connery of Pittsburgh.

"The plan to coin a fifteen cent piece," said Mr. Freuler, "does not involve the abolition of any coin now in use, but the introduction of a new coin between the dime and the quarter in size.

"There is a widespread demand for a fifteen cent piece due in a measure to the rise in prices which has established a fifteen cent price for innumerable small articles of commerce.

"For instance, in the department stores a huge volume of fifteen cent articles is handled, the sale of which would be facilitated and perhaps heavily increased by addition of a convenient coin to the currency."

### *Many Fifteen Cent Cigars*

"In the cigar trade the need for a new coin is being particularly felt, but in no avenue of business is the necessity greater than in the motion picture field, since fifteen cents is rapidly becoming the standard admission price.

"The psychology of salesmanship recognizes as a handicap to trade the necessity for changing a quarter to pay a 15 cent bill, or for searching a handful of small change to extract the necessary nickel and dime.

### *Sales Lost for Want of Coin*

"In many instances the prospective purchaser, unable promptly to lay hands on necessary change, passes on without making a contemplated purchase. This is more especially the case in department stores, where a customer's wait for change becomes an appreciable factor in the situation, but it is hardly less true of motion picture patronage or any other business in which the standard price of the commodity vended is fifteen cents.

"We once had a twenty cent piece coinage of which was abolished because it too closely approximated the twenty-five cent piece in value, and the objection to that coin was well taken, but no such condition can be urged where a fifteen cent coin is concerned, because it is now generally conceded that there is too great a gap between the ten and twenty-five cent pieces to satisfy the interests of the trading public.

### *Purchaser Wants Exact Change*

"A purchaser likes to run his hand into his pocket and be able to find the coin he needs for his small purchase. There is no good reason why this demand should not be fulfilled."

John G. Shedd, head of Marshall Field and Company, said:

"There is no doubt that the coinage of a fifteen cent piece would go far to facilitate trade and I regard the movement for such an addition to the existing currency as well taken."

Robert Mandel of Mandel Bros., said:

"Addition of a fifteen cent piece to the coinage would prove of value in all lines of business and it would especially facilitate trade in fifteen cent standard articles of which there are many handled by the large stores. I am strongly in favor of the fifteen cent piece idea."

### *Editor Approves Idea*

S. A. Perkins of the Tacoma *Ledger* says:

"There is no question but that a coinage of a fifteen cent piece would be an excellent thing. I shall urge the matter upon members of Congress in the west."

Edward Wise, president of the United Cigar Stores Company, says:

"My opinion is that a fifteen cent coin would be of great value to the trading public and to merchants in every line of business. I shall promote the plan in any way that I can."

Mr. Freuler is receiving many indorsements of the fifteen cent idea. An organization of the interests principally involved to bring the matter before Congress in proper form is soon to be undertaken.

# Apple Pie Is Press Agent's Downfall

## He Causes Mary Garden to Eat It for Breakfast And She Causes Him to Seek Some Other Employment

THIS is the valedictory of a press agent who caused an apple pie to be baked for Mary Garden's breakfast and then persuaded her to eat it.

It is a sad story.

When the famous opera star went to Florida recently for the filming of several scenes in "Thais," in which she is to make her bow in the movies, her press agent, as a matter of course, went along. He was a good enough press agent, as press agents go, but he erred, as press agents will, by overdoing his job.



*Mary Garden as She Appears in "Thais."*

When Miss Garden's party reached Jacksonville, the man whose duty is was to see that the newspapers were made aware of all the sensational details of her advent found himself without a peg to hang a story on.

The diva hadn't got off the train along the way to pick flowers and been left behind when it started again; she hadn't said she'd never appear with a leading man who had black, curly hair; she hadn't even refused to occupy the suite set aside for her at the hotel.

Obviously, something had to be done.

It didn't take a whole lot of thought or very many dollar bills to persuade the chef of the hotel that the opera-movie star couldn't get along without pie—apple pie—for her breakfast, nor very many telephone calls to apprize the ever-awake newspapermen of the Florida metropolis that the chef was going to stay up all night to build a confection fit to grace her breakfast table. The pie was baked, the morning papers printed the story and the star found the stage all set when she came down to breakfast. All she had to do to make the story "stand up" was eat the pie.

Guests of the hotel glanced up from their newspapers as the star entered the dining room and smiled to themselves as if murmuring, "Fake! Fake! You never can believe what you read in the newspapers."

But they—and the press agent—had reckoned without Miss Garden. She very carefully divided the pie into the proper number of sectors and devoured one with every evidence of relish.

The press agent's honor had been vindicated.

But—

Pies is pies and breakfasts have a habit of being something different from business men's lunches. Even prima donnas who are moving picture stars can't change nature.

But they can change press agents.

# Starts "The Grand Passion"

Following fast in the footsteps of "Pay Me" and "The Co-Respondent," Jewel Productions, Inc., announce the early release of another big feature entitled "The Grand Passion," an adaptation of "The Boss of Powderville," by Thomas Addison.

# Begin the Day With a Song

## Film Star Tells How to Make a Good Start for a Hard Day's Work in the Studio

BY MARGARITA FISCHER,
*American screen star.*

BEGIN the day with a pleasant frame of mind. That always makes a pleasant day, in spite of the weather.

If I yawned and groaned and fervently wished that I didn't have to get up and get to work, I would be miserable all day long. So would everybody about me.

Not me!

I bounce right out when the clock calls out "Six-thirty, Margarita, dear, and time for little girls to be up and about."

Inside of five minutes I am splashing around in my tub and warbling out songs at the top of my voice. This is to wake the rest of the family, for I must confess that I am the only early riser of the bunch. And then come my exercises!

Yes, indeed, I believe in exercises. I have a set of them made up especially for me by a famous physical director and when you do this you sort of have a feeling that with an exclusive set of exercises that cost you a lot of money it would be wasteful not to use them every day.

A nice cold bath, ten minutes of wholesome exercise by an open window, and I am ready for breakfast. And when I say breakfast I mean a regular meal. I'm a healthy girl and I have a regular appetite.

And usually I have a hard day's work before me. So I tuck away a nice comfortable breakfast that makes Kange, our Jap boy, smile. He wouldn't like it a bit if I didn't eat the lovely things he prepares for my breakfast.

So that is how I begin my day. And then I get into the handiest gown and Sister Dorothy and I drive to the studio for the day's grind. Although it really isn't a grind to me, for I love every bit of it and am always ready to put in a full day at it. You'd never in the wide world succeed at anything if you didn't love your work. I'm crazy about mine.



*Margarita Fischer, American star, uses her auto for a dressing room. The curtains were raised for the purpose of getting this photograph.*

# Beach Copies Old Gaming House

THE gambling house scene in Rex Beach's motion picture production of "The Auction Block," his novel of New York's night life, is so strikingly realistic as to be provocative of comment from those who have seen the film at private showings. Inquiry of the author reveals the reason for this.

"More than one of New York's old-timers will recall, without thinking back very far, the notorious house with the bronze door," said Mr. Beach. "It stood in the middle Forties, a defiance to honest policemen and a blessing to crooked ones, one of the most famous gambling houses New York has ever known.

"From time to time some of the doings in New York's now generally defunct gaming places have come to public attention through the courts. Their history was pretty well spread on the records at the Becker trials. But no one in authority ever succeeded in finding out just what went on behind the sturdy bronze door, intended as a psychological and physical deterrent for the axe men of the strong-arm days.

"If popular belief is to be credited, the men who spent a fortune for this door and in furnishing the interior in a manner in keeping with this expensive novelty never realized very handsomely on their investment. Police protection rates in those days were almost as high per dollar as the graduated income tax schedule of today.

"We tried in setting the scene for the gambling raid in 'The Auction Block' to approximate from memory the layout and furnishings of this justly celebrated house."

# Julian L'Estrange Is Metro Player

Julian L'Estrange, an experienced player of the stage and screen, is playing the leading male role of Arthur Frome in support of Emily Stevens in the Metro picturization of "Daybreak." This play by Jane Cowl and Jane Murfin was adapted for the screen by June Mathis and Albert Capellani and is being directed by Mr. Capellani.

Mr. L'Estrange is an Englishman and has played in London with Sir Herbert Tree, Arthur Boucher, Sir George Alexander and Ellen Terry in Shakespearean and modern plays. His first American appearance was with William Faversham in "Imprudence" at the Empire Theater, New York, in 1902. Then L'Estrange returned to England, returning to America in 1908.

He was leading man with Maxine Elliott for two years, opening the Maxine Elliott theater with the star in "The Chaperon," and also supported her in "Myself Bettina" and other plays. For three years he was Billie Burke's leading man in "Mrs. Dot," "Susanne," and "Love Watches." He played in "Her First Divorce," with Laura Hope Crews, and with John Drew in "The Tyranny of Tears."

In motion pictures, Julian L'Estrange has been leading man for Pauline Frederick in the Famous Players' productions "Zara," "Sold," and "Bella Donna." He was co-starred with Katherine Kaeldred in Pathe's "The Girl With the Green Eyes," and appeared with Maurice and Florence Walton in the Famous Players' picture "The Whirl of Life." His role in the forthcoming Metro production is one well suited to his histrionic talents.

# Leah Baird Will Work in South

Miss Leah Baird who will shortly start work on the first of her six super photoplays will make three pictures in the east and the others in Pensacola, Fla. The name of Miss Baird's director has not yet been announced.



*Leah Baird.*

# Latest News From West Coast Studios

## LIVELY HAPPENINGS ASSEMBLED FOR THOSE WHO WANT TO KNOW

BY RICHARD WILLIS

IN literary circles co-authors are rare enough, among scenario writers they are almost unknown. Rosalie Ashton and Beatrice Morse, who are now working with an eastern company, have collaborated on many successful screen stories, originating the ideas and writing the continuity. The Dorrances recently had one of their short stories produced at the Paralta, but they did not write the continuity, and William Parker and Beatrice Van have written together for Margarita Fischer. For steady product the Misses Ashton and Morse occupy a singular position in the photoplay world.

Recently the Vitagraph company made some scenes at the beautiful home of Percy Williams, the vaudeville magnate. Corinne Griffith was screened in some wonderfully lighted scenes and Mr. Williams seemed to enjoy helping the company to get just what they required. As a mark of appreciation the artists and director presented Mr. Williams with a silver cigarette case on which was engraved Miss Griffith's name in facsimile, and the recipient was much gratified with the remembrance.

Monroe Salisbury is soon to be seen again in the first photoplay in which he became well known to screen followers. "The Goose Girl," in which he played the prince to Marguerite Clark's goose girl. He made a most romantic prince and the reissue of this Lasky feature is bound to attract considerable attention. Monroe Salisbury is now a star in his own right and is supported instead of supporting.

Grace Cunard and her mother are turning out a number of knitted things for the boys these days and Grace says she never did so much "garment" work in her life. She is specializing on sweaters; the caps and wristlets get done too quickly to please her.

The remark that Charles Ray is working on a new story is quite a stale one. The fact is that Charlie always has two or three stories planned out ahead and he hates to be idle and he does not give his director or cameraman any time to be idle, either. They are known as the "perpetual motion triplets" and everyone around them seems to like being hustled by them. Ray is at present engaged on a story bearing on the question of heredity.

Helen Holmes and J. P. McGowan finish up their work in "The Lost Express" this week and go to New York early next week. It is said they will change their affiliations. They have made four serials for the Signal company, all of which have been highly successful.

The writing of Frank H. Spearman, the author of "Nan of Music Mountain," "Whispering Smith" and other virile novels, is much in demand among the movie companies. The latter story was put on by the Signal company and "Nan" has just been made into a stirring feature by the Famous-Lasky combination with Wally Reid and Anna Little in the principal roles. It has made a corking good photoplay. The very day that Mr. Spearman landed in Los Angeles he met S. S. Hutchinson in the offices of Willis and Inglis and immediately signed up for "The Girl and the Game," which he wrote in comparatively short order and which was a huge success and gave him his introduction to the motion pictures. Since then he has earned many thousands of dollars in southern California.

Ford Sterling is acting with Henry Lehrman in the Sunshine Comedies. Ford, who has been off the screen for some time, taking a good holiday, and has been shining as a nimrod and as a catcher of fish, says he has been assisting to reduce the high cost of living.

Many people have written to Alfred Whitman of the Vitagraph company telling him how wonderfully he resembles Alfred Vosburgh, who co-starred with Vivian Rich for so long in American pictures. Alfred has a form letter answering such comments in which he states that Whitman WAS Vosburg before the war, but, although he never was within thousands of miles from Hunland, the company deemed it wiser to change his name. Mr. Whitman recently scored as the Red Prince in the Vitagraph feature, "The Flaming Omen."



*Freddie Verdi, ten-year-old juvenile lead in "Daughter of Destiny," first Petrova Picture starring Madame Petrova, who has purchased a barber shop for his father from his screen earnings.*

Myrtle Stedman is keeping a diary, in which are recorded her impressions of the cities and towns she is visiting, of her various receptions and the many odd incidents connected with her "personal appearance" tour. On her return, Miss Stedman intends to write her experiences down, and they should make most interesting reading. Miss Stedman has little to say to the audiences; they prefer to listen to her splendid singing, and she prefers to sing anyway!

Crane Wilbur is very much in the public's eye just now. His pictures, directed by himself, by the way, made for the Art Dramas concern, are all over the country and the big morality feature, "The Finger of Justice," has been scoring a huge hit in San Francisco and will travel the states. In this, Crane Wilbur has the best part he ever played. Again, he is acting at the Bishop Theater at Oakland and they are "turning 'em away." Mr. Wilbur has no idea whatever of deserting the screen, but he likes to renew acquaintance with the footlights now and again.

Edward Sloman, the American director, has taken nearly a whole week's vacation to celebrate the signing of another two years' contract with the American company. Ted left no address but returned with several entirely new fish stories and quite a number of fish. He says he feels like a giant refreshed, so there is some tall hustling to be done by everyone connected with the volatile Ted in the near future. He will still direct Bill Russell.

George Holt of the Vitagraph and the writer are two of the photoplay colony who live right on the beach and take a dip in the ocean every morning before breakfast. They live within a block of each other and generally enter the water together and see who can swim the farthest in the shortest time. It is about a tie between them. Holt has it on us though, as he saved a man's life at Santa Monica this summer.

Fay Tincher is the star of a new company recently formed with New York capital and will start work on Monday under the direction of Al Santell. The concern has rented the Willis & Inglis studios at East Hollywood and will make two reel comedies. The outlet will be announced as soon as the contracts are actually signed, but it is stated a release is arranged. In the dearth of good comedies the return of Miss Tincher will be welcomed and she is delighted to be the head of her own company after turning down a number of attractive offers for her services.

With W. W. Hodgkinson at the helm of a distributing concern which is to handle Paralta pictures, the wonderful personality of Bessie Barriscale will soon again be seen on the screen. It is a long time since she last had a picture released,

*Three scenes from Alice Brady's first Select picture, "Her Silent Sacrifice"*



but in her case absence has made the heart grow fonder and she will be doubly welcomed, especially as she has been appearing in some remarkably fine features. "Madam Who" will be the first picture to be shown an eager public and it is SOME picture too.

"You are far too good looking to be a director" writes a young female person to Henry King, the director who is making the Mary Miles Minter features at Santa Barbara. Of course she also asks for a photograph, they all do. Henry does not know just how to take this. Is it a slur against the looks of directors in general, of which he is one? Miss Minter tells him that he need not flatter himself anyhow, the young female person is merely collecting pictures and "uses taffy to all of them."

Webster Campbell, the Vitagraph juvenile lead, is one of the young leading men who believe in keeping fit. He was an athlete at school and college and has never let up on his athletic exercises. One can tell he is in perfect trim by the way he walks and he is an ardent pedestrian.

Enid Markey is getting some experience with wild animals during the screening of "Tarzan of the Apes" under the direction of Scott Sidney. She made the acquaintance of a lion face to face, has stalked deer and caressed apes and baboons. Miss Enid says it is all very exciting and she is enjoying the novelty of it all, but finds she has a preference for tame animals and has no desire to exchange her Boston bull pup for any of the "pets" she has been meeting of late.

## Capellani Begins Work for Metro

Albert Capellani, who will be introduced to Metro patrons in connection with an Emily Stevens picture, already has begun work on the new production, a screen version of "Daybreak," the play written by Jane Cowl and Jane Murfin. Produced in New York earlier in the season, and now touring the country, it has been adapted for the screen by the director himself in collaboration with June Mathis.

# Elaborate Set Is Built for Picture

### "The Lifted Cross" Is Second Alice Brady-Select Production—First Production Is Ready for Release

FOR Alice Brady's new Select production, "The Lifted Cross," which is an adaptation by Paul West of Charlotte Bronte's novel, "Jane Eyre," one of the most elaborate interiors ever devised for a screen play has been built in the Select Pictures studio on Fifty-fourth street, New York.

The studio which was formerly a religious edifice, has been transformed into the stately interior of an old English manor house, and its stained glass windows, massive pillars and vaulted ceiling lend themselves readily to the illusion. The set has been carefully designed and is an exact replica of the library, entrance hall and breakfast room in the Duke of Devonshire's famous country place.

"The Lifted Cross," will be the second of Miss Brady's Select productions, the first, "Her Silent Sacrifice," being now on the eve of release. Eliott Dexter has been chosen to support her in the character of Rochester and a group of excellent players, including Helen Green, Helen Lindroth and Victor Benoit, have been given the other necessary roles. The picture is rapidly forging ahead under the able direction of Edward Jose and when finished will be distributed by Select.

# Goes South In Search of Spring

### Madge Kennedy and Company of Leighten Players Leave New York to Film Scenes for New Picture

SPRING, at this writing about as remote as anything hopeful New Yorkers contemplate, is a very necessary item in the filming of Madge Kennedy's new Goldwyn starring vehicle, "Oh, Mary, Be Careful!" As a consequence, Miss Kennedy and her company of eighteen have gone to Georgia in search of peach blossoms and mad bulls.

Mad bulls aren't particularly a concomitant of spring, to be sure, but "Oh, Mary, Be Careful!" requires the services of one and the scenic assistance of a lot of peach trees in bloom. A bull sufficiently angry might have been found in the vicinity of the Goldwyn Studios at Fort Lee, N. J., but it was thought best to photograph him in conjunction with the peach blossoms. The bull chases one of the principal characters in the picture up a blooming peach tree.

The Kennedy company is at Savannah and is working out from there on various locations. It consists, besides the star, of George Forth, leading man; Marcia Harris, George Stevens, Yolande Duquette, Marguerite Marsh, Bernard Thornton, Harry Myers, Kathleen McFahren, Dixie Thompson, J. William Weston, William Carr, Logan Paul and Alton Hamilton.

Miss Kennedy's director in the new picture is Arthur H. Ashley, noted as a picture player and director. He directed the World-Brady production of "Rasputin, the Black Monk," and played an important role. Just before joining Goldwyn he directed the production of "The Making of a Nation" for the same producers. Mr. Ashley's personal staff consists of Clarence Jay Elmer, assistant, and Edward Brophy, technical assistant.

The photography of "Oh, Mary, Be Careful!" will be in the hands of William Fildew, a recruit from the Griffith forces.

The Kennedy company will be in Georgia several weeks, after which it will return to the studios for the filming of the interior scenes. "Oh, Mary, Be Careful!" is from the novel of George Weston.

## Metro Man Edits Newspaper in Trenches

A newspaper from the trenches is being printed "Somewhere in France" by the boys of Company "C," 165th United States Infantry, its editor and principal contributor being Louis Klopsch of Metro. Klopsch was formerly a member of Metro's publicity staff. The official organ of "C" company is known as "C What Happens."

# Chicago's Censorship Is On Trial

## COUNCIL COMMITTEE HOLDS FURTHER HEARING ON PROPOSED ORDINANCE

IN a bitter debate over censorship before the Steffen council subcommittee in Chicago, Major Funkhouser, Chicago's censor, incurred the ire of the committee at almost his first remark.

He charged that the Steffen amendatory ordinance was "a personal attack" on him.

The remark came when Chairman Steffen, in reply to a request from Father Frederick Siedenburg of Loyola University outlined the plan of his amendment.

"This amendment," he said, "is definite and concrete. It eliminates the present censor of moving pictures from the censorship situation. It provides for a board of ten. I have not attempted in the amendment, which is our working basis, to say how this board should be appointed.

"The amendment has in view a fair solution of the censorship situation. In no measure is it an attack on Major Funkhouser, whose record on the police department is good, and I think Major Funkhouser so understands the situation."

"I wish I could understand it that way," broke in the major. "This is a personal fight!"

### *Resents Major's Attitude*

Alderman Maypole turned on Major Funkhouser.

"This committee," he said with heat, "is accepting all statements here without impugning motives or integrity.

"Major Funkhouser, by his remark, challenges the statement and veracity of the chairman. I resent the remark."

"There may be many on the opposite side of this question," observed Chairman Steffen.

"Plenty," said Funkhouser. "I did not mean what Alderman Maypole construed."

"I stand by my remark," exclaimed Alderman Maypole. "I have no retraction to make."

Shortly after Major Funkhouser was put on the stand Father Siedenberg and several of the club women present had stated that they did not understand that one-man censorship existed—that there was a board of censors.

### *Funkhouser Takes Stand*

Funkhouser himself dispelled the idea that the board had any power.

"Have you always followed the recommendations of the board?" asked Chairman Steffen.

"Not always," replied the witness, shortly.

"You really are the official censor?"

"I am," replied the major. "Some members of the board didn't understand that, but some of those are beginning to understand now."

The major showed his viewpoint on censorship by reading from an Ohio Supreme Court decision, which held that it was "immoral or obscene" to present a murder, an arson, or other felony in a picture.

Father Siedenburg said early in the session:

"The moving picture industry as a whole is a good and glorious business. Its great educational and recreative value is conceded. It is not the use, but the abuse of pictures, to which we object. We are the friends of the moving picture men if they will only see it in this light.

"I haven't the least idea that there is one-man censorship."

### *One-Man Censorship Exists*

Attorney Herbert Friedman, representing the Chicago Film Exchange, stated that there was one-man censorship and he would prove it.

Mrs. Hannah Soloman, chairman of the city ordinances committee of the Chicago Woman's Club, and evidently friendly to the cause of Major Funkhouser, declared that the moving picture people had the right of appeal to the courts for redress.

Attorney Friedman denied this. He declared that even when the picture won in court before judge and jury, it was the policy of the corporation counsel's office to take an appeal.

"And we are tied up in court for two or three years. I'll ask Mr. Ayres of the corporation counsel's office if this is not so."

### *Denies Attorney's Statement*

To the surprise of every one, Assistant Corporation Counsel Ayres, who was supposed to be present in a neutral capacity, denied this statement with heat and attacked Mr. Friedman's veracity.

Mr. Friedman had the record read back, cited numerous court cases and appeals, and apparently fully sustained his position. He demanded a retraction from the assistant corporation counsel, but it was not forthcoming.

Attorney Friedman cited "The Little American" as one picture on which the court decision had been appealed. The club women evidently were surprised at the information they received with reference to the actual operations of the censorship law.

### *"Clubwomen Do Not Know"*

Mrs. Guy Blanchard of the Political Equality League declared in favor of censorship, but by a board of censors.

Mrs. Batten of the Illinois State Federation of Women's Clubs declared that the women favored state censorship through a state board.

Mrs. Elizabeth Sears of the American Film Company cited the case of women who objected to the showing of "Alice in Wonderland" because in one scene Alice stole some tarts from a table. Mrs. Sears said that, as a rule, club women knew little or nothing about moving pictures.

There was a total absence of defense for one-man censorship even among the persons upon whom Major Funkhouser evidently relied for support.

At a banquet given in honor of A. W. Brady by the Chicago Exhibitors' League last Monday night at the Hotel Sherman, Aaron J. Jones, president of Jones, Linick & Schaefer, addee some illuminating views.

### *Exhibitor Is to Blame*

"Censorship exists only because of the exhibitor himself," says Aaron J. Jones. "The average exhibitor says that he is not interested in censorship, but that it is 'up to the producer' only. He is badly mistaken, and does not realize the injury he is doing to himself when he airs such views. It does not occur to him that when a patron leaves his theater, after having witnessed a picture butchered by the censor, that said patron doesn't reason why the censoring was made or who produced the picture, but in his own mind has merely declared it 'a bad picture.'

"Thus, the patron in time learns to avoid the motion picture theater having 'the bad picture' and it is only by a 'get together' movement among the exhibitors that the right kind of censorship of motion pictures can be had.

The ordinance introduced into the City Council of Chicago, by Alderman Walter P. Steffen, argues for a ten member censor board. The idiosyncracies and peculiar deviations of mind experienced by the present censor, Major Funkhouser, are too well known to dwell upon lengthily, but it stands to reason that no one man is capable of telling two million and a half inhabitants of Chicago what they should see or should not see.

### *One Man Censorship Wrong*

"What one man may like, another may not. What one man may declare immoral, another may not. And thus, Major Funkhouser enters the projection room at the censor board with a chip on his shoulder and with malice aforethought in his heart.

"The exhibitors of Chicago must get together to protect themselves individually, as well as collectively, and get behind the Steffen ordinance, so that Chicago may have just, honorable, and efficient censorship of its motion pictures.

"And therein is breathed plain truths, an understanding of conditions in the 'second largest German City,' where Funkhouser refused permits to 'The Little American,' 'The Spy' and numerous full-fledged pro-American pictures because of the fact that they might 'hurt the feelings' of German residents in Chicago.

"When one man is allowed to ruin the labor, the cost, the investment and the patriotic efforts that went to make the above American pictures, just because in his fetid brain they might offend 'our enemies' it is high time that exhibitors got together for 'fair play' and just censonship."

---

## Queen Lil Funeral Is to Be Filmed

Funeral ceremonies of Queen Liliuokalani of Hawaii, who died in Honolulu, November 11th, are to be filmed exclusively for the Famous Players-Lasky Corporation by arrangement with the territorial government of the Hawaiian Islands, secured by George Melford, who is now at the Islands with Sessue Hayakawa directing "Hidden Pearls" for Paramount.



*Western scenes predominate "The Tenderfoot." Vitagraph presents William Duncan in this Wolfville story*

# Another Wolfville Tale Is Ready for Screen

## Vitagraph Presents "The Tenderfoot," in Which William Duncan Appears with Carrol Holloway Opposite Him

"THE Tenderfoot," the second picture made from the Wolfville tales of Alfred Henry Lewis, is announced by Greater Vitagraph, as the Blue Ribbon feature for the week of December 3. This, like "Dead Shot Baker," was directed by William Duncan, who also plays the star role. Carol Holloway appears opposite him.

The announcement declares that "The Tenderfoot," in many respects, is an even better feature than "Dead Shot Baker," which was acclaimed by critics one of the finest western pictures ever offered to exhibitors. The story is rich in humor and the sub-titles are in the quaint range dialect which characterizes the Lewis stories.

President Albert E. Smith, of Vitagraph, in commenting on this feature, said that he thought it one of the best offerings his company had made in many months.

"People like to see western pictures, because of the fine riding of the cowboys and the thrilling action," said Mr. Smith. "and for this reason I believe that the stories should be the finest obtainable. The Wolfville stories of Alfred Henry Lewis have taken their place in American literature as classics of the old west and we intend that the pictures made from them shall be just as high class as the stories. No expense has been spared in making these first two and the same policy will prevail in the making of all the other Wolfville pictures."

"The Tenderfoot," according to the Vitagraph statement, is remarkable for its splendid photography and its lighting effects. It is the story of the young man who went west because the eastern girl would not return his love. She also comes west and he shows his worth by saving her life and her reputation, but she is incapable of appreciating his honest devotion. Meantime, a true western girl has come into his life. He admires her and she secretly loves him.

The eastern girl through a flirtation with Wolfville's bad man, embroils the Tenderfoot and he must sneak from town or remain and fight with the odds pointing to his certain death. He stays and wins the western girl as his bride, while the other girl returns east.

Two scenes stand out in "The Tenderfoot." The eastern girl to arouse the jealously of the Tenderfoot, invites the attentions of a young Indian brave and he, scheming to win her, sends ponies to the white folks camp. Innocent of the Indian custom, she accepts them and thus is bound to marry the redman. In her hysteria of fear, she appeals to the Tenderfoot to save her, promising to marry him if he will. The Tenderfoot goes out alone and kills the Indian in a rifle duel only to be again put aside by the girl.

In the closing scene in Wolfville's saloon, the bad man sits with the western girl waiting for the Tenderfoot to come in so he can kill him. Pretending an affection for him, the western girl plies him with liquor and exchanges the cartridges in his revolver for harmless charges. Knowing nothing of this, the Tenderfoot enters and unscathed by the first shots, closes in on the bad man and drives him from town. And as the western girl is confiding to the dazed Tenderfoot what she did because she loved him, her rival is riding away from Wolfville into the east.

---

## Comfortable Chair Is Conversation Cause

In the well appointed office of Albert E. Smith, president of Greater Vitagraph, the furniture is artistic and massive. There is a portrait of Napoleon on the wall and several other fine oils.

Until a few days ago one of the finest things in the room was a beautifully upholstered leather guest chair at one side of Mr. Smith's desk. But it is no more and here is the reason:

"I have always tried to see everyone who calls on me," said Mr. Smith, "because it is only courteous that I should. But I found that my visitors took up too much of my time. Often, when callers had finished the matter in hand, they continued to linger and I was drawn, time and time again, into a general conversation about the motion picture industry, the high cost of living, religion and a thousand other topics. The result was that I was spending too much time talking and my work was interfered with. The other day Cyrus Townsend Brady was here and remarked: 'You know, this is the most comfortable chair I have occupied in the Lord knows when.' I had the chair removed that afternoon."

---

## Vitagraph Plans Big Billboard Campaign

Walter W. Irwin, general manager of the distributing organization for Greater Vitagraph, makes the announcement that the nationwide billboard campaign in connection with "Vengeance—and the Woman," the new fifteen-episode serial, will begin early in December. Arrangements have been made to post twenty-four sheets in all towns of 10,000 population and upward between December 15 and January 1 and after the later date posting will begin in towns under 10,000.

Mr. Irwin declares that the company proposes to cover twice as many stands as were covered in the campaign for "The Fighting Trail," double and in many cases triple the amount of space being leased all over the country.

---

## Jack Pickford Rescues Baby from Fire

In the process of translating "Tom Sawyer" to the screen for Paramount, Jack Pickford, who plays Tom, and the company, under the direction of William D. Taylor, were working in a little Missouri town. During the night the small hotel in which they were staying caught fire and the lives of the guests were endangered. Jack Pickford was one of the first out of bed and into his clothing, and hearing some one crying that a baby was asleep in a room on the third story, he rushed upstairs and carried the infant down a ladder to safety. After rescuing the child he saved three camera cases, several boxes of film, a mattress, an armful of phonograph records and several pieces of furniture.

# Preacher Rebukes Preacher For Picture Attack

## EPISCOPAL CHURCH RECTOR PRAISES INDUSTRY FOR GOOD IT ACCOMPLISHES

THE Rev. H. E. Robbins, rector of St. Mary's Episcopal Church at Salamanca, N. Y., and manager of the Strand Amusement Corporation in that territory, a booster for Paramount and Artcraft Pictures, as well as for all good films, has written to H. F. Sherwood, assistant secretary of the National Board of Review, the following letter in which he answers the charges brought by a certain minister against motion pictures, at the Episcopal Congress held recently in Cincinnati:

"October 30th, 1917.

"My Dear Mr. Sherwood:

"Replying to yours of October 27th relative to statement recently made in Cincinnati at the Episcopal Congress, I have to say that as owner and manager of one of the largest moving picture theaters in western New York, I deny the statements made.

"Of course if the person who made the statement has the proofs he can name the 'large number of motion picture manufacturers' and can designate some of the pictures to substantiate his claim.

***Preacher Studies Pictures***

"I have made the business my avocation and careful study for many years, and have had extensive dealings with manufacturers and exchanges. I know many of the leaders personally. I think that my acquaintance with the subject ought to be such as to qualify me as an authority in the matter. As a clergyman in the Episcopal Church my interest has been such as to especially call to my attention the defects of moving pictures and the business of exhibiting and producing moving pictures.

"I know quite thoroughly the policy and productions of such producers as the Paramount, Artcraft, Goldwyn, K. E. S. E., Vitagraph, Universal, General, Triangle, Mutual, Pathe, Metro and World companies. I have used and recommended their pictures and I know they aim to, and do produce, clean pictures, pictures that are, as a whole, cleaner than the average magazine. Many of the producers, such as Edison, The Educational, etc., produce pictures that are on the very highest plane.

***Industry Frowns On Bad Plays***

"Furthermore, so far as the industry can be classified, the overwhelming sentiment is against pictures and exhibitions which aim to exploit the sensational and salacious.

"The trouble with some of the gentlemen of some of the church congresses is that they try to say something startling and sometimes they are not always quite well informed.

"The moving picture industry, which is the most powerful agency of education in this country today, is crucified between two thieves.

"On the one hand is the greedy exhibitor and producer, who are utterly irresponsible, who appeal to the lowest in humanity, but who do not represent the industry any more than some the freak religious movements represent the church, and on the other hand the overpious brother who is always looking for some head to hit and finds the moving picture business is a handy target.

***President Recognizes Good***

"In spite of this, however, our President recognized the industry as so influential that he confided the great task of spreading the propaganda of patriotism to the moving picture theater. So effective have these theaters been that public recognition has been made time and again of the good results accomplished.

"In this city, as chairman of the Four-Minute men, I have been informed by the Liberty Loan Committee that our moving picture speakers have been largely responsible for making this one of the banner Liberty Bond cities in the state, in spite of our large percentage of foreigners.

"My theater, The Strand, is always a place for clean wholesome recreation. On Sundays it is a powerful agency for temperance, good citizenship, morality and patriotism. With the aid of moving pictures the big theater is packed every Sunday night with hundreds of men who are easily influenced by pictures, music and tactful speaking.

***Tendency Most Unreasonable***

"If our clerical friends in every community will recognize the local theaters and co-operate with the managers, they will find wonderful opportunities open to them for reaching out into the highways and hedges and getting into contact with those who need good influences most.

"I repeat that nothing could be more unreasonable than this tendency to judge this, the fourth greatest national industry, by its worst, and by its most disreputable and unworthy 'hangers-on.'

"I do not ask that it be judged by its best. But we have a right to insist that it be judged as other things are judged, literature, for example, or even the church, by its ideals, by its representative men and leaders.

"Meanwhile I hope that God will some day put it into the heart and mind of some Carnegie to establish moving picture theaters and subsidize them in communities isolated and remote, so that the social decline, so apparent in these places, may be arrested and overcome by a recreation that stimulates the imagination, develops the mental and social faculties and is accessible to almost every locality and can be appreciated by every age and grade of intelligence.

Yours sincerely,

"H. E. ROBBINS,

"Rector of St. Mary's Episcopal Church and Manager and Treasurer Strand Amusement Corporation."

# Mabel Normand Has Had Varied Career

### Film Activities of Goldwyn Star Did Not Begin Until After She Had Tried Art and the Stage

MABEL NORMAND, star in Goldwyn Pictures, served a long apprenticeship in screen work before graduating into the field of high comedy. Born in Atlanta, Ga., she came to New York with the determination to study art. Pending success in this line, she supported herself as an artist's model, her beauty and charm making her in great demand at the studios of the metropolis. So, in a sense, she began posing for pictures before she knew that pictures were to constitute her life work.

In due course of time she made an excursion into musical comedy as a chorus girl. This brief experience was enough to awaken her histrionic ability, and soon after she applied to the Vitagraph studio to begin work in the films. Again her beauty and vivacity stood her in good stead and she was given an engagement at once.

This engagement lasted through a number of productions and then Miss Normand joined the Biograph, working there under direction of D. W. Griffith. Her best-remembered photoplay of those days is "The Diving Girl."

Mack Sennett was a member of the same company there; and when he organized a company to make plays for the New York Motion Picture Corporation, he took Miss Normand with him to Edendale, California.



*Mabel Normand, Goldwyn star,*

---

Greater Vitagraph has obtained exclusive rights to "The Son of Kazan," by James Oliver Curwood, which ran serially in *"The Red Book"* not long ago.

# Declares Increased Admission Prices Justified

## PRESIDENT OF PARAMOUNT GIVES MANY REASONS WARRANTING ADVANCE

HIRAM ABRAMS, president of Paramount Pictures Corporation, who in company with General Manager B. P. Schulberg, is touring the country, visiting exhibitors in important cities and from them gaining new light on conditions daily, has presented his views regarding the admission price problem in a statement directed to the public, but which every exhibitor may read with profit. Mr. Abrams believes that increased admissions for picture theaters are justifiable. In an amplified statement based on a recent interview published in MOTOGRAPHY he says:

"Photoplay followers must pay more for their screen amusement if they want motion picture producers to continue making the best motion pictures that it is possible to create, and if they expect their favorite photoplay theaters to continue in business and to provide a suitable setting for the picture, including appropriate music, etc.

***Dollar Value Diminished***

"We must realize that the entire economic standard of the country has changed and that the dollar no longer represents ten dimes but four quarters. It is war time. The dime has lost its buying power and besides the cost of producing pictures has advanced in a startling degree. As a matter of fact, from the beginning of the industry the cost of producing has advanced steadily. A casual mental comparison between the 'movies' of several years ago and the photoplay of today will make this readily apparent.

"Aside from the apparent increase of the salaries of the players, the elaborate staging of a production which the photoplay public has come to demand has raised the cost from 500 to 1,000% over the costs of a few years ago.

***Exhibitors Backward About Charging***

"In spite of this, the motion picture exhibitor has been backward in raising his own prices to meet this increased cost. This may be due, in a measure, to the fact that in the early stages of motion picture exhibiting there was a great margin of profit; the photoplay public of that day was content with a standard of production that would not be tolerated by the more discriminating patrons of the photoplay today. Pictures which meet the demands of the most fastidious are justification for an increased admission charge.

"Having in many cases made fortunes in the pioneer days of the industry, the majority of these exhibitors were content to meet the increased cost of production out of their own pockets, working on a smaller margin of profit, or no profit at all.

***Many Forced to Close***

"This condition became so serious eventually that a number of smaller theater owners were forced out of business. The 'Nickelodeon' or five-cent theater practically disappeared, and the minimum price throughout the country became ten cents. Even this scale was not profitable. In most cases it simply meant that the exhibitor received no returns from his invested capital, and merely earned a livelihood for a salary. On the Pacific Coast, however, fifteen cents has been a minimum charge even for theaters showing inferior productions for some time, even prior to the tax levy.

"Naturally enough, a condition such as that cited above could not remain in force for any length of time. About the beginning of this year another decided tendency toward increased admission prices was noted. The larger and better theaters increased their prices to a scale from fifteen cents to seventy-five cents and even a dollar. The movement spread rapidly, and of my own knowledge hundreds of theaters raised the scale of admission prices by from five cents to twenty cents during the first half of the year, obeying the natural law of self-preservation in the face of constantly increasing producing and presentation costs.

***Production Cost Grows***

"At this point let me emphasize the fact that the increased production cost is an effect and not a cause. It is a result of public demand for better, more elaborate, and more spectacular photoplays.

"With the advent of the war and the soaring prices of the material that enters into the production cost of the films themselves, and the machinery necessary for the operation of the theater, the scale of prices heretofore in effect became impossible.

"Not only would the theater owner be required to waive the returns of his investments, but he would not be able to earn even a living from his labor.

"A continuance of the prices in vogue would mean that hundreds of motion picture theaters would have to close their doors, an event which can only be regarded with the utmost gravity in the present wartime conditions, where moderate priced amusements for the people are an absolute necessity.

***Pictures Advance Last***

"The motion picture industry is the very last one to ask an increase for its product; clothiers, shoe manufacturers, magazine publishers and food distributors have already obtained an increase in the purchase price from their consumers, but the motion picture, which we include among the necessities of life, has waited until it could wait no longer. Our industry is being hard hit by taxes and there are more to come. It is giving a good deal to the government and it must receive something in return in order to advance with the same rapid strides that have characterized its past progress.

"I have not the slightest fear of the industry's ability to indicate its justification to the public for this increase in the price of admission. From what I have already seen on my trip through the country, exhibitors in all parts have already made the increase and are receiving the support of their patrons in the movement.

***Best and Cheapest Amusement***

"It is acknowledged that the motion picture theater offers the best and cheapest amusement that the public can buy during wartime. It is giving education, enlightenment and entertainment to the great public. It has been a splendid medium for the Government's propaganda, both in connection with the Liberty Loan, the Red Cross and with Mr. Hoover's Food Administration.

"There is no reason why the photoplay follower should not wish to permit exhibitors throughout the country to continue in business, even if it costs five cents more for admission to do so. The only thing to guard against is an unfair increase—the possible effort of some one to profit by the country's troubles and condition of public affairs in wartime—and that we are safe again because of the government's excess profit tax, which will very conveniently take care of any unusual, in our's or the exhibitor's, profit over last year's."

## Thomas Starts New Story

Augustus Thomas, the playwright, who has entered into a new picture producing combination, in association with Harry Raver, has started work on the story of the initial production.

## Novel Lobby Display Is Issued

Mutual has devised a new and novel lobby photo display, the first of which will be issued with "The Mate of the Sally Ann," the Mary Miles Minter production released November 26.

Two twenty-two by twenty-eight inch photos will be added to each set, one of them a portrait of the star and the other a scene from the production.

In working out the sets new process has been used which has resulted in a most striking pictorial effect. The lobby display has been heretofore a "closeup" proposition from an advertising standpoint. The new Mutual lobby photos will not only attract people from a distance, serving the mission of a poster, but at the same time present a photographic realism.



*Mary Miles Minter in "The Mate of the Sally Ann."*



*Three scenes from Triangle's "The Sudden Gentleman."*

# Desmond Makes His Nineteenth Picture

### Triangle Star Appears In "The Sudden Gentleman," Topping Release Schedule for Month of December

TRIANGLE will open its December program with two features which will probably make a wide appeal. "The Sudden Gentleman," featuring the popular screen Lothario, William Desmond, with petite Mary McIvor and villainous Jack Richardson in the supporting cast, is scheduled as the first release of the week of December 2, followed by a rapid-action marine called "The Ship of Doom," which will present Monte Blue and Claire McDowell in the leading roles.

Desmond, who has nineteen Triangle successes to his credit, has come in for a large share of admiration from the ladies' side of picture-houses throughout the country, and his muscular personality has a certain genial quality which also appeals to male critics of the screen.

In "The Sudden Gentleman," he has an opportunity to do some character work which is right in line with his early training, and it may be expected that the genial Bill will smile the better for the background of his newest play. As Garry Garrity, the village blacksmith in a small Irish hamlet, where geese feed on the commons and blend picturesquely with other barnyard idylls, Desmond puts at rest all doubts as to his lineage. He proves himself a true son of Dublin, especially aided by his grandfather's "dudeon," or clay pipe which is very much in evidence in the early scenes.

His pleasantries on the old sod are interrupted by a summons to Chicago, where an uncle's fortune awaits him. Because his dress and manners differ from those of the fortune-hunting dandies who surround her, snobbish little Louise Evans (Mary McIvor), the step-daughter of his dead uncle, takes a violent dislike to the "barbarian peasant" whom the will appoints her guardian. The fact that she has been cut off with a mere pittance of $25,000 also embitters her and cools the ardor of a titled suitor whose love for her has leaned heavily on his vision of a fat purse. True love sprouts slowly, and under the tutelage of his fair ward, the erstwhile smithy acquires the graces of Chicago society in a series of amusing episodes. The efforts of the bogus count and his designing accomplice to defraud the quick-witted Irishman give the plot an unusual interest. History shows that Desmond's grandfather was the champion shillalah wielder of County Galway, Ireland, and it may be said that the handsome Bill does him no shame in the scene where he routs the smooth nobleman and protects his ward's inheritance. A carefully selected cast of Triangle stock players supports Desmond. The picture was directed by Thomas N. Heffron.

In "The Ship of Doom," written and directed by Wyndham Gittens, Triangle has produced some remarkable effects. The story is based on the rash action of a jealous suitor whose affection for the coquette of a fishing village leads him into a struggle in which his rival is fatally stabbed before he loses his balance and falls from a high cliff into the sea. To escape punishment, Martin Shaw accompanied by the girl, rows out to sea, and manages to get aboard a derelict launch just as a terrific storm breaks. Through the long vigil of the night, with their engine disabled, they fight the fury of an avenging nature, and when they are picked up from an open boat by the crew of a "black-birder," fate is no kinder to them.

The captain pretends to marry them, later turning his authority and strength against Shaw in order to have the woman for himself. Fire interrupts an exciting mutiny of the crew, and there are plenty of thrills as Shaw recovers consciousness in time to leap from the ship just as she goes down in a mass of exploding petrol.

The Triangle barkentine, Fremont, which does service as the pirate ship, has been the center of action for nearly one hundred motion pictures. The boat was built in Philadelphia in 1850 for the slave trade, served its New England owners as a blockade runner during the Civil War. Later it was brought to the Pacific Coast for the sugar trade between San Francisco and Honolulu, and converted into a Behring Sea fisherman until it was put out of commission in 1912 and sold to motion picture interests. In the scenes which follow its firing, when starvation and a leaking dory force the refuges to draw lots for life, the action of the story has a succession of tense incidents.

Supporting Monte Blue and Claire McDowell in the leading roles are Aaron Edwards, Frank Brownlee and a capable cast of assisting players.

## Rex Beach Vindicates Scenario Writer

The author who cried that the child of his brain has been brutally murdered to make a play or a motion picture is not Rex Beach. This creator of "The Auction Block" and a score of other equally entertaining and equally popular novels of the times had never encountered, until he came into close contact with motion picture work, that odd genius, the movie dramatist. Having watched him at work and measured the results of his labors, Mr. Beach is ready to admit that he has his place.

There have been authors, motion pisture men will tell you, who supposed that a director sat himself down with a novel, opened to the first page and began forthwith the creation of a picture drama by ordering his players here and there in the manner the story prescribed. These same authors, you will be told, sent piercing cries to heaven when a scenario writer laid profane hands on their books and set about to make them screen stories.

Rex Beach is not of this clan. He is willing to acknowledge that the screen adapter fills a need.

"It is obviously impossible," he says, "to enact for the screen all of the incidents of a novel. That means that certain ones best adapted to picturizing must be selected. It means, too, that even some of these must be changed—and sometimes changed so that the man who wrote them in the original would scarcely recognize them.

"Though the motion picture camera has developed a wide dramatic field, which had to be left untouched even on the stage, it has its limitations. The dramatic value of an incident in story may have been developed to perfection in narrative, yet its character may be such that it is impossible to preserve this value on the screen. It is here that the scenario writer finds his true work.

"A good scenario writer should be able to so remake this incident that none of the force of the story is lost, yet so that its technical shortcomings disappear."

## Hicks Returns to General

J. W. Hicks, Jr., has returned as branch manager at Omaha for the General Film Company. He was formerly with General Film as manager at Kansas City and later was connected with Paramount.

# Cinema Commission Ready for Work Abroad

## FRANK J. MARION LEAVES FOR SPAIN WITH GOVERNMENT'S SPECIAL FILMS

FRANK J. MARION president of the Kalem Company, is the first member of the American Cinema Commission appointed for foreign service to depart for the scene of activities. Commissioner Marion, who was designated by the National Association of the Motion Picture Industry as one of the three commissioners to represent the Committee on Public Information, last week went to Washington for a final conference with George Creel, chairman of the committee, and other government officials before proceeding to Havana, Cuba, from which port he will sail for Spain.

Commissioner Marion, one of the pioneers of the motion picture industry, is splendidly equipped for the big task which he is undertaking at the direct solicitation of President Wilson. Commissioner Marion will have immediate and direct supervision of the distribution and showing of American educational films in Spain and Italy.

***Powers Designated for France***

P. A. Powers, treasurer of the Universal Film Manufacturing Company, is the commissioner designated for France, representing the American Cinema Commission, of which Jules E. Brulatour of the Eastman Film is the chairman, with headquarters at 235 West Twenty-third street, New York.

These prominent motion picture executives who have undertaken this patriotic work receive no salary and are giving up important business connections here, carrying with them princely salaries, to devote their best energies in the aid of the government's tremendous undertakings in Europe.

***Diplomatic Passport Provided***

"Although there may be an impression in the trade that the government has placed undue restrictions upon the commissioners, I want to say that Mr. Creel has been most liberal," said Mr. Marion on leaving. "He has shown a keen appreciation of the exacting duties before me and has done everything possible to expedite my work abroad. He even went so far as to appoint me fiscal agent for the government in the matter of expenditures which will be necessary in the work of the commission.

"He secured for me a special diplomatic passport and I am indebted to him for his personal supervision of the transportation of my baggage, films and equipment, which have gone forward as diplomatic material.

"Furthermore," continued Mr. Marion, "Mr. Creel was kind enough to assure me on behalf of the other members of the Committee on Public Information that all of their representatives and attaches in Spain and Italy will co-operate with me in every possible manner.

"For the time being, I expect to make my headquarters at Barcelona, Spain. While general plans have been made for the distribution and exhibition of our films, this is a matter which I must work out after I have personally investigated conditions.

***Financial Plans Liberal***

"With the liberal financial arrangements which the government has made and the co-operation from all quarters which has been assured me, I shall have every opportunity in my mission to apply the principles which have been so successful in America."

During the last month Mr. Marion has worked at high speed in co-operation with J. E. Brulatour, chairman of the American Cinema Commission, and his staff, headed by A. A. Kaufman, selecting educational films for the populace of Spain and Italy and entertainment subjects for the Italian soldiers.

***Receives Plenty of Films***

Never in the history of the industry have educational films been so thoroughly combed and the unprecedented acquisition marks an interesting epoch. Hundreds of films from producers in various sections of the country have been placed at the disposal of the commissioners. Industrial concerns who have had interesting motion pictures made have turned over their negatives. The spirit of enthusiastic co-operation soon reached the companies doing commercial work and they have been working night and day furnishing prints at cost.

The films which Mr. Marion is taking into Spain and Italy cover a wide educational field—intimate views of industries and institutions essentially American, schools, colleges, military activities, the pastimes of our people, films portraying the democratic spirit of our executives, and withal a remarkable assortment of pictures which proclaim to the world the independence of the individual in America and his wonderful opportunities for advancement. In short, each film fairly breathes America's message that prosperity and the joy of living are found only in true democracy.

## Find Use for Cast-Off First Aid Kits

ONE corner of the Goldwyn studio over at Fort Lee, N. J., was in times past devoted to the use of comedy companies; but the only vestige that remains of the that company is a number of "first aid" kits that hang about the walls. When Goldwyn Pictures came to occupy the premises, these kits became the source of much "kidding" between persons about the stage. No one could see how so many kits could possibly be necessary in any emergency short of an earthquake; and it was not until the production of Madge Kennedy's new starring vehicle, "Nearly Married," that their real usefulness became evident.



*Madge Kennedy in "Nearly Married."*

In the course of the action of this screen version of Edgar Selwyn's stage success, it becomes necessary for a young man who is one of the principals, to mix himself up in an automobile accident and come out a little the worse for his experience.

It so happened that he actually emerged from the accident without a scratch; and while he had a complete equipment in his regulation make-up box for the effective simulation of wounds, scratches and discolorations, he was quite without bandage.

To be sure, there were drug stores a-plenty not far from the studio; but the set was waiting and so were the other actors, and the director was impatient; so in a flash of inspiration the material was appropriated from the superfluous first aid kits.

## Henderson Writes Another Patriotic Poem

Daniel M. Henderson, director of advertising for the Petrova Picture Company and McClure Pictures, who wrote the poem, "The Road to France," which was recently declared by the National Arts Club, to be the best war poem of the year, has written another set of verses.

The latest poem by Mr. Henderson was written in behalf of the campaign recently inaugurated by the Young Men's Christian Association for the purpose of raising a thirty-five million dollar fund for the comfort and welfare of "our boys in France." "The Red Triangle" is the title of the poem, the verses of which are given below:

Lift up the Red Triangle
Beside the thundering guns—
A friend, a shield, a solace
To our ten million sons!
Go build a hut or dugout
By billet or by trench—
A shelter from the horror,
The cold, the filth, the stench!
Where boys we love, returning
From out the gory loam
Can sight the Red Triangle
And find a bit of home!

Lift up the Red Triangle
'Gainst things that mar and maim!
It conquers Booze, the wrecker!
It kills the House of Shame!
Go make a friendly corner,
So lads can take the pen
And get in touch with mother
And God's clean things again!
Where Hell's destroying forces
Are leagued with Potsdam's crew,
Lift up the Red Triangle—
And help our boys "come through!"

## Lake Louise Is Filmed

Lake Louise, said to be the most beautiful spot in North America, is the subject of the second release in the new Essanay scenic released by General Film Company. This one-reel feature is literally crammed with some of the most wonderful scenery ever caught by the camera, presenting novel and interesting views never before screened.

# Mixes Humor With Strong Situations

## George K. Spoor Offers "Uneasy Money," With Taylor Holmes in the Leading Role of Lord Dawlish



*Taylor Holmes as Lord Dawlish in Essanay's "Uneasy Money."*

"UNEASY MONEY," Taylor Holmes' newest vehicle, soon to be released by George K. Spoor as a special feature, combines a rare bit of humor with strong and fascinating situations.

The picturization has lost none of the verve and humor that emphasized the original story in the *Saturday Evening Post*. Taylor Holmes is ideally cast as Lord Dawlish, the polished, though quaintly impractical, Englishman, whose love for justice overbalances his desire to be a "vulgar millionaire."

Lord Dawlish is bequeathed the enormous fortune of an American millionaire whom he had taught to overcome a difficulty in golf. But, although the riches would enable him to gain the hand of Claire Edmont, a fortune-seeking actress, Lord Dawlish determines to make proper distribution of the money, giving at least half of it to Elizabeth and "Nutty" Nutcomb, American niece and nephew of the millionaire.

Elizabeth impishly writes back to Lord Dawlish to "keep the millions." But the honest Englishman goes to America to attempt to straighten things out. There is an innocent masquerade on the part of Lord Dawlish that brings him into the home and heart of the independent American girl. And this, combined with "Nutty's" vicissitudes in vibrating between sobriety and gay Broadway, afford wholesome humor and complications that unravel easily and mirthfully.

Taylor Holmes knows how to wear a monocle. Virginia Valli, in the role of Elizabeth, knows how to wear overalls and to handle brother "Nutty," even if she cannot regulate the acquisitions of love. Lillian Drew plays Claire Edmont, the fortune-hunter who finally weds a fat, pudgy new-rich. Frederick Tiden, Rod LaRocque, Virginia Bowker, Charles Garlner and Arthur Bates are others in the cast.

## Anderson Sees Studios Under Construction

Carl Anderson, president of Paralta Plays, Inc., arrived at the coast studios in Los Angeles, California, last week where he will remain for some time consulting on the construction of the new studios which are now in the course of construction and installing an efficiency system to take care of the increasing activities of the producing organizations.

A large tract of land adjoining the studios was recently purchased, upon which is now being erected additional studios which when completed will double the capacity of the present plant. Work is progressing rapidly. The cement piers for the new dressing room buildings have been completed and the brick walls of the property building are nearly finished.

A large force of men are now at work on a large glass enclosed stage which will be used during the raining season and which when finished will be one of the most completely equipped stages for the production of photoplays in the country. Under the flooring of the new stage huge pits are being dug, to be used later for tank, cellar and fountain effects.

## Visits New York for First Time

After three years at the Oliver Morosco studios, in Los Angeles, where she has been engaged in preparing scripts for Paramount pictures, as head of the scenario department, Julia Crawford Ivers is in New York for the first visit of her life, for a brief stay of three weeks.

# Service for Exhibitor Is Helpful

## Producer Furnishes Material for Exploiting Pictures Including Four-Page Newspaper and News Budget

FREE service for the exhibitor—practical dollars-and-cents co-operation that puts the balance on the right side of the box office report—that is what up-to-date producers are endeavoring to give. William Fox's helps for his special features, the 52-a-year releases, contain a striking illustration of this tendency.

Mr. Fox's free service includes a four-page weekly newspaper, a weekly mimeograph news budget, a weekly clipping sheet, weekly music cues, a weekly service on matrices, and special cut-to-your-measure publicity as desired. In addition, he supplies stills on request; also slides for advance announcements; one, three, six and twenty-four sheets, and three sizes of lobby displays, the largest, 14x22, being in colors.

The four-page publication, known as the *Fox News*, is circulated from two to three weeks in advance of the release of the picture to which the issue is devoted. It contains a most complete and comprehensive assortment of advertising and publicity material and suggestions.

Included in this are a picture of the star, a long and short synopsis of the production and a general article on the play containing snappy ideas for advertising, for theater decoration, lobby display and, when the occasion warrants, for costuming of ushers. The cast also is given and there are interesting, entertaining facts about the star and important members of the company, emphasis being laid on localities from which these actors have come or in which they are best known.

There is also an editorial on advertising, with copy for four or five suggested advertisements; an outline for a form letter to be sent by the exhibitor to possible patrons, and numerous ready-to-print notices about the production. These latter are even prepared with blank spaces so that the exhibitor needs only to fill in the name of his theater and use them in newspapers, in his house organ, or otherwise. Reviews of the picture and other material for the information of critics and editors also are included.

It also is customary to devote an entire page of the *Fox News* to reproductions of selected stills. From these illustrations are made matrices which are offered to exhibitors without cost, a coupon being provided for his convenience in ordering. Exhibitors living in cities having newspapers equipped with photo-engraving plants also can be supplied with stills if they desire them.

The general publicity material, of which there usually is an entire page in each issue of the newspaper, is written with the idea that the exhibitor will insert in it the name of his theater and use it as press matter. This data includes a Who's Who of the production, stories about the picture, interesting studio sidelights and other material in infinite variety.

Unlike the *Fox News*, or press sheet, the mimeograph matter deals with Fox pro-

ductions generally, rather than with one picture. It consists usually of from five to ten or more pages of typewritten stories, most of them short and pithy, concerning the people of the Fox producing organization and releases. Many little human interest incidents that develop in the progress of motion picture making—stories with a point and a punch—are related.

The clipping sheet is a printed page crammed with pictures and short stories carefully selected from the best material in the *Fox News* and the mimeograph service. In addition, it contains answers to the questions about Fox stars which are received at the Fox offices. The idea is that the exhibitor will clip stories freely from this sheet and place them where they will reach the public.

As to special helps, obtainable without cost on application to the director of publicity, there practically is nothing the exhibitor is likely to want which cannot be provided on short notice. He may have special stories of any sort, special advertising material, mats, or almost anything else he thinks will be of assistance to him in exploiting the picture through the press or by any other means. A large organization is kept constantly at work developing ideas for the theater man's benefit—it is up to him merely to make the most of the opportunities afforded—to use what is provided for him.

## Constance Talmadge Plans to Go West

Constance Talmadge, whose debut as a Select Pictures star was successfully made with her current release, "Scandal," the play directed by Charles Giblyn from Cosmo Hamilton's serial of the same name, will soon leave for California where some of her future productions will be filmed.



*Constance Talmadge.*

Miss Talmadge has led an unusually busy life of late. Following "Scandal," she completed "The Honeymoon," which will be the next released of her Select pictures. In order to expedite work on this production, several flying trips to Niagara Falls were made, as the filming of the play was done in that city and in New York.

Hard on top of "The Honeymoon" came work on the screen production which is an adaptation by Paul West of "The Runaway," the successful comedy by Pierre Veber and Henri de Gorsse. This photoplay, which was to have been called "The Cliffs," has now been renamed "The Studio Girl"; the latter being a good index to the spirit of modern high grade entertainment which pervades the production. Under Director Giblyn, Miss Talmadge and her company have made trips to Marblehead, Mass., and Ausable Chasm for this production, some of the scenes of which call for stormy weather on the New England coast. In the central role of this screen play, Miss Talmadge has to endure several very thorough drenchings in out of doors scenes, and as the costumes are necessarily those of the summer time Miss Talmadge is urging Director Giblyn to hurry the production to a finish before the cold weather comes, making her somewhat Spartan part even more unendurable.

In this production Constance Talmadge is supported by Earle Fox, her leading man, Russell Bassett, Isabel O'Madigan, John Hines, Gertrude Norman and Grace Barton.

# Goodrich Picture Tops Mutual Schedule

### "American Maid" Is Story of Girl Who Goes to France to Do Her Bit Back of the Trenches

MUTUAL'S schedule for the week of December 3 is led by Miss Edna Goodrich, the Broadway stage beauty, in "American Maid," which is the fourth of the series of feature productions in which Miss Goodrich appears for Mutual. It was directed by Albert Capellani, at Mutual's Long Island studios.

"American Maid" is the story of a typical American girl, doing "her bit" behind the trenches in France, who falls in love with an American doing "his bit" in the trenches. He is wounded and retired from active service, returns home, discovers the social gulf which separates them and goes back to the west.

Miss Goodrich represents in the picture the ideal of American womanhood, the blended product of many races and many peoples.

Appearing with Miss Goodrich in "American Maid" are many well known players, chief of whom are George J. Henery, who played the judge in "Get-Rich-Quick-Wallingford," and William B. Davidson, who has had a long and successful screen career with Vitagraph, Fox, Metro and Mutual.

Billie Rhodes plays the role of a little girl in "Just Kidding," the one-reel Strand-Mutual comedy, scheduled for release on December 4. She wears a Buster Brown suit, plays with a Teddy Bear and gets her face smeared with blueberry pie. The plot affords many laughable situations, and ends in a romance.

"Jerry Takes Gas," is the subject of the Cub comedy, released by Mutual December 5, which shows popular George Ovey, with suicidal inclinations and results with a mistaken dose of gasoline. A match, a tube and—puff.

From the first line trenches, where the news is thickest, comes Mutual Weekly No. 153, released December 3. This one-reel subject is gladdening the hearts of parents, whose boys are at the front. It shows, in vivid living pictures what letters never could.

## New Comedies Named

"Vitagraph Comedies" is the brand name decided upon for the series of comedies, announcement of which was made recently. The first of these new one-reelers, which are to be kept on a high plane of humor, will be released on December 3 and will bear the title of "A Family Flivver."

Edward Earle, star of "For France," and Agnes Ayres, who has scored individually in O. Henry pictures and Blue Ribbon Features, are to be starred in these comedies. Graham Baker will direct.



*Edna Goodrich, Mutual star.*

# Business Is Good in Great Britain

## Representative of William Fox Visits America and Says People of England Turn from Depression to Pictures

"HOW is the war affecting the motion picture industry in the United Kingdom?

"Perhaps I can explain by citing our own experience. Our offices in London were opened in June, 1916, and although we had very large and commodious quarters at the outset, we since have found it necessary to take another building. Our United Kingdom headquarters now occupies the whole of two buildings. That is the way the war is affecting us."

The speaker was Ernest Reed, the Fox Film Corporation's managing director for Great Britain and Ireland. He has just sailed for an European port having been here with Harry Engholm, his publicity manager, in conference with Mr. Fox and General Manager Winfield R. Sheehan regarding expansion policies.

It is true, Mr. Reed explains, that at the outset of the war there was a sort of general panic in English business circles and that the motion picture industry was affected in common with other lines of trade. But this was of short duration. "Like water, conditions sought their level, and since then changes have come so gradually the public has been prepared for them.

"The situation at first, I suppose, was somewhat as it probably now is in the motion picture business in America. I do not know a great deal about conditions here, but I assume the imposition of taxes on films and admissions has developed a temporarily unsettled state of affairs. We have been through all of this in England, and have not found it as serious as some exhibitors thought it would be. Indeed, there just now is going into effect a new and higher schedule of amusement taxes.

"Foreign trade, of course, has been affected. England has placed a ban on commercial relations with Norway and Sweden, and a special license is required for doing business in France. But within the United Kingdom the motion picture trade, so far as Fox is concerned, has been growing steadily. 'The Tale of Two Cities' is the film of the year in England."

One effect of the war, Mr. Reed explained, has been to cause the public to turn to cinema productions for relief from the depressing atmosphere with which it some times is surrounded. In this respect, the motion picture theaters seem to have profited in greater proportion than any other form of amusement.

Discussion of peace, according to the Fox representative, has practically been abandoned by the British public. "The people," he says, "have heard so much of this sort of talk without anything having come of it that the disposition now is to drop the subject entirely.

That which most greatly impressed Mr. Reed and Mr. Engholm on their arrival from London was the blaze of lights along night-rejoicing Broadway. In London, if one works in his office at night, or if he uses lights in his home, he draws the shades. On the streets in the evening he often finds a pocket flash light a convenience. But in spite of this, people go forth in the evening in search of amusement, and business in the theaters, although conducted less ostentatiously than here, goes merrily on.

While in this country Messrs. Reed and Engholm visited all of the Eastern offices and studios of the Fox organizations and watched the filming of numerous pictures. At the studios in Grantwood, N. J., Miss Theda Bara posed with them in a group photograph.

## Here's Chance to Buy Camera

MOTOGRAPHY's Service Department is in receipt of a communication from a subscriber who desires to dispose of a quantity of motion picture equipment, including a Schustek camera. The camera, with one three-inch and one two-inch lens, Taylor carrying case and trunk, and Universal tripod, originally cost $710. The owner is willing to part with the outfit for $500. MOTOGRAPHY will be glad to put prospective purchasers in touch with the owner.



*Annette Kellerman in a scene at the slave mart in the Fox production, "A Daughter of the Gods."*

# "Daughter of the Gods" Is December Offering

## Fox Production Takes Advantage of Enormous Advertising That Has Been Given This Picture

"A DAUGHTER of the Gods," heralded as "the best advertised picture in America," and which will be released to exhibitors December 2, has been before the public for more than one year, during which time it has been shown in all parts of the country. It is a fantasy of the sea—a fairy story—and its key note, as one reviewer has said, is beauty.

The cost is said to have been in excess of $1,000,000 and the total number of persons appearing in the picture is placed at 21,218, the largest number used in a single screen being 19,744. Most of the scenes were taken on an island in the Caribbean. According to William Fox, the producer, 233,000 feet of film were used, but only about 7,500 or eight reels are shown.

There is an unusually large assortment of publicity material available for this picture. This includes two styles each of one, three, six and eight sheets and a handsome twenty-four sheet; beautiful lobby display photographs, press sheets, rotogravure heralds, cuts and mats varying in size from one to four columns, piano score, an elaborate music score, a variety of slides, an assortment of forty by sixty paintings, several sorts of flashy window cards and other material.

Annette Kellermann is the star of the production, doing spectacular diving and swimming, and among the very large supporting company are Jane and Katherine Lee, who, since this picture was made, have become celebrated as "the Fox Baby Grands."

## Runs Thirty-Reel Serial All In One Week

The small town exhibitor's problem of getting a full house each night has been solved by G. F. Geidle, of Fargo, North Dakota, who plays with a gas outfit. He booked the Mutual Serial, "The Secret of the Submarine," showing five reels each night for six consecutive nights. On one night his receipts exceeded $72.00.

The idea of speeding up serials is becoming increasingly popular among exhibitors in small communities. One exhibitor recently booked "The Vampires," the Mutual-Gaumont serial, at three chapters a week, running the picture every other night until the final chapter.

# Vitagraph Obtains Another Girl Star

## President Smith Signs Contract With Hedda Nova, Youthful Russian Actress, Who Will Star Under His Direction

ALBERT E. SMITH, president of Greater Vitagraph, announces that he has engaged Mlle. Hedda Nova, the brilliant young Russian actress, on a long term



*Mlle. Hedda Nova.*

contract and will star her in super-features to be produced under his personal direction.

Hedda Nova will be recalled in the role of Belle Davis, the supposed negress, in "The Bar Sinister."

The announcement of the acquisition by Vitagraph of this beautiful young star is one of the most important that has come from the Blue Ribbon company's president in many months and equally important is his statement that he will assume personal direction of her features. Mr. Smith, pioneer of the motion picture industry and inventor of many of the photographic devices that have modernized picture making, has always given close personal supervision to every product of his company, and in many cases he has personally directed important features. The announcement that he is to get into directorial harness regularly, carries special significance to exhibitors and the public. It means the entire production from script and cast to final release will be the work of one of the recognized creators of the cinema art.

In selecting Hedda Nova for special Blue Ribbon features exclusively, Mr. Smith seems to be inaugurating a new policy in this branch of Vitagraph productions. In the super-features hitherto made by the company he has employed stars of the regular program, using at various times Anita Stewart in "The Girl Philippa," Alice Joyce and Harry Morey in J. Stuart Blackton's production, "Womanhood," and likewise in "Within the Law," William Duncan and Nell Shipman in "God's Country and the Woman," etc.

It is understood that Hedda Nova will appear in a number of features each year with a splendid company, the subjects to be taken from big stories by noted authors. The first feature has already been chosen, and Mr. Smith and Mlle. Nova began conferences on the script the latter part of last week. It is stated that the title of the picture and the full cast to be used in it will be announced shortly.

Hedda Nova, the seventh feminine star to be placed under contract by President Smith in as many months, has leaped to stellar heights in little more than a year and has received most of her experience in big productions.

Born in Odessa, Russia, eighteen years ago, Mlle. Nova was educated in her own country and in Germany, leaving the Gray Sisters' Convent only a few weeks before war was declared. Her father, a piano manufacturer of Odessa, was not so fortunate as the daughter. He maintained several branch houses in Germany and was caught there when the kaiser declared war against Russia. He was immediately interned with his wife and has been virtually a prisoner since that time.

The daughter, after waiting nearly two years for her parents' release, left home and went on the stage as a dancer in a Russian ballet company. She traveled through England and France, and finally, about eighteen months ago, arrived in this country to play vaudeville engagements.

Her beauty and expressiveness attracted the attention of an official of the Lubin company and she was engaged to play a leading part with Orrin Johnson in "The Light at Dusk," which was released on the V. L. S. E. program. She next attracted the attention of Edgar Lewis and he cast her for the second feminine lead in his production of "The Barrier," from Rex Beach's novel, she playing the role of Tessie the Tuff.

As the supposed negress in "The Bar Sinister" she received commendation by newspaper and trade press critics, the writers lavishing praise on her beauty and charm and her exceptionally fine acting. The picture was regarded as a personal triumph for her and she was immediately cast for the leading feminine part in the next Lewis picture, "Calibre 38," soon to be released.

Hedda Nova is a brunette beauty, something taller than the average woman and possessed of wonderful magnetism. She has large, dark brown eyes, a beautiful nose and mouth, and a wealth of brilliant black hair. When she first came to this country she was unable to speak a word of English, although she was mistress of four other languages, and even now she speaks with a distinctive French accent.

In selecting Hedda Nova for his special production star, Mr. Smith has added one more score in favor of youth. Of the seven young women signed by him for stellar honors within the last few months, all of them are mere girls in years, but they have all registered with the public because of their exceptional beauty and talent. Corinne Griffith, who first came into prominence by her work opposite Earle Williams, is only just past twenty years. This is about the average age of all of them. Carol Holloway, by her work in "The Fighting Trail," Vitagraph's big outdoor serial, and the Wolfville stories, has gained a large following. The same applies to Agnes Ayres, heroine of O. Henry stories and Blue Ribbon features, who is soon to be featured in polite comedy. Gladys Leslie, "the girl with the million dollar smile"; Florence Deshon, former Broadway actress and a feature of "The Auction Block"; Nell Shipman, writer and star of many big photoplays, and Alice Terry, former Washington Square player, are included in Vitagraph's latest acquisitions.

## Noted Author Becomes Goldwyn Writer

To the long list of distinguished writers who have furnished the literary material for Goldwyn Pictures has been added a novelist of broad and growing popularity in Frank Packard, whose novel, "The Beloved Traitor," is now being filmed with Mae Marsh as the star. He thus takes his place beside Margaret Mayo, Edgar Selwyn, Irvin S. Cobb, Roi Cooper Megrue, Basil King, Porter Emerson Browne, Edward Childs Carpenter and Anatole France in the motion picture ranks of Goldwyn.

Frank L. Packard is a native of Montreal, a graduate of McGill University, holding the degree of B. A. Sc. He took a post-graduate course at the University of Liege, Belgium, and was engaged in engineering work in the United States for a number of years. He began writing for the magazines in 1906.

His first book was "On the Iron at Big Cloud," which contains a number of excellent short stories of railroad life. He wrote also "Greater Love Hath No Man," "The Miracle-Man," which was dramatized by George M. Cohan, "The Beloved Traitor," "The Adventures of Jimmie Dale," and his novel of old Quebec, just published, entitled, "The Sin That Was His."

## Picture Title Changed

The title of the new Douglas Fairbanks-Artcraft picture now in course of production has been changed from "D'Artagnan of Kansas" to "The Modern Musketeer."



*Mary MacIvor, Triangle star.*

# Know Public's Wants—Supply Them

## SUCCESSFUL MANAGER OUTLINES THE POLICY THAT ATTRACTS PATRONS

*Edward L. Hyman, who has made a success as manager of the Victoria Theater in Buffalo, N. Y., is a young man who has tried out his theories on entertainment and theater management. Since he has succeeded he speaks with authority. MOTOGRAPHY is fortunate in being able to present the following article to its readers.*

BY EDWARD L. HYMAN

*Manager, Victoria Theater, Buffalo, N. Y.*

The man in love with himself has no rivals!

As a man yet young, and in a business younger, I have not obtained a place in the sun of theater management. I am merely placing before men perhaps of many more years experience, the elements which I have found most telling in what I deem the proper administration of a neighborhood theater presenting motion pictures.

In developing the Victoria theater within the past few years into a residential section playhouse of some note in New York state, the hard and fast rules of human nature have been applied and have worked out well.

The Victoria theater is not unlike many other theaters in the United States insofar as possibilities are involved. It is in the center of a busy neighborhood section, a district peopled by the better class of population. The residents are those who work daily for that which will give them food and diversion.

### *Strives for Distinctive Service*

It is, indeed, a beautiful theater, built along novel lines, for although it has a capacity of 2,000 persons, it has no balcony. It is a playhouse of distinction—and I have striven and am striving now to make it a theater of distinctive service.

My ideas have been frowned upon by older and wiser heads in the business, and oftimes perhaps those frowns were merited. Yet the Victoria stands today a respected institution always well filled with a loyal and generally satisfied patronage.

I believe in theater engineering. I do not mean that the administration should lack the personal force and become a machine of routine efficiency. Such administration has spelled sure death for houses all over the country.

### *This Is Theater Engineering*

My definition of theater engineering is this:

**The tactful catering to the moods of all the people all of the time with motion pictures of merit and music of beauty, and with a desire in mind always to prevent the germ of sameness from entering into the entertainment organism and contaminating the patronage with its sluggish interest.**

This sounds like stilted and old stuff. Just shake it up, if it is shakeable and dissect it, please. Then scale this list of things I am going to recount below and lay them down beside the definition in analysis. Doesn't it work out right? That will be the question to answer.

### *Keep On Your Toes*

Keep yourself and your aides on your toes every minute. When you and they become stale and new ideas are so hard to sum up that you use the old ones, don't get discouraged but get some exercise in a gymnasium or take a vacation.

Don't let down when on the job! It is not an admission of weakness nor a lack of the dignified quality to quiz ushers and door-men to find out how the folks liked your show. And don't be afraid to let your patrons know who you are to the extent that they will come to your office with their kicks and their suggestions instead of coddling them and going somewhere else the next time.

Don't overwork the big stars, introduce new ones all the time, for Mary Pickford week after week or Douglas Fairbanks night after night is going to decrease his or her drawing power after your patrons have had enough.

### *Courtesy Costs Nothing*

Courtesy has been harped at you so long that it is an old story, yet it is the story that leads to success. When a man or woman asks you to get a picture they like, you'll make a friend by not telling them curtly that you have already booked it. If you have that is dandy but it isn't necessary to snub them. Let them think they were first with the suggestion. It doesn't cost you anything.

Don't let ushers argue with patrons, and don't do it yourself. When they are jammed and a man kicks because he has a ticket and no seat do your darndest without getting mad.

### *Music Oils the Picture*

It is my plan always to make the music the oil that makes the picture run smoothly. Arrange your program with a little thought. Don't throw it together. Remember that you must get your money at night and your patrons are at least mentally tired when they arrive. Have the overtures light and fanciful so that worn faces will take on smiles and business and home cares will slide from off their shoulders. Get them interested with a short topical or news reel, anything that wont bore. Then a solo by the most popular man or woman vocalist or instrumentalist you can get.

Perhaps your patrons want just straight pictures. Then eliminate the soloist but he breaks the picture strain to an extent. Above all things don't let your orchestra music background dominate the picture. Have the music for a frame or setting. This means some time in working out music. Any old cue sheet wont do.

### *Advertising Is the Dynamo*

What about advertising? That is the dynamo that propells the whole works. I use small newspaper ads in the amusement columns of the daily papers, where folks are used to looking for entertainment.

One of the most productive of my advertising values is a program of sixteen pages, written in the chummiest, snappiest homey style imaginable. It doesn't "bull" but gets on the level and talks like men do to men and women to women.

Five thousand west siders get this program through the mail and it gets into their mail box. The mailing list was obtained by ushers getting the names in the theater. The mail carriers in the sections aid, by each week giving a list of those in the section who have moved away and those who have moved in. Thus the list has no "dead ones." All are Victoria patron possibilities.

This program, illustrated and on good paper, is so popular that I get called down right when an issue should fail to arrive through some slip-up. This program or



*The lobby of the Victoria Theater in Buffalo, N. Y., a night picture of the theater front and a view of the stage.*

# What Theater Men Are Doing

## NEWS FROM LIVE EXHIBITORS ALL OVER THE COUNTRY

**This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, Motography, Chicago.**

*(Continued from preceding page)*

house organ is a jazz proposition issued every two weeks, containing attractions for fourteen days. Patrons tell me they guard this program after reading it through as they would the dictionary. It is a book of reference.

***Flowers Add Attractiveness***

Screen advertising is another factor not to be neglected. By the use of heralds and a new slide making method I produce beautifully tinted slides which announce the current week attractions and those to come. Lobby and facade advertising also counts at the Victoria, I believe.

The outside and inside lobbies are never cluttered with frames and stands. There are just enough well painted and artistic signs so that the outgoing and incoming patrons will not become confused.

Most folks love flowers. I keep my lobbies decorated with them quite often, through arrangement with florist decorators who are willing to take their pay in program space. Then, too, the men's and women's rest rooms as well as every part of the theater is kept clean, absolutely so.

I insist upon the temperature being just right, the air fresh as possible—in fact, upon everything that will tend to make the patron comfortable. He or she has a right to demand everything.

Above all I have tried to gain the confidence and the co-operation of my employer. He is a man of big ideas and knows that young men work best when they are left alone, except now and then when counsel of the experienced is most necessary. An employer who has his manager frightened to death and worrying will never put over a house.

### Discusses War's Effect on Picture Business

The members of the Texas Amusement Managers Association will hold a conference on Monday, December 10, in Dallas, Tex., at the Jefferson Hotel to discuss the war situation as it affects the moving picture business. R. H. Campbell, secretary of the association stated that a session of the managers at this time was needed.

"There has been a general advance in price of everything entering into the cost of producing a picture show and vaudeville entertainment," said Mr. Campbell. "Price of carbons have more than doubled, and now another advance is due. Film rentals have materially advanced, with an additional war tax imposed, which the exhibitors have to bear. Upon this comes the tax upon admissions, and then there is the State and county tax, the occupation tax, the Government seat tax, which has never been repealed, and the gross income tax.

"In Louisiana and Arkansas, where no State organization was in existence and no price arrangement was possible, 600 motion picture houses have closed during the last three months, because of their inability to adjust prices to cover the cost of operation, and many are now closing in Texas, while others are cutting down their days for operation to three and four days a week.

The vaudeville and musical comedy houses are having their own troubles as well. More than 1,000 acts have been drafted, with more in prospect, and many smaller time houses are feeling the effects of this shortage."

In this association are affiliated all classes of theatrical amusements, from the larger houses playing the road shows to the 5 cent motion picture house.

E. H. Hulsey of Dallas, Waco, Houston, Galveston and Beaumont is president. The board of directors is composed of W. E. Weatherford, Dallas and Waco; A. A. Choteau, Interstate Amusement Company, Dallas, San Antonio, Fort Worth, Houston and Galveston; P. C. Levy, Fort Worth; W. J. Lytle, Lytle & Epstein, San Antonio; C. J. Musselman, Paris; Harry VandeMark, Houston. R. H. Campbell of Dallas is secretary.

### Puts Tax Up to Public

The Louisiana Amusement and Realty company, owner of the Louisiana Theater in Baton Rouge, La., has put the matter of the tax up to the public in the following announcement carried on its regular weekly program. The tax announcement follows:

"Did it ever occur to you, Mr. Citizen:

"That cutting out picture shows, as some of you have done, will not save you the War Tax? Uncle Sam counted on that $70,000,000 tax from picture shows. If this amount is not realized Uncle Sam will collect from you in some other way. He must have the money and it must come from you. There is no escape.

"Do not cut out your amusement. Enjoy yourself while you may.

"You pay anyhow."

### Liberty Theater Opens

The Liberty theater of Wheeling, W. Va., was opened last week with a showing of the Selznick-Select feature, "The Moth" starring Norma Talmadge. The new theater seats 1,650 persons. It is modernly constructed and its owners claim that it is the best moving picture house in the state.

## Poli's Palace Is Opened In New Haven

### Many Prominent Eastern Amusement Folk Journey from New York, Boston and Philadelphia to Attend First Performance at New Theater

S. Z. POLI'S Palace theater at New Haven, Conn., was opened on November 19th in gala fashion, with an audience which packed every one of the 3,500 seats of the huge theater, and left a crowd of several hundred persons on the street before its entrance, completely blocking the thoroughfare from curb to curb and halting street car service.

In this large audience were a great number of persons prominent in amusement circles, who had come from New York, Boston, and Philadelphia in order to help Mr. Poli make a night of it.

Among this number were Norma Talmadge and her sister, Constance Talmadge, stars of Select Pictures, and Lewis J. Selznick, president of the Select Pictures Corporation. The opening bill at the Palace presents "The Secret of the Storm Country," Norma Talmadge's latest Select picture, and Miss Talmadge made the trip to New Haven in order to be present.

Immediately after the opening number, which consisted of songs by a chorus of New Haven girls, who had been specially trained for this occasion, Miss Norma Talmadge was introduced to the audience by Pat Casey, general representative of the Vaudeville Managers' Protective Association. Following Mr. Casey's tribute to the genius of Mr. Poli in erecting as handsome a theater as the Palace, Miss Talmadge stepped before the footlights and extended her thanks to the enthusiastic audience for their kindly greeting, and to Mr. Poli for choosing her picture for his opening performance.

Poli's Palace is a beautiful house. It would be hard to find a more restfully beautiful theater, or one better adapted to the purpose for which it is designed. Poli's Palace is a masterpiece of one of the master craftsmen of playhouse design, Thomas W. Lamb of New York. Architect Lamb is the designer of such famous theaters as the Strand and Rialto in New York City, and the New Orpheum in Boston.

Poli's Palace will play all the pictures of the Select Star Series, including those made by Clara Kimball Young, Norma Talmadge, Constance Talmadge, and Alice Brady.

# Circus Picture Permits Exploitation Stunts

## Exhibitors Are Quick to Take Advantage of Opportunities Presented by Mae Marsh's Goldwyn Production

THEATER managers all over the country who have shown "Polly of the Circus," a Goldwyn picture starring Mae Marsh, have taken advantage of the many opportunities offered by the play to exploit it in circus style. Many exhibitors made their lobbies resemble as closely as possible the entrance to a "big top," while showing this picture. Others engaged loud voiced venders of wares usually peddled at a circus, to go among the audience during intermission. Clowns and ballyhoo stunts contributed their share to the freak stunts adopted to advertise the show and the theater.

W. P. Dittmar, of Beaver Dam, Wis., was one of the exhibitors who went "strong" to the circus stuff. He plastered all the available billboard space in the town with huge circus posters, and he had the entire town talking about his show. Another clever piece of advertising Mr. Dittmar put over was contained in the insertion in the newspaper of the town the following "help wanted" advertisement:

WANTED—Young lady of good habits to take care of the baby while I go to the Davison theater and see Mae Marsh in "Polly of the Circus." Phone 1271 226-2t.




*With these big circus posters on the billboards of the town, Manager W. P. Dittmar advertised "Polly" in Beaver Dam, Wis.*

## Jones Gets Nickname in Penny Pursuit

When the war tax went into effect, Aaron J. Jones, president of Jones, Linick & Schaefer, conceived a plan of collection, while swatting the ball on the golf links at French Lick. While the government is manufacturing a million pennies a day, the supply is not adequate to take care of the war tax in the hundreds of thousands of motion picture theaters in the United States. In Chicago alone, Jones, Linick & Schaefer are using an almost unheard of amount of pennies every day.

The new government tax necessitated the appointment of one man whose duty would be exclusively to look after the collection of tax in the Jones, Linick & Schaefer string of theaters. This duty fell upon Louis J. Jones, brother of Aaron J. Jones. It is his duty to secure pennies enough each day to make the necessary change for patrons at the box offices. In this pursuit of the illusive copper he has implored slot machine offices, banks, laundries and newsboys, almost on bended knee.

On the day that the tax became effective there was but $22 worth of pennies available in Chicago. The sub-treasury was drained. The banks employed extra help to count pennies and bag them. Scarcely a nook or corner has been free from the peering eye of Louis J. Jones, in his search for pennies. And this has won for him the sobriquet of "The Penny Man." Even the newsboy on the corner knows him as "The Penny Man," and he is losing his identity as a theatrical manager in the wild pursuit of the copper coin.

## Tells How Exhibitor Can Do "Bit"

Mack Sennett, producer of Paramount-Mack Sennett comedies, declares that victories in war are psychological rather than physical and that success goes to the nation that believes it is going to win.

"It is a cold military fact," says Mr. Sennett, "that mental depression on the part of those at home is just as dangerous to our cause as the German submarines.

"We producers of motion pictures can do a great deal toward seeing that this mental depression does not occur.

"No other agency comes so close to the people as we do. Our 'bit' will be to redouble our effort toward making pictures that will lighten the burden of worry and sorrow of the mothers and wives who have sent men to the battle front. Every exhibitor who sends one real laugh through a theater is doing a work just as valuable as the boy who pokes a shrapnel cartridge into the jaws of a field piece."

Mr. Sennett says that while it is not possible for the entire motion picture industry to shoulder a musket, yet there is this profoundly important work to be done.

"Only those students of war," he asserts, "who realize how victories are won and lost quite understand what the motion pictures can do for the country in this crisis."

## Pictures Show Soldiers in Training

Turner & Dahnken Circuit, through the war department, has secured a permit to make motion pictures at Camp Lewis, Washington, where 40,000 new troops are in training.

Ray Ewell, who for some time has been a photographer in the United States navy, has been sent to make these pictures. The scenes taken will show how young men become soldiers. The contingents from the various cities will each be taken separately. Prints on these pictures will be sold by Turner & Dahnken throughout the United States.

## "Best Theater West of New York"

While in the west recently Jesse Lasky attended the opening of the new California Theater in San Francisco, under the management of Eugene S. Roth. This great house has a seating capacity of 3,000 and represents a $2,000,000 investment.

"The New California Theater," said Mr. Lasky, "is the finest motion picture house west of New York. Mr. Roth began his career as an exhibitor with the Portola Theater on Market street, a comparatively small house, but with the profits he derived he was enabled to erect this new and beautiful structure, which opened with an Artcraft picture, 'The Woman God Forgot,' featuring Geraldine Farrar. The success of Mr. Roth is, to my mind, visual evidence of the certain results of properly exhibiting and exploiting high class motion pictures. Mr. Roth is a shining example of the thoroughly up-to-date exhibitor. He is a man of superior discretionary powers and is a showman to his finger tips."

## Dance Opens Picture Theater

The new Marysville, Mont., opera house which will be devoted to motion pictures, was opened on November 17 with a dance that was free to all the townspeople. A large crowd accepted the invitation of the management. Another big dance and celebration in the new theater was planned for Thanksgiving when a patriotic concert by the Arthur W. Grier orchestra was on the program. The new opera house was built largely through the efforts of four merchants of the town, J. Otis Mudd, B. Betor, F. A. Boeckman and Mrs. Matt Dorrity.

## Roper Gets Complaints

Daniel G. Roper, commissioner of internal revenue, has issued the following statement on the subject of price-raising on theater admissions:

"Complaints have been received of cases where the cost of admission to theaters and other places of amusement has been increased largely in excess of the tax imposed and the increase is explained as necessary because of the war tax."

# News of State Rights Productions

## THE LATEST FROM ALL OVER THE INDEPENDENT FIELD

## "Raffles" Is Ready for Trade Showing

### Hiller and Wilk Offer John Barrymore in Title Role of Story That Has Been Successful in Book and on Stage

"RAFFLES, THE AMATEUR CRACKSMAN," will be screened for the trade for the first time in the projection room of Joseph R. Miles at 220 West Forty-second street, New York, on November 28.

This is the seven-reel special production for which state rights buyers all over the country have been demanding a screening for several weeks, but which has been delayed by Hiller & Wilk, Inc., who are handling the sale, until everything that goes toward a successful presentation had been prepared.



*Mike Donlin, one-time baseball idol, who appears in "Raffles."*

Everything including paper, lobby displays, heralds and stills have been delivered and may be seen directly after the showing, at the Hiller and Wilk offices in the Longacre Building.

Beside the preparation for every sales assistance for the exhibitor and the purchasers of the state rights on "Raffles," Hiller and Wilk have prepared a schedule for a large advertising campaign which starts in several of the motion picture trade papers this week and will continue for a long time not only during the selling campaign but after all territory has been sold in order that the purchasers of territory will have the benefit of trade advertising and trade publicity.

"Raffles" is the first big special feature to be presented by the L. Lawrence Weber Photo Dramas, Inc., and is to be followed rapidly by other high-class productions.

After securing the picture rights to "Raffles," the producers scoured the country for a high-class, well-balanced cast. John Barrymore, of the famous Barrymore family, returned to the screen long enough to play the leading role in the picture.

Barrymore has the support of an evenly divided cast, consisting of Frederick Perry, H. Cooper Cliffe, Christine Mayo, Evelyn Brent, Mike Donlin and other players equally well known on the screen and on the legitimate stage.

The picture itself represents six months of concentrated effort on the part of Director George Irving and the investment of thousands of dollars in sets and costumes.

While "Raffles, The Amateur Cracksman," is not a costume play, the attire of the women who visualize the bon ton of English society, is such that the women will be enthralled and the costumes will be the talk of the female world wherever the picture is presented.

"Raffles" as a novel was a best seller, and as a legitimate play it was successful for several years. The picture is destined to be just as popular as the novel and far more popular than the legitimate play.

Prior to taking the leading role, John Barrymore, much against his wishes, associated with some of the most notorious characters in the underworld of New York in order that he might get acquainted with their manner of doing things. In this education of crookdom, Barrymore had the assistance of William J. Burns, the widely known detective, who made Barrymore acquainted with some of the cleverest society crooks in the world. These crooks first laughed at Barrymore and then gave him every assistance, explaining to him their manner of covering their own tracks after they have committed a crime.

Notwithstanding that the first trade showing will not be held until November 28, some of the territory already has been disposed of by Hiller & Wilk. The Special Features Company of Knoxville, Tenn., has purchased the rights for the states of Georgia, Florida, Alabama and Tennessee and the Dawn Masterplay Company of Detroit, Mich., has purchased the rights to Michigan. Both of these purchasers took the picture without even having seen it. From now on, however, Hiller & Wilk insist that every purchaser view the picture in order that they may know just exactly what they are purchasing and have explained to them the wonderful possibilities for its promotion.

As a result of the numerous inquiries received from state rights buyers and from foreign right purchasers, Hiller & Wilk declare that there is every indication that the state rights market is opening up and that this is an indication that exhibitors are leaning more and more to open booking.

## Cast Announced for Brenon Picture

Herbert Brenon has been putting the finishing touches on the cast of his forthcoming production of "The Passing of the Third Floor Back," in which Sir Johnston Forbes-Robertson is to appear in his famous characterization of the Stranger.

In addition to Sir Johnston and Molly Pearson, whose engagements have already been announced, a notable cast of players has been selected. Ketty Galanta, who made so successful a screen debut in "The Fall of the Romanoffs," and is soon to be seen as "Maryla" in "Empty Pockets," will play Vivian, and Grace Stephens and Ben Graham are to be the Major and Mrs. Tompkins respectively. Miss Kite, the painted lady, will be played by Ricca Allen, and Mrs. Sharpe, the landlady, by Augusta Haviland. Dora Mills Adams has been chosen for the part of the aristocratic Miss de Hooley, while Germaine Bourville is to be the sister.

The roles of Jape Samuels, Darkcom, and Joey Wright will be played by Sydney Golden, Thornton Baetion, and Robert Fisher.

This comprises the entire company, with the exception of Christopher Penny, the young artist, who has yet to be cast.



*Lois Wilson is appearing opposite J. Warren Kerrigan in the first Kerrigan-Paralta play, "A Man's Man," released through the W. W. Hodkinson Corporation.*

# Sees Gold Lining of War Tax Cloud

## M. H. Hoffman Says Present Conditions in Moving Picture Business Are Not Alarming in the Least

OPTIMISM that is backed by sound reasoning is always welcome during times disturbing to the majority. On that account it should be reassuring to many producers, distributors and exhibitors in the motion picture industry to know that a few of the conservative men in the trade regard as unnecessary the anxiety over the future that is felt in numerous quarters.

Exhibitors who have not yet satisfactorily disposed of the war tax on admissions, and distributors who are insisting upon putting the positive print war tax upon the exhibitors, have been more than ordinarily concerned during the past few weeks.

M. H. Hoffman, head of Hoffman-Foursquare, admits that while existing conditions are troublesome there is no need for undue concern as to the outcome. He contends that underneath all the disturbance there is more to be thankful for than most people appear to realize.

"We merely are experiencing a flurry that every man of analytical mind foresaw the moment war was declared by the United States government, last spring. In a comparatively short time the very persons who now are most agitated—as is natural in the circumstances—will be smiling over business. For, in my judgment, motion picture theater owners and managers are facing their greatest era of prosperity.

"This means—if we proceed intelligently to analyze—that producers and distributors must prosper. The reason is, of, course, obvious; for when the world is right with the exhibitor it is right, also, with those whose commercial success is dependent upon the exhibitors!

"I confess that no man can be blamed for becoming a bit pessimistic when his business begins falling off; especially when, simultaneously, some of those from whom he buys his merchandise blandly inform him that they purpose charging him for something they themselves should pay.

"In other words: the difficulties arising with the public over the war tax on admissions, which has held some motion picture patrons temporarily in check, has served as the first wet blanket; the next has been the decision of practically all the distributors to put the burden of the positive print war tax on the exhibitor.

"But all this is to be straightened out. Almost before we know it these matters will be things of the past and business booming as it hasn't since the motion picture sprang into nation-wide popularity. M. H. Hoffman, Inc., which recognized the justice of itself paying the positive print war tax, can see the writing on the wall.

"The first corrective measure will be in the reversal of the stand taken by these distributors who wish the exhibitor to pay the tax they should do. The second step toward more prosperous times than ever will ensue just as soon as the public adjusts itself to paying its amusement tax, and when the country becomes accustomed to having its boys at the front in the thick of the terrible war.

"All that is needed, now, is patience on the part of all concerned in the prosperity of motion pictures; patience and hopefulness and consideration of the other fellow. Never before was there such need of harmonious relationship between producer, distributor and exhibitor. A 'get-together' movement based on fair dealing will do more to solve so many of the old problems harassing the trade than anything I might mention. So let us all cheer up, stand shoulder to shoulder and not be fearful that the future is not as rosy as a red Jonathan apple."

## Crest Corporation Buys Lillian Walker Plays

Concerning the taking over of the Lillian Walker releases of the Ogden Pictures Corporation by a distributing concern, Albert Scowcroft, the president of that company, has issued the following statement:

"Carle E. Carlton, president of the Crest Pictures Corporation, came in touch with our company through Mr Goldburg in the sale of the foreign rights to the Walker productions. Mr. Carlton, desirous of extending his operations to the American market, resumed negotiations for the handling of the distribution of all the future Lillian Walker attractions inclusive of the second release, 'The Grain of Dust,' just completed and the transaction initiated by Mr. Goldburg was closed this week by Lester Park, the vice-president of the Ogden Corporation, and myself.

"The contract entered into disposes of the world's rights to 'The Grain of Dust,' adapted from the novel written by the late David Graham Phillips, as well as the few remaining states left open on 'The Lust of the Ages.' In short, for a cash consideration paid, Mr. Carlton takes over the sole distribution and negative rights to our productions.

"Mr. Goldburg held a contract with our company as sales and exploitation manager which had about a year yet to run and that contract as well as Mr. Goldburg's interest in the Ogden Corporation was by mutual consent cancelled for a cash consideration.

"While to some the closing of the transaction with Mr. Carlton may appear to have been a business move contrary to Mr. Goldburg's interests since it would necessarily terminate his connection with the company, as much as we desired to continue with him, yet Mr. Goldburg appreciated that it was the desire of the directors to enter into such a deal if it could be negotiated, particularly in view of the fact that the terms of the transaction are decidedly remunerative to the stockholders.

"Lester Park will be associated with Mr. Carlton in the distribution of the Lillian Walker productions, operating from the present offices of The Crest Pictures Corporation in the Times Building."

Mr. Goldburg stated that his own plans are yet to be made. He will remain in the state rights field.

Mr. Scowcroft expects to return to Ogden, Utah, next week.

## Crooked Lawyer Portrayed by Walthall

The people who believe that our courts are ruled by corrupt politics will be interested in "His Robe of Honor," the story by Ethel and James Dorrance, which has just been completed under the direction of Rex Ingram and which will mark Henry B. Walthall's debut as a star in Paralta Plays.

The Dorrances have taken for their hero a highly successful lawyer crook whose methods used suggest those of a firm of lawyers of a few years ago, whose infamy was gossiped about the country over. This lawyer has good instincts as well as evil, and his good instincts are aroused by his determination to win a young woman whose noble instincts rebel at the thought of the methods which have won for him the success he has achieved. To get his hands clean he has to break from a corrupt alliance with the "traction trust" whom he has bled unmercifully with his damage cases. Then he is called upon to defend the brother of the boss of Tammany Hall, and seizes this opportunity as a means to compel his appointment to the Supreme Court bench.

His reputation is so bad that the boss and the organization both shy at the nomination, but the "boss'" younger brother faces the electric chair and the shyster lawyer drives a hard bargain. His final defiance to the gang is when, after attaining his goal, he turns the organization down and establishes himself as the people's judge, dealing out justice with no regard to where the hardship falls.

The final cutting and assembling of the production was completed last week and the first print is now on its way to the New York offices of Paralta Plays.

## Buck Becomes Manager for Hoffman

M. H. Hoffman, Inc., is adding to its sales executives by securing men of seasoned experience and judgment to direct the various Hoffman-Foursquare Exchanges throughout the continent.

The newest member of this independent distributing concern is A. G. Buck, who takes charge this week of the Philadelphia office. Mr. Buck has managed the K. E. S. E. Philadelphia exchange for the past year, and his activities and success have made him prominent in that territory and one whose services have been highly regarded by competitors who admire an executive who invariably has commendatory things to say of another's product.

Before coming east, Mr. Buck was manager of the Chicago Fox Exchange for a year, and before that served the same company satisfactorily in St. Louis.

## Exhibitors Compliment and Book Play

New York exhibitors of the discriminating class are saying complimentary things about the latest Hoffman-Foursquare picture, "The Fringe of Society," the seven-part feature recently finished

by the George Backer Film Corporation and which has its earliest New York showings the latter part of November. These exhibitors are supporting their commendation by booking the picture. Manager Hy Gainsborg has reported an exceptional quantity of business. Similar reports are being received from all other Hoffman-Foursquare exchanges in Boston, Montreal, Toronto, St. Johns, Philadelphia, Pittsburgh, Buffalo, Cleveland, Cincinnati, Detroit, Chicago, St. Louis, Kansas City and Atlanta. A wire from Ben S. Cohen, who has just reached Denver, states that exhibitors in his territory have heard of "The Fringe" and want to see it screened.

## "Mother" Helps Red Cross Campaign

Through the courtesy of McClure Pictures, which organization is offering "Mother" for state right distribution, the picture was shown on Monday, November 19, in aid of the drive in behalf of the Red Cross movement. Rev. William H. Jackson, an active participator in the Red Cross campaign, was responsible for the presentation of the George Loane Tucker feature at the club house of the Nassau County Red Cross Society at Oyster Bay, Long Island.

A large gathering witnessed the screening of the picture, among whom were many prominent society folk and several leaders of the present movement which is giving material aid and comfort to the American troops now on the other side. The proceeds derived from the exhibition on Monday will help materially to swell the rapidly growing Red Cross fund. Mr. Jackson commented upon the enthusiastic response which he has met not only from the McClure organization, but from the various other picture producers who are loaning their support in aid of the campaign.

## Shows "The Whip" in Circus Tent

J. Frank Hatch, a real showman in the motion picture field, has purchased the Ohio, Pennsylvania and West Virginia rights to the successful Maurice Tourneur production of the Drury Lane melodrama, "The Whip." The deal was closed with Hiller and Wilk, sales agents for Paragon Films, Inc.

Mr. Hatch's plans for exploiting "The Whip" are unusual in that he will show "The Whip" as he would a circus. He will carry his own tent, seats, orchestra and lighting system and will be independent of all theaters in the towns he selects for showing the picture.

## Buys New Jersey Rights

H. Heidelberger, of the Strand Theater Building, Newark, New Jersey, announces that the purchaser of the New Jersey state rights of the Mayfair six-part production "Persuasive Peggy" is the Civilization Feature Film Corporation. Mr. Heidelberger is the manager of the company.

## "The Whip" Is Nearly All Sold

Hiller and Wilk announce that the rights to "The Whip" have not been sold for Colorado, Wyoming, Utah and New Mexico.

# Russian Turmoil Accompanies Film Showing

### Trouble in New Republic Is Headlined as Brenon's "Fall of the Romanoffs" Begins its Circulation

"THE Fall of the Romanoffs," Herbert Brenon's big historical drama depicting the birth of Russian freedom, will soon be seen throughout the United States. No film production, since the very first silent drama, has come to the film fans of the nation under more sensational auspices.

"The Fall of the Romanoffs" will reach the country at the psychological moment. Montreal and Toronto have been viewing the production and a Washington engagement follows; while immediately afterwards "The Fall of the Romanoffs" will be shown throughout New York state. At the same time the various territorial allotments outside of New York are being rapidly arranged. By the early part of 1918 "The Fall of the Romanoffs" will be on the screens of theaters from coast to coast.

The swiftly changing developments in Russia, accumulating in importance since the outbreak of the world war, have reached a point of absorbing national interest. The Russian crisis is the one big thing of the hour. "What is Russia going to do?" is being asked from the Atlantic to the Pacific.

While the interest is at white heat, "The Fall of the Romanoffs" is coming to the public.

In Montreal and Toronto, business has been tremendous. The St. Denis theater of Montreal has been smashing every record with "The Fall of the Romanoffs."

On December 2 the production will open for a two weeks' run at Thomas Moore's Garden theater in Washington. The capital showing was arranged through J. D. Williams, manager of the First National Exhibitors' Circuit, of which Mr. Moore is a prominent member. The opening Washington showing will be a gala affair, the various national executives, legislators and diplomatic representatives will be present.

Sergius Trufanoff, otherwise the Monk Iliodor, will appear at the Washington Garden theater showing, giving audiences an opportunity to see the man who brought about the downfall of Rasputin, the Emperor's illiterate advisor. Iliodor gained his power with the Czar Nicholas through his ability as an orator. He is a speaker of remarkable sincerity and impressiveness. He does not speak English, his remarks being interpreted. Iliodor has just appeared at the St. Denis theater in Montreal, where he was given a sensational reception.

S. J. Berman, in charge of the selling end of the New York territory for "The Fall of the Romanoffs," announces that the production will be launched in this field on January 6, with a smashing statewide premiere. At least twenty theaters will show the picture simultaneously during the week. Mr. Berman expects that over 1,000,000 film fans will see the production before the end of the first week.

Those in the know are confident that "The Fall of the Romanoffs" will shatter every screen record. Announcement is made that offers for various territories of the United States are now being considered, and that important allotments will be announced within the next sixty days.

The newspaper and magazine space allotted to Russia since the outbreak of the war in 1914 has given the Brenon production a heralding unique in the annals of motion pictures. Czar Nicholas, Rasputin and Iliodor have been the vital topics of the hour, just as Kerensky and the latest political shifts in Petrograd are at this moment the big things in the public mind.

## "The Deemster" Goes Well in the South

Good big features are, it appears from the evidence that is voluntarily tendered, very profitable investments when the productions are properly handled. There is the testimony of Colonel William E. Condell of the firm of Condell & Greenfield, Liberty Feature Film Company, Shreveport, La. In a recent letter Colonel Condell writes:

"We bought the Texas, Oklahoma, Arkansas and Louisiana rights to 'The Deemster' less than three months ago. The picture is a remarkably fine booking proposition. Hall Caine's fame is a great asset. In these times a great feature, like 'The Deemster' is, I consider, as sound an investment as you could have. I am very glad I acquired it."

The remaining unsold territory, in addition to the Colorado district, is the Texas territory and the negotiations that are pending may be consummated in a few days.

## Rights to "The Warrior" Are Selling Fast

A tribute to the market value of the General Enterprises, Inc., film spectacle, the "Warrior" came to light last week in the sale by Messrs. Sawyer and Lubin of the states of Ohio and Indiana to James Grainger, general manager of Allen Film Corporation of Chicago, Illinois.

Mr. Grainger bought the territorial privileges of "The Warrior" for Illinois, Michigan, Nebraska and Iowa during the recent flying sales trip made by Sawyer and Lubin in the middle west. The flood of inquiries which have poured in from exhibitors relative to bookings for "The Warrior" induced the Chicago buyer to add to his purchase the states of Ohio and Indiana.

Contracts were also negotiated during the past week whereby W. E. Drummond, manager of Special Feature Co. of Knoxville, Tennessee, becomes the owner of "The Warrior" for the southern territory embraced by the states of Georgia, Alabama, Tennessee and Florida. More than three-fourths of the country has been sold in the last six weeks.

# Louis B. Mayer Links Fortune with Select

## Becomes New England General Manager with Headquarters In Boston—A Popular Personality In Industry

WITH the enlistment under its banner of Louis B. Mayer, Select Pictures Corporation has brought to its aid in New England one of the most powerful, and at the same time popular personalities in the entire field of the motion picture industry.

Mr. Mayer has become New England General Manager of Select Pictures, with headquarters at 69 Church street, Boston, Mass.

In associating himself with Select of



*Louis B. Mayer*

which Lewis J. Selznick is president, Mr. Mayer has made another interesting move in the ever progressive development of his motion picture activities. Until recently, Mr. Mayer was in control of the Metro franchise for New England, and had become prominently identified with that company's progress in this territory. The New England development of Metro is credited to the energetic and brilliant administration which Mr. Mayer gave to its affairs in New England from the inception of that enterprise.

The story of Louis B. Mayer's rise to prominence in the film industry is a remarkable one. Less than ten years ago, as a young man with little capital but abundant energy, and endowed with a native keen judgment, he made his appearance in Haverhill, Mass. Here he assumed the lease of a small theater which had been running burlesque attractions, and which had gathered for itself a distinctly unsavory reputation.

Mayer announced that he was going to turn this dark spot into an amusement Mecca for the women and children of the town. And he did it—to the surprise of everyone but himself. Soon this small theater, which was operated under the name of the Orpheum, was found unable to accomodate the packed audiences which its program of highgrade pictures attracted.

The theater was enlarged to twice its seating capacity, but still patrons were turned away nightly, as a sold out house became the rule and not the exception at the Orpheum.

Two years after, Mr. Mayer first entered the town, he had built and opened the new Colonial theater, with a seating capacity of 1,500, devoted to pictures, vaudeville, and road attractions. Like the Orpheum, which was purely a motion picture house, this enterprise prospered.

Mr. Mayer investigated the possibility which lay in the conducting of a feature exchange for New England. He was encouraged to enter this field of the motion picture business, and opened a small office in Boston under the name of the American Feature Film Company. Here, in an office equipped with a single desk, and with only two three reel features to sell, Mayer started to carve out a career for himself. Even more quickly than his motion picture theaters had developed, did this enterprise grow and prosper. The two features quickly became two hundred. The Alco program was secured and handled with success in Mr. Mayer's office.

It was from this that the Metro Pictures developed, and the distinguished qualities which Mr. Mayer has brought to his picture activities have been reflected in the establishment of Metro Pictures, not only in New England, but throughout the entire country. While acting as president and general manager of the Metro office, Mayer brought under its control the Bluebird photoplays, and later the Jewel productions.

Perhaps the most brilliant achievement of Mr. Mayer was his handling of "The Birth of a Nation" throughout New England. When this big production was making screen history in Boston, there was a continual struggle with the opposition which was directed against it by the colored population. So strong was this antagonism, that "The Birth of a Nation" was considered a lost proposition for New England.

It was considered impossible to exploit profitably D. W. Griffith's big photoplay in the puritanical cities and towns of this territory after what had occurred.

Louis B. Mayer thought otherwise.

Backing his own judgment, he bought the New England rights for the production following its Boston engagement. This he did in the face of adverse advice from every friend and counselor. The film world seemed a unit in pronouncing his undertaking foolhardy.

Mr. Mayer, however, brought to this problem the same determined energy, common sense, and keen judgment which had distinguished his former successes. The result was that "The Birth of a Nation" was successfully shown in practically every city, town and village of New England, and netted a handsome profit for its backer.

Louis B. Mayer has interspersed his other activities with theater management and ownership with great success. Besides the houses already mentioned, he established a record when he took the Park Theater in Boston, at a time when it had been losing money for a long period, and placed it on the winning side of the ledger during the very first week of his control.

His was the moving spirit in the establishment of the Strand Theater, Lowell, Mass., one of the most elaborate and lavishly outfitted photoplay houses in New England.

As New England manager for Select, Mr. Mayer has already obtained contracts of magnitude with the important first run houses of Boston, Providence, New Haven, Lowell, and other New England cities.

The quick organization of his sales campaign bids fair to create an unusual record for important sales in the New England territory. Mr. Mayer is enthusiastic in his prediction of the future which his district holds for Select's stars, Clara Kimball Young, Norma Talmadge, Constance Talmadge, and Alice Brady.

## Another Fairbanks Film

Following the current success of the latest Douglas Fairbanks release, "Reaching for the Moon," Walter E. Greene, president of Artcraft Pictures, announces that the next Fairbanks picture, "The Modern Musketeer," has been scheduled for release December 31.



*Mary Pickford likes children as well as they like her. In this picture she is meeting a group of little folks at the Los Angeles Orphans' Asylum.*

# Deitrich Heads New Producing Company

## De Luxe Pictures, Inc., Is Organized in New York to Present Miss Doris Kenyson as Star of its Features

THEODORE C. DEITRICH, who retired last week as advertising and publicity director of the International Film Service Company, Inc., announces the formation of De Luxe Pictures, Inc., a $200,000 concern, which will produce high-class feature photoplays with Doris Kenyon as the star. Miss Kenyon is at present with Pathe starring in the new serial, "The Hidden Hand." She will sever her connection with Pathe about the first of the year upon the completion of the serial.

De Luxe Pictures, Inc., was incorporated at Albany on November 1. At a meeting of the stockholders the following day, Mr. Deitrich was elected president and general manager; William L. Chilvers, vice-president and secretary, and Edward V. Goerz, treasurer. Mr. Goerz was for many years connected with the foreign department of the National City Bank of New York. He is a member of the famous Goerz family of lens manufacturers. The board of directors consists of the officers, D. M. Kenyon, and Assemblyman Raymond Kenyon, who represents Essex county in the New York state legislature. He is a brother of Miss Doris Kenyon. The new concern is now fitting up executive offices at 516 Fifth avenue, which will be ready for occupancy on December 1.

In outlining the policy of De Luxe Pictures, Mr. Deitrich said:

"Miss Kenyon and I have decided that there is a growing demand for clean, wholesome, artistic, human interest pictures. We have reached this conclusion after watching and carefully weighing the reports from exhibitors all over the country. We propose to make this kind of pictures in five, six and seven-reel features exclusively. Miss Kenyon will appear as the star in all of the first productions of our company. It is our intention, however, to take on other stars as rapidly as possible.

"We have many splendid stories in hand which I have been collecting during the last two years. Some are book adaptations, some original scripts. I have also commissioned two well known authors to write original stories for Miss Kenyon. One of these scripts will include a part for a famous actor who will shortly sign a contract with us.

"We expect to start making pictures in February or March, but we will not start until I am fully satisfied with my stories. My long experience in newspaper and magazine writing and editing, and more recently my film experience, fits me, I believe, to judge the quality of stories the public wants. Titles will be given the most serious consideration, and no picture will be released until the title is satisfactory.

"We are negotiating now for one of the best equipped studios in the East, although some of our work will be done either in Florida or California.

"We are not yet ready to announce our releasing plans, as negotiations with several concerns are now pending.

"I believe that Miss Kenyon is one of the most popular stars in motion pictures today. She has an enormous following, despite the fact that in many of her pictures she has been poorly cast. Heading her own company, Miss Kenyon will have much to do with the selection of her roles and the cast. She is possessed of all the things essential to great success—youth, beauty and marked dramatic ability. One of the foremost directors of today recently declared she possessed the greatest emotional



*Doris Kenyon.*

talent of any star now before the public. We shall endeavor to place her in roles that will afford her every opportunity to demonstrate her ability.

"We propose to secure the best directors obtainable and we will endeavor to combine top-notch direction with a great star and supporting cast, splendid stories and the necessary funds for adequate productions."

## "Troublemakers" Ready December 9

Exhibitors have been notified that "Troublemakers," a William Fox standard picture, will be ready December 9.

Jane and Katherine Lee, the Fox "Baby Grand" stars, are presented as "Troublemakers" and reports from Fox studios would indicate that in this comedy-drama, as in their other pictures, they have lived up to the title in every respect. A cast of adults support the winsome little stars.

"Troublemakers" was written especially for the Fox "Baby Grands" by their director, Kenean Bule, and deals with the life story of a dashing young widow and her two children who manage to keep things humming and everybody guessing. Their activities and pranks finally "got on the nerves" of one of their victims and he mysteriously disappears. He is thought to have been murdered and a charge of homicide is lodged against the children's best friend, a man-of-all-work about the estate, who always found time to assist the youngsters in perpetrating a joke.

It devolves upon the "troublemakers" to prove their friend's innocence and the way they go about doing it is intensely interesting. It is finally accomplished, however, due entirely to Jane and Katherine's efforts.

## Mary Is Surprised at Her Own "Vamping"

Mary MacLane, whom Essanay enticed into motion picture acting, has completed her seven-reel vampire photoplay, "Men Who Have Made Love to Me."

Coming to the Essanay studios without ever having thought of screen acting, the author of "I, Mary MacLane" has proven that the genius that drives the pen can often illustrate the thoughts it transcribes.

Miss MacLane photographs well and she plays her role with natural stage presence and dramatic instinct. Miss MacLane herself was surprised at her interpretation of a vampire. In reviewing the picture at the studio projection room, her comments were many and interesting.

Miss MacLane wrote the script out of her writer's fund of knowledge regarding the world of men and women. This knowledge, combined with her dramatic talent, has produced a cinema classic that must rival the popularity of her strange book.

The story of "Men Who Have Made Love to Me" concerns the fates of six admirers, each of a different type, each making a different appeal to the heart of the vampire.

## Second Normand Picture Will Be First

By an application of the adage that "the last shall be first and the first shall be last," Mabel Normand, Goldwyn star, is likely to find her second Goldwyn picture, just begun under the direction of George Loane Tucker, the first of her releases under the Goldwyn imprint.

Having completed her patriotic comedy-drama, "Joan of Plattsburg," a sudden official request made it necessary to postpone its release because it contains material of a military character that it is not desirable or wise to reveal at the moment.

Under the Goldwyn system of production a star at the conclusion of one picture passes quickly into the hands of another director whose production has been made ready well in advance.

Even before "Joan of Plattsburg" was completed Miss Normand was working with Mr. Tucker in her next picture, about which Goldwyn is making something of a mystery as regards authorship and title.

The motion picture rights to Edward Sheldon's play, "The Song of Songs," have been acquired by the Famous Players-Lasky Corporation, for Artcraft release. Miss Elsie Ferguson will be the star.

# Current Releases Reviewed

## "The Raggedy Queen"

### Bluebird Play Presents Violet Mersereau in a Child Role. Reviewed by Genevieve Harris

VIOLET MERSEREAU again plays a tomboyish little girl in her latest Bluebird picture. The offering is similar in many respects to the previous pictures in which she has played "kid" roles and will meet with the same reception. The story, while



*The raggedy queen and her raggedy court.*

conventional, has a fair amount of action and gives opportunity for humorous touches and pathos. It is technically up to the Bluebird standard, and the cast of players is good. Its appeal to the patrons of the neighborhood house will be strong if Violet Mersereau is a favorite.

Grace Barton, Robert F. Hill, Charles Slattery and James O'Neil have important parts. Theodore Marston directed. The story is by Will Bronson, scenarioized by J. C. Brownell. Credit for the photography goes to Harry Forbes.

*The Story*: "Tatters," a little waif in a mining camp, is told by the woman who takes care of her that she is of royal blood. She plays queen to a court of youngsters and rules them with a high hand. In spite of her mischief she is often unhappy because she is so ragged and neglected.

The miners become discontented and a representative from the owners comes to investigate matters. One of the unruly group of miners attacks the young man and leaves him wounded and alone. Tatters finds him and takes him to her home. The owner of the mine visits the district and hears the story. He meets Tatters and in the woman who takes care of her recognizes a former servant in his home. By a little detective work he learns that Tatters is his own daughter. Her mother, a former actress, had left home before the child's birth, believing her husband no longer loved her. He had thought she eloped with another man and had lost track of her. So the "Raggedy Queen" is taken to a more fitting home and the young man she rescued seems to be the "Fairy Prince."

## "The Secret of the Storm Country"

### Select Picture with Norma Talmadge. Reviewed by Helen Rockwell

"THE Secret of the Storm Country" with Norma Talmadge is a picture with a big appeal which will be sure of a hearty welcome. It was directed by Charles Miller, and the scenario was prepared by Mary Murillo and Courtney Ryley Cooper, taken from the story of the same name by Grace Miller White which enjoyed a great deal of popularity.

A human interest story has been unfolded with many colorful touches and no effect which might contain a thrill has been overlooked. There are melodramatic parts which are in keeping with the subject, and which make a lively play to one's sympathies.

The story offers a study in contrasts, the rich girl versus the poor—the weak-willed man versus the strong—the wealthy, hypocritical, respected man versus the deformed, wronged one, hunted by the law. The characters are well drawn and have the saving grace of appearing consistent and natural when placed in strained positions. Some of the situations are a little forced but the story is well told, it holds one's interest and it will be enjoyed.

Norma Talmadge, as Tess, gives a delightful performance and her work is indeed a treat. The burden of the picture falls upon her shoulders and she carries it ably. She is given splendid support by a cast which includes Niles Welch, J. Herbert Frank, Ethel Grey Terry, and Charles Gotthold.

*The story:* Tessibel Skinner and her father live in the despised squatter village on the shores of Lake Cayuga. They are hated by Ebenezer Walderstricker, an influential man of the neighborhood.

Tess is loved by Frederick Graves and they are secretly married. Frederick's mother, however, wishes him to marry Madeline Walderstricker because of her wealth. Frederick rebels for a time and then fearing exposure, and knowing his mother would never countenance Tess, he agrees to the deception, marries Madeline Walderstricker, and departs on a long wedding tour with his bride.

Tess is heart broken but takes up the thread of her life as best she can. Her father dies soon after, leaving her to face the ordeal of becoming a mother alone. She is banished from the church, at Walderstricker's suggestion, but refuses to reveal her betrayer's name.

Lawyer Young gives Tess refuge in his home and grows to love her tenderly. When Tess's eyes are at last opened to the weakness of her idol she returns the love of her benefactor two-fold, and the death of Frederick makes a happy ending possible.

## "The Awakening"

### World Film Picture With Montagu Love and Dorothy Kelly. November 3. Reviewed by Helen Rockwell

A PICTURE with a simple plot built around excellent types serves as medium for the capabilities of Montagu Love and Dorothy Kelly. The scenes are laid in the Latin Quarter of Paris and the types shown are Bohemian ones, mostly genial souls hobnobbing with poverty, but with big, open hearts. It contains a great deal that is human and some splendid dramatic parts.

Montagu Love is cast in an exceptional role which suits him admirably, that of an uncouth, unloved artist who is known amongst his companions as "The Beast." Finding love in a poor girl whom he finds starving in the snow one night, he takes a new interest in life and a reformation takes place. There are many strong love scenes throughout the picture and the acting is excellent. Dorothy Kelly makes Marguerite a very appealing figure, and she wins sympathy from the start. The picture will find favor with all who are looking for something out of the ordinary, it being interesting to the finish with very cleverly



*The star players in "The Awakening."*

drawn characters. George Archainbaud has ably directed it, and some good camera effects have been obtained by Philip Hatkin, notably the snow scenes.

*The story:* Jacques Revilly (Montagu Love), an artist of the Latin Quarter, because of ill-treatment all his life, has developed into a surly creature known as "The Beast." Having no one in his life for whom he can care, he has become a slovenly drunkard, without ambition even to sell his paintings.

One night he finds a girl in the snow and, taking her to the shelter of his humble home, he helps to nurse her back to health. She is Marguerite (Dorothy Kelly), a poor girl who has been unable to obtain work, and Jacques takes her into his heart as well as his home and insists upon caring for her.

His paternal feeling soon ripens into love, and casting aside his slovenly outfit he becomes quite a different man. Marguerite returns his love and all goes merrily until just before the wedding.

A dissolute young artist in the neighborhood makes a wager with some friends that he can obtain Marguerite for his own. By trickery he takes advantage of her. When Jacques hears of this his anger knows no bounds, and he challenges Chapon to a duel. In the duel he is slightly wounded, but when Marguerite hears he will recover she starts to leave, feeling herself defiled. Jacques calls her back before it is too late and there is the usual happy ending.

## "The Queen of Spades"

### Second Russian Production Offered Through Pathe. Reviewed by Genevieve Harris

THE high artistic merit of the first Russian photoplay which Pathe offered is not repeated in the second. Pushkin's famous story, "The Queen of Spades," in spite of its clever plot, becomes in this screen version a mediocre costume play with little appeal for any audience. It is clumsily handled by the director and most of its dramatic force is lost. The players, with one exception, seem very camera-conscious and cannot compare with the artists who appeared in "The Painted Doll." The exception is the old lady who plays the title role.

The photography is good and the sets and costumes are interesting. But American audiences as a rule dislike costume plays unless they possess a deep human appeal, and this "The Queen of Spades" does not contain. Your patrons may regard the picture as an interesting curiosity because a product of the country which is at present puzzling the world. They will surely not be interested in the fate of the characters in the play, and for that reason it will not depress them, even though it leaves its hero insane and its heroine heart-broken.

*The Story*: A young officer, who has a passion for gambling but little money to satisfy it, hears a story about an old woman, the grandmother of one of his friends, who has a secret system which always wins. She learned the secret from a magician in her youthful days in Paris. The story haunts the young man and he determines to beg the old lady to give it to him. Through his friendship for the woman's young companion he gains admission to the house. He frightens the old woman by threats and she dies of heart failure.

Later the young man has a vision in which the woman appears to him and tells him to bet on three lucky cards in succession. He obeys and wins on the first two. He stakes his whole fortune on the third card, the ace of spades, but the queen of spades wins. The revenge of the cruel old lady is complete, and the young man goes insane.

## "The Sudden Gentleman"

### Triangle Picture with William Desmond. Released November 2. Reviewed by Helen Rockwell

IN the Triangle offering, "The Sudden Gentleman," William Desmond portrays an Irishman of the musical comedy type. The comedy situations arise when an uncultured but likeable son of Erin is transplanted from his native country into the heart of an American millionaire's home. He is a sort of male "Peg o' My Heart," utterly lacking in polish but with a sense of humor, so he laughs his way into the heart of the daughter of the house. In fact, he laughs rather annoyingly during the first half of the picture but then, "getting his Irish up," he fights his way to the finish in regulation style. It provides good entertainment for those who enjoy light comedy and character parts a bit overdrawn.

William Desmond as the rollicking Irish lad is a winning sort of person, and Mary McIvor, Jack Richardson and Margaret Shillingford ably take other roles.

The scenes laid in Ireland are extremely pretty, and the Irish characters very quaint. Thomas N. Heffron directed the picture, and the photographic work was done by R. E. Irish.

*The Story*: Garry Garrity receives word that he is heir to millions but that he must go to America and become the guardian of his uncle's step-daughter, Louise Evans. Garry has visions of a child of about six and he accepts the commission.



*The gift of toys was not appreciated.*

Louise wishes to marry Count Camminetti, a fortune hunter, and is furious when she learns that she is not sole heir to her step-father's fortune, for she knows full well that it will take a great deal of money to buy the count.

Garry arrives, loaded down with toys for his ward, and is dumbfounded to find she is a grown lady. Louise is humiliated and angered by Garrity's plebeian manners, but soon sees the real worth of the man underneath and they become engaged.

The count is disappointed at losing Louise's millions, so conspires with Mrs. Hawtry, who is in love with him, for a way to obtain the money.

Mrs. Hawtry forces Garry into an embarrassing situation with the hope that he will do the gentlemanly thing and marry her. She plans to then divorce him and marry the count.

Garry learns of the frame-up, forces a confession from the count, is reinstated in Louise's good graces, and we suppose they live happily ever after.

## "The Fighting Trail"

### Episode 12. "The Desert of Torture." Reviewed by Helen Rockwell

EXCITING situations and daring feats still produce thrills as "The Fighting Trail" continues toward its finish. Seldom have serials been shown with so many clever scenes and such an unusual amount of interest. Gwyn and Nan are locked in an underground vault in their mine and then a dam is loosened which floods this subterranean chamber. They are left struggling in the water, powerless to escape, as the picture closes on this episode. The scenes always carry conviction and are exceedingly well produced.

Carol Halloway and William Duncan, who have done so much toward making this serial one of the best, are as pleasing and daring in these latter episodes as they were in the first. They deserve nothing but the highest praise.

## "The Small Town Guy"

### Taylor Holmes in Essanay Perfection Comedy Drama. Reviewed by Genevieve Harris

TAYLOR HOLMES adds another to his list of clever screen characterizations in this comedy drama which shows him as a very guileless country youth who comes to the city to win a fortune. A magazine story, published in *Munsey's Magazine* under the title, "A Picture of Innocence," served as the basis for the picture. While the plot is rather thin for a five-reel feature, it is worked out with the many humorous incidents and clever touches which usually distinguish the Essanay type of comedy-drama. Patrons who have liked Taylor Holmes in previous film plays will, we feel sure, enjoy this one. It is light but holds interest well and is amusing.

Helen Ferguson plays opposite Mr. Holmes. Fred Tiden and Mark Elliston contribute good character sketches as the two

crooks. There are a number of minor roles very cleverly played. Photography and settings are up to standard.

The picture is released December 3.

*The story:* To their great disgust, Swell Dresser and Slim McClearn, two Chicago confidence men, are forced to stay overnight in Compton Center.

And by this incident does young Ernest Gledhill unconsciously beset his road with wrong. Innocent of all evil intent, yet puffed in his guilelessness by the tip from the confidence men that his cleverness should not be stifled in the little burg, he goes to Chicago and lands in with a gang of crooks.

He believes his position is honorable, writing Eleanor, his sweetheart in Compton Center, that he is secretary of the Type-metal Club, soliciting funds, on commission, for a new club house. But the game is caught in its infancy and Ernie, whose innocence is seen by the authorities, is advised to quit the gang.

He goes back home, to learn that his deceased aunt has made him her beneficiary. Ernie hesitates, however, in calling on Eleanor, feeling he is not worthy of her companionship.

The two crooks return to town, having heard of Ernie's good fortune. They try to get "hush money" out of him, threatening him with exposure. Ernie tells them both, though they come separately, to return for his answer at five o'clock.

A few minutes before five o'clock Eleanor rushes in, telling Ernie that he was cheated on a land investment; that property he had paid $25,000 for had been previously bought for $2,500. But Ernie is not the loser in the end, as a syndicate, wishing to use the property for a dam, gives him $50,000 for it.

Ernie then opens his heart to Eleanor, confessing his miserable affair in Chicago. But she tells him that she trusts in his integrity. Inspired with new courage, Ernie pounces on the two crooks who return for their hush money. As he finishes pummelling them, a federal officer walks in and arrests them for violating the mail privileges.

And finally Ernie achieves his heart's desire, cleared of a stain he had unwittingly inflicted on himself.

## "Reaching for the Moon"

### Artcraft Picture With Douglas Fairbanks. Reviewed by Helen Rockwell

"REACHING for the Moon," the new Artcraft picture, provides splendid entertainment and opportunities for Douglas Fairbanks to be seen at his best. It is a clever farce, bordering on the burlesque, with an overflow of situations and some very unique ideas. "Doug" is allowed to race through it in a breezy, unrestrained manner, and, aside from performing some of his old stunts which are sure winners, he acts in a little different line. He is seen as Alexis Caesar Napoleon Brown, who is continually reaching for things too high, but when he finds himself crowned Alexis, King of Vulgaria, he realizes the discomfitures attached to that exalted position and is very glad to wake up and find it was all a dream and that kingly duties are not for him. He is satisfied to allow the moon to pursue its course while he stays at home and romps with the "son." The hair-breadth escapes he makes to the tune of "Long Live the King" prove a source of much merriment, and he fights, if not in royal style, at least in a way which picture fans highly approve.



*Fairbanks as a fighting prince.*

The subtitles, showing Anita Loos' clever touch, are very humorously written and occasion many hearty laughs. The picture was directed by John Emerson.

*The story:* Alexis Caesar Napoleon Brown, boasting a family pedigree, is dissatisfied with his lowly position. He is continually reaching for the moon until even his sweetheart becomes annoyed and suggests that he come down to earth.

Going home, he flings himself down upon his bed in despair, when there is a knock at the door and two strange men enter. They go down on their knees, calling him "king," and give him the startling information that the Kingdom of Vulgaria is waiting to proclaim him as its ruler. Alexis wastes no time in packing up his clothes.

On the boat he learns that Boris, a rival for the crown, has spies stationed everywhere. Poor Alexis is not allowed to talk, as there is a dictaphone in his room, and not allowed to eat for fear the food has been poisoned. As he feasts on a Uneeda biscuit he realizes that the position of king has its drawbacks.

In Vulgaria he is received with pomp and ceremony; and only a few bombs hurled in his direction and a volley of shots aimed at him mar the gay festivities. After many terrific struggles with Boris' henchmen and evading them by climbing the side of a house, he falls through a skylight into the chancellor's home to the tune of "Long Live the King," only to be informed he must hurry and dress for the reception to be given the Princess Valentina that evening. It is ordained that the Princess Valentina shall be his queen.

One look at her is enough and Alexis tells Boris he can have his comic valentine. A duel ensues. Not being at all familiar with swords, Alexis makes a poor showing and at the tip of a rapier falls over a cliff.

Alexis is next shown falling out of bed, arriving with a thud on the floor. Being cured of his aspirations, he returns to mundane things with a will—and his sweetheart, who is waiting for him with plans of a Jersey bungalow.

## "New York Luck"

### William Russell in Excellent Comedy Drama—Mutual Release. Reviewed by Genevieve Harris

THIS is the best comedy drama William Russell has ever appeared in, to our way of thinking, and one of the best that has ever been produced. That rare thing, a really clever plot, forms its basis, and good acting and straight-forward directing make of it a most delightful entertainment. Russesll acts his part, that of the unsophisticated country boy, with a fine sense of humor and of characterization. While there is a fight in the picture (staged on the top of an elevator), the situations and the characters are refreshingly different from those in previous Russell pictures, which were beginning to look a bit stereotyped to one who had seen them all. This is new and funny and interesting.

The surprise ending, very cleverly managed, adds the final touch of excellence to the comedy. If you wish to give your patrons full benefit of the author's and director's skill in presenting the story, be sure that you do not reveal the secret in advertising or program.

You can recommend this picture without any fear, whether Russell is a favorite in your house or not. If he is, so much the better. If he is not, he will be liked in this anyway.

Francelia Billington, as usual, is the leading lady. Clarence Burton, Harvey Clark and others do good character acting. Edward Sloman directed the play from a story by Charles Dazey.

*The story:* When a former resident of Hohokus, Maine, returned from New York City as a famous motion picture director, the hero of this story decided to seek his fortune in the big town. He was also seeking a girl whom he had seen once when she stopped off at the little burg between trains. She had dropped her bag accidentally, and the country boy kept it, intending to find again its owner.

The village band accompanied the young adventurer to the station, and his father and all his friends expected to hear great things of him. But the boy found New York a very lonely place

and was about to pack up and go home when his adventure began. He found the girl and also foiled a plot by which an imposter was to obtain important papers her father held. Our hero put up a good fight and saved the day and the girl and the papers. Then we learned that all this wild adventure was a story the homesick boy had invented to write home to his dad in order to cover up his own discouragement. However, the story is to have a happier ending. For the motion picture director, who came from Hohokus, appeared on the scene and greeted his young friend warmly. The boy showed him the letter he had written. Whereupon the director offered him a thousand dollars for the scenario rights and a job on the scenario staff of the studio.

## "The Judgment House"

### Paramount Offering. Released November 19. Reviewed by Helen Rockwell

J. STUART BLACKTON'S adaptation of Sir Gilbert Parker's "The Judgment House" is a picture built along conventional lines and is quite British in flavor. The picture is decidedly slow in action. It is much too long as it now stands and doesn't



*Scene from "The Judgment House."*

really start until many reels have been unwound.

It is a pity the picture just misses fire throughout. Rudyard Byng never impresses us with the power he is supposed to have; Jasmine is never quite the coquette she is supposed to be. Krool, the villainous servant, disappoints us sadly by becoming a veritable Gunga Din when the battle is o'er, and we were led to expect a sword thrust at least. Fellowes, the villain, drops out of sight and we don't have the satisfaction of seeing him punished. Stafford, the hope of the spectators, inconsiderately dies, leaving the wife to go back to her husband whom we had grown to dislike. The scenes are laid in England at the time of the Boer war, switching to India in the last reel and bringing in an element of bloodshed. The women in the picture are consistently made to wear unbecoming 1905 frocks and figures, but it might be mentioned, en passant, that the men all wear the latest 1917 models in clothing.

The photography is excellent and stands out as the finest thing about the picture. It alone makes the picture worth while. A notable cast has been selected, including Conway Tearle, Violet Hemming, Wilfred Lucas and Paul Doucet.

*The story:* Jasmine Grenfel is beloved by two men but selects Rudyard Byng for her life partner because of his power. She always secretes a feeling of love for the other man, Ian Stafford, however, and he continues to be desperately in love with her.

Rudyard Byng, after a few years of married life, fails to become the forceful, powerful person his wife had expected him to be. At a moment when Jasmine is feeling rather dissatisfied, Stafford comes into her life again, with the result that they are to elope. They are prevented from doing so by the husband, who suspects another man, and, in his rage, makes them see the error of their course. Jasmine, however, refuses to remain longer with her husband.

Eventually they all turn up in India during the Boer war, Jasmine as a nurse, Byng and Stafford to throw themselves into the fighting. Byng wins his wife's love by exceptional bravery, while Stafford is killed in battle. Byng and Jasmine, reunited, start together on a new and happier life.

## "Fear Not"

### Brownie Vernon Is Featured in Butterfly Melodrama. Reviewed by Genevieve Harris

A MELODRAMA depending for its thrill upon the last-minute rescue of its heroine who is sentenced to death for murder, is the vehicle in which Brownie Vernon appears for the first time as a Butterfly star. The situations which are built up are so improbable that the play will appeal only to patrons who crave excitement and suspense at the expense of reality, and these may find the first part too draggy to suit them.

The production as a whole is not one of Butterfly's best. Miss Vernon is a pleasing player and deserves better things from a scenario writer. Frank Borzage will be liked as the young doctor. The supporting cast includes a number of skilled players, who enact their roles well. The photography and settings are up to standard. The story is the weak point in the production.

Murdock MacQuarrie, Joe Girard and Myles McCarthy are among the players. The story and scenario were written by J. G. Alexander and Fred Myton. Allen Holubar directed.

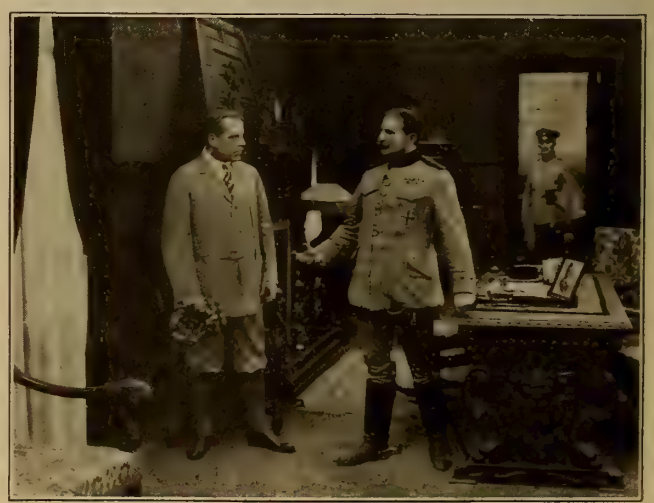
*The story:* Hilda is the daughter of James Morington, addicted to drugs. His younger brother, Allen, is also a dope fiend and exerts a very evil influence over James. Hilda refuses to marry Franklin Shirley, a young doctor who is in love with her, because she fears her children will have an inheritance of evil. She and her father go to live in a quiet village under an assumed name. The doctor who attends Mornington is found murdered, and Hilda believes that her father is guilty. She urges him to escape. He becomes insane and wanders away. Hilda is accused of the murder, tried and found guilty. She is sentenced to be hung. Shirley hears of the case but does not know, because of the assumed name, that Hilda is supposed to be the murderess. He gets permission to make a scientific test of her sanity, and thus meets his former sweetheart. Then he sets about proving her innocent, and is able to get a confession from Allen Mornington, who committed the crime, just in time to save Hilda.

## "Who Goes There!"

### Vitagraph Picture With Corinne Griffith and Harry Morey. Released November 26. Reviewed by Helen Rockwell

A PICTURIZATION of another Robert W. Chambers story is the weekly Vitagraph offering with Corinne Griffith and Harry Morey playing leads. It is essentially a Robert W. Chambers theme with Robert W. Chambers touches paramount. These screen productions of his works should prove very successful, as his popularity is undisputed and reaches the same class of people who frequent the movies. The story deals indirectly with the war and describes the adventures of a Belgian officer in trying to safely conduct a German woman out of England.

The production inspires more than the usual interest, as the theme is both timely and different, and has been very well handled. Corinne Griffith makes Karen an interesting character and her beauty is a decided asset to the picture. Harry Morey realizes the part of the Belgian officer and makes him a com-



*Harry Morey is the star in "Who Goes There!"*

manding figure. The picture was directed by William P. S. Earle.

*The story:* Kervyn Guild, an officer in the Belgian Guards, is brought before General Von Reiter with other Belgian refugees. The general offers Guild his liberty and amnesty for the refugees if he will safely conduct Karen Girard out of England. Guild agrees.

In London he meets Karen and while taking her to the boat realizes that he is being protected by German agents and watched by British secret service men.

Karen carries a satchel about which she maintains the strictest secrecy, and Guild believes it to contain papers of value to the Germans. Karen insists that they are not of a military nature. Guild, however, obtains the papers by force, and finds they contain valuable information for the English. Karen admits she is General Von Reiter's affianced wife.

When they have made their way safely through the German lines Karen avows her love for Guild and expresses her determination to go with him. Their flight is intercepted by Von Reiter, who arrives unexpectedly upon the scene.

A duel ensues in which Von Reiter is wounded and made to write out papers of safe conduct for Guild and Karen.

## "The Ship of Doom"

### Triangle Picture. Released December 2. Reviewed by Helen Rockwell

THIS picture of the sea shows many picturesque scenes, contains many thrills and is above the average for entertainment. The scenario was prepared by Wyndham Gittens and he has also ably directed the picture.

There are many splendid character studies shown and the scenes throughout the picture abound in vivid atmosphere. One can fairly taste the good old flavor of the ocean. There are intensely interesting dramatic moments and the story carries a big appeal, human in theme and unusual in treatment.

Most of the scenes are laid on a trading ship bound for the South seas, and the cruel captain is shown bullying the crew and trying to obtain Clara, whom he rescued for his own evil designs. He is only prevented from doing so by a mutiny of the ship's crew and a fire which destroys the craft. This scene of the fire is very spectacular and highly exciting. Finally, washed ashore upon a desert isle, the two lovers are reunited in a dramatic fashion.

Patrons are sure to be more than pleased with this offering, as it manages to hold one's attention throughout. Monte Blue and Claire McDowell enact the leading roles in a very satisfactory manner.

*The Story*: Martin Shaw, resident of a little fishing village, kills Jeff Whittlesey because he had the audacity to kiss his sweetheart, Clara Gove. The villagers want retribution but Martin and Clara escape in a fishing boat.

There is a storm at sea and their engine becomes disabled, but they are finally rescued by "Sundown" Shattuck, captain of a trading ship bound for the South seas.

Shattuck is a despicably cruel man who beats the members of his crew on the smallest provocation. He figures to obtain Clara for his own property, but a fire on the boat drives all to the life-boats. As the life-boat leaks Martin is made to jump overboard to save the others. Clara throws him a keg and he manages to keep afloat and is finally cast upon an island.

The boat with Shattuck and Clara is washed up on the same beach. Shattuck makes advances to Clara and in pursuing her falls into a bed of quicksand and disappears. Clara and Martin find each other on the island and are joyfully reunited.



*The lovers re-united.*

## "The Gift O' Gab"

### Jack Gardner in Essanay-Perfection Comedy Drama. Reviewed by Genevieve Harris

THIS time Jack Gardner stars in a comedy drama of the typical Essanay kind, instead of a "western" story, and he is fully as clever as either of the other stars Essanay has introduced in similar roles. The vehicles, which H. Tipton Steck adapted from a story published in *Ainslee's Magazine,* is exceptionally good in that it offers opportunity for the humorous touches and bits of characterization for which Essanay is becoming noted.

The story is made up of several episodes in the life of Tom Bain, who has "the gift of gab," and can talk himself out of the trouble he is always getting into. In presenting the story, we are treated to a well staged foot-ball game, followed by an early morning escapade much more amusing than this sort of thing in pictures is usually. Part of the entertainment is due to the clever twists of direction and not a small share to the engaging personality of the star, who is entirely at home in the role. The building of the tunnelling machine, which is shown in the picture, and its explosion, is a very funny episode. A number of excellent character roles and well chosen types add greatly to the fun throughout the entire picture. Helen Ferguson is pleasing as the girl in the cast, and Frank Morris as her brother is very likeable. As a whole, the release is a fine one, and should delight any audience.

*The Story:* Tom Bain was a hero when he won the foot-ball game for his college. The next morning, after a celebration, he landed in the police court, but was let off easy. Next he fell in love with a rich girl, and determined to become rich himself. He invented a tunnelling machine and his "gift of gab" won him financial backing, but didn't make the invention a success. However, his gift won him a position as salesman at a high salary; so he was able to marry the girl, even though he landed in a hospital before he found her again.

## "The Fuel of Life"

### Triangle Picture. Released November 18. Reviewed by Helen Rockwell

THIS picture takes its title from some profound poetry which is flashed on the screen at intervals throughout the transmission and which adds a symbolic touch hardly in keeping with its melodramatic theme. It, however, serves to add a certain amount of color to the picturization and to bring into play some philosophical treatises in the subtitles. The story is somewhat loosely constructed but tells in the main an entertaining tale. It has to do with a woman who, when she learns of the infidelity of her husband, turns against all men and ruthlessly wrecks hearts and fortunes with a sardonic smile. Her chief efforts and wiles revolve around a certain mine and its owner over both of which she is trying to gain control. She finally falls in love with said man and learns the error of her ways.

Belle Bennett in the leading role really has a chance to do hardly more than look pretty and wear some gorgeous costumes. Texas Guinan, J. Barney Sherry and Lee Hill play their parts in an acceptable manner. The picture was directed by Walter Edwards.

*The story:* Bob Spalding journeys to New York to interest investors in his mine, the "Bob Cat." He puts his affairs in the hands of Roger de Haven, an unscrupulous business man. Bragdon Brant is anxious to gain control of the mine and commissions Violet Hilton to obtain stock from de Haven at any cost. Angela de Haven finds her husband in a compromising position with Violet and leaves him.

Disillusioned, judging all men by her husband, Angela takes an apartment and breaks the hearts of all men who come within her circle. Brant becomes greatly infatuated with her and, still greatly desirous of obtaining control of the "Bob-Cat" mine, he sends her west to play up to Spalding and buy the stock.

Spalding falls in love with Angela but refuses to sell his share of the mine. She is strangely attracted to him, but desiring only revenge, she refuses to marry him and obtaining the stock from his partner, she starts back home.

Spalding follows her and arrives just in time to prevent

her putting the stock on the market. With Spalding's appearance she realizes the error of her ways and admits her love for him.

## "Her Silent Sacrifice"

**Select Picture with Alice Brady. Reviewed by Helen Rockwell**

"HER Silent Sacrifice" is melodrama and as such holds all the elements necessary to make it popular. Picturesque rural scenes in the first half of the picture, and contrasting high life in Paris in the last half, raise the picture out of its own class and make it pretentious. It is never vital because it is a little inhuman, but it is never ordinary owing to a splendid production. There are plenty of scenes which will make one's pulse beat faster.

The heroine is winning and self-sacrificing, the villian cunning and unrelenting, the hero (if such he can be called for he isn't aroused to chivalry until the last reel) is brave and commanding when he finally gets into action. The picture is well represented, moves smoothly, and is more entertaining than enlightening.

The picture was taken from the play "The Red Mouse" by Henry J. W. Dam and has been directed by Edward Jose.

*The story:* Arlette lives with her grandfather, Chupin, proprietor of the Inn in the village. Richard Vale, an artist, makes his headquarters in the village, setting up his equipment in an old mill. Things have gone badly with him and he is nearing the starvation point.

Arlette poses for him and falls madly in love, but his impersonal manner holds her off and she carefully hides her feelings.

Prince Boissard comes to the little village to recuperate and desires Arlette for his mistress. He offers to make a great lady of her, and a great artist of Vale, if she will listen to his suggestions. Arlette wavers at first, but thinking Vale cares for nothing but his art, she finally agrees, stipulating that the Prince fulfill his side of the bargain first.

The Prince lives up to his word. Vale becomes celebrated as an artist and Arlette becomes the toast of Paris. Then the times comes for the girl to pay the price.

Sarthe, the Princess Hindoo servant who is devoted to Arlette seeks out Vale and tells him the state of affairs. The two rush back to Arlette's aid, Vale by this time realizing his love for the girl and horrified at the thought of her sacrifice.

In the struggle which ensues the Prince is mysteriously stabbed and dies. Sarthe, to save Arlette, sent his master to his grave.

## "The Mate of the Sally Ann"

**Mary Miles Minter in Fine American-Mutual Picture. Reviewed by Genevieve Harris**

THIS is one of the very best pictures Miss Minter has appeared in. Her role is congenial; the story is interesting, and there is plenty of comedy. The picture is also very beautiful, the sea-coast locations being unusually fine. Mary plays a ragged role, with an opportunity to wear pretty clothes in some of the episodes. She is especially delightful in this story, but she has a rival for favor, and we are quite sure that she will not mind sharing honors with Teddy, the dog, who is the cleverest animal actor we have ever seen. In spite of the fact that his fore-paw was in a cast, this canine star plays a leading role with much zest and intelligence. The director, Henry King, who trained him and introduced the many clever comedy touches into the picture, is to be complimented on his skill. George Periolat and Alan Forrest have the chief roles in support of the star.

November 26 is the release date. The many exhibitors whose patrons look forward to Miss Minter's pictures can promise an extra good one in this.

*The Story:* Sally lived with her grandfather, on his little ship. Her mother had died when she was born. Her grandfather could not tell her anything about her father. His object in life was to find and kill this man who, he believed, had wronged Sally's mother.

Sally never had any playmates, so when she found a little dog on the beach she smuggled him on board the ship. One day he ran away and Sally followed him to the big house on the hill. There she met the owner, a famous judge, and a young friend of his. The judge invited her to go to a party with him, when he learned that Sally had never been to a party. Sally ran away from the ship on the night of the ball and went to the judge's house, where a beautiful costume was waiting for her.

But her grandfather discovered her absence and followed and broke up the party in his rage. Then it was discovered that Sally was really the daughter of the judge, who had become separated from his wife through an accident and had never found her or known of Sally's birth. So everything turned out happily, with a romance promised between little Sally and the judge's young friend.

## "The Hungry Heart"

**Famous Players-Paramount Picture with Pauline Frederick. Reviewed by Helen Rockwell**

THE eternal triangle, taken from the viewpoint of the neglected wife, is the theme of "The Hungry Heart," from the novel of the same name by David Graham Philips. A splendid production and Pauline Frederick's charm make the picture one of special interest. The types depicted are everyday ones and the attitude taken by the wife is the attitude almost any woman would take. The subject is timely and holds a good moral for husbands who are in the habit of putting their work before their wives. Parts of the story are a bit preposterous but it will hold the interest of the average theater-goer.

The situations shown are by no means new ones to patrons of the theater, but they are ones which are always more or less open for discussion and they offer splendid dramatic opportunities. Pauline Frederick makes the part of the wife and mother a particularly appealing one. Her performance will be hugely admired. Howard Hall as the husband gives her able support.

*The story:* Courtney Vaughn finds she is being neglected by her husband shortly after their honeymoon. She longs to take part in his work but he believes it is sufficient for a woman to merely look pretty and do nothing. A child fails to take the place of grown-up love in Courtney's life.

Courtney, becoming disheartened, leaves her husband and goes home to her mother, but she is persuaded that her child needs the protection of a father's love, so she reluctantly returns to her domicile.

On her return she finds that her husband has taken an assistant to help him in his work and very soon this man Basil avows his love for her. Her hungry heart, yearning for love, is not able to resist him, and she becomes happy in this new-found attraction.

The husband's forced absence from home proves too much of a lure for the lovers, and their indiscretions are told to Vaughn by the housekeeper when he returns. In rage he is about to kill Basil but Courtney helps him to escape. She pleads with her husband to give her a divorce and the custody of her child to which he agrees.

Time elapses and Vaughn returns to carry on some experiments in his laboratory. He asks Courtney to help him. She is very happy in this work and when Basil returns to ask her in marriage she realizes she loves her husband after all, now that he has learned to understand the yearning in woman's heart.

## "Molly Entangled"

**Paramount Picture with Vivian Martin. Released November 19. Reviewed by Helen Rockwell**

"MOLLY Entangled" is endowed with a wealth of delightful scenes, quaint characters and a particularly bewitching star. The setting is a village in "Ould Ireland" and brawny Irish sons and gay colleens frolic through the scenes in picturesque review. A pretty and luminous little story serves to place Vivian Martin in an appealing role which suits her admirably. The picture may be termed wholesome, and clean and sweet and then not clearly express its vast amount of charm.

Vivian Martin is seen as Molly Shawn who weds the son of the house of Barry on his death-bed in order to save the Barry lands from falling into the hands of the O'Maras. Inconsiderately Jim Barry doesn't die, and Molly is left with a husband on her hands she doesn't want, and a big longing in her heart for Barney Malone. There is a surprise at the finish which brings about the happy ending.

Irish wit sparkles in the sub-titles which contain many a laugh. "Molly Entangled" is a refreshing treat and can not be too highly praised. Vivian Martin is wholly delightful and her supporting cast is entirely competent. Harrison Ford as Barney Malone does satisfactory work as do G. S. Spaulding, Noah Beery and Helen Dunbar.

The story was picturized by Edith Kennedy and directed by Robert Thornby.

*The story:* Molly Shawn is to wed Barney Malone, and

Naturally such productions as The Birth of a Nation, Intolerance, Joan the Woman, and A Daughter of the Gods, were made on

EASTMAN FILM

*The film that first made motion pictures practical, remains to-day a big factor in their success.*

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

the two are delightfuly happy in the knowledge of their nearby wedding.

There is a feud existing between the Barry's and the O'Mara's, gentry of the neighborhood. It is the O'Mara's wish that Jim Barry will drink himself to death, thus allowing the Barry fortune to pass into their hands.

The Barry's have befriended the Shawns in the past, and the Shawns are their sworn servants. When Jim Barry, in a drunken stupor, falls down stairs and the doctor gives him only until morning to live, he thinks of a way to still keep the Barry lands for his mother.

Molly Shawn is sent for and a marriage ceremony is performed by a visiting priest. Molly is heart-broken that she is thus separated from Barney, but her father tells her it is the least she can do for the Barrys who have so many times befriended her.

It happens, however, that Jim Barry doesn't die, and Molly is miserable. She refuses to allow him to touch her and remains true in her heart to Barney.

After Molly has been thus entangled for a brief space, it develops that the priest who performed the ceremony was no priest at all, but a man escaping from the law who had disguised himself in a priest's robe. So Molly has her Barney and we hope Jim Barry learned his lesson.

## Opens Foreign Film Department

Attesting to the rapidly increasing scope of their newly formed General Enterprises, Inc., A. H. Sawyer and Herbert Lubin announced this week that a department especially devoted to the handling of films for foreign sale has been added to their organization. At its head has been placed M. R. Fink, a film executive of several years' experience, who brings to his new duties a mass of facts and figures covering the foreign market situation, the result of five years' intensive study of the subject.



FRANKLYN FARNUM

BLUEBIRD STAR
IN
"The Winged Mystery"

A BLUEBIRD PHOTOPLAY OF THE EXPOSURES OF AN INTERNATIONAL PLOT AND AN INTERNATIONAL SPY, Franklyn Farnum in one of his best hits, in which he plays the duel role of a young American and a lieutenant in the enemy's camp. Packed with thrills and tense situations from beginning to end. Reserve a date for this Bluebird.

*Book thru your local Bluebird Exchange, or*

BLUEBIRD

Photo-Plays (Inc.) 1600 Broadway, NEW YORK

# "Split Reel" Notes for Theater Men

## HOW OTHERS ARE STEERING THE SHIP

### Find Well Under Theater

Builders of the new Tacoma, Wash., moving picture theater at Ninth and Market streets, struck an old abandoned well when they started excavating. The old-time well had been in use many years ago, before Tacoma had a water works system.

### Pictures Supplant Vaudeville

The Colonial Theater in Detroit, Mich., has thrown up the sponge as a vaudeville house and has adopted a program entirely of pictures. Hoffman brothers who controlled the house have sold out to A. J. Gillingham of the Gillingham and Smith enterprises. This firm controls the Empire theater in Detroit, the Circle theater in Indianapolis and houses in Grand Rapids.

### Caught Stealing Film

Exhibitors of Pinegrove, Pa., were instrumental in bringing about the arrest and conviction of George Knapp, a boy, who was charged with stealing moving picture film from the railroad station at Pottsville.

### New Theater in East

The B. W. Visscher Theater company has opened its new $15,000 photoplay house in Phoenix, N. Y.

### Exhibitor Off to War

J. H. Norris, owner of a picture theater in Scandia, Kans., has been examined for service in the army hospital service. He expects to put in a year's time in training before getting into active service.

### May Get New Theater

Peoria, Ill., may be supplied with another moving picture theater in the near future. William E. Hull of that city has announced the immediate improvement of his property on Madison and Main streets. He has not decided whether he will erect a modern hotel, a moving picture house, or a combination structure embracing both.

### Admits Women Free

The management of the Columbia theater of Kansas City, Mo., admitted free the first 500 women who appeared at the playhouse to see "For the Freedom of the World." Needless to say the house was packed that afternoon. At an evening performance of the same picture all the Boy Scouts of the city were invited to attend the Columbia as the management's guests.

### Women Faint in Fire Scare

Two women fainted in the Park theater of Omaha, one night recently when a small fire started in the projection room. The promptness of the theater employes in calming the audience prevented anyone being injured, and the two women who fainted were revived immediately afterward.

### Coast Firm Active

Turner and Dahnken are reported to be planning the erection of a $150,000 moving picture theater at Ninth street and MacDonald avenue in Richmond. The Pacific Coast firm's project, it is said, calls for a playhouse that will seat 1,200 persons.

### Students in Local Movie

Exhibitors of Lafayette, Ind., will have an opportunity to put on a local subject soon. Students of Jefferson High School of that city, have produced a moving picture in which all the participants are locally known. Some of the acting in the piece is said to have been good.

### Help Food Campaign

All of the two hundred motion picture theater owners of the state of Utah have agreed to aid the government in its campaign against waste of food products. William H. Swanson, government representative for Utah of the federal food administration, who has charge of the plans for spreading propaganda by means of the moving picture screen, has enlisted every theater manager in its fight against waste.

### Fire Sweeps Theater

Fire that accomplished $300,000 worth of damage gutted the Auditorium theater in Dayton, the largest moving picture theater in that city, and the Auditorium Hotel adjoining the playhouse. The blaze started at an early hour in the morning. The theater had recently been remodeled and considerable money had been spent in getting it in shape for the winter season.

### Son Smiles from Screen

Seated in the Strand theater in Minneapolis, watching a picture of Uncle Sam's boys on review in London and in training in France, Mr. and Mrs. A. S. Bliss, were nearly knocked from their seats when suddenly their son, John Martin Bliss smiled out of the screen at the audience. John wore a corporal's insignia. He was shown among a group of American soldiers on duty in France, and the likeness of him was so excellent that several of the Bliss family's neighbors recognized him.

### Preacher Finds Movies Useful

Rev. F. O. Beck, pastor of the Trinity Methodist Episcopal Church of Chicago, declared in a recent sermon that moving pictures are so much more interesting than dull church services that every minister should introduce them in his church. Rev. Beck shows two reels of film at his Sunday evening services.

### Operators Are Locked Out

Following differences with the moving picture operators' union, C. E. Stilwell, president of the Stilwell Theaters company, operating the Casino, Class A. Rex and Unique, in Spokane, Wash., locked out his help in all four houses and announced that they would run on the open-shop plan hereafter. The trouble is the result of the alleged blacklisting of the Stilwell houses by the building trades union.

This is said to have followed Mr. Stilwell's action in having the Casino and Rex painted by nonunion labor last summer. When he learned of the action of the building trades' union Mr. Stilwell asked his union operators to have the ban lifted. This, he says, they promised to do but failed to carry out. Representatives of the operators declare this was being done as promised.



*Jane and Katherine Lee, Fox "Baby Grand" stars, in a seasonable picture that makes one think of that coming Christmas dinner.*

# *Newslets for Your Program*

## INTERESTING NOTES ABOUT THE PLAYERS—READY TO CLIP OUT AND PRINT

The remarkably life-like characterization contributed by **Elisabeth Risdon** in the title role of "Mother," the latest McClure Pictures offering, has evoked praise in every branch of the profession. The young actress who is at present playing the ingenue lead in "Misalliance," a **William Faversham** stage production, assumed in "Mother," the part of a woman fifty years of age, care-worn and trouble-ridden. In order to secure an exact idea of the habits and manners of the type, Miss Risdon scoured the environs of the Dartmoor section of England for several weeks, which is the locale of the Tucker production. She finally discovered the wife of an English farmer who answered in every particular the character in question.

Preparations are under way for a remarkable shadow dance, which is to be a feature of **Marguerite Clark's** Christmas play, "The Seven Swans." Practically the entire Famous Players studio in New York City will be taken up by the setting for this scene.

**George Loane Tucker,** director of the **Hall Craine** screen production, "The Manx-Man," and many other pictures that have widespread popularity with exhibitors and the public, directed Mae Marsh in "The Cinderella Man."

**Baby Ivy Ward,** Metro's three-year-old emotional actress, has been in motion pictures since she was six months old, making her first appearance in a "Better Babies" picture. At the age of nine months she appeared in a feature with **Nat Goodwin.**

One of the most spectacular scenes, as well as one of the most unusual, in motion pictures this year will be filmed in a few days in California. It will consist in snapping a great conflagaration in some oil fields. The scene will be incorporated with **Gladys Brockwell's** new production for **William Fox,** which **Bertram Bracken** is directing.

**Helen Ferguson,** demure young Essanay star, admits she has never had a beau. Of course she has hosts of admirers and gets hundreds of mash notes.

**Emily Stevens,** Metro star, is now working in a picturization of the play "Daybreak" by **Jane Cowl** and **Jane Murfin.** The adaptation for the screen was made by **June Mathis** and **Albert Capellani** and the latter is directing this, his first production under the Metro standard.

A hundred live pigeons released from underground traps to heighten the beauty of the Alexandria street scene in Goldwyn's picture version of "Thais" were recovered, thanks to the ingenuity of **George Bertholon,** assistant director. He supplied half a dozen homing pigeons to lead the uneducated birds to a nearby cote.

**Jack Gardner,** former musical comedy star now being featured in Essanay comedy dramas, is looking forward to his first opportunity of many years to have a Christmas day away from the footlights.

"It will seem strange to have a day not interrupted by a special Christmas matinee and a night performance," says Jack, "and I sure am going to take full advantage of it. I'm just going to gorge on a big Christmas dinner and go to see a photoplay at night and be thankful to the guy that invented moving pictures."

**Nazimova,** who has just completed her work in "God's Message," executed an artistic Bacchanal dance in the Apache den scenes in this production. The star was well fitted to present this dance as she is an ardent student of the dance and studied the art while studying the drama during a three-year course in Moscow, Russia.



*A scene from Triangle's "The Ship of Doom."*

A select party of friends with **Grantland Rice** of the New York *Tribune* viewed the first number of Essanay's new scenic series, "The Wonders of Nature, Science and Industry" at a private showing at an uptown projection room.

A new World-Picture Brady-Made having **June Elvidge** as its star is called "The Tenth Case" and centers upon a divorce trial in which the presiding justice finds the wife guilty and characterizes her defence as too ridiculous for belief. To prove her case the defendant ingeniously stages the identical situation in the judge's own home, making him feel like a very cheap sort of citizen and incidentally clearing her own character.

**Edith Storey** is having great sport riding a motorcycle in scenes for her coming picture, "The Legion of Death" written by **June Mathis.** Miss Storey is called upon to be a dispatch bearer of the Russian fighting forces and makes daring dashes at great speed between the first line trenches and the headquarters of the General Staff.

**Billy Moran,** the international jockey, is a frequent figure seen in Metro pictures. Moran has made three trips around the world riding thoroughbreds in races. He was whipper-in for the big fox hunt staged by **Director Brabin** for the coming production "Red, White and Blue Blood," co-starring **Francis X. Bushman** and **Beverly Bayne.**

**Roscoe "Fatty" Arbuckle** taught his dog, "Luke," to hold a skein of yarn while the ponderous comedian in Paramount-Arbuckle comedies was being initiated into the mysteries of knitting. **Kathleen Clifford** was the instructress.

**Douglas MacLean,** popular juvenile of the Oliver Morosco stock company playing at the Morosco Theater in Los Angeles, was loaned to the company producing **Vivian Martin's** new Paramount picture, "The Fair Barbarian." Mr. MacLean is a popular western actor and has a good role in this picture.

In the ninety-fifth release of Paramount-Bray Pictographs, "The-Magazine-on-the-Screen," the training of the mounted police of New York City is shown in detail. The work of stopping runaways, and similar dangerous feats, is depicted in this subject.

**Olive Thomas,** former Follies favorite, has just completed work on her latest Triangle vehicle, "Betty Takes a Hand," which was directed by **Jack Dillon,** and will begin work almost immediately on her next Triangle picture, "Limousine Life," adapted from the **Ida M. Evans'** *Red Book Magazine* story.

Following the release of "His Mother's Boy" in which **Charles Ray,** the **Thomas H. Ince** star, in Paramount pictures, will be seen during December. "The Hired Man" is announced as the third photoplay in which he will be featured. It is a story of New England life and includes among other features a typical country fair.

Surrounded by enough courtiers, ladies-in-waiting, knights, princes-of-the-blood, picturesque peasantry and other characters dear to the heart of readers of fairy tales to people a town, charming little **Marguerite Clark,** attired as a Princess with a tiny golden crown upon her head, was presented last week with a delicious, many-storied and befrosted cake, known as "Queen of All Cakes," which was awarded her by the *Ladies' World,* as a prize for winning a popularity contest recently held in the pages of that publication.

# Stories of the New Film Releases

## READY TO CLIP AND USE IN YOUR PROGRAM OR ADVERTISING

## Feature Programs

### Bluebird

**The Raggedy Queen**—(Five Reels)—December 3.—Starring Violet Meserean. To be brought up by an old woman in a mining camp, to have her tell you daily that you are a "little princess" and to answer to the name of "Tatters," with only the children of the camp to reign over, is surely an interesting childhood. Then when you go out in the hills and find a young labor investigator wounded, and you bring him in and take care of him, and he sends for the owner of the mine, who turns out to be your father, wouldn't you think that life was worth living? Reviewed in this issue.

### Butterfly

**Fighting Mad**—(Five Reels)—December 3.—Starring William Stowell. In the days of '49 there lived a man who lost his faith in God because of the unfaithfulness of his wife. There is not much left in life after that. But this man had his faith restored to him, in time to save his daughter from the man who had first been the cause of his doubt.

### Fox

**A Daughter of the Gods**—(8 Reels)—December 3.—Starring Annette Kellerman. A re-issue of the Fox sea spectacle which gives the lovely Annette an opportunity to display her skill in the water.

### Metro

**The Square Deceiver**—(Five Reels)—December 3.—Starring Harold Lockwood. Billy Van Dyke, who had more money than he knew what to do with, had a hard time to elude the fortune-hunting mothers. He was dreaming about a girl who would love him for himself alone. One fortune-hunting mamma has a ward as well as a daughter, and it is the ward that Billy learns to love, after acting as her chauffeur to try her.

### Mutual Star Production

**American Maid**—(Five Reels)—December 3.—Starring Edna Goodrich. In a field hospital somewhere in France, David Starr is recovering from wounds, and here he sees and falls in love with Virginia Lee, the personification of his ideal of the "American Maid." She does not return his love and he does not see her again until both are back in Washington at an embassy ball. Starr goes West and two years later Virginia and her father go West to investigate robberies in the mining region. Though things look bad for Starr, he is eventually proved innocent and wins Virginia, who dons her Red Cross uniform to nurse him back to health.

**New York Luck**—(Five Reels)—December 3.—Starring William Russell. Because a brass band accompanies you to the station when you leave your home town is no sign that one will meet you when you get to New York. If you have "luck," though, you'll get along just as this young man did, and maybe you'll be as pleasantly surprised.

### Paramount

**The Eternal Temptress**—(Five Reels)—December 3.—Starring Lina Cavalieri. Who can tell the power of a beautiful siren? In the romantic Venice there lived one of these whose latest victim is the young son of a distinguished American diplomat. For the first time in her life she falls in love, and after she has almost caused his ruin, she saves him and the "saving" is worth seeing.

**Toothaches and Heartaches**—(Two Reels)—Klever Komedies—December 3.—Victor Moore featured. When Victor is married he is handed a lemon in the garden of love. This was bad enough without having a toothache. At the dentist's he takes gas to have the tooth out, and his dreams are so wonderful, that he takes another dose.

### Pathe

**A Little Patriot**—(Three Reels)—December 3.—Baby Marie Osborne. Mother Yarbell took in a lodger when Daddy Yarbell went to war, and baby Marie organized a military company. The lodger was too mysterious and Marie followed him to the laboratory of her friend, Nathanial Mulhouser, in time to pick up a great big fire cracker with a fuse and throw it away.

### Triangle

**The Sudden Gentlemen**—(Five Reels)—December 2.—Starring William Desmond. The Irish chap's uncle dies and leaves him a fortune, a home and his step-daughter to look after. She resents his intrusion and his uncouth manners. All the time he loves her and you can guess the rest.

**The Ship of Doom**—(Five Reels)—December 2.—Featuring Claire McDowell. Martin Shaw kills the fisherman who insults the name of his sweetheart and must fly from the village. Clara Gove, his sweetheart, goes with him. After a storm a freighter picks them up, the captain being a villain of the first water. Martin continues his energetic protection till the very end.

## Mutual Pictures

**Just Kidding**—(One Reel)—Strand—December 4.—Starring Billie Rhodes. If you live to be a hundred you're a "little girl" to your dad, so when Billie goes to the city on a visit her father wires to a friend to meet his "little girl." The city man doesn't know much about "kids" so he sends the housekeeper to meet her. When the maid tells Billie about the misunderstanding it gives her an idea, and she dresses up in short dresses. After that it is all fun for Billie until she "fesses up that she's a grown-up person—and then it's a riot.



*Harry Morey and Corinne Griffith in a scene from "Who Goes There," a Vitagraph production.*

**Daring Death**—(Two Reels)—December 3.—Starring Helen Holmes in The Lost Express. As Helen and Murphy pursue the fleeing gang across a suspension bridge which is wrecked, she swings to safety, but he drops to the tracks below. Then she rescues him from a train among the passengers of which is her father. The syndicate, meantime, hurry to the office, and free the superintendent, whom the loyal sheriff has arrested. But Thurston must be disposed of, and a disguised automobile is sent to meet him. With him out of the way, Helen believed dead, and the bogus power of attorney held by Pitts, they can loot the mine at will.

**Jerry Takes Gas**—(One Reel)—Horsley—December 3.—Featuring George Ovey. Jerry's marriage plans are changed to suicidal ones when he believes his sweetheart faithless. He tries all the usual ways, railroad train, revolver, gas, hanging, and then decides on carbolic. As he takes a bottle of gasoline the telephone rings and his sweetheart tells him she is waiting for him. He tells her to meet him at the hospital, and when he has been fixed up by the doctor they find a minister and perform the ceremony.

## General Program

**Ruge As a Detective**—(One Reel)—Sparkle Comedy.—Will Huntum, a shrewd and calculating detective, who isn't afraid of anything from bombs to gunpowder, no sooner emerges from one triumph than he is plunged into another laugh-making adventure. He saves himself from an untimely fate by weeping copiously upon the fuse attached to the barrel of powder upon which he is tied.

**Lake Louise, the Lovliest Spot in America**—Screen Time, Fifteen Minutes—Essanay—December 1.—A one-reel scenic picture showing the trip up the steep incline in the Canadian Rockies to Lake Louise. The equestrian paths and the tally-ho route to the Valley of Ten Peaks are shown with the heights of Mount Saddleback from which you see a wonderful panarama.

**All Aboard**—Screen Time, Fifteen Minutes—Essanay—December 8.—John, the station agent, arises for his daily work and the passengers waiting for the train give him plenty of trouble. One of the pretty girls so fascinates John while sprinkling the station floor with a hoze, that everyone in the station is drenched with water. In a little controversy with a big, burley brute, John falls into the coal chute in which he is buried.

**Banff National Park**—Screen Time, Fifteen Minutes—Essanay—December 8.—The wonders of the 2,000 square miles comprising the great playground of Canada. The enchanting Bow River Valley, its falls and rapids, a climb up the Cascade Mountains and a country where the buffalo still roam the haunts of ancient days. Old Mount Rundle pocking its frost bitten nose 9,788 feet into the sky, is a feature of this film.

**The General**—Screen Time, Fifteen Minutes—Essanay—December 1.—Seeing a pretty girl in a park, John uses a piece of envelope on which was printed "General Delivery" for an introduction. The girl is delighted to meet a real General so John rushes away to get a uniform. The girl's suitor seeking revenge, gets John in bad, but he escapes by sliding out of his coat.

## Diplomats Attend First Showing of Film

At a testimonial to His Majesty King Albert of Belgium, on the occasion of his birthday, under the auspices of Baron de Cartier of the Belgian Legation, Sidney Olcott's Cinema production, "The Belgian," in which Mr. Walker Whiteside and Miss Valentine Grant are starred, was given its premiere in the grand ballroom of the Ritz-Carlton Hotel, New York City, Friday evening, November 16.

In the audience were many members of the allied diplomatic corps and New York's prominent society.

# The Man Inside the Booth

## PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

### *Screen Needs Cleaning*

**Would you please publish in the Projection Dept. of Motography how to clean an aluminum screen?**—*C. W., California.*

Here is a question that I will have to leave open for the readers of this department. I have never had any experience in cleaning an aluminum screen and as there are several different kinds and makes I would not attempt to make any suggestions on the subject. If any of the readers of this department can give any information on the above question I would be very glad to hear from them and to publish their suggestion.

### *Lens Changes Color*

**I have been a reader of the department for some time and I would like to have a little information as to why a condensing lens after being used a few weeks will turn a purple or greenish color. I notice this with the domestic lens but not so much with the imported lens. Does this color in the lens have any effect on the light? Will you please give me the rule for measuring the focal length of condensers and objective lens?**—*P. G. P., Alabama.*

The discoloration of the condenser is caused by the heat action of the arc upon the metallic substances in the material used in the lens. Do not use a discolored lens. In buying condensers, pay a little more and get a good, clear lens. The discolored lens may be a trifle cheaper but the amount of amperage used and the result on the screen will more than offset what is on the original purchase price of the lens.

To measure a condenser, use the following rule: Take the flat side of the lens and focus an object against a white wall, or a piece of paper pinned on the wall. Use some object at least twenty-five feet away, and be sure to have the lens in position where the focus is sharpest, and then measure from the flat side of the lens to the wall. Then turn the lens around with the convex side next to the wall and focus the object the same as you did before and measure the distance from the flat side of the lens.

It will be found that the measurements differ considerably, and their sum divided by two will be the focal length of the lens. This rule does not apply to objective or stereo lens. They are measured thus:

Focus the projective or stereopticon lens on a white wall or a piece of paper pinned on a wall, using some object at least twenty-five feet away. Hold the lens square with the wall or paper, being careful to get it as sharp as you possibly can. Measure from the wall to the face of the lens nearest the wall, and that measurement will be the back focus of the lens. If, instead of measuring from the back lens to the wall, you measure from a point half way between the front and back combinations of the lens to the wall you will get a measurement and that will be equivalent focus of the lens.

### *Rectifier Is Puzzling*

**I have been working as an operator for the last three years in this town and have been working until this week in a theater using a compensarc on the lamp but now I am working at a house where they have a General Electric mercury arc rectifier and as it is something new to me I would like to have you explain to me what really occurs when you change the regulating switch dial. Another question I would like to have you answer is this: What is to be done if the tube on the mercury arc gives out? Can you use the main reactance as an economizer?**—*C. B., Mich.*

When you change the regulating switch on the mercury arc rectifier, you either raise or lower the amperage on the direct current side. Changing this switch acts the same on the mercury arc as changing the points on an adjustable rheostat. The regulating reactance is nothing more than a choke coil with taps taken off at certain points in the winding.

On the front of the panel board of the mercury arc you will find a triple pole, double throw switch in the center of the panel. This switch is for the purpose of immediately changing from direct to alternating current, using the main reactance as an economizer in case anything should happen to the tube, or in case it should be, for any reason, necessary to use alternating current at the arc. The switch is set for direct current when thrown on the top set of knives and by throwing it over, downward, the direct current rectification is stopped and alternating current is supplied at the arc. If the switch is thrown over to alternating current it may be found that the current is too low, in which case the lead wire connecting with the studs on the regulating switch may be moved along the studs until the right current is obtained. Do not use more than sixty amperes. It should be borne in mind that the rectifier is built primarily for changing alternating to direct current and, while its main reactance may be used as an economizer and provision is made for that purpose, that provision is only designed for emergency. The machine should, so far as possible, be used exclusively as a rectifier.

### *Bearings Become Heated*

**I have just installed a new generator set in the booth of my theater and the operator complains that the bearings get warm after the machine has run for an hour or so. What is the cause for this and what should I do to remedy it?**—**H. B. M., Kansas.**

Open the drain cock at the bearings and let all of the oil out. Then wash out the bearings with coal oil. Close the drain cock and fill the oil wells with fresh, clean oil, and be sure that the oil rings are running perfectly free. In buying oil, get first quality dynamo oil. Never run the generator when it shows the least sign of heating unnecessarily at the bearings, as this is a sure sign that the oil rings are not working right or else there is dirt in the bearings.

### *Heat Waves Show on Screen*

**I have noticed in the last two weeks that when I have a light piece of film on my machine, like a letter or a snow scene, that there appear to be wavy lines running through it. This also appears when I throw the light on the screen without any film in the machine at all, but you can not notice it in the darker films. Can you tell me what is causing this and what can I do to eliminate it?**—**R. F., Minn.**

I think that from what you have said that you can remedy your trouble, or at least find your trouble very easily. You say that the wavy lines have appeared in the last two weeks. If you will examine your heating system in the theater I believe that you will find a radiator or furnace opening in direct line with your picture on the screen and the lines that you see are hot air waves. Cut off the heat on this radiator or furnace opening and you will have no further trouble.

### *Suggests New Attachment*

I am an operator working on two Simplex machines and I have a suggestion to offer to the readers of the projection department who use Simplex machines. I made an attachment out of sheet brass and attached it to my machines. I find that it is very handy in holding open the door on the front of the machine when threading up or when cleaning the intermittent sprockets. This door has a spring on it and to hold it open I used to lay a pair of pliers or tongs on the door, but with this little attachment I can open the door or close it at will. To affix the attachment, remove the set screw that holds the idler pulley shaft on the pedestal and replace this screw with another screw of the same size and thread but with a head on the screw. Use this screw to hold the attachment in place. Use a small washer between the attachment and the screw head. By bending the attachment the proper amount of tension can be applied to hold down the door.—R. Van C., Ind.

## Helen Holmes Performs Perilous Stunt

Helen Holmes does a most risky bit of business of "The Lost Express," her new fifteen-chapter Mutual-Signal photonovel, in "Daring Death," Chapter XII, released December 3.

Helen crosses the railroad tracks on a temporary footbridge, built on the principle of the suspension bridge with ropes instead of cables. The action of the chapter provides that as Helen is midway across the plotters are to cut the ropes.

Helen grasps the severed rope, swings sixty feet to the tracks below and rescues a companion from the wheels of an onrushing train. It is the most perilous stunt which Director McGowan laid out for his star in the new chapter play, and the most hair-raising bit of action in the picture.

"The Lost Express" is nearing completion at the Signal studios near Los Angeles. Chapter XV will reveal the mystery of the lost express train which disappeared mysteriously in Chapter I.

---

Mary Miles Minter will start work on her fifth American Film picture immediately. The new play makes its bow as "Madamoiselle Tiptoe." It was written by Arthur Barthelet. Henry King will supervise the direction.

# Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

## General Program

### Adventures of Stingaree Series

| | | |
|---|---|---|
| D | The Fugitive Passenger | 2,000 |
| D | The Jackaroo | 2,000 |
| D | The Tracking of Stingaree | 2,000 |
| D | Arrayed with the Enemy | 2,000 |
| D | An Eye for an Eye | 2,000 |
| D | A Double Deception | 2,000 |
| D | The Poisoned Cup | 2,000 |
| D | A Model Marauder | 2,000 |
| D | The Mark of Stingaree | 2,000 |
| D | An Order of the Court | 2,000 |
| D | At the Sign of the Kangaroo | 2,000 |
| D | Through Fire and Water | 2,000 |
| D | A Bushranger's Stategy | 2,000 |
| D | The Stranger at Dumcrieff | 2,000 |
| D | A Champion of the Law | 2,000 |

### American Girl Series (Kalem)

| | | |
|---|---|---|
| D | The Door in the Mountain | 2,000 |
| D | The Sage Brush Law | 2,000 |
| D | The Pot of Gold | 2,000 |

### A Daughter of Daring Series

| | | |
|---|---|---|
| D | The Detective's Danger | 1,000 |
| D | The Railroad Smugglers | 1,000 |
| D | The Deserted Engine | 1,000 |

### Black Cat Stories

| | | |
|---|---|---|
| C-D | Seventy and Seven (Ellis Paul) | 2,000 |
| C | Our Boys (Ellis Paul) | 2,000 |
| C | Pete's Pants (Ben Turpin) | 2,000 |
| C-D | Vernon the Bountiful (Virginia Valli) | 2,000 |
| D | The Long Green Trail (Virginia Valli) | 2,000 |
| C | Don't Lose Your Coat | 2,000 |
| C-D | Star Dust (Marguerite Clayton) | 2,000 |

### Broadway Star Features

| | | |
|---|---|---|
| D | Hygeia at the Solito (O. Henry Series) | 2,000 |
| D | The Skylight Room (O. Henry Series) | 4,000 |
| D | One Dollar's Worth (O. Henry Series) | 2,000 |

### Chaplin Comedies

| | | |
|---|---|---|
| C | By the Sea | 2,000 |
| C | A Jitney Elopment | 2,000 |

### Falcon Features

| | | |
|---|---|---|
| D | The Clean Gun (Kathleen Kirkham) | 4,000 |
| D | Feet of Clay (Margaret Landis, R. Henry Grey) | 4,000 |
| D | Brand's Daughter (Kathleen Kirkham, R. Henry Grey) | 4,000 |
| D | His Old Fashioned Dad (Daniel Gilfether, Mollie McConnell) | 4,000 |
| D | Zollenstein (Vola Vale, Monroe Salisbury) | 4,000 |

### George Ade Fables

| | | |
|---|---|---|
| C | The Fable of the Toilsome Ascent and the Shining Table Land | 2,000 |
| C | The Fable of the Back Trackers From the Hot Sidewalks | 2,000 |

### Grant, Police Reporter Series

| | | |
|---|---|---|
| D | The Mystery of Room 422 | 1,000 |
| D | A Deal in Bonds | 1,000 |
| D | The Sign of the Scarf | 1,000 |
| D | The Man With the Limp | 1,000 |

### Jaxon Comedies

| | | |
|---|---|---|
| C | From Bad to Worse | 1,000 |
| C | A Day Off | 1,000 |
| C | How It Happened | 1,000 |
| C | Too Much Alike | 1,000 |
| C | Barnyard Frolics | 1,000 |
| C | Breaking In | 1,000 |

### Ham Comedies

| | | |
|---|---|---|
| C | A Whirlwind of Whiskers | 1,000 |
| C | The Onion Magnate's Revenge | 1,000 |
| C | The Bath Tub Bandit | 1,000 |

### Hanover Film Co.

| | | |
|---|---|---|
| D | The Marvelous Maciste | 6,000 |
| D | Camille | 6,000 |

### Physical Culture Photo Play Co.

| | | |
|---|---|---|
| Edc. | Physical Culture Screen Magazine issued monthly | 1,000 |

### Ray Comedies

| | | |
|---|---|---|
| C | Muggsy in Bad | 1,000 |
| C | A Laundry Mix-Up | 1,000 |
| C | A Peaceful Flat | 1,000 |
| C | Cheating His Wife | 1,000 |
| C | "A Bathtub Marriage" | 1,000 |

### Selburn Comedies

| | | |
|---|---|---|
| C | Hubby's Holiday (Neal Burns, Gertrude Selby) | 2,000 |
| C | Too Much Elephant (Neal Burns, Gertrude Selby) | 1,000 |

### Selig

*Selig World Library (Every Other Wednesday).*

| | | |
|---|---|---|
| D | The Law North of 65 | 2,000 |
| D | Vengeance Vs. Mercy | 1,000 |
| | Military Training Our Kahki-Clad Heroes | 2,000 |
| D | The Angel of Poverty Row | 1,000 |
| D | The Rustler's Vindication | 2,000 |
| D | The Witness for the State | 1,000 |

### Sparkle Comedies

| | | |
|---|---|---|
| C | Week End Shopping | 1,000 |
| C | Pals | 1,000 |
| C | Ambition | 1,000 |
| C | In High Speed | 1,000 |
| C | A Bargain $37,60 | 1,000 |
| C | Monkey-Maid-Man | 1,000 |

### Three C Comedies

| | | |
|---|---|---|
| C | A Boarding House Battle (Lou Marks, Pearl Shepard, Oom Paul) | 1,000 |
| C | Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul) | 1,000 |
| C | A Hash House Romance | 1,000 |

## Mutual Program

### Monday

| | | | |
|---|---|---|---|
| T | 12-3 | Mutual Weekly, No. 153 | Mutual 05931 |

### Tuesday

| | | | |
|---|---|---|---|
| C | 12-4 | Just Kidding (Billie Rhodes) | Strand 05932 |

### Thursday

| | | | |
|---|---|---|---|
| C | 12-6 | Jerry Takes Gas (George Ovey) | Cub 05933 |

## Universal Program

*Week of October 29.*

| | | |
|---|---|---|
| C | A Bad Little Good Man | Joker |
| C | Even as Him and Her (Phil Dunham) | 3, L-Ko |
| T | Universal Animated Weekly, No. 96 | |
| C | The Shame of a Chaperon (Eddie Lyons) | 2, Nestor |
| C | I Quit (Gale Henry) | Joker |
| D | The Fifth Boy (All Boy Cast) | Victor |
| T | Universal Screen Magazine, No. 43 | |
| T | Universal Current Events, No. 25 | |
| C | The Devil With the Wimmin (Max Asher) | Joker |
| D | Danger Ahead (Helen Gibson) | 2, Bison |

### Regular Releases

*Week of October 22*

| | | |
|---|---|---|
| D | The End of the Run (Helen Gibson) | 3, Gold Seal |
| C | A Fire Escape Finish (Eddie Lyons, Lee Moran) | Nestor |
| C | Fat and Furious (Merta Sterling) | 2, L-Ko |
| T | Universal Animated Weekly, No. 95 | |
| D | Little Mariana's Triumph (Lena Baskette) | 2, Star |
| C | The Tight Wad (Gale Henry) | Joker |
| C | What'll We Do With Uncle (H. Murdock) | Victor |
| T | Universal Screen Magazine, Issue No. 42 | |
| T | Universal Current Events, Issue No. 24 | |
| C | A Wise Dummy (Max Asher) | Joker |
| D | The Getaway (Neal Hart) | 2, Bison |
| D | The Red Ace, No. 2 (Marie Walcamp) | Universal |

## State Rights Productions

| | | |
|---|---|---|
| Alma, Where Do You Live? | Newfields Producing Co. | 6,000 |
| Christie Comedies | Christie Film Co. | |
| Christus | Historic Features | |
| Come Through | Universal Film Co. | 7,000 |
| Corruption | Popular Pictures Corp. | |
| Cross-Eyed Submarine | Universal Film Mfg. | |
| Doing Their Bit | The A. Kay Co. | 3,000 |
| Flora Finch Comedies | H. Crossman Distributing Co. | |
| Hand of Fate, The | Overland Film Co. | |
| Hand That Rocks the Cradle, The | Universal Film Co. | |
| Hate | Fairmont Film Co. | |
| Ivan the Terrible | Export and Import Film Co. | 6,000 |
| Madame Sherry | M. H. Hoffman | |
| Mother O' Mine. | Bluebird Photoplays | 5,000 |
| Mutt and Jeff Cartoons | Bud Fisher Films | |
| Persuasive Peggy. | Mayfair Film Corp. | 5,000 |
| Pokes and Jabbs | Jaxon Film Corp. | |
| Price of Her Soul. | Variety Films Corp. | 5,000 |
| Public Be Damned | Public Rights Film Corp | 5,000 |
| Ramona | Clune Film Producing Co. | 8,000 |
| Real Life in China | F. H. McMillan | 8,000 |
| Redemption | Julius Steger | |
| Rex Beach on the Spanish Main | Grand Feature Film | 5,000 |
| Robespierre. | Export & Import Film Co. | 7,000 |
| Rustler's Frameup at Big Horn | Ultra Film Co. | |
| Seven Cardinal Virtues | M. H. Hoffman | 5,000 |
| Sin Woman, The | M. H. Hoffman | 7,000 |
| Slackers Heart, A | Emerald Motion Pictures | |
| Some Barrier, The | A. Kay Co | |
| S. O. S. | American Standard Motion Picture Co. | |
| Span of Life | Joseph F. Lee | 5,000 |
| Spoilers, The. | Sherman Elliott Corp | 12,000 |
| Strife | Jaxon Film Corp. | 5,000 |
| Tanks at the Battle of the Ancre | Pathe Exchange | |
| Terry Human Interest Reel | A. Kay Co. | |
| Thirteenth Labor of Hercules | Cinema Distributing Co. | 12,000 |
| Three Musketeers, The | Liberty Film Corp. | 7,000 |
| Trip Through China, A | Supreme Feature Films | 10,000 |
| Trooper 44 | E. I. S. Motion Picture Corp. | 5,000 |
| 20,000 Feats Under the Sea | A. Kay Co. | |
| Twenty Thousand Leagues Under the Sea | Universal Film Co. | |
| Uncle Sam Awake | Rubel Lawrence | 5,000 |
| War As It Really Is | Donald C. Thompson | 7,000 |
| Warning, The | Photo Drama Co. | |
| Warrior, The | General Enterprises | 7,000 |

Web of Life, The.....Gold Metal Photoplayers 5,000
West Is West.....Ultra Films
What of Your Boy?.....Cameragraph Film Co.
Whither Thou Goest.....Klotz & Streimer, Inc.
Who Knows?.....M. H. Hoffman 5,000
Who's Your Neighbor?.....Overland Film Corp.
Witching Hour, The.....Frohman Amusement Co. 7,000
Woman Who Dared, The.....Ultra Pictures Corp. 7,000
The Deemster (Derwent Hall Caine).....Arrow 7,000
The Barrier.....Rex Beach 9,000
Joan, the Woman (Geraldine Farrar).....Cardinal 11,000
The Lincoln Cycle (Benjamin Chapin).....Charter 2,000
The Curse of Eve (Enid Markey).....Corona Cinema 7,000
Enlighten Thy Daughter.....Enlightenment Corporation 7,000
Birth.....Eugenics Film 6,000
A Mormon Maid (Mae Murray).....Friedman 5,000
The Woman and the Beast...Graphic 5,000
Intolerance.....D. W. Griffith 9,000
The Bar Sinister.....Frank Hall 9,000
Her Fighting Chance (Jane Grey)...Frank Hall
Civilization.....Harper 9,000
The Honor System.....Honor System Booking 10,000
The Whip.....Paragon Films 8,000
Beware of Strangers.....Selig Special 7,000
The Ne'er-Do-Well.....Selig Special 8,000
The Garden of Allah....Selig Special 10,000
Who Shall Take My Life.Selig Special
The Black Stork...Sherriott Pictures 5,000
The Crisis.....Sherman Elliot 10,000
The Submarine Eye..Submarine Film
The Spirit of '76.....Goldstein 12,000
Should She Obey?.....Arizona
American War News (Serial Weekly).....Cinema
Are Passions Inherited?.Warner Bros. 7,000
Balloonatics.....Century Comedies
Below Zero.....Wharton 2,000
Birth Control.Moss B. S. M. P. Corp. 6,000
Bit o' Heaven..... 5,000
Defense or Tribute (Defense or Tribute Film Co.)..... 5,000
Eagle's Wing.....Bluebird 5,000
Even as You and I.....Universal Film Co.
Eyes of the World....Clune Film Co. 10,000
Fairy and the Waif.....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies.....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think.....Creative Film Corp. 6,000
Girl Who Doesn't Know.....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man.....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Condoned Sin.....Biograph Co. 6,000

## Feature Program

### Artcraft

12-17 The Devil Stone (Geraldine Farrar) ..... 5,000
12-31 D'Artagnan of Kansas (Douglas Fairbanks) ..... 5,000

### Art Dramas

9-23 Title not given (Catherine Calvert).....U. S. Amus. Co. 5,000
10-1 Title not given (Marian Swayne) 5,000
10-8 Unto the End (Crane Wilbur). 5,000

### Bluebird Photoplays

11-19 The Savage (Ruth Clifford)... 5,000
11-26 The Winged Mystery (Franklyn Farnum) ..... 5,000
12-3 The Raggedy Queen (Violet Mersereau) ..... 5,000

### Butterfly Productions

*Released Week of*

11-26 Fear Not (Brownie Vernon)... 5,000
12-3 Fighting Mad (Wm. Stowell).. 5,000

### Fox Film Corporation

*Released Week of*

11-18 A Milk-Fed Vamp.....Fox-Lehrman 2,000
11-25 A Branded Soul (Gladys Brockwell) ..... 5,000
12-2 A Daughter of the Gods (Annette Kellerman) ..... 8,000

### Goldwyn Pictures Corporation

11-4 Sunshine Alley (Mae Marsh).. 6,000
11-18 Nearly Married (Madge Kennedy) ..... 6,000
12-2 The Auction Block..Rex Beach 6,000
12-16 The Cinderella Man (Mae Marsh) ..... 6,000
12-30 Thais (Mary Garden)..... 6,000

### Herbert Brenon Film Corp.

The Lone Wolf..... 7,000
Fall of the Romanoffs..... 8,000
Empty Pockets..... 7,000

### K. E. S. E.

10-8 Fools for Luck (Taylor Holmes).....Essanay 5,000

### Wholesome Films Corporation

His Awful Downfall.....Rex-Adams Comedy 1,000
Little Red Riding Hood (Juvenile) ..... 4,000

### King Bee Comedies

6-1 Back Stage (Billy West)..... 1,000
6-15 The Hero (Billy West)..... 1,000
7-1 Doughnuts (Billy West)..... 1,000
7-15 Cupid's Rival (Billy West).... 1,000
8-1 The Villain (Billy West)..... 1,000
8-15 The Millionaire (Billy West).. 1,000
9-1 The Goat (Billy West)..... 1,000
9-15 The Fly Cop (Billy West)..... 1,000
10-1 The Chief Cook (Billy West).. 1,000
10-15 The Candy Kid (Billy West).. 1,000
11-1 The Hobo (Billy West)..... 1,000
11-15 The Pest (Billy West)..... 1,000
12-1 The Bandmaster (Billy West). 1,000

### Metro Pictures

*Released Week of*

11-26 As Others See Us (Mr. and Mrs. Sidney Drew)..... 1,000
12-3 The Square Deceiver (Harold Lockwood) ..... 5,000
12-3 Too Much Henry (Mr. and Mrs. Sidney Drew)..... 1,000

### Mutual Star Productions

*Released Week of*

11-19 Snap Judgment (Wm. Russell).....American 5,000
11-19 Please Help Emily (Ann Murdock) .....Frohman 5,000
11-26 The Mate of the Sally Ann (Mary Miles Minter)..... 5,000
11-26 American Maid (Edna Goodrich) ..... 5,000
12-3 American Maid (Edna Goodrich) ..... 5,000

### Mutual Serials

*Released Week of*

11-15 The Lost Express, No. 9 (Helen Holmes) .....Signal 2,000
11-22 The Lost Express, No. 10 (Helen Holmes).....Signal 2,000
11-29 The Lost Express, No. 11 (Helen Holmes).....Signal 2,000
12-6 The Lost Express, No. 12 (Helen Holmes).....Signal 2,000

### Paramount Features

*Released Week of*

10-29 Nikko in Snow Time (Burton Holmes) ..... 1,000
11-5 The Land of Madame Butterfly .....Burton Holmes 1,000
11-12 Around Fujiyama ..... Burton Holmes 1,000
11-19 Kyoto, the Ancient Capital... .....Burton Holmes 1,000
11-26 Three Marvelous Matsuris.... .....Burton Holmes 1,000
12-3 The Secret Game (Sessue Hayakawa) ..... 5,000
12-3 Who Is Number One? Episode No. 6 ..... 2,000
12-3 Osaka to Nagasaki—Burton Holmes ..... 1,000

### Pathe

*Released Week of*

11-25 Tonic Towns of England (Travel) .....Pathe 500
11-25 Happy Hooligan (Cartoon).... .....International 500
11-25 Making Big Shells (Educ.)... .....International 500
11-28 Hearst Pathe News, No. 96... 1,000
12-1 Hearst Pathe News, No. 97... 1,000
12-2 The Little Patriot (Baby Marie Osborne) ..... 5,000
12-2 The Seven Pearls, No. 12 (Mollie King .....Astra 2,000
12-2 The Hidden Hand, No. 2 (Doris Kenyon) .....Pathe 2,000
12-2 Lonesome Luke in We Never Sleep .....Rolin 2,000
12-2 Fishing in Japan (Educ.).Pathe 500
12-2 Along the Tagus — Portugal (Educ.) .....Pathe 500
12-2 The Argus Pictorial, No. 2 (Educ.) .....Argus 1,000
12-2 Katzenjammer Kids (Cartoon). 500
12-2 Ready to March (Educ.)..... .....International 500
12-5 Hearst-Pathe News, No. 98.... 1,000
12-8 Hearst-Pathe News, No. 99.... 1,000

### Perfection Pictures

*Released Week of*

12-3 The Salt of the Earth (Peggy Adams) ..... 5,000
12-10 The Small Town Guy (Taylor Holmes) ..... 5,000
12-17 The Dream Doll (Marguerite Clayton) ..... 5,000
12-24 Sadie Goes to Heaven (Mary McAlister) ..... 5,000

### Triangle Distributing Corporation

*Released Week of*

11-25 The Regenerates (Walt. Whitman, Alma Ruebens).Triangle 5,000
11-25 A False Alarm.Triangle Komedy 1,000
11-25 For Valour (Winnifred Allen) .....Triangle 5,000
11-25 A Tough Turkey Trot..... .....Triangle Komedy 1,000
11-25 Won by a Fowl..... .....Keystone Comedy 2,000
12-2 The Sudden Gentleman (Wm. Desmond) .....Triangle 5,000
12-2 An Officer's Miss — Triangle Komedy ..... 1,000
12-2 The Ship of Doom (Claire McDowell) ..... 5,000
12-2 Sauce for the Goose—Triangle Komedy ..... 1,000
12-2 An Ice Man's Bride..... .....Keystone 2,000

### Vitagraph-V. L. S. E.

*Released Week of*

11-19 The Grell Mystery (Earl Williams) ..... 5,000
11-19 Grit and Gratitude..... .....Bib V Comedy 1,000
11-19 Bobby Takes a Wife (Bobby Connelly) ..... 1,000
11-19 The Fighting Trail, No. 11 (Wm. Duncan)..... 2,000
11-19 Never Again (Mr. and Mrs. Sidney Drew)..... 2,000
11-19 Sisters All (Edith Storey)..... 1,000
11-26 Who Goes There? (Harry Morey, Corinne Griffith)..... 5,000
11-26 Spooks and Spasms.....Big V 1,000
11-26 The Fighting Trail. No. 12 (Wm. Duncan)..... 2,000
12-3 The Tenderfoot (Wm. Duncan) 5,000
12-3 The Fighting Trail, No. 13 (Wm. Duncan) ..... 2,000

### World Features

*Released Week of*

11-19 Easy Money (Ethel Clayton) ..... World 5,000
11-26 Her Hour (Kitty Gordon).. .....World 5,000
12-3 The Awakening (Montague Love) .....World 5,000

### Hoffman Foursquare Pictures

The Bar Sinister (Hedda Nova..... 8,000
The Fringe of Society (Ruth Roland) 7,000
One Hour (Zeena Keefe)..... 6,000
The Silent Witness (Gertrude McCoy) ..... 6,000
The Sin Woman (Irene Fenwick).... 7,000
Madame Sherry (Gertrude McCoy).. 5,000
A Trip Thru China (Brodsky's Art Pictures) ..... 8,000
Her Fighting Chance (Jane Grey).. 6,000
Should She Obey (Alice Wilson).... 6,000
Whither Thou Goest (Rhea Mitchell). 5,000

# Chicago News

William Heaney, manager of the Virginia Theater, 809 West Madison street, kept the spirit of Thanksgiving Day by giving a special morning performance at his theater at which the children from several orphan asylums were his guests. George Kleine contributed the picture for the occasion, the Essanay-Perfection feature, "Pants," in which little Mary McAlister is starred. The youthful star herself did her bit to make the occasion a success by appearing in person and making a little speech to the audience of youngsters.

Announcement was made this week of the marriage of Irving A. Mack, publicity manager of the Universal Film Company in Chicago, and Miss Belle Harris. The ceremony took place at the bride's home, 2307 Cortez street, on Tuesday evening, November 27. Only immediate members of the families of Mr. Mack and Miss Harris attended. Mr. Mack will return to his work in about ten days.

Fred W. Hartman, western representative of the Motion Picture Exposition which is to be held in Grand Central Palace, New York, beginning February 2, 1918, will establish headquarters in Chicago on December 1. He will be located in Room 1416 Masonic Temple, where he will look after the exposition interests of western producers and exhibitors. Mr. Hartman has been in New York for several weeks working with Frederick H. Elliott, secretary of the National Association of the Motion Picture Industry, who is to be the general manager of the exposition.

I. Van Ronkel has announced that the private showings of Bluebird pictures that have been held on Wednesday mornings at 10 o'clock, would hereafter be held at 10:45 o'clock.

The city of Chicago is accused of violating its own law in regard to the storage of moving picture film. The charge is made by Aldermen Maypole, Kimball and Cullerton, who are members of a council committee entrusted with the handling of ordinances having to do with the industry. According to the aldermen, Major M. L. C. Funkhouser, Chicago's second deputy superintendent of police and moving picture censor, has stored in the neighborhood of 800,000 feet of film cut outs in the city hall. The alleged violation occurs in the office of the police secretary on the tenth floor of the building where film is said to be lying scattered about, some of it exposed. This, the aldermen declare, is a menace to the city hall and to the lives of persons employed in the building.

"Over Here," the two-reel World picture showing the building of the cantonment at Camp Pike, near Little Rock, Arkansas, which was completed in fifty-three days, was given a special presentation by L. A. Rozelle of the Chicago World exchange, before the Western Society of Engineers at their recent housing conference in this city. The film had its first public showing in McVickers Theater, the Jones, Linick & Schaefer vaudeville house.

Nathan Ascher, of Ascher Brothers, has arranged to show all the Bluebird features in the chain of theaters owned by his firm. The first of these offerings is "The Savage."

Owners of Chicago theaters have made vigorous protest to the city council against a proposal to increase the amount of city license they are compelled to pay. A number of exhibitors have appeared before a council committee, and explained that the various increases in expenses incident to the war, has reduced profits to such an extent that any addition to the license fee would be a severe hardship.

Arthur S. Dowd, Chicago manager of the Universal sales department, spent several days last week in Milwaukee.

Maurice Fleckles, general manager of Universal's state right productions, made a flying trip from New York to Chicago and return last week. He said he had several more rides on his New York-Chicago commutation ticket which he wants to use up before the end of the year. Another Chicago visitor last week was E. H. Goldstein, otherwise "Manny," general manager of exchanges of the Universal organization.

Charles O'Connor, projection expert of the American Film Company, tested out twenty-nine of the new American Projectoscope machines last week and sent them on their way. Every machine is accurately tested twice—once from the factory and once before it is allowed to leave the American shop.


GEORGE K. SPOOR

*Presents*

TAYLOR HOLMES

Who has taken the film world by storm with his contagious smile.



Coming Soon!

IN THE ULTRA FEATURE

"Uneasy Money"

Taken from the story by P. G. Wodehouse in The Saturday Evening Post

Perfection Pictures

*Distributed through George Kleine System*

# MOTOGRAPHY

## The MOTION PICTURE TRADE JOURNAL



CONSTANCE TALMADGE, SELECT STAR

Vol. XVIII CHICAGO, DECEMBER 15, 1917 No. 24



# A NEW VITAGRAPH UNIT NOW AVAILABLE

*One Reel to be Released Each Week*

ALBERT E. SMITH

*Presents*

*A New Series of*

# VITAGRAPH COMEDIES

Featuring

## Edward Earle and Agnes Ayres

Directed by Graham Baker

They're whimsical, real life comedies —the kind the public is now insistently demanding.

They've got the kind of fun that can —and does—happen in real life—in all families. They appeal to *all* the family because they're clean, wholesome, human.

You'll feel the public's ready response to this new Vitagraph unit—at the box office.

FIRST COMEDY
"A Family Flivver"

SECOND COMEDY
"Paging Page Two"

GREATER VITAGRAPH

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVIII CHICAGO, DECEMBER 15, 1917 No. 24

# Endorse Attempt to Unite Exhibitors

## PRODUCERS, DISTRIBUTORS AND THEATER OWNERS SEE GOOD IN PLAN

THE imperative need for a united organization of exhibitors, voiced in the last issue of MOTOGRAPHY, has been seconded by a large number of exhibitors, distributors and producers of the country.

In the current edition of this magazine, the subject is called to the attention of exhibitors in a second editorial. Exhibitors' attention is called to the fact that a membership in either the American Exhibitors' Association or the Motion Picture Exhibitors' League of America is only half a membership, and that if all the energy being expended by both organizations were combined—and it should be because both are seeking the same results in bettering the position of the individual exhibitor—an enormous amount of good could be accomplished.

### *Producers O. K. Magazine's Action*

MOTOGRAPHY'S advocacy of a harmonious union of all exhibitors, as urged in a recent speech in Chicago by William A. Brady, president of the National Association of the Motion Picture Industry, has been indorsed by a large number of producing organizations. An official of one of the largest producing corporations in the country wrote:

"It is our opinion that all branches of the motion picture industry should present a united front, particularly in these critical times. A breach in any branch of the industry will seriously affect all the branches."

### *No Time for Wasted Energy*

The president of another producing company said:

"We thoroughly agree with MOTOGRAPHY that it is a good thing to get the motion picture exhibitors together. They should not work at cross purposes when it is for one common cause. The exhibitors throughout the country should realize that they have to get together and work in harmony to accomplish anything, especially in view of everything which has transpired in the past few weeks."

Producers generally are watching with interest the increasing sentiment in favor of a united exhibitors' organization. Many of the most influential ones have congratulated MOTOGRAPHY on its action in taking the initiative in this movement.

### *Exchanges Would Welcome Union*

Exchange men and a large percentage of the exhibitors would welcome the bringing about of a union between the divided factions of theater owners and managers.

An example of the feeling that exists among the exchange interests is voiced in the following comment by Cresson E. Smith, manager of the Chicago Metro office, in which he says:

"If the Motion Picture Exhibitors' League of America and the American Exhibitors' Association could be brought together, it would be one of the best things for the motion picture business that ever happened.

"The present chaotic condition of the industry on account of taxes imposed, due to the war, as well as other matters can only be handled by the exhibitors as a whole, working with the N. A. of M. P. I., and with the industry divided as it is at the present time, we cannot hope for much relief."

### *Marcus Loew Regrets Situation*

Marcus Loew, one of the biggest exhibitors in the country, endorsed MOTOGRAPHY'S attitude on the subject of getting the exhibitors' branch of the industry together in these words:

"It goes without saying that all industries, especially the motion picture, should be a united one. There can be so much more good accomplished, not only for the good of the industry, but at this time so much could be done to assist our government in its present crisis. It seems too bad that differences should exist in an industry such as ours at the present time."

### *There Are Stumbling Blocks*

The officials of the differing factions of exhibitors do not look with favor on any proposal that will bring the two organizations together, unless the unifying is done under plans that they would make. Lee A. Ochs, president of the League, has made an appeal for a united exhibitors' body, but he said nothing regarding what he, himself, would be willing to concede in order to bring this desired result about.

Charles C. Pettijohn, general manager of the Association, declared the organization he represents has nothing to gain by consolidating with the other organization.

"I am quite certain," he said, "now that our organization has been built and put on a sound financial basis, our members will not deliver it over to any other branch of the industry."

### *Factions Work Independently*

The Association is devoting its energies to seeking a solution of the tax situation in Washington. A large number of exhibitors, according to reports from over the country, will attend the Washington meeting this month, called in Washington by Lee A. Ochs.

Whether they will make a genuine attempt to bring about a reunion of the exhibitor forces of the country is uncertain.

# Continue Fight Against Reel Tax

## CLEVELAND EXHIBITORS ARE UNDAUNTED BY ADVERSE COURT DECISION

THE court decision, adverse to the Cleveland exhibitors who sought an injunction to prevent the collection by exchanges in that city of the fifteen-cent reel tax, did not end the tax controversy in the Ohio city. Last week the Cleveland branch of the Exhibitors' League at a meeting called to discuss the court action, unanimously declared in favor of carrying on the fight against the exchanges.

The fact that Judge Phillips had thrown out of court the exhibitors' plea for an injunction, served to spur the exhibitors on to further action against the exchanges attempting to collect the reel tax.

### *Reviews Fight Against Tax*

A committee appointed to carry on the fight against the fifteen-cent assessment gave out the following statement which sets out the exhibitors' contentions:

"In August, 1914, the war began, and since December of the same year motion picture theater managers have paid a seat tax due to the war cutting off United States revenues, previously derived from foreign trade.

"In April of the present year, while Congress was framing the War Revenue law now in force, Cleveland exhibitors went on record in favor of a high rate of income tax with the lowest possible exemption provision: $1,000 for single men and $2,000 for married; opposed admission taxes in any form and so notified Congress through our Senators and Congressmen. Fred J. Herrington carried copies of our resolutions as national organizer to seven state conventions, and they took similar action.

"League members were shocked to receive telegrams from President Lee A. Ochs a month later, supplemented by telegrams from the attorney of a manufacturing firm, asking exhibitors to wire Congress opposing the footage tax on film and favoring an admission tax on receipts.

### *Action Results in Muddle*

"Meantime Varner, of Carolina, was on the ground at Washington denouncing Ochs and the manufacturers for trying to double cross exhibitors.

"The muddle thus produced was apparently cleared up somewhat by July, and at the Chicago convention we were assured that the matter had been settled and that the motion picture trade was to be let alone, chiefly because the showmen had given such loyal co-operation in the sale of Liberty bonds and other propaganda work.

"October 3 brought another shock, which showed that the manufacturers had failed to save their own business and had dragged 10,000 10-cent theater exhibitors in with them by advocating, jointly with Lee A. Ochs, for the admission tax on tickets. It then became a national law.

"C. C. Pettijohn immediately advised all exhibitors to do business as usual, keep a record comparing November receipts with the receipts of November, 1916, and prepare statements for action on a repeal or a revision of the law if results warranted such action in December.

### *Price Advance Is Urged*

"On the other hand, Lee A. Ochs advised publicly to raise the prices of admission and pass all the taxes on to the patrons. Another muddle followed. Those who could raise did so, chiefly the strictly high-class 20 per centers. They went up a nickel—not all of them, though. Another 10 per cent group raised a nickel and are paying the tax.

"Meantime the great backbone of the industry, the 10,000 70 per centers, found that 11 cents and 6 cents is emptying their theaters, and as the film exchanges started early in October to assess and collect their '15 cents per reel war tax,' they became frantic. Something must be done.

"It was then that Cleveland men decided to act to show Washington the chaotic conditions brought about.

"Just as Lloyd George's brutally frank speech at Paris has brought about inter-allied co-operation, we figured that court action against the manufacturers would do likewise and induce Washington to meditate carefully.

### *Expected Test to Be Friendly*

"We expected that a friendly test of the law would clear the atmosphere, but our friends, the manufacturers, showed no such disposition. They blocked every move in the court proceedings at Cleveland and prevented the opening of our case for evidence completely. At a meeting with our committee after the trial they insisted that the only solution was for the 10,000 70 per centers to raise to 15 cents, admitting it might put half of them out of business as well as half of the manufacturers.

"Can the trade stand this? If so, which half? It is no longer a question of who is to blame. It is, what are we going to do at Washington?

"We can at least prove that chaos now exists in our business and ask for relief. That is why Cleveland sued the manufacturers.

"Sam Bullock,
"W. J. Slimm,
(Signed) "J. H. Simpson,
"George Heimbuch,
"Sam Aubley,
"Committee."

### *Sunday Problem Vexes*

While giving consideration to the tax subject the Cleveland exhibitors also are facing a Sunday closing problem. In Mansfield, O., a court decision was handed down which declared that Sunday motion picture shows violated the laws of the state.

There is a move on foot in Cleveland to close all the small stores that keep open every day in the week. The owners of these stores contend that Sunday is their best business day, and that if they are forced to close, they will see to it that every moving picture theater in the city is dark on the first day of the week.

### *Theaters Contribute Millions*

The enormous amount of money flowing into the government's hands through the tax on amusements is indicated by the compilation of revenue department figures up to October 1, 1917.

Since November 1, 1914, there has been collected from the theaters of the nation, including motion picture houses, $3,271,116.85 in special taxes.

This figure does not include the vast sum of money turned over to the government under the new war revenue law which provided for a footage tax on film be-

ginning October 4 and the admission tax which started operation on November 1, 1917. These taxes are expected to net the government $30,000,000, in addition to the taxes already in operation which were not repealed in the new war revenue measure, and which require theater owners to pay a special tax.

Soon after the war began in August, 1914, it became necessary to enact a war revenue law to enable the United States government to make up for loss in customs revenue. The original war revenue law bore date of October 22, 1914, and was scheduled to expire by limitation December 31, 1915.

### *Old Law Continues in Force*

On December 17, 1915, Congress adopted a joint resolution which extended the special war revenue taxes on theaters, film houses and other amusement places until December 31, 1916.

Theater managers were hoping that with the end of the calendar year 1916 this law would be thrown into the discard and their special taxes to the government stopped. In the summer of 1916, however, it became apparent that a new and steeper war revenue bill would have to be passed in an attempt to produce an additional $21,000,000 of revenue.

Chairman Claude Kitchin of the ways and means committee of the national house of representatives introduced a new war revenue bill which proposed even higher taxes on theaters and film houses. The theatrical world protested, and this bill when passed contained modifications which did not materially raise the revenue derived from special taxes on theaters. This second war revenue bill became law September 8, 1916. It was not repealed when the war revenue law of October 3, 1917, was passed and is still in effect.

### *Collections Exceed $1,000,000*

How the law of September 8, 1916, has operated with respect to the theatrical and film worlds is disclosed in the annual report of Colonel W. H. Osborn, former Commissioner of Internal Revenue, made public by his successor, Daniel C. Roper. This report does not classify motion picture houses apart from other theaters. From the report it appears that during the fiscal year 1917, that is, between July 1, 1916, and June 30, 1917, the collections of the special theater tax under Section 407 of the War Revenue Law of September 8, 1916, amounted to $1,027,927.63.

This represented an increase of $13,016.35 over the fiscal year 1916, which was based on the original law of October 22, 1914.

Commissioner Osborn's report shows that between July 1 and November 1 of the present year—the first three months of the fiscal year 1916—the collection from the special tax on theaters under the law of September 8, 1916, aggregated $438,280.87.

### *Tax Receipts Grow Steadily*

During the first three months of the fiscal year 1917 —the months of July, August and September, 1916— the collection from the special tax on theaters under the old law of 1914 aggregated $278,309.48, these figures disclosing that during the first three months of the current fiscal year the theaters paid in this special tax $159,971.39 more than during the first three months of the fiscal year 1917.

On the basis of a collection of $438,280.87 during the first three months of the present fiscal year, the theaters of the country would during the whole fiscal year of 1918, which ends June 30 next, pay about $1,752,000 in special taxes, in addition to what they collect for the government from the admissions tax. The special tax must be paid regardless of whether the theatrical business is good or bad. It is a special license tax. The new admissions tax is, of course, based entirely on the number of admissions to theaters and film houses and is collected from the public by the theater for the government.

## Pictures Do Not Injure Sight

"A review of the literature to date records no permanent harm to the eyes from moving pictures. The fact that 10,000,000 persons enjoy moving pictures daily with no definite reports of specific harm or injurious effect, and with but few complaints of slight inconvenience, proves that the moving picture can have no injurious effect upon the eyes."

So concludes C. A. Bahn in the Annals of Ophthalmology.

"Moving pictures, under favorable conditions, do not cause as much fatigue as the same period of concentrated reading," he says. "Most persons who complain that moving pictures cause ocular discomfort have some ocular defect. Moving pictures, under favorable conditions, act as a slight test of distance eye endurance. A person with no defect of the sight mechanism should be able to enjoy at least four sittings of one and a half hours each week with no discomfort. Under unfavorable conditions moving pictures cause increased fatigue which, if continued, produces symptoms that are unpleasant and may be harmful. By staring fixedly at one object on the picture for a prolonged time fatigue is greatly increased and unpleasant symptoms are produced. A person should not stare at any one object, but should try to look at different parts of the screen, and should either close the eyes or look about the theater for a few seconds about every five minutes.

"Every person has an individual standard of eye endurance. When your eyes become fatigued in a picture theater, leave. Within bounds either your eyes or the picture are at fault. If the picture, go where they are presented under more favorable conditions; if your eyes, see an oculist that he may study and eliminate the cause."

## Honors Theater's Fighting Men

To honor the twenty-two men of New York's Strand Theater staff who are now fighting in France, Harold Edel, managing director, is having a bronze tablet made, which will have engraved on it the names of each of the absent employes. The tablet will be placed on the wall of the lobby, and will be unveiled with a ceremony as soon as completed.


## Do You Always Get What You Want?

Many exhibitors have difficulty locating the pictures their patrons request them to book. Patrons do not always remember the name of the producer. Your exchange man may not be able to put you right unless the picture you seek happens to be one of his releases.

Motography can always help you. Our Service Department is at your disposal. Make use of it. Ask us anything.

# Newspaper Opposes One-Man Censorship

### Declares Situation in Chicago Is Wrong and Urges That Motion Picture Industry Be Given Square Deal

UNDER the heading "Motion Picture Industry is Entitled to a Fair Deal," the *Chicago American* editorially points out the evil existing in Chicago where Major M. L. C. Funkhouser, second deputy police superintendent, is the sole judge of what is fit for the people of Chicago to see on the screen. The editorial in part follows:

"The moving picture industry, in its first inning, before the Steffen Council Committee, made a showing which must have impressed the aldermen.

"That they are convinced that they have been cruelly wronged under Chicago censorship is evident, and they made out a case which would have appealed to the reason of a non-prejudiced jury.

"What William A. Brady, speaking for the moving picture industry of America, and Herbert Friedman, representing the Chicago Film Exchange, said, throws light on a big subject.

"The moving picture industry objects to being placed under a police club, under one man's power, and in the environment of lawbreakers. That Mr. Funkhouser has the wrong viewpoint is indicated, in the opinion of the picture men, by the speech attributed to him, in which he delivered what amounts to a blanket indictment of the morals of the moving picture industry.

"No voice is raised in behalf of morally objectionable pictures. No denunciation of obscenity could have been more severe than Mr. Brady's. He pledged the co-operation of the whole industry to jail any man showing an offensive picture. He declared that if censorship were removed entirely in Chicago for a year, as an experiment, the film industry would pledge its word that no obscene picture would be shown, or, if one were shown, that the moving picture men would take all responsibility for arresting and prosecuting that one black sheep.

"The point that seemingly made the most impression was that the picture people, who send millions of dollars' worth of films a week into Chicago, come under the power of one man—that beyond him there is no practical appeal.

"We hold no brief for the picture industry, but this wonderful business, the fifth in the country, is entitled to a square deal, and it would be entitled to the same if it were the smallest business in the nation.

"We look to the Steffen committee, which evidently has started with fair, open mind, for a sane, sensible solution."

## Vitagraph Wins Final Decision

The Vitagraph Company has scored its third successive victory in its suit against Anita Stewart and Louis B. Mayer of Boston.

On Friday, November 30, the Appellate division of the Supreme Court of New York with Justices J. Proctor Clarke, Francis M. Scott, Lloyd Smith and Alfred Page sitting, handed down a unanimous order affirming the injunction against Miss Stewart and Mr. Mayer which was granted by Justice Edward C. Whittaker in part one of the Supreme Court of New York on October 19, 1917. The injunction restrains Miss Stewart from acting for any corporation or individual other than the Vitagraph Company.

# Rothapfel Books Triangle Feature

### Manager of New York's Rialto Is Impressed With "Until They Get Me"—Runs for Solid Week

THE Rialto Theater in New York ran the Triangle feature, "Until They Get Me," for the week beginning December 2. Following a private showing of the film in the Rialto projection room, at which time Manager S. L. Rothapfel termed it "A splendid picture," it was decided to book the feature.

Mr. Rothapfel was so well impressed with the picture he sent the following telegram to the Triangle west coast studios:

"It gives me much pleasure to inform you that we have selected for the week of December second "Until They Get Me." My staff also reports that they have looked at five other Triangle pictures and find them very satisfactory. I can assure you you will have our every support. Keep up the good work."

Triangle pictures have not appeared on the Rialto program for some time. The decision to run this picture is considered an important recognition of the new Triangle standard.

Pauline Starke, who plays the part of Margy in "Until They Get Me," is only sixteen years old. She has risen to stardom through the excellence of her own efforts. After getting work as an "extra" in the Triangle studios, she executed each role offered her with an unassuming determination to reach the top.

She lives with her mother in Hollywood. A great lover of animals and children, Miss Starke's nature plainly shows in her picture work. She has previously appeared in the following Triangle features: "The Rummy," "Puppets," "The Wharf Rat," "Cheerful Givers" and "Madame Bo Peep."

"Until They Get Me," was written by Kenneth B. Clarke and was produced by Frank Borsage.



*Adolph Zukor enjoying "chow" at the William S. Hart camp in Chatsworth Park, Cal. Reading from left to right are the president of the Famous Players-Lasky Company, Eugene Zukor, his son, Ken McGaffey, Lambert Hillier, E. H. Allen, general manager of the Ince studios, Vola Vale's mother, Vola Vale and William S. Hart.*

## De Mille Returns to Coast

After a month's vacation, during which time he visited New York City, Cecil B. De Mille, director of Artcraft pictures, has returned to the Lasky studio in Hollywood, California. Immediately after his arrivel at the studio, Mr. De Mille took up the work of finishing the new Geraldine Farrar production, "The Devil Stone," which will be released by Artcraft next month.

## Zukor Visits Coast Studios

During his sojourn in California, Adolph Zukor, President of the Famous Players Lasky Corporation took occassion to visit the Thomas H. Ince studios where many important productions for Paramount and Artcraft are made and noted with interest the progress of the productions under way. S. L. Rothapfel, manager of the New York Rialto Theater, was present on this occasion and together these two representative figures in the film industry saw the progress of Dorothy Dalton's newest Paramount picture; Enid Bennett's first photoplay for the same company, and likewise enjoyed a view of Charles Ray working before the camera.

# "What the Picture Did for Me"

## ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

*(Editorial Note:—"The trade paper than can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews* Motography *publishes in each week's issue the actual, unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

**THE Rise of Jennie Cushing,** with Elsie Ferguson (Artcraft)—"A good production, a clever star and a good story. Business fair. Star not known here."—A. E. Ableson, Zelda Theater, Duluth, Minn.

**The Rise of Jennie Cushing,** with Elsie Ferguson (Artcraft)—"A very pleasing picture which satisfied the audience very well. It drew pretty good business. I believe Miss Ferguson will become a very good drawing card in the pictures."—M. J. Weil, Castle Theater, Chicago.—*Downtown house.*

**The Silent Man,** with W. S. Hart (Artcraft)—"One of Hart's best, full of action and spectacular events. Satisfied everyone very well."—M. J. Weil, Castle Theater, Chicago.—*Downtown house.*

**The Man from Painted Post,** with Douglas Fairbanks (Artcraft)—"Good business on a return engagement. Story not as good as others this popular star has appeared in."—A. E. Ableson, Zelda Theater, Duluth, Minn.

**The Man from Painted Post,** with Douglas Fairbanks (Artcraft)—"We always pack 'em in with Fairbanks. I don't think this is his best but it is first class."—John D. Ashton, Columbia Theater, Provo, Utah.

**Barbary Sheep,** with Elsie Ferguson (Artcraft)—"Best picture I ever saw, from the standpoint of star, lighting and settings. Business good."—J. C. Taylor, Capitol Theater, Frankfort, Kentucky.

**The Woman God Forgot,** with Geraldine Farrar (Artcraft)—"A great picture. Star excellent. Business fine."—J. C. Taylor, Capitol Theater, Frankfort, Kentucky.

**The Woman God Forgot,** with Geraldine Farrar (Artcraft)—"A real production, not just a picture. It is a beautiful thing, complete in every detail. I would advise any manager, whether catering to 'low-brow' or 'high-brow' patronage to book it. It is one of the best Artcraft has turned out in many months."—H. C. Miller, Boston Theater, Chicago.—*Downtown house.*

**The Woman God Forgot,** with Geraldine Farrar (Artcraft)—"A spectacle pure and simple. It needs proper music, capable of swaying the emotions of the audience. The star is splendid and the supporting cast notable. Gorgeous scenery, color effects and tinting."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle-class neighborhood.*

**The Clean-up,** with Franklyn Farnum (Bluebird)—"Just an ordinary program picture."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

**Two Little Imps,** with Jane and Katherine Lee (Fox)—"Great, positively a clean-up. These kids are wonders."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

**All for a Husband,** with Virginia Pearson (Fox)—"This picture is like a table d'hote dinner, a whole lot of something with nothing in particular at the finish. If you book this as a feature, have a strong one or two-reeler to back it up or you will have a disappointed audience."—H. C. Miller, Boston Theater, Chicago.—*Downtown house.*

**The Honor System,** with Milton Sills (Fox)—"Milton Sills does some good work in this picture, yet his name is not mentioned on the advertising matter. A big picture, well produced, well acted, with a good cast. People went out praising it all day. Advertise it as much as you can, as the title is a little against it. We had an eight-reel copy."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle-class neighborhood.*

**Polly of the Circus,** with Mae Marsh (Goldwyn)—"Very good production which played to excellent business."—L. A. DeHoff, New Theater, Baltimore, Md.

**Baby Mine,** with Madge Kennedy (Goldwyn)—"Excellent comedy, but played to very small audience. Poor investment."—L. A. DeHoff, New Theater, Baltimore, Md.

**Fighting Odds,** with Maxine Elliott (Goldwyn)—"Very poor picture, no business."—L. A. DeHoff, New Theater, Baltimore, Md.

**The Spreading Dawn,** with Jane Cowl (Goldwyn)—"This is the best that Goldwyn has released up to this time. Well liked. Played to good box office business."—L. A. DeHoff, New Theater, Baltimore, Md.

**Nearly Married,** with Madge Kennedy (Goldwyn)—"A very pleasing comedy drama. The audience was tickled to death with it. Very good business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high-class neighborhood.*

**The Lady of the Photograph,** with Shirley Mason (Edison-K. E. S. E.)—"A good picture and a good house.

What more can you ask?"—Eugene Saunders, Palace Theater, Harvard, Ill.

**Open Places,** with Jack Gardner (Essanay-K. E. S. E.)—"We played this picture to capacity business with Douglas Fairbanks for opposition."—Eugene Saunders, Palace Theater, Harvard, Ill.

**Outwitted,** with Emily Stevens (Metro)—"One of the best pictures Metro has ever made. Good business."—A. J. Fyhn, Utah Theater, Ogden, Utah.

**The Voice of Conscience,** with Bushman and Bayne (Metro)—"A good picture. The photography could be improved a great deal."—A. J. Fyhn, Utah Theater, Ogden, Utah.

**The Adopted Son,** with Francis X. Bushman (Metro)—"A very good picture. Business good."—A. J. Fyhn, Utah Theater, Ogden, Utah.

**Threads of Fate,** with Viola Dana (Metro)—"Picture good. Photography mediocre. Business good."—A. J. Fyhn, Utah Theater, Ogden, Utah.

**Silence Sellers,** with Mme. Petrova (Metro)—"A very pleasing offering. Star at her best."—A. J. Fyhn, Utah Theater, Ogden, Utah.

**The Square Deceiver,** with Harold Lockwood (Metro)—"As usual, one of those classy comedy dramas in which two attractive young people appear. It is a picture which will go over big in a neighborhood house. It has to do with a classy chauffeur and a pretty girl and will furnish romance for boys and girls in their 'teens. All in all, it is pretty much of the love story order, but will interest elders as well. I consider it a good picture."—H. C. Miller, Boston Theater, Chicago.—*Downtown house.*

**The Outsider,** with Emmy Wehlen (Metro)—"A story of high society life. Story is a bit tangled and a little too long. It could have been made in five reels instead of six. Star O. K."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle-class neighborhood.*

**Heroic France** (Mutual)—"This went big. We played it as a benefit for the boys at Camp Dodge."—H. N. Turner, Family Theater, Pine City, Minn.

**Shackles of Truth,** with William Russell (American-Mutual)—"My patrons say this is the best picture ever shown in Moroni, and we having been using Bluebird and Artcraft releases."—William Call, Kozy Theater, Moroni, Utah.

**The Masked Heart,** with William Russell (American-Mutual)—"A good picture. Russell is registering fast."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

**Charity Castle,** with Mary Miles Minter (American-Mutual)—"These pictures get better, if this is possible, all the time. This one pleased everyone and brought big business."—Eugene Saunders, Palace Theater, Harvard, Ill.

## What Does the Box Office Show?

**IS THE picture you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They may want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.**

**Your box office is the test of popularity. Which picture on your program do you consider superior box office attraction? (Write in pencil.)**

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks..... Remarks.....

..... .....

..... .....

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks ..... Remarks .....

..... .....

..... .....

Address ..... City and State .....

Name of Theater ..... Sent in by .....

**Help the industry produce better films. Fill out the blank every week. Mail it to Motography, Monadnock Bldg., Chicago.**

**The Bride's Silence,** with Gail Kane (American-Mutual)—"A fine picture which played to capacity business on a three-day run."—L. A. DeHoff, New Theater, Baltimore, Md.

**A Game of Wits,** with Gail Kane (American-Mutual)—"A very good picture. Satisfied everyone and drew fairly good business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high-class neighborhood.*

**Exile,** with Mme. Petrova (Paramount)—"Pink permit in Chicago, but I cannot understand why. The picture lacks depth and does not amount to much. We don't like to knock, but why buy such pictures?"—H. C. Miller, Alcazar Theater, Chicago.—*Downtown house.*

**The Trouble Buster,** with Vivian Martin (Paramount)—"A very good picture but the title was against it. Our people do not like 'kid stuff.' "—John D. Ashton, Columbia Theater, Provo, Utah.

**The Trouble Buster,** with Vivian Martin (Paramount)—"A wholesome picture. Story appealing, direction and photography good. Children will like it as well as the grown-ups."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle-class neighborhood.*

**Burning Daylight,** with Hobart Bosworth (Paramount)—"Drew the largest house at advanced prices ever played in Juliaetta. The house was packed at the opening. The star is at his best. Alaskan scenery is fine. By all means book this. It is based on Jack London's story of the Klondike. Our patrons are raving over it."—J. F. Hickenbottom, Grand Theater, Juliaetta, Idaho.

**Bab's Burglar,** with Marguerite Clark (Paramount)—"Star great. Picture pleased everyone. Business good in rain."—J. C. Taylor, Capitol Theater, Frankfort, Ky.

**Arms and the Girl,** with Billie Burke (Paramount) "A fair picture. Miss Burke is very clever but the story is not very strong. Business fair."—A. E. Ableson, Zelda Theater, Duluth, Minn.

**The Son of His Father,** with Charles Ray (Paramount)—"The star is good but he made better pictures with Triangle. This story is not plausible."—J. C. Taylor, Capitol Theater, Frankfort, Ky.

**The Plow Girl,** with Mae Murray (Paramount)—"A fair picture, especially the first two reels, with settings in South Africa. Print in wretched condition, having been cut up badly. Ending entirely gone."—Bert Norton, Kozy Theater, Eureka, Ill.

**The Retreat of the Germans** (Pathe)—"These war pictures come in six episodes of two reels each. They show more about what is going on 'over there' than you would see if you were really there. They are going over very big for me and I think them a good bet."—H. C. Miller, Boston Theater, Chicago.—*Downtown house.*

**A Crooked Romance,** with Gladys Hulette (Pathe)—"A pretty fair picture. The star is well liked. Brought fair business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high-class neighborhood.*

**Golden Rule Kate,** with Louise Glaum (Triangle)—"Patrons were pleased. Good box-office returns."—H. N. Turner, Family Theater, Pine City, Minn.

**Her Father's Keeper,** with Irene Howley (Triangle)—"Poor, with no drawing power. The poorest Triangle I have run."—H. N. Turner, Family Theater, Pine City, Minn.

**Wee Lady Betty,** with Bessie Love (Triangle)—"A very pleasing picture, to a good house."—H. N. Turner, Family Theater, Pine City, Minn.

**An Even Break,** with Olive Thomas (Triangle)—"Fine. It pleased a big crowd."—H. N. Turner, Family Theater, Pine City, Minn.

**The Man Eater,** with Winifred Allen (Triangle)—"A picture the family will enjoy. A simple story full of human interest. Good title. Star is O. K."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle-class neighborhood.*

**The Stainless Barrier** (Triangle)—"A good title. Fair story, but slow moving. Will get over in some neighborhoods. Pink permit for Chicago."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle-class neighborhood.*

**The Phantom Husband,** with Ruth Stonehouse (Triangle)—"Good comedy. Business fair."—J. C. Taylor, Capitol Theater, Frankfort, Ky.

**Ashes of Hope,** with Belle Bennett (Triangle)—"The star is a comer. Picture fair. Business good."—J. C. Taylor, Capitol Theater, Frankfort, Ky.

**Wild Sumac,** with Margery Wilson (Triangle)—"A good picture of its kind. The title does not draw."—J. C. Taylor, Capitol Theater, Frankfort, Ky.

**In Slumberland,** with Thelma Salter (Triangle)—"A great picture. Enjoyed the biggest crowd of the week. All were pleased. Has a fine Irish flavor."—Bert Norton, Kozy Theater, Eureka, Ill.

**Sudden Jim,** with Charles Ray (Triangle)—"A good strong picture. Drew a big crowd and all were well pleased. Plenty of action."—Bert Norton, Kozy Theater, Eureka, Ill.

**Borrowed Plumage,** with Bessie Barriscale (Triangle)—"A fine comedy-drama with historical setting. Drew a good crowd."—Bert Norton, Kozy Theater, Eureka, Ill.

**Regenerates,** with Alma Rubens (Triangle)—"A very good picture, which pleased the audience very well. Drew just fair business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high-class neighborhood.*

**For Valor,** with Winifred Allen (Triangle)—"A fair picture which seemed to satisfy the audience, and brought fairly good business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high-class neighborhood.*

**God's Country and the Woman,** with William Duncan (Vitagraph)—"This went over big and drew good houses for two days."—H. N. Turner, Family Theater, Pine City, Minn.

**The Soul Master,** with Earle Williams (Vitagraph)—"A very good offering but rain kept our crowd away."—John D. Ashton, Columbia Theater, Provo, Utah.

**The Girl Phillipa,** with Anita Stewart (Vitagraph)—"It's a big one. We could not accommodate all those who wished to attend."—Eugene Saunders, Palace Theater, Harvard, Ill.

**Kitty McKay,** with Lillian Walker (Vitagraph)—"You just can't help pleasing your patrons with this picture. Drew good business."—Eugene Saunders, Palace Theater, Harvard, Ill.

**The Princess of Park Row,** with Mildred Manning (Vitagraph)—"Not much of a picture. Star unknown and did not draw."—M. J. Weil, Lake Shore Theater, Chicago.—*In high-class neighborhood.*

**Arsene Lupin,** with Earle Williams (Vitagraph)—"A good picture with a French criminal as principal. Business good for the star's first appearance."—Bert Norton, Kozy Theater, Eureka, Ill.

**Arsene Lupin,** with Earle Williams (Vitagraph)—"We get lots of free advertising on this kind of a picture for it keeps the boys talking for days."—Eugene Saunders, Palace Theater, Harvard, Ill.

**The Glory of Yolanda,** with Anita Stewart (Vitagraph)—"A good picture with genuine local color. Condition of the film, fair. Business poor."—Bert Norton, Kozy Theater, Eureka, Ill.

**Whom the Gods Destroy,** with Alice Joyce (Vitagraph)—"A good, strong picture, the best Vitagraph I ever ran. It did not draw as well as it should."—Bert Norton, Kozy Theater, Eureka, Ill.

**The Love Doctor,** with Earle Williams (Vitagraph)—"Story impossible. Was not well liked."—J. C. Taylor, Capitol Theater, Frankfort, Ky.

**The Maid of Belgium,** with Alice Brady (World)—"An excellent feature but too much like a war story."—John D. Ashton, Columbia Theater, Provo, Utah.

**The Awakening,** with Dorothy Kelly and Montague Love (World)—"Not great but fairly good. Don't be afraid of it. It will get over."—H. C. Miller, Boston Theater, Chicago.—*Downtown house.*

**Easy Money,** with Ethel Clayton (World)—"Just the sort of stuff movie fans 'eat alive.' Plenty of action and pep. Good title and a box office attraction."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle-class neighborhood.*

**Rasputin, the Black Monk,** with Montague Love (World)—"An excellent picture. Good business in spite of rain."—J. C. Taylor, Capitol Theater, Frankfort, Ky.

**Rasputin, the Black Monk,** with Montague Love (World)—"A very well produced subject, holding interest during the entire run. Very well patronized."—L. A. DeHoff, New Theater, Baltimore, Md.

**Shall We Forgive Her?** with June Elvidge (World)—"The picture is fair. Story too long drawn out."—J. C. Taylor, Capitol Theater, Frankfort, Ky.

**The Adventures of Carol,** with Madge Evans (World)—"A pretty good picture which drew very good business and pleased the audience."—M. J. Weil, Lake Shore Theater, Chicago.—*In high-class neighborhood.*

**The Zeppelin's Last Raid** (Ince special)—"One of Ince's spectacular productions, which I doubt very much if Ince directed. The picture deals with the German air raids and the snuffing out of the lives of defenseless women, children and old men. It brings home the barbarism of the Kaiser's wrath. If you are an American the picture will make you want to enlist. I believe it will go over in any locality not pro-German. I would advise American exhibitors to book it, even though in the production there are some things left undone."—H. C. Miller, Rose Theater, Chicago.—*Downtown house.*

**On Trail** (Essanay special)—"A splendid feature. Brought good business."—J. C. Taylor, Capitol Theater, Frankfort, Ky.

### *Serials and Series*

**Who Is "Number One?"** with Kathleen Clifford (Paramount)—"The poorest serial I ever saw. Does not draw or hold."—J. C. Taylor, Capitol Theater, Frankfort, Ky.

**The Fighting Trail,** with William Duncan (Vitagraph)—"The best I have ever shown and getting more money. We have played five episodes."—H. N. Turner, Family Theater, Pine City, Minn.

## Pictures Promote Patriotism

The following editorial from the Chicago *Tribune* tells something of the part moving pictures are playing in the promotion of patriotism:

"The moving picture theaters are becoming community centers of patriotism. The producers are turning out films reflecting the American war spirit and the majority of the theater owners have devoted a part of each program to pictures and slides calculated to arouse support of the government. In addition the theaters have thrown open their doors to the four-minute men, who are exercising a very great influence, especially in combating German propaganda. In communities largely made up of persons of foreign birth or extraction the work of the movie theaters and the four-minute men has been of special value."

## Plan Western Feature Series

Having identified Harry Carey with features that especially involved western atmosphere, wild riding and straight shooting, the Universal is undertaking a campaign of promotion for this particular style of photoplaying in which Mr. Carey will be coupled with the production of a series of special features. Jack Ford, who has directed the dashing horseman for many months, will produce these attractions from stories he will invent as collaborator with George Hively.

PAUL H. WOODRUFF, Editor
BLAINE McGRATH, Managing Editor

NEW YORK OFFICE: 1022 LONGACRE BUILDING, Forty-second Street and Broadway Telephone Bryant 7030
CHARLES A. BRENNAN, Advertising Manager

LOS ANGELES OFFICE: 6035 HOLLYWOOD BLVD.
MABEL CONDON, Western Representative

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy

Entered at Chicago Post Office as Second Class Mail Matter

# MOTOGRAPHY

THE MOTION PICTURE TRADE JOURNAL

PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
E. R. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.

Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

SUBSCRIPTION PRICE
Per Year $3.00

| | |
|---|---|
| Canada - - | Per year $4.00 |
| Foreign - - | Per year 5.00 |
| Single copy - - - - | .15 |

NOTICE TO SUBSCRIBERS

REMITTANCES—Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

It Your News Dealer Will Not Supply You—Please Notify Us

Volume XVIII CHICAGO, DECEMBER 15, 1917 Number 24

## Getting the Exhibitor Organizations Together

WHEN we have two electrical dynamos we have our choice of two different ways of operating them together in the same field. We can connect them "in series," which doubles their voltage, or we can connect them "in parallel," which increases the quantity without adding a particle to the voltage of either one standing alone. Taking "voltage" as meaning power to overcome resistance (which is exactly what it does mean) it is evident that two units "in parallel" are no better than one unit.

The two exhibitors' associations now in the field are operating in parallel. They have increased the total quantity of organized theater men; but the aggregate pressure exerted against obstacles by the combined membership is divided by two. Either association alone can accomplish as much as both together. Each exhibitor's membership in either one of the organizations counts for only half a membership.

The only way to gain the full power of organized effort in the motion picture field is to connect the separate organizations "in series" as a single, high pressure unit.

Out of every pound of energy exerted, when there are two trade organizations, several ounces are wasted in harmful effort to win something from the competing association. Competition is a fine thing, of course, in business conducted for profit. But a trade association's only profit lies in the benefits enjoyed by its members; and those benefits grow less, the more pressure is exerted against the association.

The exhibitors of this country—of the world, for that matter—are all in the same business. They are dependent upon the same sources of supply, they face the same enemies, they are influenced by the same conditions. The requirements of their daily occupation demand, for success, all the power they, as a body, can muster. Their most malicious foe could wish them no greater added burden than that they be forced to fight among themselves.

And that is what a divided organization in a busy trade field amounts to—an internecine war that costs money, saps strength, and opens the gates to the enemies without.

Most association members, whatever side enjoys their present affiliation, will agree with us in this. All of them would prefer membership in a single all powerful organization to membership in a divided, half-powerful one.

But unfortunately the solution of difficulties does not lie in argument, however logical and agreeable it may sound. Every association member, of either party, would welcome a merger of the two bodies, provided only that the OTHER association would forego its mistaken opinions and join with the right one!

There is a tinge of intolerance in most differences of opinion; and the two conditions working together are responsible for everything from family squabbles up to the present great war. It is difference of opinion that has built a wall between two great groups of picture theater men. Difference and intolerance; for each association representative is doubtless ready to declare that the other association is "impossible."

What do they mean by "impossible"? Not the actual members of the other association, surely; for those individuals are simply exhibitors the same as themselves, doing the best they can. And certainly not the constitution and by-laws, which are of the conventional sort, and do not differ greatly in their provisions. By elimination we come to the unavoidable conclusion that it must be the officers and directors and their doings which are "impossible" in the view of the opposing association.

Now the officers and directors of both present associations are, we hope, our friends. We can only trust that our attempt to dissect the situation will not lead to the conclusion that we are criticising any official of either organization.

As a matter of fact, the only criticism directed at association officers has come from members of the opposing association. It is expecting a great deal of a man to ask him to resign because a competing organization does not like him. It suggests a policy of "turning the other cheek" that is not ordinarily practiced in business.

Nevertheless—for the good of motion picture theater organizations—that is exactly what we expect to see done. We have so high an opinion of all exhibitor association officials that we believe they would gladly sacrifice their own ambitions, if necessary, for the general good of the industry.

But no sacrifice is really necessary. The official conduct of a trade association is a task for altruists; it has no rewards beyond the satisfaction of good accomplished.

Therefore the officers and directors of both the League and the A. E. A. will undoubtedly be glad to retire to their private occupations (the running of picture theaters) and leave the task of officering and directing the fusion association to a new set of incumbents—elected by the vote of all the organized exhibitors.

---

## The Producers' Melange

WHILE we discuss ways and means of getting all the exhibitors together, a prominent New York producer comes forward with the calm proposal to merge the facilities of all the producers into one grand facility. If all the studios were one studio, what a great studio that would be!

The producer's scheme is economically right, of course. A combination of producing machinery would eliminate a lot of waste and turn out good pictures with the least possible resistance. The soulful sentimentalists of the picture art will please hold up their hands in horror as we mention Chicago's union stock yards for an example. The elimination, or regulation, of manufacturing competition is always a good thing so long as the ultimate consumer gets the benefit of the saving.

Unfortunately, in a long history of industrial trust building the consumer has been consistently the loser and not the gainer. Instead of increasing the quality of the product at a lower cost price, which the economies of combination make practicable, the temptation—and practice—of combination has been to profiteer upon the opportunities of monopoly.

The theory of combination is in bad odor. It does not matter that this or some other proposed consolidation might be sans peur et sans reproche; the beans have been spilled by previous "trusts."

A lily-white combine might live down the suspicions of its class by virtue and righteousness, if it were let alone. But it would not be let alone. The temptation for those outside its circle to traffic on its vulnerability is too great.

Just as soon as a producers' merger, or anything that smacked of one, was well under way, imagine the flock of promoters who would seize upon the word "Independent" to blazon forth in "caps"—with that other sinister line under it, "Down With the Trust!"

That is exactly what would happen, and a substantial proportion of trade ad-readers would believe the "anti-trust" shouters. They always do. Don't think for a minute that the real honesty and sincerity of the combination would protect it. We will wager there are men watching the proposition right now and hoping it will go over, so they can start their "Independent" campaign.

An industrial combination for economy, that will enjoy the love and respect of all the trade, is one of those ignes fatui still pursued by business idealists. They will never get it. The only time a trade combination works out successfully is when its promoters are at their strongest, prepared to crush violent opposition and override all objectors.

# Largest Music Publisher Quits Society

## THOUSANDS OF DESIRABLE COMPOSITIONS ARE AVAILABLE FOR USE

### Remick Music Is Non-Taxable

Jerome K. Remick and Company, the foremost publisher of popular music in America, has withdrawn from the American Society of Composers, Authors and Publishers.

This action released to moving picture exhibitors of the country thousands of desirable selections for use in theaters, without their submitting to the music tax demanded by the society.

News of Remick's withdrawal from the composers and authors' organization will be received with exceeding joy by the moving picture industry. It is believed that this move forecasts the withdrawal of other influential members of the society, and that its efforts to levy a tax on exhibitors using the compositions on which its members owned copyrights have failed utterly.

MOTOGRAPHY, through the courtesy of Miss Katherine C. Melcher, who is compiling music lists free from tax for the Chicago branch of the Motion Picture Exhibitors' League of America, is able to present a partial list of Remick selections, along with a new list of other publishers whose compositions are not taxed.

***Jerome H. Remick & Co., 219 West Forty-Sixth Street, New York, and Majestic Theater Building, Chicago, Ill.***

So Long, Mother, Egan, Kahn & Van Alstyne.
Rock-a-Bye Land, Kahn & Van Alstyne.
Sailin' Away on the Henry Clay, Kahn & Van Alstyne.
China Dreams, Egan, Kahn & Van Alstyne.
Some Sunday Morning, Kahn, Egan & Whiting.
Along the Way to Waikiki, Kahn & Whiting.
For You A Rose, Cobb & Edwards.
Cherry Blossom, Kahn & Raymond.
Where the Morning Glories Grow, Kahn, Egan & Whiting.
Where the Black-Eyed Susans Grow, Radford & Whiting.
Mammy's Little Coal Black Rose, Egan & Whiting.
Sweet Petootie, Harry Tierney.
Pretty Baby, Kahn & Van Alstyne.
Mammy Jinny's Hall of Fame, Gumble & Yellen.
Southern Gals, Gumble & Yellen.
Ain't You Coming Back to Dixieland, Egan & Whiting.
Sweetest Little Girl in Tennessee, Murphy & Carroll.
Memories, Kahn & Van Alstyne.
My Oriental Girl, Schwarzwald & Beck.
Wrap Me in a Bundle, Kahn & Van Alstyne.
Blue Bird, Clara Kummer.
My Yokohama Girl, Bryan & Tierney.
Everybody Rag with Me, Kahn & Le Boy.
Down South Everybody's Happy, Vincent & Paley.
Bravest Heart of All, Egan & Whiting.
Egypt in Your Dreamy Eyes, Brown & Spencer.
Last Night, Brown & Spencer.
Sweet Little Buttercup, Paley & Bryan.
On the Road to Home Sweet Home, Kahn & Van Alstyne.
So This Is Dixie, Yellen & Gumble.
I've Been Fiddle-ing, Kahn & Van Alstyne.
In the Shade of the Old Apple Tree, Van Alstyne & Williams.
Hiawatha, Neil Moret.
On Moonlight Bay, Percy Wenrich.
I'm Afraid to Go Home in the Dark, Van Alstyne & Williams.
Sweet Bunch of Daisies, Anita Owen.
Rainbow, Percy Wenrich.
Put on Your Old Grey Bonnet, Percy Wenrich.
Silver Bells, Percy Wenrich.
Wedding of the Winds, John T. Hall.
Many others.

***Ted Browne Music Co., 323 Madison Street, Chicago, Ill.***

I Like the Name of Dixie, One-Step, Chas. Johnson.
You've Got a Million Dollar Smile—Jass Fox-Trot, Billy Baskette.
Somewhere My Heart Is Breaking—Waltz Medley, Leo Friedman.
The Wild Irish Rose the God Gave Me, Senders and Pascoe.
When the Clouds of War Roll By, Earl Haubrich.

***Kendis-Brockman Music Co., 145 West Forty-Fifth Street, New York***

You Are a Wonderful Baby.
Somebody Stole My Heart.
Yo's Honey to Yo' Mammy Jes the Same.
In the Days of Old Black Joe.
The Ghose of the Ukulele.
Every Little Memory of You.
I Miss You More Each Day.
It Was a Wild Night.
Sammy Boy.

***Tell Taylor, Grand Opera House Building, Chicago, Ill.***

INSTRUMENTAL

Flowers of Love Waltzes, Earl K. Smith.
Stop Time Rag, Ernie Erdman.
Hawaiian Blues, Rubin.
Hesitation Waltzes, Arthur Green.
Chinese Blues, Oscar Gardner & Ernie Erdman.

SONGS

You Have A Wonderful Way, Smith & Donaldson.

When the Southern Moon Is Swinging Low, Tell Taylor.
When It's Rosetime in Old Virginia, Tell Taylor.
When the Harvest Time Is Over, Tell Taylor.
When You Were the Maid in the Dairy, Terry Sherman.
It's a Long, Long Way to Dixie, Tell Taylor.
I Love You Best of All, Tell Taylor.
Down in Frisco's Chinatown, Olie Olson.
That's Jaz, Olie Olson.
Yo-Kum-Koo (Indian Song), Walker Goodwin.

***Harry Von Tilzer Music Publishing Co., 222 West Forty-Sixth Street, New York, 143 North Dearborn Street, Chicago, Ill.***

Give Me the Right To Love You All the While, Ben Bard & Abe Glatt.
Listen to the Knocking at the Knitting Club, Bert Hanlon & Harry Von Tilzer.
Just as Your Mother Was, Andrew B. Sterling & Harry Von Tilzer.
It's a Long, Long Way to the U. S. A. and the Girl I Left Behind, Val Trainor & Harry Von Tilzer.
Says I to Myself, Says I, Ed. Moran & Harry Von Tilzer.
I'm a Twelve O'Clock Fellow in a Nine O'Clock Town, George Whiting and Bert Cameron, Harry Von Tilzer.
Isn't She the Busy Little Bee, Garfield Kiljour and Harry Von Tilzer.
Somewhere in Dixie, Garfield Kilgour and Harry Von Tilzer.
There Is Someone More Lonesome Than You, Lou Klein and Harry Von Tilzer.
I Don't Know Where I'm Going, but I'm On My Way, George Fairman.
Help, Help, Help, I'm Sinking in the Ocean of Love, Garfield Kilgour & Harry Von Tilzer.

INSTRUMENTAL

The Old Town Pump Fox-Trot, Harry Von Tilzer.
Stolen Sweets Waltz, Harry Von Tilzer.

***Frank Ritter, 1008 West Monroe Street, Chicago, Ill.***

Language De Soul, Violin and Piano, Frank Ritter.
Pocahontas Serenade, Violin and Piano, Frank Ritter.

***G. Schirmer, 3 East Forty-Third Street, New York***

PIANO SOLOS

Chiffonette, Atherton,
Caressing Butterfly, Barthelemy.
Love's Wilfulness, Barthelemy.
A Love Song, Bartlett.
Japanese Romance, Bartlett.
Juaquina-Tango, Bergamino.
Premier Amour, Benoist
Miss Vixen, Fox-Trot, Bowers.
Celtic Dance, Bullard.
Danse Orientale, Cady.
Serenata, Cajani.
An Old Love Story, Conte.
Carmencita Shea, Fox-Trot, Densmore.
Chicana, Spanish Waltz, Demorest.
The Rookies, March, Drumm.
Hail America, Processional March, Drumm.
Longing, Floridia.
Arioso, Frey
Mignonette, Op. 26, Friml.
Melodie, Op. 27, Friml.
Russian Romance, Op. 30, Friml.
Egyptian Dance, Op. 41, Friml.
La Danse Des Demoiselles, Op. 48, Friml.
Legend, Op. 66, Friml.
Drifting, Op. 67, Friml.
Veil Dance, Op. 77½, Friml.
Romance, Frommel.
Serenade, Frommel.
A Curious Story, Frommel.
Dance of the Nymphs, Hadley.
Intermezzo, Hadley.
Entr' Act, Hadley.
Dance of the Harpies, Hadley.
Petite Serenade, Horton.
Cajolerie, Jackson.
Vanity, Jackson.
March Miniature, Jacobi.
Keep Going, One Step, Kleinecke.
You and I, Waltz, Langey.
Among the Arabs, Langey.
In a Chinese Tearoom, Langey.
Persian March, Langey.
Forget-Me-Not Waltz, McKee.
The Red Skin Fox-Trot, McKee.
A Frolic, Matthews.
Coquetterie, Matthews.
Arabian Night, Mildenberg.
Astarte, Mildenberg.
Mercedes, Spanish Waltz, Miro.
Mourning, Provaznik.
Love Speaks, Provaznik.
Hezekiah One-Step, Richardson.
Aunt Patsy, One-Step, Richardson.
Palmetto Hop, Richardson.
Auf Wiedersehn, Romberg.
Une Parole d'Amour, Savino.
Dance of the Egyptian Maidens, Shelley.
La Petite Coquette, Shelley.
Noontide on the Levee, Smith.
Pierrot, Speciale.
Y Como Le Va-Tango, Valverde.
Heartstrings Waltz, Veesey.
The Charmers Waltz, Veesey.
Lucky Strike One-Step, Walton.



*Clara Kimball Young in two scenes from "Shirley Kaye"' which is released through Select Exchanges.*

# Secures "The House of Glass" Rights

### Clara Kimball Young Obtains Screen Privilege to Stage Success from Pen of Max Marchin

IN the face of tremendous competition among the producing companies, Clara Kimball Young has secured the screen rights to "The House of Glass," the great stage success of a few seasons ago. Owing to the number of prospective purchasers, Miss Young was forced to pay a record figure for the play, but her satisfaction in securing the prize overshadowed its price.

"The House of Glass" is a powerful melodrama from the pen of Max Marcin, and with Mary Ryan in the leading role enjoyed a record run at the Cohan and Harris theater in New York two years ago.

It is the story of a reformed girl crook and her desperate efforts to regain her lost status in society. The plot abounds in tense scenes and thrilling moments and the role of the little ex-thief affords a rare opportunity for emotional acting.

The end of last week witnessed the last hit of filming on "The Marionettes," and work on the new play will follow immediately. Scenario writers are already busy on the script and nothing is being left undone to facilitate production. It is Miss Young's determination to make "The House of Glass" the banner play of the year.

"The Marionettes" which is now being completed will be one of the holiday releases and will follow "Shirley Kaye," Miss Young's latest picture. Distribution will be through the Select Pictures Corporation.

# Sends Out Plan Book Month Ahead

### Vitagraph Supplies Exhibitors with Press Matter and Advertising Suggestions for Big New Serial

GREATER Vitagraph, in line with its policy of doing things in a finished manner, has started mailing, one month in advance of release date, a complete plan book for the use of exhibitors in putting over "Vengeance—and the Woman," the new serial which is to be released late in December. The book covers every angle of the fifteen-episode picture, from advance press material and advertising cuts to banners and lobby displays for the entire production, episode by episode.

Prints were shipped to all Vitagraph exchanges for pre-release showings to exhibitors, hundreds of whom already have booked in advance or made reservations for "Vengeance—and the Woman," placing their orders on the results they have achieved with "The Fighting Trail," the other big Vitagraph serial.

"The Fighting Trail," it is declared, is shattering many records in the serial history of the industry. It has shown in more theaters in a given period of time than any of its predecessors, and it has the distinction of being the first serial many theaters have run.

"Vengeance—and the Woman," is a melodrama of the great outdoors, the story containing some of the greatest thrills ever devised for the stage or screen. William Duncan and Carol Halloway, prime exponents of western rapid-fire drama and stars of "The Fighting Trail" and Wolfville features—"Dead Shot Baker" and "The Tenderfoot"—are featured in it. Mr. Duncan also is directing it. In the cast are included George Holt, S. E. Jennings, and the Vitagraph cowboys.

Albert B. Smith, president of Greater Vitagraph, and Cyrus Townsend Brady are co-authors of "Vengeance—and the Woman."

## Brown Pleased with Outlook

Nat I. Brown, general manager of Paralta Plays, Inc., returned to New York last week from the Paralta Studios in Hollywood, Cal., where he had been spending several weeks devoting his time to the activities of the studio.

"It is gratifying," said Mr. Brown, "to see the progress we have made since my last visit to the coast. Every stage in the studios is working every moment of the time and the results we are getting are really remarkable."

"The additional studios, which are now being built on the large tract of land we recently purchased adjoining the present location are rapidly nearing completion, and when these are finished we will have a plant that is second to none in the world. The carpenter shops, wardrobe and property departments, the electrical and scenic studios are about finished, and work on the stages has progressed to such a point that we will probably be using them within a week or so."

## Star Shells Illuminate Trench Scene

Night photography in motion pictures is one of the biggest problems that directors have to face. Until a year or two ago it was supposed to be impossible to make a good picture at night, and when the idea was broached of reproducing the battle front in France and showing a night attack the general comment was "impossible."

The picture in question was "For the Freedom of the World," a tremendous patriotic spectacle produced by Ira M. Lowry, and now being distributed through Goldwyn channels.

As the full co-operation of the Canadian government had been granted for the filming of this thrilling story of the famous American Legion of Canada, there were no difficulties regarding the thousands of men in uniform who were to appear. The only thing that worried anybody was photographing an attack at night.

The Canadian Ordnance Department granted permission to use the necessary number of star bombs, trench rockets and fixed lights. These various devices give a light more brilliant than anything else in the world.

The result is an exact reproduction of war front conditions, no trouble resulting in photographing even the most remote sections of the trench system.

# Triangle Offers Business Drama

### "Fanatics" Heralds Return of Olga Grey, Alluring Screen Star—"The Learnin' of Jim Benton" Follows

THE Triangle programme for the week of December 9 offers features certain to attract attention. "Fanatics," with J. Barney Sherry in the leading role, supported by Olga Grey and Donald Fullen is scheduled as the first release.

"The Learnin' of Jim Benton," with Roy Stewart as the star and Fritzi Ridgeway supporting, will follow.

Miss Grey is an unusual type, possessing all the appealing Slavic traits of her Hungarian blood. Her work with Douglas Fairbanks in "Double Trouble," "Jim Bludso," and with Henry Walthall in "The Pillars of Society," recommends her for the exacting role in "Fanatics." "Fanatics" was written by John Lynch. The scenario is by Jos. A. Roach and the play was produced by Raymond Wells.

The results of a country school teacher's efforts to convert a ranch owner and two gun-man, are shown in "The Learnin' of Jim Benton." Roy Stewart, whose work in Triangle productions has attracted considerable attention of late, plays the part of Jim Benton. Fritzi Ridgeway is the school teacher.

will also take up with the heads of the express companies the question of the quickest and best routes for the handling of films. They will insist that C. O. D. collections are promptly and properly attended to, and they will undertake to see that both exhibitors and exchanges obtain a quick adjustment of their claims against the express companies.

## Use Old Fort Site

The massive monastery setting used in many scenes for "Revelation," Nazimova's first Metro picture, directed by George D. Baker, was built on the ruins of an historic fort outside the city limits of New Orleans.



*Scenes from two Triangle features, "Fanatics," and "The Learnin' of Jim Benton."*

# Reissues Hart and Fairbanks Plays

### Triangle Puts Early Releases of Big Stars' Pictures on Market in Response to Demand

THROUGHOUT the country the demand for the re-issues of Hart and Fairbanks' Triangle pictures continues. Photoplay patrons are eager to see the re-issues, in spite of the fact they all enjoyed long runs when first released. Furthermore, this demand shows that time need not necessarily relegate a good film to the shelf.

The Triangle Distributing Corporation is receiving telegrams and letters from various exchanges, all referring to the enthusiastic reception accorded the many Hart and Fairbanks' pictures produced under the Triangle banner. As a measure of the drawing power of these re-issues, it is cited that the latest pictures released by different companies, with Hart and Fairbanks in the title roles, are being boomed by the Triangle re-issues. Theater-goers ask for all the Hart and Fairbanks' pictures that can be secured.

Not wanting to detract from the present work of these stars, Triangle nevertheless feels the work they did as members of the organization cannot be improved upon. Some advances have no doubt been made, but there has been no advances in genuineness of inspiration, or thoroughness of production. When Fairbanks first came to Triangle, his acting was not well known. He made his reputation and gained fame while acting in Triangle comedies.

A statement was recently made in which it was asserted that the latest Hart pictures are experiencing a boom directly traceable to the Triangle re-issues now on the market. Such a statement in itself seems to be proof that the earlier productions have enjoyed a following all their own and as re-issues, increase the popularity of newer pictures now being shown. This fact has significance for film men who allow many of their best works to gather dust in storage after the original campaign has waned.

## Exchange Managers Get Together

The Northwest Film Association was permanently formed last week in Seattle, Wash. The new organization is getting down to business in earnest.

The transportation and traffic committee is bringing pressure to bear upon the express companies to induce them to make a later daily delivery of films and also to give more prompt service to the exchanges during the rush of the Christmas season, when films are often delayed. The members of this committee

## Griffith Impressed with Speed

Managing Director S. C. Burr, of the Triangle-Keystone studios, tendered an informal party one night last week to Roy Stewart and his director, Cliff Smith, of the Triangle-Hartville studios. The occasion was a special run of the comedy, "Blood and Thunder," recently completed by Director Reggie Morris.

Among the notables present at the preview were, D. W. Griffith, who recently returned from Europe, and Robert Wagner, staff writer on the *Saturday Evening Post*. Others who attended were Mr. and Mrs. S. C. Burr, Mr. and Mrs. Reggie Morris, as well as Ray Griffith, Franklyn Bond and Rose Carter, the principals of the comedy.

Ray Griffith returned from the American Lake training camp just in time for the showing. Everyone present complimented Director Morris for the high quality of the picture. D. W. Griffith said it was the fastest comedy he has ever seen. Reggie Morris began his picture career under the tutelage of Mr. Griffith, when the master producer was making Majestic and Reliance releases.

The Morris comedy, a great part of which was made at the Hartville studios, is a burlesque on the Roy Stewart type of drama and will be released early in January.

"Cleopatra," the William Fox Standard Picture which has been running at the Lyric Theater, New York City, since fall, will make way there soon for William Farnum in "Les Miserables."

# Points Way to Save Ten Million Dollars

## SAMUEL GOLDFISH ADVOCATES WORKING ORGANIZATION OF PRODUCERS

SAMUEL GOLDFISH, president of the Goldwyn Pictures Corporation, started something when he submitted to the public through an interview published in the New York *Times*, an analysis of the conditions attending the manufacturing and marketing of films. He showed the way to save $10,000,000 to the industry within a year.

The interview—which is well worth reading—brought a quick response from several of the leading figures in the industry. MOTOGRAPHY presents the interview as it appeared in the *Times*.

### *Disaster Is Threatened*

"The motion-picture industry is in a dangerous condition," Mr. Goldfish declares. "Disaster is very close indeed. The war has not hit attendance at motion-picture houses as hard as it has at the Broadway theaters, but that is only because the scale of prices is so much lower, and the great democratic audiences of the screen are drawn largely from those who are getting more employment and more profitable employment through the war. The success and the health of the motion picture is based on the modest price of admission at which good films can be seen. The dangerous, even disastrous conditions in the industry of which I have spoken are due to the fact that all manner of competitive extravagance is threatening to destroy that one safeguard—and, with it, the industry itself.

"I am not a calamity howler by temperament. And I'm not disgruntled; for Goldwyn is getting its share, and more than its share, through the most careful attention to organization. But in the plain face of the criminal waste of the producer's money, the exhibitor's money, and—in the last analysis—the public's money, somebody should speak out plainly.

### *Producing Organizations Wrong*

"If you ask me what is wrong with this topheavy industry of ours, I should say—organization. Fundamentally all our producing organizations are wrong. Fundamentally all our distributing organizations are wrong.

"Take distribution. There are about twenty-five different distributing organizations in America, all of them maintaining some two dozen branch offices throughout the country. These twenty-five exchanges serving the State of Maine, to take a single flagrant example, have only twenty-eight cities and towns—small ones at that—in which to sell films. Think of the absurdity of twenty-five salesmen trying to sell the same product—motion-picture entertainment—to only twenty-eight customers! It is worse than absurb. It is ruinous. The cost to a producer of maintaining his score of exchanges, with managers, salesmen, clerks, stenographers, film inspectors and traveling men, is easily $10,000 a week. And no exchange is working at anything approaching half its capacity.

"Two big distributing organizations could handle all the films in America—and save the industry $200,000 a week. That $10,000,000 a year would mean something to producers, to exhibitors, and to the public. To get another angle on it, suppose every magazine in America maintained its own exclusive distributing channels. Would *The Cosmopolitan* still sell for 20 cents or *Harper's Magazine* for 35 cents?

"We are facing just the same problem in production—lack of organization and topheavy financing. Everybody in the industry is being overpaid except the pocketbooks that furnish the capital. All in a mad, unscientific scramble for a very few illusory big profits which have been made here and there.

### *Production Cost Enormous*

"The cost of production has gone up at a terrific rate, a rate that the public has no cenception of. When we made the first Geraldine Farrar picture, 'Carmen,' during my connection with the Lasky Company, it cost only $35,000. Today the same production could not be duplicated for less than $150,000.

"Rentals, the prices charged exhibitors for the films, have advanced accordingly. To pay these increased rentals the exhibitors have had to increase prices—to strike at the prop of popularity on which the public's love for this new entertainment fundamentally rests. The producer, in turn, has had to put more and more money into productions in order to give the exhibitor the quality pictures which will induce the public to pay higher admission prices. Obviously, the producer is paying too much, the exhibitor is paying too much, and the public—through all this extravagance—is paying too much. It is a vicious circle that only the producer can break.

### *Big Salaries Do Harm*

"It isn't easy—trying to put matters right. See what happens under this condition of abnormal competition. A man who has picked up enough capital in Wall Street to make a single picture can jump in, offer some big star a fabulous salary—about all the money he has—and then, with the contract safe in his pocket, draw forth enough further capital to start making pictures. Meanwhile his big salary to the star has done its great harm and sent other salaries skyrocketing.

"The exhibitors themselves are now coming into this game. Some of the theater owners have organized a circuit which has gone into a new form of production and distribution, and is now bidding against the producers for stars. Up go salaries again. And up go rentals, too.

"It has got to the state where, if a star wakes up and finds it's a nice day, she makes up her mind she wants a million dollars instead of eight hundred thousand.

### *Few Stars Aid Box-office*

"The joke of it is that there aren't twelve stars in pictures that really draw money to the box office. For the balance, the industry is simply wasting money in extravagant competition for a doubtful product—personal fame. For no matter how big a star may be, unless there is a big story, too, business will begin to wane after the first night. Broadway has found that the star is very nearly played out as a lone drawing card. Some of its biggest stage figures have had ignominious failures this season because their plays were no better than the so-called 'vehicles' which had done service for them in the past. The screen is as 'star-crazy' as the stage was five and ten years ago, but evolution is at work in the studios quite as much as on Broadway.

### *Produce Too Many Pictures*

"Another tremendous evil of the industry's disorganization is the overproduction of pictures. We are making too many for either profit or art. More than twenty long feature films are being turned out every week. We could get along with ten. We could give them to the exhibitors for less, and they would earn more money for us. The public would like them better and talk about them more. Word of mouth advertising would take the place of exploiting star names. It is simply impossible to find good stories at the rate they are demanded by our present system.

"Spending money for famous plays to make into films is no cure-all. Goldwyn encountered a very interesting difficulty with Margaret Mayo's 'Baby Mine.' A year or so ago film versions of plays were supposed to kill theatrical versions. The all-star 'Trilby' had to quit because it found the film 'Trilby' taking all its business and utilizing the advertising it had created. Right now, within my own knowledge, the condition has been reversed. When 'Baby Mine' was announced in a large up-State city, a stock company promptly put the play into rehearsal and got the benefit of all our publicity.

### *Producer Must Organize*

"What's to be done about all this? Well, first of all, box-office prices must

## "What the Picture Did" Aids This Exhibitor

The following letter tells its story:

Kozy Theater
Eureka, Illinois

Editor, MOTOGRAPHY:

I read with great interest your section of MOTOGRAPHY, "What the Picture Did for Me," and have found it to be of great help both in my bookings and in letting me know how strong to push a coming feature. It is hard to tell sometimes from the press sheet furnished by the distributor just how good a production is, but if I know what it has done for others and how their audiences received it, I can judge my advertising accordingly.

(Signed) BERT NORTON.

be kept within reason—or this great, popular, democratic industry will be killed. The strength of the motion picture lies not in its novelty—which would have been exhausted long ago—but in its ability to satisfy a great, broad desire for entertainment at a price within the reach of all the people. The two-dollar spectacle is done for. As a matter of fact, there was only one that ever made money. And for every dollar made by 'The Birth of a Nation' twice as much has been lost by producers who tried to follow that lead.

"The big factor in keeping down moving-picture prices, I feel, is the producer. He must organize. The great steel industry was in just such a chaotic condition before the coming of the United States Steel Corporation. If the producing factors in moving pictures do not shortly come to their senses, I predict failure—spectacular failure—for a great many of the leading plungers of filmdom today."

### *Mastbaum Makes Reply*

Following the publication of Mr. Goldfish's interview Stanley V. Mastbaum, the Philadelphia exhibitor and distributor, sent the following telegram to every producer of features:

"Five hundred thousand dollars is wasted weekly by overproduction, over-advertising, too many exchanges—which necessarily means the exhibitor must pay. How long can he continue to pay? What will happen when he cannot continue to pay? Do you know that the producers are conducting their business in open warfare on each other? The exhibitor must pay for all tremendous salaries paid by the manufacturers to every branch of the business. What is the solution? Who will solve it? The crisis will soon be at hand. There is but little time to save the motion picture industry from several severe setbacks. Should these be temporarily avoided others will come, and will continue, until the motion picture industry is standardized on sound basis. In the meantime the exhibitor must pay.

### *Pleads for Business Methods*

"The manufacturers cannot help the exhibitor because the manufacturers have made no effort to help themselves. The trouble is at the manufacturers' end, not the exhibitors. There are three factors that make for success in any line—observation, deduction, concentration. Why not apply them to this business? **Features released per month by various organizations based on an eight weeks period for two months—October, 1917, and November, 1917. Artcraft, 2; Bluebird, 4; Butterfly, 4; Fox, 6; Goldwyn, 2; Metro, 4; Mutual, 8; Paramount, 8; Pathe, 4; Perfection, 4; Select, 4; Triangle, 8; Vitagraph, 4; World, 4; miscellaneous, State rights, etc., 14; total, 80.**

"This makes a total of eighty pictures purchased during each four week period at a negative cost running all the way from $12,000 to $160,000 per feature. It is true that there are very few made as cheap as $12,000, and very few made as high in cost as $160,000. A fair average negative cost, however, would be about $40,000; so that, taking this four week period and dividing it into eighty, we find that we are manufacturing on the American market at the present time twenty feature negatives at an average cost of $40,000 each, amounting to $800,000 per week negative cost.

"In addition to this negative cost there is a positive cost of prints to be added. Anywhere from twenty to forty-five prints are used on each production. A fair average would be thirty positive prints. Positive prints of a five-reel subject cost at the present time $225 each; therefore the positive prints that are being used would cost $6,750 and twenty times $6,750 would amount to $135,000 for positive prints of features only.

### *Overhead Is Enormous*

"The overhead for the handling of these features is immense. In each territory there are at least twelve offices, meaning salaries for twelve managers, twenty-four solicitors, twelve office rents and twelve separate and distinct inspecting forces, shippers, night men, etc., and all of this in at least twenty-five points in the United States and Canada.

"The American market cannot possibly absorb these expenses. The burden is placed on the American public and the exhibitors. Not over nine features could be legitimately absorbed and if the negative cost were reduced and carried by nine features there would be a remarkable saving for the exhibitor and the manufacturer. If the business organizations for distribution now handled by not less than twelve distributors were concentrated in not more than two, or, better yet, in one center, an immense overhead could be saved for the exchanges and thus save money for the exhibitors, so that it would be a practical saving in our business—by co-operation and concentrated efforts—of not less than $500,000 dollars each week, as follows:

"Saving of ten negative costs at $40,000 each would amount to $400,000 each week. Saving of ten times thirty-five prints, which would amount to $67,500, saving of overhead and operation of exchanges by concentration, the very modest estimate, $32,500 per week. In total this is an estimated saving of $500,000 per week. Why should we, as exhibitors, carry an unnecessary burden of $500,000 per week? No other line of business would. These conditions can be cured by amalgamation."

### *Berst Sees Other Side*

J. A. Berst, in a letter to Mr. Mastbaum, took exception to the view expressed in the telegram in the following words:

"The so-called waste and overproduction about which you complain in your 833-word telegram of November 26 mean the salvation of the exhibitors of the United States and not their destruction, as you seem to believe.

"It is true that the competition to-day is so keen that a great many of the producing companies that are not making good pictures are losing money. The distributing companies that have no good pictures to sell are also losing money by reason of the same competition, but Pathe and a few of the other good companies that are selling pictures at prices that assure a profit to exhibitors are prospering and will continue to prosper.

"This very competition is the exhibitors' strongest protection. It means to you better pictures at lower prices. It is my opinion, based on twenty-three years experience in the motion picture industry, that any combination of the producing and distributing units would strangle the exhibitors of this country. The combination you seem to have in mind would mean fewer pictures which would shift the burdens of competition from the shoulders of the producers and distributors to those of the exhibitors. Any decrease in competition would mean an automatic increase in prices and I am frank to admit that at the present time the exhibitors generally are not able to carry any more burdens that they are now struggling under.

"I am answering your telegram by mail because I think that waste of all kind should be eliminated when the Government is striving so hard for economy."

### *Hodkinson Challenges Industry*

W. W. Hodkinson in an open letter reply to Mr. Mastbaum's telegram said:

"Would you, Mr. Mastbaum, amalgamate producers after stating that they have made no effort to help themselves? But suppose they did amalgamate. What then about the exhibitors? Does anyone imagine that this prospect would be pleasing to the owners of houses representing millions of dollars of real value?

**"This aggregate exhibitor investment is the only considerable value there is in the business,** the value upon which producing and distributing companies have been built. I, as an exhibitor, with a memory of past producer co-operation, would not welcome it."

### *Offers to Share Profits*

In the course of the letter Mr. Hodkinson stated that it is the plan of the W. W. Hodkinson Corporation to "turn back three-fourths of the profits of the company to the exhibitors who join in its plans on the recognition," stated the letter, "of the exhibitor for what he is, the all-important, indispensible element in the business, where the larger profits should center."

Mr. Hodkinson summed up conditions as follows:

"Nearer and nearer we are working toward civil war. Each side overestimates its own strength; each lacks the perspective to see the other's rights and power. So we have producers on one side, exhibitors on the other. I cannot see how further progress is possible except through the working of some competent force independent of both groups, helping them to meet their joint problems from an unbiased viewpoint, based on long years of experience gained in studying and working on this problem.

"Today I, as an exhibitor, could not start a theater with any assurance of a continuous product on which I could depend and build successfully year in and year out.

"I, as a distributor, would not encourage a producer to invest money in motion pictures to be rented in competition with all the other films going out and all the exchanges which handle them.

"I, as a producer, would not spend money on product to meet present conditions."

# British See Pictures Every Two Weeks

## THIS IS AVERAGE ATTENDANCE ACCORDING TO CONSULAR REPORT

THE following report by United States Consul E. Haldeman Dennison, stationed at Birmingham, England, sums up the motion picture situation in the United Kingdom of Great Britain:

"Motion pictures in the United Kingdom continue to increase in popularity, so that at present a large proportion of the population depends upon this form of amusement for regular recreation. According to the latest statistics there are 4,500 picture houses in the British Isles, with an annual attendance of 1,075,000,000. The average for the entire population is a visit to a picture show once every two weeks.

### Bishop Heads Inquiry

"A commission was appointed by the National Council of Public Morals about a year ago to inquire into the physical, social, moral, and educational influence of the films, with special reference to the young.

"The president of the commission was the Bishop of Birmingham, and he had as colleagues several clergymen, educators, representatives of the Incorporated Society of Authors, Playwrights, and Composers, and various experts. The commission received evidence from all parts of the country, and the results of its investigations have just been published. It devoted careful attention to the nature and extent of the complaints that had been made against picture exhibitions.

"It was decided that improvements in picture houses could and should be made. Better lighting and closer supervision are recommended. While recognizing the impossibility that all shows should be determined by exclusive regard for children, the commissioners feel that care must be taken to protect them from what would be morally injurious to them.

### Urge Stricter Censorship

"They say that a much stricter censorship should be exercised, and urge that this should include not only fims, but also the posters advertising the films. Some connection of the motion pictures with imitative juvenile crime was found to exist, but only to a limited extent. It is suggested that apart from 'sex' and 'crime' films, an injurious effect on young minds is produced by excessive sensationalism and frightfulness.

"Greater provision is urged for special exhibitions for the young, and the educational authorities and societies that are interested in the welfare of youth are invited to co-operate. Films for the young, the trade declares, are 'not a commercial proposition,' so that if the need is to be met it must be through the agency of philanthropic effort or by public authority. As a set-off aganist the evil of which the pictures may be responsible is placed the benefit to be derived from keeping the young off the streets, and their elders from the public houses.

### Pictures Help Young

"The commissioners further consider the decrease of street gangs to have resulted in no small measure from the popularity of the pictures, and they conclude their findings on the moral and social aspects by declaring that the abolition of the picture house, as advocated by some, is impossible even if it were desirable, and in their judgment it is not desirable. On the other hand they are strongly of the opinion that not only is improvement practical, but also of great national importance.

"Although they refer in high terms to the existing censorship, they are of the opinion that for the protection of the motion picture, as well as for the insuring of its continued suitability to the nation, it should have the support and official countenance of the state, and therefore advocate a state censorship."

# Chooses Titles for Three Features

## William Fox Names "Stolen Honor," "Cupid's Round-Up," and "A Heart's Revenge" All in the Making

Titles have been selected for three uncompleted pictures which have been tentatively set for January release as Fox Special Features. The arrangement, as it now stands, is to start the month with a Gladys Brockwell picture and to follow with Tom Mix's first production as a star in Western dramas. The third offering of the month in the 52-a-year series probably will be another Sonia Markova feature.

The Brockwell picture is to be called "Stolen Honor" and the Mix debut will be made in "Cupid's Round-up." For the Markova picture, the title "A Heart's Revenge" has been decided upon.

Miss Brockwell's production has to do with the international situation, being, in some of its most important phases, a war picture. Involved in the story are a woman's love affairs, which are worked out under the most trying and difficult conditions. It happens that most of the action is laid in Berlin and one of the strange co-incidences of studio life was the appearance on the ground, during the filming of these scenes, of James W. Gerard, former United States Ambassador to Germany.

The period of the play corresponds to Mr. Gerard's term of office and much of the action is similar to that in which the Ambassador had a very real part. The director was especially interested in the visitor because of his presence affording opportunity for constructive criticism of the sets.



*Gladys Brockwell Appears in Fox Play, "Stolen Honor."*

## Walthall Play Ready

Henry B. Walthall's first Paralta Play, "His Robe of Honor," written by Ethel and James Dorrance and adapted for the screen by Julian Louis Lamothe, was recently completed at the Paralta studios in Los Angeles, California, and the first print was received in New York on Thursday of last week.

# Chicago Censor Is Declared "Film Czar"

## MAJOR FUNKHOUSER ACCUSED OF BROWBEATING TACTICS

A BOMBSHELL was hurled into last week's session of the censorship hearing being conducted in Chicago by a committee of the city council. Michael L. Igoe, an attorney of Chicago, appeared as representative of a member of the board of censors. He attacked Funkhouser's methods of arbitrary rejection of films and declared the "film czar" of Chicago had "browbeaten and threatened members of the board with discharge" after they had been ordered to appear before the council committee which has under consideration the proposed Steffen ordinance creating a censorship board of ten members to replace Chicago's present "one man censorship."

Attorney Igoe's spectacular entry came when, after hearing from Major Funkhouser, Miss Kerr, acting chief censor, and Miss Sigler, censor, the committee called Mrs. William H. Stuart, another censor, to the stand.

Then Mr. Igoe, who had sat quietly through the session, swung into action.

### *Makes Threat Charge*

"I came here," he said, "as an attorney for Mrs. Stuart, a civil service employe.

"This 'major' of yours has browbeaten women censors on his board and threatened them with discharge.

"Last Saturday, after Mrs. Stuart was subpoenaed before your committee, Funkhouser threatened her and attempted to intimidate her. He read her and the other censors a rule of the police department which absolutely prohibits a member of the police department from giving out any information.

"Neither Mrs. Stuart nor any member of the censorship board is a member of the police department, and I charge that an attempt is being made to withhold information from this committee with reference to censorship conditions in Chicago. And you aldermen created Funkhouser's job and the jobs of all these censors. Didn't you read her this rule last week, major?"

### *Admits Part of Charge*

"I read that rule to the whole board," replied Major Funkhouser, taken by surprise on account of the suddenness of the attack.

"Do you consider her a member and your other censors members of the police department?"

"I do," replied Major Funkhouser.

"Do you, Mr. Ayres?" asked Mr. Igoe, turning to the assistant corporation counsel, who has been Funkhouser's aid in moving picture fights.

"She is a member of the police force, not of the police department," replied Mr. Ayres.

"What is the difference between force and department?" demanded Mr. Igoe.

Mr. Ayres said there was some difference.

"Then if she is a member of the police department or the police force, why does she pay money into the municipal employes' pension fund?"

"I don't know," replied Mr. Ayres.

"What was your purpose in reading that rule to your censors after they had been subpoenaed here?' demanded Mr. Igoe.

"They were not subpoenaed," answered Funkhouser.

"Why, you have stated here that you knew they were subpoenaed here."

"They were requested to come before the committee," replied the major.

"Oh, say, let's not quibble," exclaimed Mr. Igoe impatiently. "They were subpoenaed or requested, anything you like to say. Was your purpose to scare the censors into remaining silent about conditions in your office?"

"No," replied the major. "Information had got out of my office with reference to the way one member of the censorship board voted on a picture that was appealed to the courts."

"Did you suspect Mrs. Stuart?"

"No," replied the major.

### *Police Rule Orders Secrecy*

"Major" Funkhouser made an answer which some took as an intimation that he suspected former Head Censor Willis, who is now in the United States army in Texas. Mr. Igoe brought out that this particular incident occurred more than a month ago.

"You did nothing until last week," continued Mr. Igoe. "Then you read this secrecy rule."

Mr. Igoe read the rule calling for iron-clad secrecy—a rule so drastic that it was a revelation to the aldermen.

"Was your purpose to keep information from this committee, the council that created your job?"

"No," replied the major. "My purpose was to see that no information was divulged except to a body properly constituted to receive it."

"Do you regard this body properly constituted?"

"I do," replied the major.

"Then you are willing that Mrs. Stuart should tell anything and everything she knows about censorship?"

"I am," replied the "major."

### *Major Is Final Judge*

The committee then adjourned until next week. The other two women censors called were not on the stand long. They did not volunteer anything. Miss Kerr, however, contradicted Major Funkhouser on important points in reply to questions from Chairman Steffen of the committee, Alderman Maypole and Alderman Rodriguez.

She denied the Funkhouser charge that there had been a difference in the handling of pictures between the Healy and the Schuettler police regimes.

She admitted a contention of the picture men that unless the board was unanimous the picture was referred to Major Funkhouser. Mr. Ayres clinched this point.

"Major Funkhouser," he said, "is the only city official who has the right under city ordinances to censor pictures."

"Then what is the use of the board?" Chairman Steffen demanded.

Major Funkhouser had declared that "a great many pictures" were ordered on the screen "over his head" when Charles Healy was the police chief.

Miss Kerr could name but one, "The Little Girl Next Door," and said there were not more than "one or two others" ordered in over the heads of the censors.

### *Attorney Hits Censorship*

In an interview given out after the hearing was adjourned, Attorney Igoe struck at censorship conditions in Chicago.

"The censorship hearing demonstrated to my mind," he said, "that Chicago is afflicted with one-man censorship. It was brought out, chiefly by Mrs. Juliette L. Stuart, my client, that the censorship board is not a free agent. Pictures are not voted up or down by a majority vote.

"Major Funkhouser is the official censor. He has two 'pets' on the board who follow his orders and his absurd set of standards. It makes no difference what a majority of the board thinks—and I think there is a competent, intelligent majority. If 'Major' Funkhouser's two confidants decide against a picture he decides with them and the majority opinion is of no force.

"For instance, 'Crime and Punishment,' a picture based upon an anarchistic novel, was turned down by a big majority of the board, but passed under Major Funkhouser's order.

### *Majority Is Ignored*

"'The Little American,' with Mary Pickford the star; O. Henry's 'The Guilty Party,' and the great film, 'The Tiger Woman,' were passed by a big majority of

### These Are "Standards" for Cutouts

*Testimony before Chicago council censorship committee revealed the following things arbitrarily prohibited by Censor Funkhouser's "set of standards," although not forbidden by ordinance:*

**Women or men in one-piece bathing suits. (City ordinance permits bathing in one-piece suits.)**

**Women sewing baby clothes, in anticipation of arrival of stork.**

**All snakes; (lizards, mice and rats, however, are O. K.).**

**Nude statues and paintings, including "Twilight and Dawn," in Chicago Art Institute.**

**Dead bodies.**

**Gambling scenes, although roulette might be shown if in highbrow environment.**

**Apache or hula hula dancing; any boisterous cabaret scenes.**

**Intoxicated women; (man-jags O. K.).**

**Professional boxing exhibitions.**

**Girls who flip up their dresses.**

**Men in underwear.**

**Soft pedal on sex pictures, "Because," the major was quoted as saying, "Women's minds are not as strong as men's. Women, protected and cooped up at home by their men, might lose their minds at the sight of—for instance, 'Ibsen's Ghosts.'"**

**It was charged that Major Funkhouser is opposed to woman's suffrage.**

the board but were kept off the public screen by 'Major' Funkhouser.

"The Funkhouser-enforced standards, to my mind, are absurd, and, what is worse, there was evidence to indicate that some producers are favored by occasional abolition of the standards.

"As I told the club women present and the members of the committee, the last legislature at the request of Chicago's club women passed a law which, without censorship, would be a powerful weapon in fighting any improper pictures.

"This new law, which I helped pass, makes it a misdemeanor to show an obscene picture and provided for a jail sentence for any one convicted of being responsible for the production of the picture. If that new law could be generally understood it would eliminate the fear that some people entertain that the bars could be let down to immoral pictures.

"I came into the case on account of threats made against my client, who made a full and frank statement of censorship conditions before the council committee, and I believe gave the aldermen a better insight into their problem than any other witness.

"If any charge is filed against her with the civil service commission by 'Major' Funkhouser on account of the testimony she gave to the aldermanic committee I am prepared to take up her case and cause before the civil service commission.

"The cloak of secrecy legally cannot be thrown around the censor board. It is a public body supported by the taxpayers."

## War Forces Jap Trade Papers to Wall

Albert E. Smith, president of Greater Vitagraph, is in receipt of a letter from M. Tokiwa Yuasa, publisher of the *Film Record* of Tokio, which indicates a troubled condition among motion picture publications of Japan.

The writer says that some of the publications which have been most successful in the past have been forced to discontinue and many others are on the verge of closing shop, owing to high prices, presumably because of the war. The Kinema Record Company, the oldest in Japan, has had to discontinue. Mr. Smith's correspondent asserts, and has sold all its photos in order to help pay its debts. Several other papers are mentioned by name as being in a deplorable financial condition, and the writer says that they, too, will have to close sooner or later.

M. Tokiwa Yuasa also volunteers the information that Japanese motion picture patrons incline more to stars than they do to the dramas that are presented. This, however, is not unexpected, in view of the fact that the Japanese have always idolized their actors rather than the plays they appeared in.

## "Troublemakers" Ready

"Troublemakers," a Fox Standard Picture featuring Jane and Katherine Lee, will be ready for exhibitors December 9.

# Writes Remarkable Letter to Petrova

### Nurse Is Inspired by Polish Actress to Do Her Bit Behind the Battle Lines in France

A REMARKABLE human interest document in the shape of a letter from a former hospital worker behind the French lines has been received by Madame Olga Petrova. The writer, a southern society girl, who has just returned from the battle fields of Europe, where she labored in the services of the American Ambulance Hospital, ascribes her courage and fortitude under the most trying and nerve-racking conditions to the inspiration which she has received from the screen artistry of Madame Petrova. The author of the communication has requested that her name be kept secret.



*An artistic pose by Madame Olga Petrova whose new play "Daughter of Destiny" will be released at the Rialto Theater, New York, December 23.*

Madame Petrova has become so deeply interested in the extraordinary tributes contained in the following letter that she has extended an invitation to the writer to be present at the initial showing of "Daughter of Destiny" at the Rialto Theater, New York, on Sunday, December 23. The letter received by the Polish star follows:

My Dear Madame Petrova:

I took that "calm" that is eternally "you" with me into that Land of Horror, fair France. You took my impulse, my emotion, all of me that feels, you took it in your hands and said, "Peace be still," and I was still. As hand in hand you went with me, seeing and assisting at this and that amputation, from my lips spake your calm to those dying men; some of them were youths with boyish quivering chins and lips not yet old enough to stay in a straight line under torture! It was you, not I, that did your "bit" somewhere in France.

Please accept my warm southern good wishes for your future success and happiness.

Madame Petrova has had the communication framed and gave it a place of honor among the extraordinary tokens which decorate the walls of her dressing room at the Petrova Studios.

## Star Shows Camp Chef Cake Secrets

Agnes Ayres, who is being co-starred with Edward Earle in the new "Vitagraph Comedies" which are to be released this week, has done more than knit sweaters and wristlets for the boys in khaki and found the way to the hearts of the soldiers at Yaphank last week in a most practical way. Miss Ayres' brother is a sergeant in the National Army. Last Sunday she and her mother paid a visit to him in camp. During their tour of the cantonment, her brother introduced her to his company's cook.

The cook, in reply to a question from the little star, said the boys were well fed and happy, but they lacked one essential—cake. Miss Ayres, who is some pastry maker herself, gave him a recipe and showed cookie how to mix the ingredients. The result was that the boys of the company had cake for supper and when the news got around to the other mess halls there was a general demand for the recipe.

## Brabin Finishes Second Metro Picture

Director Charles J. Brabin has completed a new Metro production, "Red, White, and Blue Blood," starring Francis X. Bushman and Beverly Bayne, which is his second Metro picture with these co-stars. "Red, White, and Blue Blood" was written by Shannon Fife and adapted for the screen by June Mathis.

## Visits New York

Miss Edna Purviance, Charlie Chaplin's attractive leading lady, who has cooperated with him in the manufacture of laughs in his recent pictures, is visiting New York for the first time.



*"Miss Jackie of the Army" is an American Film Company production in which Miss Margarita Fischer stars.*

# Army Picture Is Mutual Release

## Margarita Fischer Appears in "Miss Jackie of the Army"—Helen Holmes Serial Progresses

MARGARITA FISCHER'S first production under her recently made contract with the American Film Company, Inc., "Miss Jackie of the Army," is set for release on the Mutual schedule for December 10.

Miss Fischer, heroine in "Miss Jackie of the Navy"—a box office record breaker—is cast in "Miss Jackie of the Army," as the irrepressible daughter of an American army post, desperately but coyly in love with one of her colonel-father's aides, a young lieutenant.

The picture shows both the social and military sides of life at an army post. There are pretty and impressive camp scenes, there is a perfectly gorgeous Red Cross benefit with a kiss auction as a side issue, alien spies, traitorous soldiers, and knitting bees.

Miss Fischer produced "Miss Jackie of the Army" under the direction of Lloyd Ingraham, who has directed the last few Mary Miles Minter pictures, at the American studios, Santa Barbara. It is from the pen of Beatrice Van and William Parker, adapted for the screen by Chester Clapp.

"The Escape" is Chapter XIII of "The Lost Express," released December 10. In this episode of the Mutual-Signal photo-novel, Helen makes her famous leap from a burning railroad coach as it crosses the bay. The plotters, thinking that Helen is killed, renew their conspiracy to rob the mine. The false secretary is exposed after a thrilling fight, the robbery of the safe is foiled, but by some clever impersonation the villains gain the upper hand once more. It was for this chapter that "Signal," the private car of the Signal Film Company, was wrecked, after having been used in every production starring Helen Holmes.

Billie Rhodes wears a dress suit, gets tipsy and caught in "Putting One Over," the Mutual-Strand comedy, slated for release Tuesday, December 11. Billie decides to put the kibosh on Fred's flirting. She impersonates a count, calls on herself when Fred is watching, keeps him in suspense just long enough, but she upsets things when she tries to hide her disguise by slipping her dress over the trousers.

Jerry uses unfair but effective methods of beating the high cost of living in "Jerry's Boarding House," Cub comedy, released by Mutual, Thursday, December 13.

The Mutual Weekly, No. 154, released Monday, December 10, carries scenes of the latest and most important of world events up to the hour of going to press.



*It's Billie Rhodes, Mutual-Strand Comedy star. She wears a dress suit in "Putting One Over."*

## Smith Becomes Industry Director

At a meeting of the supply and equipment division of the National Association of the Motion Picture Industry, held in New York, Will C. Smith, general manager of the Nicholas Power Company, was nominated as a director in the national board to fill the vacancy caused by the death of J. F. Skerrett.

The meeting was presided over by W. J. Moore of the H. C. Miner Lithographing Company in the absence of J. E. Brulatour, and routine matters were discussed without any definite action being taken. It was decided to hold regular monthly meetings on the second Tuesday of each month and the first meeting will be held on December 12, at 12 o'clock, noon, at the offices of the National Association. The following were in attendance at the meeting: Walter J. Moore, H. C. Miner Lithographing Company; L. P. Weber, Acme Lithographing Company; L. J. Lynch, representing George I. Cooke, Alpha Lithographic Company; Theodore F. Comstock, assistant to the assistant manager of the Pathescope Company, representing Willard B. Cook; S. Snowden Cassard, assistant general manager Nicholas Power Company; A. P. Lombard, representing E. S. Porter of the Precision Machine Company, and B. F. Porter, Joseph F. Coufal, Novelty Slide Company; S. H. DeRoy, Automatic Ticket Selling and Cash Register Company; J. H. Hallberg, United Theater Equipment Corporation, and H. A. Rosenberg, of the Greater New York Slide Company; Frederick H. Elliott, executive secretary National Association.

## Essanay Program for December Ready

Essanay now has ready for exhibitors its entire December program and work is well under way on the first pictures of the new year.

In the December list are "The Small Town Guy," featuring Taylor Holmes, "Sadie Goes to Heaven," Little Mary McAlister's latest picture, and "The Dream Doll," a novelty picture with "living" dolls.

"The Small Town Guy," Mr. Holmes' fourth picture, shows the comedian in the role of a rube. The play is from the novelette, "A Picture of Innocence," in Munsey's Magazine, and has a screen time of sixty-five minutes.

"Sadie Goes to Heaven" offers new opportunities for six-year-old Mary McAlister in that she plays the part of a child of the tenements and then is seen in the home of a rich matron. "Sadie Goes to Heaven" is from the pen of Dana Burnet and was published in *Good Housekeeping*.

"The Dream Doll," in which dolls have a major part of the screen time, is the work of Howard S. Moss, an expert doll maker and the inventor of the system by which the manikins appear as life-like on the screen.

# Look Into Future with These Men

## ZUKOR, ABRAMS, GREENE AND LASKY SEE GREAT YEAR AHEAD

### BY ADOLPH ZUKOR,

*President Famous Players-Lasky Corporation.*

IF the year to come develops as great advancement in the motion picture industry as that which is just passing, no one will have cause to utter a complaint. During 1917 it progressed by leaps and bounds and, in spite of untoward conditions, its impetus was by no means stayed even after the advent of the United States in the war.

What of business in 1918?

My answer to this question would be—it depends on the individual or, rather the individual organization. I can see only increased interest in pictures on the part of the public in the next year, as a natural outcome of the increased demand for moderate priced amusement, always a necessity in war-times. I am frank to state, however, that I believe it will be a case of the survival of the fittest. Certainly the public is becoming more discriminating with every passing year and will not be satisfied with mediocre productions or inferior players and stories. Pictures being no longer a novelty, it is certain that only those companies which are capable of producing superior screen entertainment will share in the increased business that I believe is bound to come.

#### *Industry Has Settled Down*

While the past year and previous years have seen many changes, it now appears that the industry has settled down to a normal condition and that the ultimate result of all this chaotic shuffling is destined to be beneficial to those who are solidly entrenched in the business as well as to the photoplay-public. After all there is but one ideal to be attained—the production of the best pictures that are to be made. From a commercial angle, the consummation that is keenly desired is naturally to make a substantial profit from the investment. These two hinge, the one upon the other.

By making the best pictures, the producer will make the most money, and by showing the best pictures, the exhibitor will likewise profit to the largest extent. Inferior product, depending entirely, or at least in part, upon spasmodic exploitation, can never continue to succeed or satisfy. In the long run it is the best that wins, and the best in motion pictures as well as in any other line of production can only be the result of honest application, experience and confidence, which build for the future rather than for the present.

#### *Must Strive for Success*

To the industry in general there can come only that meed of success that is justified by the constant striving of each and every one to do his best. While we all hope for an early end of the great conflict that is now dwarfing the normal conditions of life and rendering the world a militant dwelling place for men of blood and iron, we are equally unable to prophesy when the end will come.

Meantime, the motion picture industry, having given many of its best men from every department to the direct service of the country, stands ready and willing to make whatever sacrifices are demanded further. It has served already, as an institution, in the important work of disseminating national information and propaganda to a wonderful extent. It has won the respect, regard and appreciation of the government by its service.

And it has still a great work to do. It must be the means of lightening the cares and burdens of the people, of removing their thoughts even for a time from the constant contemplation of the gigantic drama, greater than any we may hope to depict, which is spread upon the great screen of Europe.

What of 1918?

Service! Service to the people, service to the government, and in giving this service, giving of the best that is in us, we shall be best serving ourselves and the industry.

#### *Industry Carves Own Future*

I look ahead to a prospect of infinite potentialities; to a future too great to be foreseen, but which we must carve for ourselves out of the material at hand. That material is growing in volume and quality every day. It is for us to recognize it. It is for us to set aside petty bickerings, and work toward the end of giving the people the best entertainment that can be made from this material.

This done, we will have achieved all that can be expected of us. And we will have been working for the future on substantial lines.

---

### BY HIRAM ABRAMS,

*President Paramount Pictures Corporation.*

NO one could spend several months as I have done recently in traveling the country over, meeting motion picture exhibitors day after day, without getting new angles and acquiring much invaluable information. With General Manager B. P. Schulberg, I have traveled and talked until it seemed that not only would I be exhausted myself but that I would also exhaust the topics of conversation—but I have survived and there are still things to be learned.

#### *Exhibitor Gains Knowledge*

What has been the outcome—the result—of this personal contact tour? It has, for one thing, proved to me that the exhibitor of today, by and large, is far and away the superior of his predecessor of yesterday. He has achieved showmanship. He has become a master of the art of presentation of pictures. And what, from the standpoint of producer or distributor, could be more important?

When the maker of photoplays has done his part by producing a picture that has all the essentials of success; when it has been distributed in the best manner, with all the helps and means of exploitation possible (in our case, including the great million dollar advertising campaign which brings patrons literally to the doors of the theater), unless the picture is presented in a manner that justifies all the time and expense that have gone into its making, and which affords the public the most pleasing variety of setting, appropriate music, etc., the preliminary work has been largely wasted.

It is, then, cause for distinct congratulation that exhibitors have advanced with the other units of the industry; have brightened and bettered their theaters, built new and costly houses in many instances, provided excellent music, courteous attendants, and generally kept up with the pace set by the producers.

#### *Know Picture Requirements*

In my talks with showmen I have learned that they are realizing fully the requirements of the pictures—also they have learned to gauge their public. They have become students of human nature. I have seen many instances where the manager himself has mingled with his patrons, particularly in the smaller communities, establishing a personal contact and producing confidence. I have witnessed many examples of clever advertising, lobby display, etc., and I have been more than pleased by the manner in which the exhibitors have tied-up with our million dollar advertising campaign, thereby proving themselves awake to opportunities.

I have been pleased to note the immense advance in discrimination and have learned that the vast majority of exhibitors know pretty much what they want and will not be put off with cheap substitutes. In borrowing this phrase from the patent medicine manufacturer, I feel that I have cited a genuine analogy. Only, the line of demarcation is even more pronounced. There is a set standard for pictures. And the discriminating exhibitor demands, and is justified in demanding that kind and no other. The poor picture is doomed to failure from the start. The mediocre picture may die a more gradual death but it is fated to go down in the crush of better films.

#### *Prices Move Upward*

Next year will see a very general increase in admission prices, a thing justified by the advanced cost in every department of production, distribution and exhibition but this increase will work no material hardship upon the public to whom pictures will continue to be the cheapest form of amusement.

Nineteen eighteen will see also continued improvement in exhibiting conditions. From being an ephemeral form of entertainment, the films have won their own legitimate place and one that is on a plant of quality with the best in the drama. The days of the film freebooter are past; the times of juggling and uncertainty are at an end.

There will be changes, but they will be legitimate, the outcome of new conditions engendered by the war, by the advent of new ideas and new methods in all departments. But my trip has proved to me that eternal vigilance is the price of success in the industry. That the least slackening in effort, the failure at any time to recognize the increased discrimination of the people will result in a sudden slump for the one who thus blinds himself to his own best interests.

I have found material for reflection in

my tour, and I have recognized to a greater extent, perhaps, than ever before, the necessity of studying every phase of the industry with the closest application and dealing with each new problem that arises from that standpoint.

***Not Through School Yet***

We are none of us through our school days yet. Nor are we likely ever to be. No one that has not experienced the opportunity I have had of seeing first hand the effect of pictures upon the public, the methods and ideas of the exhibitors in practice, can have any real conception of the extent to which the industry has grown. And I feel that the future is secure to those who strive with all earnestness to realize fully the importance of the work upon which they are engaged.

## BY W. E. GREENE,

*President Artcraft Pictures Corporation.*

MUCH has been written in newspapers and magazines of the remarkable growth of the film business, of the amazing excellence of the productions and the acquisition of world-famous stars and writers but little has been said of the causes that made this effect possible.

A review of the past will show that the rest of the industry has kept pace with improved methods of film distribution. It only seems like yesterday that there was no fixed method of operation, when film was "fillum," and motion pictures were exhibited in stores, patrons being content to sit in cheap wooden chairs. "Exchanges" bought cans of film, didn't know what was in the can, and didn't care, and exhibitors rented the cans on the same basis.

***Industry Would Have Died***

It will thus be seen that the industry would have died in its very infancy, after the novelty of seeing pictures in motion had worn off, if something had not occurred, and that something was the fact that a few exchangemen discovered that some pictures were better than others, and limited their purchases to certain brands. Unconsciously, the exhibitor received the benefit of this discrimination, and when the increasing number of theaters created competition it was found that the theater obtaining service from the discriminating exchange was having the better of the argument.

The methods of distribution were lax, and many, many times the houses would miss a show. Posters were then added to the service, some of them crude and others glaring, and all of them the cheapest product the lithographers could turn out. Much as we may laugh and ridicule the early steps of the baby industry, each one played an important part and led to bigger and better things.

***Make Better Pictures***

It is unquestionable that large capital would never have been attracted to the more or less precarious business of exhibiting motion picture films if the method of distribution had not been improved, for people with money would not have constructed costly theaters for the purpose of exhibiting motion pictures if an adequate supply, regularly obtainable, had not been available.

The policy of the exchanges in ceasing to purchase mediocre films spurred the manufacturers to better efforts, which in turn gave to the public better pictures and made it possible to secure capital willing to make a permanent investment in pretentious picture houses.



*Mae Marsh, Goldwyn star, in "The Cinderella Man."*

## BY JESSE L. LASKY,

*Vice President Famous Players-Lasky Corporation.*

WHILE pure optimism is frequently liable to overreach itself and blind a man to things that should be seen, I am not averse to saying that I am optimistic over the future of the industry.

Production in the year to come offers a vast field for speculation, but I believe that further changes, of a radical nature, at least, will come less frequently than in the past. There will doubtless grow out of the experiences of the past and the efforts toward advancement new ideas and inventions directed toward more perfect productions, but I will frankly admit that it is difficult now to anticipate.

What can be done that is not now being done? I believe that the majority of changes will be technical in character. There may be added improvements in the matter of lighting. For example, I have noted the effect of the new photolight which was used in Miss Marguerite Clark's Paramount Christmas play, "The Seven Swans." In one scene something more than a million candle-power was employed with the additional use of the new Harmer-Mark lights and the brilliancy thus obtained was almost indescribable.

***May Have Color Pictures***

Perhaps 1918 may see new results in color photography, in plastique effects, in other directions of a technical character. For the rest—what is there to be done, beyond employing the best actors, writers, directors and others in the varied departments of the work, that can be secured?

I am speaking, of course, of our own organization. What others may do is entirely outside my jurisdiction. That all will follow similar lines is probable. I am satisfied if we continue to lead.

I believe that pictures will be kept within the five-reel length, generally speaking, though there may be occasional extensions to greater footage. But the standard will be five thousand feet. And standardization is the order of the day.

I believe that there will be a continued market for the original scenario—if it is of sterling quality. The day of hack-writing for the films is over and done. Great plays and novels will, in our case, be employed largely as the basis for many of our star vehicles.

Stars will continue to maintain their place—we have placed them on their own feet through our new booking system. It is a question of earning capacity solely. Whether the day of the non-starless play will ever arrive, I am unable to say. I scarcely think it will.

I do believe thoroughly, that pictures will be the greatest medium for historical works in the future. This great war will be told on the screen for future generations in addition to being written in books.

I further believe that the entertainment of the people will be very largely dependent upon the motion pictures in 1918 and future years. It is the ideal method because it combines moderate cost with quality and variety. To make the best pictures that we can make—that is our duty as I see it on the threshold of a new year.

## New York Exhibitors Will Dance

Arrangements have been completed for the Motion Picture Exhibitors' Ball, to be held at Terrace Garden, December 7, under the auspices of the Manhattan Local Exhibitors' League. An orchestra of sixteen pieces will furnish dance music in the main ball rooms. A jazz quartette of colored musicians and entertainers will provide dance music and singing in the upper annex ball room. Invitations have been sent to all the motion picture stars and a great many of them have promised to attend. Nearly all the producing and distributing companies have subscribed for boxes, have expressed their intention of being present. This will be the only exhibitors ball to be held in New York City this season and the indications are it will be a memorable event.

# Latest News From West Coast Studios

## LIVELY HAPPENINGS ASSEMBLED FOR THOSE WHO WANT TO KNOW

BY RICHARD WILLIS

EDWARD SLOMAN'S little daughter is but a few months old, but the American director says she already has a gentleman admirer. In acknowledging the receipt of a picture of Ed's beautiful baby, her serene highness received the following:

Dear little Miss with the wondering eyes,
Generous lips framed for future "whys";
Sweet little girl with the curly hair,
Welcome to everyone—everywhere.
Happy be life dearie, blessed from above,
Surfeited baby! may I add my love?

Alfred Whitman is acting the title role of "Cavanaugh, Forest Ranger" by Hamlin Garland for the Vitagraph company and he is spending a week or more on Mount Wilson, where much of the action of this stirring story will be developed. A good supporting cast has been engaged and Mr. Whitman has a fine part and one which he can do full justice to. Young Whitman has a reserve strength in his playing which is rare in these days of over emphasis. The scenes are being taken at quite an altitude.

Enid Markey has appeared in two especially big roles, the one after the other. She was featured in a Fox film under Dick Stanton with the working title of "Responsibility," but which has been renamed and will be a standard release. Then came a totally different kind of part, under Scott Sidney, in "Tarzan of the Apes," which has just been completed. Miss Markey will be featured in both of these big special photodramas.

Syd Chaplin will live in the beautiful home which fronts the five acres on which the Chaplin studios are being built. Manager John Jasper is camped on the studio grounds and a motion picture camera records daily the extraordinary progress being made. Charley Chaplin will probably continue to live at the Los Angeles Athletic Club. Every day the great little comedian visits the grounds and says, "Say! isn't this studio done yet?"

Corinne Griffith, Vitagraph star, recently delayed the progress of a photoplay, although it was not her fault. The company had been south and returned to Brooklyn to complete an O. Henry story and Corinne's trunk, which contained all her dresses, went astray en route. Ensued much wiring, but it was several days before the missing trunk turned up, when the company had to work night and day to make up for a week's delay. Miss Griffith declares that she discovered one gray hair as a result, but nobody believes her.

Henry King is directing Mary Miles Minter in a particularly pretty story entitled "Madamoiselle Tip-Toe" by Arthur Berthelet. Miss Minter will be seen in lots of new frocks and the fans will have an opportunity of seeing what a very capable dancer the little star is. If this photoplay is as good as the one King last turned out, it will be very good indeed because "The Mate of the Sally Ann" is about the best thing Mary Miles Minter ever did.

John A. Roscoe and Clover Roe, who manage the Book and Play Department for the Los Angeles firm of Willis and Inglis, have been making some interesting deductions from their recent sales. They are convinced that the features of the future will be original stories written by men and women who make a study of writing for the screen, and they believe that the adaptation of novels and stage plays is waning in popularity. The screen requires more skilled authors and the managements are slowly but surely finding it to their benefit to properly recompense such writers. Mr. Roscoe and Miss Roe are regarded as two of the best authorities in the business and they have methods all their own.

So Herbert Rawlinson is leaving the Universal at last! The popular Rawley seemed like a fixture with the big U. Here is some company's chance. Give Rawlinson the right plays and direction and he is a sure fire hit; he shines particularly in comedy drama.

Wally Reid is now working in the last feature he will appear in before going east for awhile. Anna Little is acting opposite him and will continue to do so in New York. The last story these two attractive young people appeared in was Frank H. Spearman's "Nan of Music Mountain."

Referring to the performance of Crane Wilbur in the morality film, "The Finger of Justice," recently made and exhibited for three weeks in San Francisco, the Reverend Paul Smith declared that it would accomplish more towards the elimination of vice than many written or spoken words. Crane Wilbur played the part of Noel Delaney, a virile and manly minister, who understood the world and fought vice in a way which appealed even to the wrong doers. His performance was a sterling one and one which is bound to be appreciated wherever the film is shown.

Monroe Salisbury is a big favorite with Los Angeles audiences and his latest starring vehicle, "The Savage," was put on at Quinn's Rialto Theater weeks ahead of the time it was scheduled to be shown. Salisbury's western characters have a peculiar romantic charm all their own and his vogue is testified to by the enormous increase in his personal mail.

Bryant Washburn is busy at the western Pathe studios, very busy in fact, because his director, Richard Baker, is quite sick. Bryant is directing himself until Baker returns. The name of his latest photoplay is "Kidd and Ko."

Myrtle Stedman, "state-trotter" and warbler-in-chief at the theaters she is appearing in, is now on the home stretch and another month will see her in New York City. In fact she hopes to eat her Christmas dinner in the little eastern village, where the angels come from.

Again is the one and only Fay Tincher shaking the moth balls from those famous black and white frocks and—er—stockings and things, for Fay is starting on her first two reel comedy with her very own company.

Charles Ray turned the laugh on himself recently when he owned up to taking a box at a war-charity benefit in Los Angeles. Ray paid for the box with its six seats and promptly forgot all about it until someone mentioned the event on the day the performance took place. He managed to reach two friends by 'phone, but the rest of the box remained empty.

All those who see "Madame Who" will appreciate what a wonderful personality Bessie Barriscale possesses. She has far more than beauty, she has the "indefinable something" which compels attention and sympathy. Her very fair hair (oh, quite natural) and her very dark eyes are as attractive on the screen as off it. Miss Barriscale's appearance in "Madame Who" is much looked forward to. She is now preparing her fourth Paralta picture.

William D. Taylor, the director who recently renewed his contract with the Paramount concerns, turned down an especially big offer to make features in England. Taylor is a lover of the west and has steadily declined most attractive inducements to go to New York. He believes that better pictures can be made in California than elsewhere.

Webster Campbell, the Vitagraph actor, is a great football enthusiast. It is not so long ago he was playing the game himself at Ann Arbor where he was interested in many forms of sport. Webster is willing to work all night to pay for an afternoon at one of the big football games.

## Show Hart Film Play to Prisoners

Arrangements have been made by the W. H. Productions Company to show their first release featuring William S. Hart as "The Two-Gun Man" in "The Bargain," to the prisoners at Sing Sing. The entertainment will be held under the auspices of the Mutual Welfare League, which is responsible for so much good in the way of prison reform.

The principal character of the picture, Two-Gun Stokes, played by Mr. Hart, is a notorious bandit and desperado, made so by necessity and not inclination.

The Mutual Welfare League desires to show this picture to the prisoners, feeling that the moral effect cannot fail to be beneficial to the prisoners. Mr. Meagher, chairman of the Mutual Welfare League of Sing Sing, in conjunction with an official of the W. H. Productions Company has devised a unique method to create the desired moral effect upon the prisoners.

# Exposition Plans Are Progressing

## Large Producing Companies and Many Industries Not Directly Connected With Pictures Seek Space

NOT only the motion picture industry, but other lines of business as well, will be interested in the big Motion Picture Exhibition to be held in Grand Central Palace, February 2 to 18, 1918. At a meeting of the Exposition Committee, held at headquarters of the National Association of the Motion Picture Industry, Times Building, New York City, November 27, considerable progress was reported.

General Manager Frederick H. Elliott, with whom Sam Grant, F. W. Hartmann and others are co-operating in the organizing of the exposition, expressed himself as being highly elated at the substantial number of entries of larger motion picture producing companies who already have contracted for space.

It was also encouraging to note that numerous inquiries regarding space have been made by concerns not directly connected with the industry, but catering to a certain extent to motion picture actors. Among these are creators of gowns, tailors, milliners, toilet article and make-up manufacturers, wig makers, and others.

Arrangements are being made to give space to a number of these higher class concerns and several of the fashionable dressmakers who are making creations for the foremost leading women in the screen profession plan to exhibit new models of frocks and evening gowns on mannequins. At least one make-up manufacturer will have a booth in which the art of make-up as applied to motion picture studies will be demonstrated.

"We shall endeavor only to take in exhibitors such as these when they have displays to offer which are really interesting to the visitor. It is not desired to have booths which will simply resemble a department store counter," said Mr. Elliott.

"It is our intention to keep the exposition as high class as possible. I am convinced that it will be not only a much larger exposition than has ever before been held for the motion picture industry, but it will be higher in quality and more replete in novel features than anything heretofore offered. The part that motion pictures are playing in the war will be illustrated in a novel manner."

Application for space may be made at the office of the association in the Times Building. There is a small amount of the more desirable locations still to be secured.



*Douglas Fairbanks on the remains of a Hopi house in the Grand Canyon, Arizona, where he is staging his new Artcraft picture, "The Modern Musketeer."*

## Fairbanks Plans South American Trip

Douglas Fairbanks is planning on a trip to South America, where he hopes to film three new picture-plays. He will be accompanied by his two directors, Allan Dwan and John Emerson, photographic staff and a supporting cast.

The Fairbanks company expect to leave California the early part of the new year, going directly to Buenos Aires, where headquarters will be established.

This marks the first time that a film company ever figured on a trip of this kind, because of the tremendous expense, and time lost in traveling. It is Fairbanks' ambition to invade unpicturized country, and therefore his desire to take his organization to South America.

The Fairbanks scenario department has issued a call for South American stories.

## Man Who Met the Kaiser Writes Play

George Scarborough, known nationally as the author of the dramas, "The Lure," and "At Bay," has written a big war play that William Fox is to produce. Mr. Scarborough, who has been lawyer, reporter, detective and dramatist, is called by members of the United States Secret Service, with which he was long associated, "the man who met the Kaiser."

## Build War Tanks for Picture

Having reproduced the Sphinx and pyramids of ancient Egypt for "Cleopatra," the mosques and minarets of Oriental Bagdad for "Aladdin and the Wonderful Lamp," the Nashville of 1830 for "The Conquerer" and the mob-swept streets of Paris for "Les Miserables," all within the last few months, the William Fox technical department has added another to its list of achievements in the construction of tanks and trenches which are duplicates of those "over there."

These newest products of constructive genius will be seen in "The Pride of New York," a photoplay starring George Walsh. Unable to borrow the original tank that was brought overseas to aid in the Liberty Loan drive, Director R. A. Walsh told his needs to the technical staff.

## Pick Cast for Next Fischer Play

The complete cast of the American-Mutual production, entitled "Molly Go Get 'Em," has been selected. This is the second Margarita Fischer feature. True Boardman and Emma Kluge have prominent parts. Others in the cast are Hal Clements, Margaret Allen and Alfred Ferguson. Jack Mower will play opposite Miss Fischer.

# Music Is Second Only in Importance

## PRODUCER SAYS APPROPRIATE SELECTIONS MUST ACCOMPANY PICTURES

BY. W. E. GREENE,
*President of Artcraft Pictures Corporation.*

SECOND only in importance to the house itself is the matter of appropriate music in the proper presentation of photoplays. With the growth of the motion picture, and its uplift from a manufacturing project to an artistic industry, music has become a vital consideration.

The idea of musical accompaniment, of course, was coincident with the exhibition of pictures, but the matter of appropriate music is a subject that has kept pace with the progress in film production. It is admitted that crimes without number have been committed against musical art, and I recall—with a shudder—an incident I witnessed on South Halsted street, Chicago, some years ago when the Passion Play was exhibited to the accompaniment of the "Hootchy Kootch."

### *Artists' Work Harmonizes*

When the producer has spent a vast sum of money, often running into six figures on a photoplay, he has brought together an artistic ensemble, in which the composite work of numerous artists are harmoniously joined together. In an Artcraft picture we have such stars as Mary Pickford, Douglas Fairbanks, Wm. S. Hart, Elsie Ferguson, Geraldine Farrar and George M. Cohan.

Their work is directed by such wizards of the screen as D. W. Griffith, Cecil B. De Mille, Thomas H. Ince, Maurice Tourneur, Allan Dwan, John Emerson and other famous producers. Expert photographers film the scenes and attend to the developing and printing.

When the producer has finally placed the picture in the theater he has exhausted every avenue and used every means at his command to make a pleasing picture, but as viewed on the screen it appeals only to the sense of sight, and is, in fact, "the silent drama." The addition of musical accompaniment gives it tongue, and in reality furnishes the "soul" of the production, as well as making it doubly attractive by appealing to the sense of hearing of the audience.

The average patron of a high class motion picture theater, and even the musicians themselves, probably do not realize how important the music is, but employes of the producing companies, who see the picture in the projecting rooms of the studios without music, and then witness the presentation at New York theaters like the Strand or Rialto, appreciate the worth of music.

### *Accompaniment Helps Success*

The value of the recent Artcraft spectacle, Geraldine Farrar in "The Woman God Forgot," was greatly enhanced by the accompanying music, which has no doubt had much to do with the great success of even the magnificent production.

D. W. Griffith's "Birth of a Nation" was made a stirring subject by the accompanying music, and no one who has witnessed the picture will ever forget the high bugle notes as the Klu Klux Klan appeared, which fairly lifted the audience out of its seats.

Consideration of these two pictures, which are conceded to be the most stupendous and artistic film productions in the history of motion photography, produced by Cecil B. De Mille and D. W. Griffith, respectively, shows that the best photoplays it is possible to make, entirely regardless of expense, are made materially more pleasing by the addition of the proper musical accompaniment.

How much more, therefore, is it necessary to give attention to the musical score for lesser pictures, which are the daily sources of income for the theaters. And I am sure that if the musicians knew how much their co-operation with the industry is appreciated by every one in it that it would be an incentive to high aims on their parts.

# Three "Big V" Comedy Companies Working

### Semon Signs New Contract with Vitagraph and Goes West—Two Earle-Ayres Parlor Comedies Are Completed

LAWRENCE SEMON, author, director and star of the originial of the three "Big V" comedy companies now working, has just signed a contract for another year. He went with his troupe last week to the coast and already is engaged in making a picture.

Semon, with Joe Basil and Pietro Aramondo, comedians, and Len Smith, his cameraman, left New York on the Twentieth Century Limited and arrived in California last Friday. A company of acrobats and pretty girls had already been engaged for him by W. S. Smith, western studio manager for Vitagraph, and the company was ready to start as soon as the director landed.

The activities of these three laugh-making companies in the West are distinct from the "Vitagraph Comedy" company in which Edward Earle and Agnes Ayres are starred under the direction of Graham Baker. This is the new brand of high class comedies announced by Vitagraph, the first of which is to be released the first week in December.

The initial "Vitagraph Comedy" will be entitled "The Family Flivver" and will show a little page from real life wherein a young married couple decide to buy their first car, immediately the two families of the newlyweds declare themselves in on the first ride. This complication is barely met when the bride has a new fur coat sent home on approval with the idea of dressing up to the new automobile. The picture closes with the youthful husband despairingly consulting the checkbook so suddenly transformed into a bankroll ragamuffin.

Earle and Miss Ayres have just completed the second in this new series of farces, the title of which will be "Paging Page Two."

President Albert E. Smith of Greater Vitagraph, declares the first two comedies will give exhibitors and the public an idea of the high plane of story to be used in the comedies.

"I believe these little pictures are going to do their 'bit' in making the picture lovers forget the war," said Mr. Smith in discussing them. "That is their aim. As I announced some time ago, our policy during the period of the war shall be to produce 'happy' pictures. That is one reason why Vitagraph now has four comedy companies at work instead of one as was the case a few months ago. The people, I believe, need entertainment more now than they ever have needed it since motion pictures were invented. What with millions of families giving up their sons for whatever fate the war may hold for them and other millions confronted with the problems of high living cost, this country has worries enough and it is up to the motion picture manufacturers to give the people every laugh possible."

The arrival of the Semon company now gives Vitagraph five companies at work in its western plant, which has recently been greatly enlarged. One of these is a Blue Ribbon Feature Company headed by Nell Shipman and Alfred Whitman, under the direction of William Wolbert, a serial company with William Duncan, director-star, and Carol Holoway, at its head, and three "Big V" comedy companies. One of these is the Semon company, another is that with Earle Montgomery and Joe Rock under the direction of Dave Smith, and the third is headed by Jack Dill and Carolyn Rankin, under direction of J. A. Howe.

President Smith, in putting three companies of slapstick artists to work simultaneously, declared the move was necessary because of the demand for this form of entertainment, and because of his desire to give the directors all of the time they require in order to turn out finished pictures. Until about two months ago, only one company, that headed by Semon, was engaged in making these one-reel subjects, and it kept him and his associates busy keeping up with the demand. Mr. Smith, in the interest of better pictures, then organized a second company, featuring Montgomery and Rock under the direction of Graham Baker, who had written many of the comedies produced by Semon. They made several pictures, with Patsey De Forest in the leading feminine roles, and then they went to the coast. They have just completed their first western comedy, entitled "Stowaways and Strategy." The Dill and Rankin company has been making pictures in the west for six weeks.

## Russell Favors Wrestling for Soldiers

"The best news I've heard in a long time is that the U. S. government is going to put expert trainers at the various camps to teach the boys the old time art of wrestling," says William Russell, athletic hero of the American Film Company at Santa Barbara. "It's a fine thing to do. Three months of expert training in wrestling and boxing will give many a youth confidence in his ability to take care of himself under any circumstances."



*A scene from "The Auction Block," Rex Beach's great drama, and another from Mae Marsh's forthcoming*



*One of the big scenes in Goldwyn's production of "Thais," in which Mary Garden stars. Both are Goldwyn productions*

# Four Large Calibre Pictures Offered

## Goldwyn Releases Quartette of Big Features in Quick Succession, Each of Proved Worth as Holiday Attraction

THE Goldwyn Pictures declaration that "good pictures cure bad times in the theaters" is strikingly verified by the tremendous acknowledgment from exhibitors of Goldwyn wisdom in releasing in quick succession four pictures of the caliber and drawing power of Madge Kennedy in "Nearly Married," by Edgar Selwyn; Rex Beach's greatest story, "The Auction Block"; Mae Marsh in "The Cinderella Man," by Edward Childs Carpenter and directed by George Loane Tucker; and Mary Garden in "Thais," by Anatole France.

Each of these productions possesses proved-in-advance drawing power and the quartette was greatly strengthened by the inclusion of Rex Beach's production, which had been produced to sell at advanced rentals. It had been booked at advanced prices by many Goldwyn contract customers to be played in between Goldwyn Pictures. These Goldwyn customers found themselves in the fortunate position of having contracts that they had signed for this separate attraction returned to them by Goldwyn. They now receive "The Auction Block" at their regular Goldwyn rental and as a Goldwyn Picture. This picture is released December 2.

Two weeks later, on December 16, "The Cinderella Man," produced as a beautiful and powerful holiday picture, will find the public eager to receive it. "The Cinderella Man" is declared to be the most beautiful picture in which Mae Marsh ever starred and the best made and most picturesque production ever directed by George Loane Tucker.

Keen anticipation is shown for the screen debut of Mary Garden in "Thais." Frank Crane, the director, and Hugo Ballin, the art director, have made this their most notable work, and Miss Garden seemingly has a larger audience awaiting her than any star has ever had before.

"Nearly Married," the first of these four pictures to be released, already is scoring a big box-office success throughout America, and Madge Kennedy has brought delight to Goldwyn by establishing herself as a nation-wide success both with the public and exhibitors.

Announcement of the release of these productions in rapid succession has brought a flood of new contract business into all Goldwyn offices and paved the way for a record-breaking business throughout the winter and spring months.

The big special productions distributed through Goldwyn, "The Manx-Man," George Loane Tucker's picturization of Hall Caine's great novel, and "For the Freedom of the World," Ira M. Lowry's thrilling war picture, are being booked by exhibitors in every part of the country.

## Make New Animated Cartoons

E. B. Hetrick, who has charge of the animated cartoon department of the International Film Service, announces a series of "animated comedies." International's present animated cartoons usually are 500 feet in length, issued as a part of a split release, in association with a scenic or educational film. Two of these will shortly be released. One of them is entitled "The Tale of a Monkey," and the other "The Last Straw." Both of these comedies have the Katzenjammer Kids as the principal actors. The scenarios were written and the animating done under the direction of Gregory La Cava.

# Screen Actors Will Speak Titles

## Carl Laemmle Undertakes Experiment in Making Next Mersereau Release—Received Hunch from "Constant Reader"

LIP readers will be interested in the experiment Managing Director Carl Laemmle, of Bluebird photoplays, has ordered undertaken in the production of Violet Mersereau's next release. The titles will be rehearsed and "spoken" into the feature as it progresses. The characters will thus speak the titles and the printed word will serve as a confirmation of what has been said during the production of the scene, immediately preceding the title.

To further develop the public interest, the advertising and press work will make reference to the "spoken" titles and there will be printed lists of the complete set of titles provided for the use of exhibitors in distributing them to their audiences. No less a benefactor than "Constant Reader" is responsible, in a letter to the editor of one of New York's dailies, for the idea that will be worked out by Mr. Laemmle in the forthcoming Bluebird.

The newspaper reader, in his expressions to the editor, related how he was able from the last row of a theater to hear the dialogue when his eyes were open; but declared that with his eyes shut the lines spoken by the actors on the stage were a mere jumble of sounds. "Constant Reader" went on to say:

"I was greatly interested in this experience. The eyes take in at a glance a conversation; they note from the expression on the face of the person speaking whether what he says is serious, amusing or otherwise, and in many instances, without previous training, they recognize the actions of the visible speech organs, interpreting the word pictures formed by them with the aid of the mind into spoken language, even if the sound of the voice cannot be heard. Many of us are unconsciously doing just this same thing when attending a moving picture play and are perhaps startled by the sudden voices coming out to us from the silent screen."

Mr. Laemmle proposes to have these "voices from the screen" speak in absolute harmony with the action that has led to the title being inserted. And to that end titles will be used to express more in conversation, the progress of the action. Mr. Laemmle believes there will be an incentive to an increased interest in the story, and added enjoyment to witnessing the photoplay.

---

Three of a series of Essanay one-reel comedies have been completed, for release through General Film. These are of the slapstick variety, inaugurating some new types of rapid-action comedy, and are titled, "Hard Luck," "The General" and "All Board."



*Constance Talmadge in a scene from "The Honeymoon"*

# Metro Contributes Heavily To War

### Gives Many of Its Men to the Nation—Hartley McVey, Mrs. Sidney Drew's Brother, Is Aviator

HARTLEY McVEY, brother of Mrs. Sidney Drew, and formerly associated with Mr. and Mrs. Drew in the production of Metro-Drew comedies, has received his commission as lieutenant in the aviation section of the United States Army. Lieutenant McVey is now awaiting orders to proceed to France, where he hopes to see S. Rankin Drew, Sidney Drew's son, formerly a Metro director, who is already in the aviation work abroad.

Another employe to leave to enter the service is Charles A. Jacobsen, who enters the quartermaster's division as a first-class corporal. Mr. Jacobsen's immediate destination is Camp Joseph E. Johnston, Jacksonville, Fla. He has been with Metro for two years in the capacity of purchasing agent. In Jacksonville he hopes to find his friend and former fellow Metro employe, Benjamin A. Boyer, who is also with the quartermaster's department. Mr. Boyer was assistant manager of the Popular Plays and Players studio.

Metro has contributed men to all branches of the service.

Lieut. James M. Loughborough of the U. S. R. received his final training at Plattsburg. He was formerly manager of publicity for Metro, and Arthur James's right-hand man. Bennett Molter, formerly assistant director to William Christy Cabanne, joined the French aviation service before the United States entered into the war, but will now be transferred to the aviation section of this country. As a member of No. 101 Escadrille of the French Army, Mr. Molter distinguished himself by skill and bravery on several occasions, and he wears a decoration. Two other Metro men who have enlisted in the flying corps are Fred Sittenham, formerly assistant director, and Frank Cummings, assistant cameraman.

One day in the spring twenty boys from the Metro studio went in a body to offer themselves to the Naval Reserves. Among those who were accepted, and who have either joined the colors already or are awaiting orders to leave, are the Sweeney boys, "Jimmy." "Jack" and "Bill," "Sherrie" Harris, Arthur Herman, Harold Wenstrom and Alfred Dagostino. These were employed in different capacities at the studio.

James Kertyn, accountant, Wm. Laird, bookkeeper, and Alexander Duane, clerk, were among those who enlisted early. Louis Klopsch, of the publicity department, is in France with the 165th Regiment and is the editor of a newspaper published in the American camp.

Jack Lamond, formerly assistant cameraman, enlisted in the marine corps, and is now engaged in taking motion pictures of naval maneuvers for the government. Louis Hooper, formerly casting director at the Metro studio, returned to his home in Canada and joined the ambulance service. Few of Metro's men were drafted, but among these were William Canter, operator at the Quality studio, Lester Cuneo, Harold Lockwood's leading "villian," and John Waters, assistant director to Fred J. Balshofer, and Samuel Herbert, shipping clerk at Metro's executive offices in the Longacre Building, New York. All these men are in the infantry.

Seven men from Metro's West Coast studio at Hollywood, Cal., rallied to the colors. These were Andrew McDonald, electrician, Benny Pierpoali, assistant cameraman, Carl W. Himm, film cutter, Wells Pettibone, carpenter, Jack Christianson, property man, William Brown, scenic artist, and Earl Morris, chauffeur.

## Fair Weather Delays Production

Constance Talmadge's projected departure for the west has been held up by the stretch of unusually fine weather which New York and its environs have been enjoying for the past ten days. Miss Talmadge's next Select production, "The Studio Girl," which is to be completed before her departure, calls for a great number of rain scenes and she and her director, Charles Giblyn, have been distractedly marking time while the sun shines.

Fate seemed to smile on them one day last week when a drizzling rainstorm broke the spell of perfect weather. No time was lost and a strenuous morning was spent in the wilds of New Jersey. At noon a halt was called, and the tired, draggled party motored into Englewood for luncheon. On their return to the street they found that their automobile and chauffeur had vanished.

A bystander informed them that the man had been arrested, and Giblyn sent his assistant to the police station to ascertain the cause. The latter, as soon as he set foot within the jail, was added to the chauffeur and the automobile, and his "S. O. S." brought Giblyn on the scene. Here it was explained to the director that his automobile carried a 1915 license plate in the year 1917, which was not in accordance with New Jersey standards. It took Giblyn all afternoon to convince the minions of the law that the car was being used in a scene which required a 1915 license, and that art and not crime was being served. Meantime, old Sol was back on the job and there was nothing to do but go home.

"The Studio Girl" is an adaptation for the screen, by Paul West, of "The Runaway," a comedy by Pierre Veber and Henri de Gorsse. It is filled with sparkling bits, humorous situations and a strong love interest.

Like its predecessor, "The Honeymoon," it affords Miss Talmadge opportunity for the exercise of her rare comedy gifts and bids fair to outshine any one of her previous releases. When finished, the picture will be distributed through Select exchanges.

## Tabulates Film Rentals by Machine

The General Film Company has adopted an advanced method of tabulation for its accounting details with bookkeeping machinery. Several sets of machines similar to those used in the United States Census Bureau make weekly a minute and separate accounting of its every film rental—by serial number, manufacturer, subject, date, branch, exhibitor and price throughout the United States. Auditor W. M. Gulick estimates that the machines dispose of from 14,000 to 16,000 ordinary bookkeeping entries per week, and that it would need about forty clerks to do the same work that the machines are doing.

## Actor Thrice Wounded

Amedee Rastrelli, French comedian appearing in the new series of Essanay one-reel comedies released by General Film Company, wears a medal for valor in connection with the war. He is appearing in American comedies while resting from the effects of the third serious wound received in active service at the front.

## President Praises Four-Minute Men

President Wilson has written the following letter to the speakers of the Division of Four-Minute Men of the Committee on Public Information:

"To the Fifteen Thousand Four-Minute Men of the United States:

"May I not express my very real interest in the vigorous and intelligent work your organization is doing in connection with the Committee on Public Information? It is surely a matter worthy of sincere appreciation that a body of thoughtful citizens, with the hearty co-operation of the managers of moving picture theaters, are engaged in the presentation and discussion of the purposes and measures of these critical days.

"Men and nations are at their worst or at their best in any great struggle. The spoken word may light the fires of passion and unreason or it may inspire to highest action and noblest sacrifice a nation of freemen. Upon you Four-Minute Men, who are charged with a special duty and enjoy a special privilege in the command of your audiences, will rest in a considerable degree the task of arousing and informing the great body of our people, so that when the record of these days is complete we shall read page for page with the deeds of Army and Navy the story of the unity, the spirit of sacrifice, the unceasing labors, the high courage of the men and women at home who held unbroken the inner lines. My best wishes and continuing interest are with you in your work as part of the Reserve Officer Corps in a nation thrice armed because through your efforts it knows better the justice of its cause and the value of what it defends.

"Cordially and sincerely yours,

(Signed) "Woodrow Wilson."

## Veteran Directs "The Planter"

Thomas N. Heffron, who directed "The Planter," a Mutual special feature in which Tyrone Power is starred, had a distinguished career in stage direction before he became associated with Thanhouser in 1911 and began to make himself famous as a director of motion picture drama.

Mr. Heffron was stage director for Cohan and Harris, William A. Brady, Mrs. Fiske, John Mason, A. H. Woods and Augustus Thomas before he was picked by the late Charles Frohman to superintend stage direction of some of the distinguished manager's important successes.

Since he joined the motion picture forces, Mr. Heffron has been associated with Thanhouser, Biograph, Famous Players, Selig and the American Film Company, Inc., of Santa Barbara, California.

## Pay One Dollar to See Patriotic Film

"Heroic France, Our Allies in Action," the eight-reel Mutual war spectacle, was shown to capacity audiences, afternoon and evening at the State Normal School at Moorhead, Minn., recently. The auditorium of the Moorhead Normal seats 1,000 people. The Moorhead chapter of the American Red Cross received a percentage of the ticket receipts and Mutual donated a share of the film rental to the local Red Cross organization. Tickets for the show sold at $1 each.

# January Bluebirds Are Announced

### Carmel Myers, Mae Murray, Ruth Clifford and Franklin Farnum Are Featured in Early Productions

CARMEL MYERS in "My Unmarried Wife"; Mae Murray in "The Eternal Columbine"; Ruth Clifford in "The Highest Card" and Franklyn Farnum in "The Catamount" will provide attractions for January that promise to sustain Bluebird's reputation for good entertainment.

Violet Mersereau, in "The Wild Cat" and Dorothy Phillips, in "Broadway Love," have also completed plays to add to the good start Bluebird has planned for the new year. All of the stars mentioned are now busy on location with material worthy of their effort, preparing releases far in advance of present requirements.

Mae Murray, in "The Eternal Columbine," will offer the art that first gave her public prominence—dancing and pantomime—in artistic combination. Pierette and Harlequin, stand-bys of the European stage in weaving pantomime of traditional interest, furnish a prelude to Sheridan Bickers' story which Robert Leonard has produced. Miss Murray dances in the prologue and dances through the story lending a combination of three arts to the screen in dramatic emotion, pantomime and dance.

Carmel Myers, presenting "My Unmarried Wife," makes her second appearance as a Bluebird star, January 7, in a play that promises to fix her in assured favor with the exhibitor and his public. Out of a multiplicity of themes and schemes for photoplay entertainment there has come from Frank R. Adams' story, originally titled "Molly and I," a screen novelty that finds its principal charm in a reflection of every day life. Kenneth Harlan, who is leading man for Miss Myers, is excellently fitted in a role that matches the star's part in interest and sympathy; Beatrice Van, Patrick Calhoun, Mark Fenton and Jack Hutchinson backing the leads with evenly balanced and essential supporting roles.

Ruth Clifford, star of "The Highest Card," will have Monroe Salisbury as her leading man in another Rupert Julian Bluebird. In this new offering Mr. Julian acts as well as directs, essential roles involving Al W. Filson, W. H. Bainbridge and Reta Pickering in the portrayal of Elliott J. Clawson's screen-plot. The players went back to nature in producing "The Highest Card" going to Seven Oaks, Cal., for locations that fulfill the requirements of a story that reaches out-of-doors for most of its scenes.

Franklyn Farnum's Bluebird, late in January, will be "The Catamount" based on a story by R. N. Bradbury and F. H. Clark, prepared for the screen by Charles Kenyon and produced by Joseph De Grasse. The plot deals with ranch life and Mr. Farnum is provided with just the type of a "speedy" role that best suits his screen-style. Edith Johnson will be his leading lady and Fred Montague, Charles Hill Mailes and J. Morris Foster will have prominent supporting roles.

## Blackwell in 400th Picture

"The Beautiful Mrs. Reynolds," a forthcoming World-Picture Brady-Made, is the four hundredth photoplay in which Carlyle Blackwell has acted the leading male role. Associated with him as co-stars in this screen drama are June Elvidge, Evelyn Greeley and Arthur Ashley.



*A scene from the World Brady-Made picture, "The Beautiful Mrs. Reynolds."*

# What Theater Men Are Doing

## NEWS FROM LIVE EXHIBITORS ALL OVER THE COUNTRY

**This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, MOTOGRAPHY, Chicago.**

## Makes Use Of Advertising Opportunity

### Another Manager Makes Lobby Attractively Like Circus Tent Entrance for Showing of "Polly of the Circus"

C. EVERETT WAGNER, manager of the Dreamland Theater of Chester, S. C., is another exhibitor who has taken advantage of the exploitation opportunities afforded by the Goldwyn feature production, "Polly of the Circus," in which Mae Marsh is starred.

When the picture was on at his theater, Manager Wagner spread sawdust over the lobby floor and erected an imitation circus tent entrance. He also constructed an imitation circus ring for the theater lobby and installed some live animals. A tub of red lemonade of real circus flavor was dispensed to the patrons as they filed through the entrance, and a lusty lunged boy peddled peanuts while the crowd waited in the ticket line.




*Lobby of Dreamland Theater, Chester, S. C., at the showing of "Polly of the Circus."*

## Last Sub-Branch Passes

The last sub-branch in the motion picture world passed into history when Mr. and Mrs. J. G. Foley left Johnstown, Pa., for St. Petersburg, Fla., last week. When the consolidation of producing companies was effected several years ago there were few small film distributors who survived the merger. In a short time all of them were out of business except the Johnstown sub-branch operated by Mr. and Mrs. Foley.

Mr. Foley opened the first moving picture show in Johnstown. It was the Bijou Dream Theater at Locust and Clinton streets. Those were the days when the nickelodeon blazed the trail for the more pretentious screen houses. The movies were dubbed "canned" pictures and were laughed at by the self-styled legitimate stage. But the industry persevered with men like Mr. Foley directing its energies and soon developed into its present-day magnitude.

When Mr. Foley started the Bijou one-reel programs were the vogue. Later he opened the Globe Theater, which he conducted until a year ago, in addition to a film exchange.

On account of ill health, Mr. Foley is going south. He will locate temporarily in Florida, but if the climate is not found satisfactory he and Mrs. Foley will remove to Arizona.

## Leo Is Manager of Fox Theaters

Joseph Leo, many years in the amusement business, has been appointed assistant to the general manager of the William Fox circuit of theaters now consisting of twenty playhouses, most of which are in Greater New York.

Mr. Leo was closely associated with Mr. Fox in the latter's pioneer days as a showman, and as a motion picture producer. He opened the first theater Mr. Fox ever had, and, as the circuit grew, his duties were enlarged correspondingly.

For several years Mr. Leo had a booking office, upon which many vaudeville houses relied for their acts. About three years ago he returned to the Fox forces and served at first as business manager for various companies of Fox players making feature photoplays. In this way he obtained an intimate knowledge of actual film making. Following this work Mr. Leo did special duty in connection with most of the William Fox theaters.

## Sunday Case Reaches High Court

The People against Vincent Bergstrom, proprietor of a Schenectady motion picture theater, is the title of a case that was appealed to the New York state court of appeals last week. Bergstrom was convicted in the police court last March for operating the Majestic Theater in violation of the Sunday law. He was fined $5. On the appeal to the county court the judgment was affirmed and recently the appelate division of the supreme court also affirmed the conviction of Bergstrom. In the latter court Justice Woodward dissented from the majority ruling, which permits the case to be carried to the highest court in the state.

This is a test case to determine the rights of the motion picture theater proprietors in New York state regarding the opening of their theaters and giving motion picture exhibitions on Sunday.

## New Mission Theater Is Reopened

The New Mission Theater, at Mission and Twenty-second streets, in San Francisco, altered and enlarged to accommodate 2,800 persons, provides for the Mission district of San Francisco's largest uptown theater.

Built for Louis R. Greenfield and Leon Kahn by Reid Brothers, architects, the New Mission represents an expenditure of $300,000. Kahn and Greenfield are the owners also of the New Filmore Theater, constructed very nearly according to the same plan as the New Mission. Robert F. Abraham is the manager.

The big amusement enterprise was sponsored by the Mission Street Merchants' Association, to whose members Kahn and Greenfield have given full credit for the co-operation, which made the undertaking possible. A board room, completely furnished, has been provided in the new addition by the management for the meetings of the association directors.

A spacious foyer, from which inclines

of easy gradation lead to the balcony and loge sections, is located at the rear of the main auditorium. The mezzanine, entirely devoted to rest rooms, is reached also through the foyer. Centered at the rear of the lower floor the operating room, thoroughly equipped, is provided with glass panels through which the projection of the pictures may be viewed.

Elaborately grilled, the vaulted dome over the balcony, with its intricate design, is an architectural feature that adds grace and beauty to the huge auditorium.

## New Little Theater Opens in Seattle

John Hamrick, manager of the Rex theater, Seattle, opened a new house this month in the heart of Seattle's shopping district. The Little Theater is the name of this house, located at 416 Pike street, just a half block from the Coliseum, one of the Greater Theaters Company's motion picture palaces.

The name is suited for Mr. Hamrick's new house, because it seats only 350, but it is furnished as handsomely and equipped even better than most motion picture theaters of three times the size. There is a little ladies' rest room in the basement. Mr. Hamrick is particularly proud of his gold fiber screen, the only one in Seattle. He has advertised the fact.

First run Triangle films are shown at the Little Theater, and the regular admission price is twenty cents, the same as all other first class downtown houses in Seattle.

# Perry Becomes Manager in Milwaukee

### Takes Charge of Strand Theater and Plans to Spend $10,000 in Making This Picture House More Beautiful

CHARLES C. PERRY, who acted as assistant to Theo. L. Hays, manager of the New Garrick, St. Paul, since that playhouse passed under the control of Finkelstein & Ruben in August last, resigned his berth recently to accept a position of greater responsibility as the active manager of the Strand Theater, Milwaukee.

Mr. Perry, a direct descendant of Commodore Perry, was born at Lafayette, Ind., thirty years ago. He resided for a time at York, Nebraska, and attended the state college in that city. He was assistant treasurer at the Orpheum Theater, St. Paul, for several seasons and was also connected with the former Grand Opera House in that city. In 1913 Mr. Perry entered into a managerial speculation on his own account at Sioux City, Ia. He leased the opera house and gave that city its first introduction to the artistic exposition of feature photo plays. When Fred Hartman, the hero of the Red River Dog Derby race, made a tour last winter, following the dog derby, Mr. Perry was engaged to manage the successful tour the plucky Hartman made throughout the west.

As assistant to Theo. L. Hays, Mr. Perry co-operated in the introduction of the many innovations in service and photoplay presentment that have distinguished the policy of that playhouse, particularly the artistic preludes that are given the screen productions at the New Garrick.

The Strand Theater in Milwaukee over which Mr. Perry now presides, is a beautiful house of large capacity, playing high class features and one of the most successful playhouses in that city. Under Mr. Perry's direction $10,000 will be spent in beautifying the interior as to decorations and furnishings. The stage will be enlarged and thoroughly equipped as to scenic and lighting facilities to afford an opportunity to invest the various presentments with artistic preludes and appropriate settings. A large orchestra will be engaged and the musical interpretation of the features will be made distinctive.

This new connection will offer Mr. Perry a splendid opportunity for the development of the special talent and ability he has evidenced in exposition of the silent drama.

# Complete "Thais" on Schedule Time

### Goldwyn Forces Finish Filming Mary Garden Picture and Work of Assembling and Titling Is Progressing

WORKING almost to the hour on the schedule prepared for her months ago, Mary Garden has completed the final scenes of Goldwyn's master-production of Anatole France's "Thais." The work of assembling and titling the thousands of feet of film is now well under way at the Fort Lee studios of the company, and trade prints of the production soon will be in the hands of exhibitors throughout North America.

Goldwyn regards the prompt completion of this big production as a testimonial to the willing good nature of its star and to the efficiency of its technical staff. Frank H. Crane, the director, and Hugo Ballin, art director, mapped out a time schedule that was carefully adhered to from the filming of the first scene to the last. When it is recalled that this schedule provided for a trip to Florida and took into account all possible delays because of bad weather, it can be perceived that it was carefully arranged.

The filming of the spectacular love story was not without the little misfortunes invariably met with in such undertakings. Miss Garden and her company encountered cloudy weather in Florida for a brief twenty-four hours and a zipping nor'wester almost wrecked the Alexandria street scene erected in the studio compound; but save for those two instances there were no material delays.

While Miss Garden is enjoying a brief rest preparatory to beginning work in her next Goldwyn production, the title of which will be announced shortly, Director Crane is busy cutting, titling and assembling "Thais." In the work of titling he has an expert assistant in the person of Henri C. Olinger, professor of literature at Columbia University. Prof. Olinger, besides being an authority on the literature, art and customs of the period with which M. France's story deals, is a friend of the author.



*One of the big scenes in Goldwyn's production of "Thais" in which Mary Garden stars.*

## Alaska Managers Solve Tax Problem

C. H. Code, owner of the only two theaters in Nome, Alaska, has just returned to Seattle to spend the winter. Mr. Code reports that the motion picture business had the biggest season last summer of any in the history of Nome.

The exhibitors of Alaska met the tax problem in a different way than any exhibitors of the country. Their regular price was 25 cents. The 25-cent piece is the smallest coin used in Alaska, and they did not want to necessitate the bringing in of either nickels or pennies, so they agreed among themselves to raise to 50 cents on Sundays and leave the daily admission the same. If the Sunday business is large enough to cover the tax for the week and leave any balance this balance is given to the Red Cross.

# News of State Rights Productions

THE LATEST FROM ALL OVER THE INDEPENDENT FIELD

## "Empty Pockets" Is Ready for Release

### Brenon Picture Is Cut and Titled While Work Goes Forward on Forbes-Robertson Production

WHAT with taking scenes with Sir Johnston Forbes-Robertson by day and cutting and titling "Empty Pockets" by night, Herbert Brenon has had little time to call his soul his own during the past week or so.

But the result is an encouraging one, for it is now announced that still another Brenon is to see the light of day. "Empty Pockets," upon which Mr. Brenon has been working since the conclusion of "The Fall of the Romanoffs," is now practically finished, and ready for release. It is his fourth big production within the year, and it is his second picture of this type, his first melodrama "The Lone Wolf" having met with success.



*A scene from Herbert Brenon's "Empty Pockets."*

Taken from Rupert Hughes' popular novel, depicting the various phases of New York life from the tenements in the slums to the mansions on Fifth avenue, "Empty Pockets" is a swift and timely melodrama. It contains that human appeal which moving picture audiences never fail to appreciate.

A Brenon picture invariably contains something that is original. Each production marks a stride forward in the right direction, and "Empty Pockets" contains several twists and turns and innovations that have never been introduced in moving picture scenarios before. It also contains some entirely novel situations.

Mr. Brenon is not a bromide of the celluloid drama. He is not content to rehash old situations and dish them up as new. He never attempts the same thing twice. That is why the announcement of a new Brenon production kindles interest among devotees of the screen.

The cast of this picture includes Barbara Castleton, Bert Lytell, Malcolm Williams, Ketty Galanta, Peggy Betts, Susanne Willa, Ben Graham and Thornton Bastion.

George Le Guere, now appearing in "Business Before Pleasure" at the Eltinge theater in New York, has been engaged to play the role of Christopher Penny, in "The Passing of the Third Floor Back" with Sir Johnston Forbes-Robertson.

Le Guere made his first hit on the stage as "Jan" the dreaming Boer boy with Lena Ashwell, the celebrated English actress in "The Shulamite." From that time on, his career has been a series of successes in New York and elsewhere. He was leading man with David Warfield, and was featured with Jane Cowl in "The Song Bird." He also appeared in "Under Southern Skies" with Henry B. Walthall, with William Hodge in "The Man from Home," playing the part of the American boy 830 times. He was also in "Rebellion" with Gertrude Elliott, in "Mr. Woo" with Walker Whiteside, "The Dawn of a Tomorrow" with Eleanor Robson, and other equally popular plays, more recently appearing with Margaret Anglin, in Mrs. Henry B. Harris' production of "A Woman of No Importance." He was most successful in his interpretation of Gerald in the famous Wilde play.

In addition to his stage activities, Le Guere has devoted much of his time to screen work, in which field he has been extremely successful.

## Spectacle Booked for Extended Run

As a result of the successful sales campaign which Sawyer and Lubin of General Enterprises, Inc., have recently carried out in the interest of "The Warrior," a statement was issued by them this week announcing that more than three-quarters of the available territory had been disposed of. With the completion of several contracts during the past week, the following prominent territorial purchasers are now exploiting the film spectacle starring Maciste in their respective districts: Globe Films Limited of Toronto, Canada, for the Dominion of Canada; The Allen Film Corporation of Minneapolis, Minnesota, for Wisconsin, Minnesota, North and South Dakota; The Clark and Rowland Theaters Company for Western Pennsylvania and West Virginia; The Jordan Brewster Company of Seattle, Washington, for Washington, Oregon, Idaho and Montana; The Special Features Company of Knoxville, Tennessee, for Tennessee, Georgia, Florida and Alabama; The American Film Company of Philadelphia, Pennsylvania, for Eastern Pennsylvania, Maryland, District of Columbia, Virginia and Delaware; and the Eastern Feature Film Company of Boston, Massachusetts, for the entire district embraced by the New England States. The picture has been booked for a week's run in a number of theaters.

## Key's First Picture Has Initial Showing

Wednesday, December 12, "The Fringe of Society," a Hoffman-Foursquare feature, will have its first New York showing at Marcus Loew's New York Theater. "The Fringe of Society" is the first picture drama written by Pierre V. R. Key, a lineal descendant of Francis Scott Key, author of the Star Spangled Banner, and who has been for years the music critic of the New York *World*. The theme of "The Fringe of Society" is timely, its situations unique, gripping, its characters well balanced. Co-starring are Ruth Roland, Milton Sills, Leah Baird, and J. Herbert Frank.

## Washington Welcomes "Fall of Romanoffs"

Herbert Brenon's "The Fall of the Romanoffs" has just been launched under sensational auspices in Washington, following its sweeping hit in the Dominion of Canada.

The big historical production opened at Tom Moore's Strand theater in Washington on Sunday evening, December 2. Herbert Brenon was present, as was his brother, Chandos St. John Brenon, Canadian representative of the Brenon Corporation. Sergius Trufanoff, otherwise the Monk Iliodor, who enacts in "The Fall of the Romanoffs" the role he actually played in the downfall of the Czar Nicholas, appeared in person. He made an address through an interpreter.

Previous to the Washington Strand opening, "The Fall of the Romanoffs" was shown at the palatial residence of Edward B. McClean, owner of the Washington

*Post.* More than seventy-five guests were present, including the representative legislators, executives, diplomats and society leaders of the capital. This special showing was given on Friday evening, November 30. On the night following, "The Fall of the Romanoffs" was shown to the Washington Press Club.

The Washington Strand Theater engagement was arranged through J. D. Williams, manager of the First Exhibitors' Circuit, of which Mr. Moore is a prominent member.

## Show "The Belgian" at Bazaar

The executive committee of Hero Land, in progress at the Grand Central Palace, New York, has selected Sidney Olcott's production "The Belgian" starring Walker Whiteside and Valentine Grant, as the moving picture feature at the bazaar on December 5 on which date Belgium Day will be observed.

# "Mother" Rights Are Going Fast

### Sawyer and Lubin Dispose of Territory on McClure Feature for Nine States in Few Days

ARTHUR H. Sawyer and Herbert Lubin, prominent in the affairs of General Enterprises Inc., and recently appointed selling agents for the McClure feature "Mother" have created a remarkable record in the matter of territorial allotment for the latest McClure offering. Commissioned on Saturday last to promote the sales of the George Loane Tucker feature, Messrs. Sawyer and Lubin on Monday had consummated contracts whereby the picture was acquired for the entire state of New Jersey by Martin Wohlfarth. The purchaser is a prominent exhibitor of New Jersey, owning several theaters in Lakewood, Springlake and Laurel, New Jersey.

This is Mr. Wohlfarth's first venture into the field of state rights and he has chosen the George Loane Tucker feature "Mother" with which to begin his exchange operations. He was influenced in this selection by the popularity of the director, George Loane Tucker, and the fame of the novel "Mother."

On Tuesday J. E. Kemp, General Manager of Wescott Film Corporation of Minneapolis, Minnesota, purchased "Mother" for the states of Minnesota, Wisconsin and North and South Dakota. This organization recently acquired the rights to "The Warrior" for their particular territory and Mr. Kemp made a special flying trip to New York to witness the screening of "Mother." After an inspection of the feature he immediately closed the contract.

Wednesday afternoon Sawyer and Lubin disposed of the territory embraced by the states of Illinois, Michigan, Iowa and Nebraska to James R. Grainger, of the Allen Film Corporation of Chicago, Illinois. Mr. Grainger, who negotiated the contract for his company, purchased the rights for "The Warrior" a few weeks ago.

Mr. Sawyer attributes the remarkably quick disposition which has been made thus far to "Mother" to the state right buyers of the country to the extensive and carefully planned exploitation campaign carried out by McClure Pictures several weeks prior to the first trade showing.

# Hoffman Starts Two Weeks' Trip

### Head of Foursquare Making Extended Tour of the Country Visiting Exchange Managers

HOFFMAN-FOURSQUARE exchange managers are preparing for visits from their chief, M. H. Hoffman, during the coming two weeks, for he has just started on his first extended tour that will take him to all parts of the United States in the interest of his organization. Mr. Hoffman's trip is being made largely to meet personally the many leading exhibitors who want to discuss with him important matters connected with Hoffman-Foursquare plans, particularly the marketing of the big William J. Flynn serial supreme, "The Eagle's Eye."

"We have been working hard for six months now," said Mr. Hoffman, "and our exchanges are assuming their rightful degree of efficiency and importance in their respective territories. Naturally, some of those most recently established have not yet had time sufficient to get into 'full stride' but these newest offices have started in a manner that is most gratifying.

"I am anticipating, with liveliest interest, the many meetings with big exhibitors (and the smaller ones, as well,) arranged for me by my exchange managers. They all appear pleased with Foursquare product and plans, and to that end they feel that interviews can help in certain plans we are formulating.

"But especially is there a tremendously keen interest in the distribution of the forthcoming William J. Flynn serial supreme, 'The Eagle's Eye,' which the Whartons are now making. There is every indication that nothing of a serial nature ever created even a fraction of the interest now being aroused by 'The Eagle's Eye.' In the light of all this it is only natural that exhibitors from everywhere are eager to learn, by word of mouth, of the many important matters relating to this serial.

"The part of the country in which I have a deal of interest is the south, and my visits to our exchanges in Atlanta, and the Hoffman-Foursquare just opened in Dallas, as the stop I shall make at New Orleans, should prove illuminating.

"Contrary to belief which prevails in some quarters, the south is experiencing a period of prosperity that can be turned to account by motion picture organizations—if they offer what is wanted. It is a mistake to continue assuming that the south cannot give much business to the motion picture distributor.

"It is true that a year or more ago, when selling the cotton crop was so difficult, that the south felt the necessity for economy. But more than anything else that put a damper on motion picture business in that section was the quality of pictures that some concerns tried to sell.

"No one can, or should, blame the southern exhibitor for turning his back on program material of the 'ordinary garden' variety. He merely got tired of this class of picture and refused to inflict it upon his patrons. An inferior picture, cheaply made, the southern exhibitor didn't want—at any price. But some distributors incorrectly assumed that he wasn't in the market for fine product.

"My long personal contact with southern exhibitors was of great benefit. I came to understand their business sagacity, as well as their fine personal qualities. What these gentlemen want is the feature of quality—for the quality people of the south. That means pictures of six and seven reels to form the bulwark of their programs, that are strong in every particular and reflect atmosphere."

## "Zep" Spectacle Booked on Big Circuits

Frank G. Hall, president and general manager of the U. S. Exhibitors' Booking Corporation, has closed contracts with the heads of a number of eastern vaudeville and picture theater circuits for week runs for his company's first special release, "The Zeppelin's Last Raid," the Thomas H. Ince spectacle now booking in all parts of the country.

Nine big circuits will show the "Zep" production, the Loew, Fox, Moss, Poli, Gordon, Proctor, Keith, Nixon-Nirdlinger and the Hulsey chain of theaters in the south. The aggregate bookings involve upwards of 300 days.

Both Mr. Loew and Mr. Moss, who will show the "Zep" spectacle simultaneously in their theaters in the New York Metropolitan district, during what is generally considered to be the worst "show" week of the year, the week prior to Christmas.

# Devises New Method for Foreign Field

### Frank Hall Puts U. S. Exhibitors in Touch With Outside Market Through Robertson, Cole Company

A NEW and revolutionary method of distributing motion picture productions in the foreign market has been put into operation as a result of the consummation by Frank Hall, president and general manager of the U. S. Exhibitors' Booking Corporation, of one of the biggest deals on record, involving the disposal of foreign distributing privileges to productions released by his concern.

The arrangement, which involves an outlay of upwards of half a million dollars, gives to the Robertson, Cole Company of New York and London the exclusive marketing privileges to the U. S. productions, of which the new Ince spectacle, "The Zeppelin's Last Raid" is the first, the Ince drama, "Those Who Pay," starring Bessie Barriscale, the second, and Sydney Olcott's great drama, "The Belgian," the third.

The new system of foreign distribution, devised by Mr. Hall, employs a number of original ideas by means of which the foreign marketing of pictures will be greatly simplified. It will eliminate the expensive method of selling film productions by cable

and as the Robertson, Cole Company has already established a chain of offices in all the large cities of the world, the new arrangement will enable the booking cor-



*William Oldknow is making his presence felt in the state rights field. He is vice-president and treasurer of the U. S. Exhibitors' Booking Corporation.*

poration to release its subjects simultaneously in all parts of the globe. It will bring the U. S. in direct communication with exhibitors in cities as far remote as Calcutta, India; Singapore, and Sydney.

In consummating the arrangement with the Robertson, Cole Company, Mr. Hall is applying to the foreign market the same ideas he put into effect in the domestic distribution of U. S. subjects. In America he selected the Hoffman-Foursquare system, the Globe Feature Film Corporation for the New England district, the Consolidated Film & Supply Co. for the territory south of the Mason-Dixon line, and the Gorsten Exchange for New Jersey. The success with which this plan operated impelled Mr. Hall to apply it to the foreign field and the deal with Robertson, Cole Company resulted.

Robertson, Cole after giving the present method of distributing films in foreign countries exhaustive study, were convinced of the efficacy of Mr. Hall's plan and decided to enlarge their system of branch offices for the express purpose of handling the output of the U. S. Exhibitors' Booking Corporation.

It is their intention to give trade showings of U. S. subjects for exhibitors in all of the large cities of the world, to enable the various film buyers in the foreign marts to see the pictures before purchasing them.

Following its alliance with the Robertson, Cole Company, the U. S. Exhibitors' Booking Corporation will begin immediately to develop their foreign business on a large scale. A special foreign department has been established in the executive headquarters of the company in the Times Building and the foreign distribution will be under the supervision of Miss Edna Williams, through whose efforts it is understood the new alliance was consummated. Miss Williams will act as a representative of the Robertson, Cole Company and henceforth will devote her entire time to the foreign marketing of U. S. subjects.

# U. S. Exhibitors' Buy "The Belgian"

## Offers Sidney Olcott Production to Theaters on Open Market Plan—Walter Whiteside Stars

FRANK HALL, president and general manager of the U. S. Exhibitors' Booking Corporation, has purchased outright from Sidney Olcott his production, "The Belgian," starring Walker Whiteside and Valentine Grant.

"The Belgian," the story of which was written by Frederick Arnold Kummer and is founded upon the life of a Belgian artist and his adventures in the world war, will follow the big Ince productions, "The Zeppelin's Last Raid" and "Those Who Pay" as the third U. S. release. It will be given to exhibitors in all parts of the world on a wide open booking policy not later than January 1, 1918.

Special interest attaches to "The Belgian" inasmuch as it was written by Mr. Kummer from actual events that have transpired in Belgium, weaving into its historic atmosphere a theme that runs the gamut of human emotions, exposes the workings of the German secret service prior to the war in Belgium and with it all an engrossing love story. Mr. Kummer has agreed to allow the film to take precedence to the book which will be announced for publication shortly.

The love affair of two simple Belgians is made the sentimental backbone of a very interesting plot. The scenes showing the methods employed by German spies before the war to obtain information make many striking situations.

The production depicts the life of the Belgians before the German horde swept over the peaceful nation, portrays the heroism of the natives who rose in defence of their harassed country and shows the workings of the secret service for the Allies.

Walker Whiteside and Valentine Grant head an all-star cast which is noteworthy for the excellent types it presents.

The sale of "The Belgian" was negotiated by the firm of Hiller & Wilk, of the Longacre Building, through whose offices many important state rights subjects are being distributed.

The transaction was consummated in record time. Mr. Hall viewed the production on Friday night at a special showing and the deal was closed in ten minutes on Saturday morning at the executive offices of the booking corporation in the Times Building.

# Predicts Weekly Children's Day

## M. J. Weisfeldt Declares Exhibitors Must Meet Popular Demand for Pictures That Interest Little Folk

THAT one day each week, evening shows included, will in the future be arranged as a children's program, is the prediction of M. J. Weisfeldt, general manager of the Wholesome Films Corporation.

Mr. Weisfeldt has just completed a painstaking investigation among exhibitors throughout the country, and upon that he bases his opinion.

"We found a very strong demand for children's programs, but an alarming shortage of pictures adaptable to them," said Mr. Weisfeldt. "I do not mean by children's programs just the so-called 'kiddie' pictures. The young of our nation have a broader appreciation of motion picture essentials than their elders permit them to have of any other sort of paid amusement.

"The result is that children demand a little bit more than the 'kiddie' picture, so called.

"The picture to suit this demand must be clean in story, action and production, yet not so adult as to be 'over the heads' of children, nor too youthful in plot to interest their elders.

"One exhibitor whom I interviewed gave me an excellent illustration. He said, 'The whole children's program demand is the old story of the circus over again. I recall how it was with my father and mother, and I know how it is since I have children. The circus, primarily for children, is an adult amusement as well, and it always will be. My father always took me to every circus that came to our town. Why did he do it? I'll tell you. There were two reasons: He wanted me to see the circus and, just as important, he wanted to see it himself. Often he would talk about it long after the activities of youth has chased the circus from off my reflective horizon. That's the answer to children's programs. Get good, clean pictures that will entertain them and also their elders, and you solve a big problem for the producer, as well as for us exhibitors, and the public.'

"Acting upon what this investigation has disclosed, Wholesome Films Corporation will offer exhibitors a complete children's program, including a novelty reel, comedy, scenic and dramatic feature.

"We have been working upon this plan for some time and can book to exhibitors, immediately, an entire children's program which will afford diversified entertainment with plenty of drama in the feature, good, clean humor in the comedy and something decidedly unique in the novelty reel."

## Censors Pass "Those Who Pay"

Word has been received by Frank Hall, president and general manager of the U. S. Exhibitors' Booking Corporation, that the company's second special release, Thomas H. Ince's seven-part drama, "Those Who Pay," starring Bessie Barriscale, has been passed by the censor boards of Illinois and Pennsylvania. The production will be released not later than December 15 and will be available to all exhibitors on the franchise or open booking plans.

## Soldiers See "The Warrior"

A showing of the film spectacle, "The Warrior," was staged last week for the enlisted men at Fort Slocum, New York. Messrs. Sawyer and Lubin of General Enterprises, Inc., personally made the trip to the fort to supervise the entertainment.

# "Split Reel" Notes for Theater Men

## HOW OTHERS ARE STEERING THE SHIP

### Fire Cancels Shows

A fire in a building in Detroit that houses several film exchanges caused several up-Michigan theaters to go without service one Saturday night last month. The blaze started in the store room of the General Film Company's exchange in the Joseph Mack building, Detroit, and spread to other film offices in the building. The Detroit houses did not suffer, as most of the shows for the city had been delivered just previous to the fire. The blaze caused an estimated loss to the building and contents of nearly half a million dollars.

### Dickson Bros. Expand

W. M. and P. H. Dickson, who form the theatrical firm of Dickson Brothers, in Wabash, Ind., are making rapid strides in the development of their enterprises. The firm owns four theaters in Wabash and recently added a fifth theater to their holdings when they purchased the Eagles' building and theater. This house is one of the best appointed playhouses in Indiana. The other theaters with which the brothers have been identified in Wabash are the Colonial, Orpheum, Family and Dreamland.

### Buys Another Theater

Walter C. Kantner, manager of the Grand Theater in Reading, Pa., has purchased the Queen Theater in that city. Mr. Kantner has achieved notable success in the management of the Grand and has made that playhouse pay a larger return than any of its previous managers. The initial step in the improvement of the house after Mr. Kantner took hold was the installation of a new Wurlitzer organ. The Queen will show the most recent releases of film productions.

### Cuts Out Free Shows

Ringling, Okla., exhibitors have been forced to discontinue their custom of giving free Saturday shows for the entertainment of farmers who come into Ringling to do their weekly shopping. These shows were fostered by the business men of the city who reimbursed the theater owners. Because of the war tax, which makes it necessary for everyone entering a theater to pay something, it was decided that the farmers would be permitted to pay the entire amount.

### Aids Charity Campaign

The Circle Theater in Indianapolis was instrumental in making the recent campaign in that city for a $50,000 fund for destitute widowed mothers and orphan children a success. The theater's program included a special reel for half of the campaign week that brought the purpose of the fund to the attention of the public in a manner that could not be obtained in the newspapers.

### New Manager Takes Charge

Cleve Chipley has taken over the management of the Gem moving picture theater in Troy, Ohio. Mr. Chipley started in the game as a projection machine operator several years ago. He has advanced steadily in the amusement profession. His first announcement on taking charge of the Gem was that there would be no increase in admission prices because of the war taxes.

### Theater to Cost $10,000

A permit has been granted for the erection of a moving picture theater in North Yakima, Wash. Frederick Mercy will be the owner of the new enterprise. Mr. Mercy also is planning the erection of a $75,000 legitimate theater in North Yakima.



*Virginia Pearson, the William Fox star, in a scene from "All for a Husband."*

### Shubert House Quits Stock

The Shubert Theater in Minneapolis on December 2 ceased offering stock company attractions and became exclusively a moving picture theater. Manager Charles A. Niggemeyer announced that the change had been determined upon because he was convinced that the public desired shorter entertainment, such as the screen offers, and that interest in a three-hour spoken drama was decreasing. Manager Niggemeyer will introduce the custom of showing only big features.

### Potato with Admission

"Bring a potato for the Old People's Home," advertised the Sun Theater of Omaha, Neb., recently. The invitation was accepted by the patrons of the house and many bushels of "spuds" were collected in this manner. For every bushel of potatoes contributed, the management of the Sun contributed a like amount for the home.

### Show Opens for Soldiers

The new moving picture theater at Herrold Station, Iowa, near Camp Dodge, was opened on Thanksgiving Day. The playhouse was erected by the Cantonment Amusement Association and is being managed by Walter F. Davis, a prominent picture theater man of Des Moines. The new theater will seat 1,500 persons. Its patrons are practically all soldiers from Camp Dodge.

### Movies Help Insane

Moving picture theater owners of Pottsville, Pa., may be asked by County Judge Berger to help relieve the mental illness of persons confined in the Scuylkill county insane asylum. The grand jury of the county has recommended that moving pictures be shown regularly at the institution to afford diversion to the inmates.

### Saloon Succeeded by Theater

The old Cycle Alley saloon in Fostoria, O., has given way to make room for the enlargement of the Colonial Theater. The wall that separated the saloon from the theater will be torn down and additional seats will be installed in the space. The stage of the house also will be enlarged.

### Theater Costs $100,000

A new moving picture theater in Milwaukee, Wis., will soon be erected at a cost of $100,000. Contracts for the construction work have been awarded by Dr. W. G. Beecroft. The building will be located on east Mifflin street, near the postoffice and federal building.

# Brief Theater News

### Alabama

Greener & Tomppert are reported to have plans by W. A. Rayfield & Co. for Savoy Theater at 328 Eighteenth street, Birmingham. It will cost $15,000.

### Arizona

The Rex Theater at Ray owned by the Phoenix Amusement Co., of which Geo. Mauk is the head, was destroyed by fire with a loss of $15,000.

### Arkansas

Kaucher & Hodges of Memphis were awarded a contract to erect a moving picture house at Little Rock for the Belmont Amusement Co., to cost $15,000.

### California

Work is progressing on the new Graumann Theater in the new Edison Building, Broadway and Third street, Los Angeles.

### Georgia

The Twin City Theater at McRae was sold to the Willys-Overland Automobile Co.

### Illinois

The theater operated by Fred Fordyce at 631 South Eleventh street, Springfield, was damaged by fire to the amount of $700.

### Indiana

T. B. Grimes of the Fulwider-Grimes Co., has sold his theater at Crawfordsville.

### Iowa

J. E. Fee is the new owner of the Lyric Theater at Coon Rapids.

D. Earl Combs has opened his new theater at Chariton to the public.

Clampitt and Reis will open a new theater at Virnia in the near future.

E. G. Brown has purchased a new moving picture show at Mason City.

W. B. Persons has sold the Grand Theater at Toledo to J. J. Forney.

Frank G. King has purchased the Princess Theater at Ida Grove.

Henry Kischer has purchased the Woodman movie outfit at Albert City.

W. M. Conwall has leased the Grand Opera House at Knoxville, and has opened same to the public.

Daniel Ertel has sold an interest in his theater business at Radcliff to Jack Raymond.

Anderson Bros. have purchased the moving picture machine and business at Birmingham from G. W. Workman & Son and have taken possession.

Hugh Bennet, proprietor of the Fairfield Theater has purchased the Pastime Theater at Mt. Pleasant and will operate it in connection with the local enterprise.

Chas. Gallup of Waterloo has completed a deal for the purchase of the Cotton Theater at Cedar Falls from A. S. Vivian.

Foundation is being completed on a new opera house at Thayer.

E. A. Moon has opened his picture show at Knoxville, to run on Wednesday and Saturday evenings.

Manager Jas. Jordan of the Electric Theater at Manilla is having same remodeled.

W. H. Person's theater at Wall Lake was destroyed by fire last week.

### Michigan

A site has been purchased at Mitchell & Cass streets, Cadillac, and a theater building will be erected by the Fitzpatrick-McElroy Co.

C. Howard Craae let contracts for Julius Berman for one-story picture theater on Jacob street near Joseph Campau avenue, Detroit.

### Minnesota

The City Movie Hall at Gibbon has changed ownership. C. A. Marlowe purchased the half interest owned by S. E. Paul.

The Orpha Theater at Minnesota Lake has been closed.

Dr. Erickson has sold the Palace Theater at Hector to George Holland of Red Lake Falls and A. W. Fisk of Gettysburg.

Mr. Fischer has sold his interest in the Eagle Theater at Buffalo to the United Theaters Co. of Minneapolis.

E. L. Young has purchased the Scenic Theater at Lakefield from F. G. Stoyke.

Mrs. R. B. Mott is the new owner of the Bijou Theater at Akeley.

H. D. Judd has sold his moving picture business at Manville to W. A. Schummers of Olivia.

The United Theaters Co. of Minneapolis has leased the Gem Theater at Good Thunder.

A theater is to be opened on Grand avenue, St. Paul. The city council has granted a license to Heibron and Weiskopf.

J. H. Wright has reopened the Viking Theater at Benson, after being closed on account of fire.

Manager W. B. Wardell has closed his theater at Ellendale.

### Missouri

Hal Kelley of Beatrice, Neb., closed a five year lease with J. G. Schneider for the Colonial Theater in the Schneider Building, at Seventh and Felix streets, St. Joseph.

The Overland Amusement Co. is erecting a new $60,000 theater building at Kansas City.

J. C. Whitaker of Kansas City has purchased the Lyric Theater at Liberty, which was formerly owned by R. B. Christian.

### Montana

Announcement has been made that J W. Brandt has completed all arrangements for the construction of a modern theater, store and apartment house at Baker. The theater will have seating capacity of 450.

Mrs. H. L. Baker has sold her half interest in the Princess Theater at Troy, to Oluf Dahl.

### Nebraska

A. Van Housen has become the owner of the Favorite Theater at Schuyler.

James Haire has sold the Rex Theater at Albion to M. Williamson.

A. W. Hindman has purchased the Gem Theater at Hebron.

F. E. Tincher is the new owner of the Diller Opera House at Diller.

Victor Peterson has purchased the Ideal Theater at Bertrand from Gail Bayly and Emil Nelson.

George Allgaier, Jr., has purchased a

C. R. Shandy has purchased the Folly Theater at Sterling.

J. W. Crough has purchased the Elite Theater at St. Paul.

A. F. Bills disposed of the Comet theater at Shelton to H. E. Wait of Gand Island.

### North Carolina

R. D. Craver leased city auditorium at Charlotte and will expend $5,000 to improve for theater.

### North Dakota

T. E. Sleight and A. A. Page have taken over the interest of Henry Thorson in the theater at Drake.

Alvin Orton has transferred his lease of the Electric Theater at Langdon to Frank E. B. Mercer.

Abel Erickson, former manager of the Strand and Princess theaters will build a new theater at Fargo, to be known as The People's Theater.

### Ohio

The Auditorium Theater at Dayton was destroyed by fire with a loss of $300,000.

The Elite Theater at Defiance was damaged by fire to the amount of $500.

Schenck and Williams were granted a building permit for the $190,000 theater on North Main street, Dayton.

### Pennsylvania

Cramp & Co. have posted revised plans for the new Stanley Theater at Nineteenth and Market streets, Philadelphia, designed by the Hoffman Co.

The Messrs. Shubert announce that they have made arrangements to build a new theater in Philadelphia on Broad street and Manning place. The approximate cost will be $1,000,000.

The Queen Theater, Eleventh and Buttonwood streets, Reading, has been bought by Walter C. Kantner of the Grand Theater.

### South Dakota

O. J. Dyvig is planning the erection of a new theater at Beresford.

A. C. Wertman has disposed of the Fad Theater at Watertown to Sam Cornell.

The Pleasant Hour Theater at Brookings has passed back into the hands of John L. Murphy.

The Empress Theater at Sioux Falls closed its doors last week.

### Texas

The Lincoln Theater at 413 Twenty-fifth street, Galveston, was damaged by fire to the amount of $2,500.

### Washington

Work has started on the new theater to be located on South Third street, North Yakima, by Frederick Mercy. The structure will seat 800 persons and cost $15,000.

### Wisconsin

A large new theater is to be built at Denmark. Hendrickson Brothers are to be the owners.

Peter Boebel has become the owner of the Amusement Theater at Fennimore, formerly conducted by Andrew Allen.

Rudolff and Altschwager, proprietors of the Rudalt Theater at Columbus, have leased the Columbus Opera House for one year.

The Majestic Theater at Hartford has been opened to the public.

# The Man Inside the Booth

## PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

### *Invents Fire Preventative*

**Dreams of disastrous fires in moving picture theaters caused by hot carbons coming in contact with films, caused Harry E. Smith, operator at the Iris Theater, to invent what is known as a "carbon stick holder." The holder is an iron box nine inches square, which rests upon a heavy iron stand. There is a small chute in the top of the box, closed by a trap door. When the operator wishes to discard a burned-out carbon, instead of throwing it on the floor he tosses it in the box. The weight of the carbon causes the trap to open, allowing it to slide down to the bottom of the box. The trap door then closes automatically.**

**Smith began working on his invention in December, 1914, and after it was completed he sent photographs of the box to the Kansas fire marshal, Topeka fire marshal and state officials, who approved his plan for minimizing the danger of fire in moving picture houses. The inventor then applied to the United States patent office at Washington for sole rights to manufacture the box and has received his patent papers.**

### *About Worn Sprocket Holes*

After reading your many articles in MOTOGRAPHY, I personally agree with you on practically all of them. I desire, however, to draw your attention to some of the viewpoints which I think that you admit in regard to the condition of film damage as explained by you in your department under date of December 1.

As a rule in the last year in all projection departments there have been many questions asked concerning moving picture films, especially sprocket holes, and in all cases from the exchange manager down, the projection machine and the operator are jointly blamed for said damage to the film.

The writer believes that the projection machine today is about as near perfect as ever a machine will be built, and only a fool will question the accuracy of the mechanism. True, some machines will become out of line, but very seldom. Three-fourths of the operators of today operating machines are far better than they have been heretofore. There is a reason for this.

### *Trade Papers Help*

The operators of today have the aid of the projection departments of the various trade papers and many points are gained by the operators, where the access of these various departments were not to be had ten years ago.

As long as the moving picture industry exists there will always be some projection machines that will need repairing which will be neglected, and there will also be poor operators, as it will be impossible to secure twenty thousand perfect operators in the United States and Canada. In no industry are there one hundred per cent efficient mechanics.

### *Not Operator's Fault*

Just because there are at the present time many complaints from the exchanges and amongst the operators of poor condition of film, it is not always the poor operators, or projection machine in poor condition. Why not investigate the moving picture film itself?

Sometimes when moving picture films are released by the manufacturers they are in an unfinished condition. A new moving picture film should not have an accumulation of emulsion gathering on the tension. This is the greatest damage done to a film on account of the hardening of the emulsion, which will cut the sprocket holes and weaken the film.

### *Emulsion Gathers On Machine*

Often the emulsion does not gather on the tention springs, but other parts of the mechanism and when this hardens it will scratch the film. To eliminate this trouble, for the sake of the strength of the film, manufacturers, or the exchanges, should repair it so that the emulsion does not accumulate on any part of the mechanism of the projection machine.

Poor projection is also caused by film being very oily. It is only a few years ago that a great many complaints were made among the patrons of theaters on the flickering of pictures that hurt the eyes. The projection machine of today is made so nearly perfect that all flickering is eliminated. Oily film is bound to flicker on the screen, however.

The above conditions can easily be eliminated by the exchanges if they desire to invest a little money. Exchanges only patch the film, but they never endeavor to place in force any method to enliven the moving picture film from time to time so it does not decay and deteriorate and become weak, not only at the sprocket holes, but the condition of film in general.

### *Ill Used Film Is Short Lived*

If there is no attempt made to hold the strength of the film the body of it is lost in a very short time. Corrosion on film will do more to weaken the life of a moving picture film than any thing else, even though it is not being projected but is left idle in the vault.

The various exchanges throughout the country are blaming the condition of the film to poor stock. Let me assert that the stock of today is just as good as ever, if not better. If the manufacturer would only take the pains when developing to give a film natural drying we would have stock as good as in former days.

### *Drying Is Hurried*

The secret of a concern that turns out good stock, I believe, is that attention is paid to drying. If a film is dried very fast as at the present time the majority of manufacturers are doing, its life is shortened materially.

It is not the celluloid itself that causes all the trouble but it is the coating on the film known as the emulsion. When this is dried out fast the water practically is drawn out and causes a hard layer of film, which becomes very brittle and is practically bone dry. There is nothing that can prevent a film of this kind cracking at the sprockets owing to the film becoming buckled.

### *Remedy Is In Making*

I think in the future if the film itself will be taken more in consideration when being turned out instead of blaming the projection machine and operator, when it wears out quickly more success of good condition of film will be had.

Emulsion troubles when new can be prevented. Oil and corrosion can be easily removed and the life of a film can be continued much longer than at the present time. If a film is dried very fast it has an uneven shrinkage and if the film of this kind comes in contact with a projection machine with a hinge on the side, holding the gate, the tension on the hinge side is much firmer against the film than the opposite side. If the sprocket is a little bit off something must go and naturally it is the film. Practically seventy-five per cent of film troubles are due to the film itself and not the projection machine or the operator.

Trusting that this will be of some information to enlighten you in your Projection Department of MOTOGRAPHY, and with best wishes, beg to remain.

Yours very truly,

THE REX FILM RENOVATOR MANUFACTURING COMPANY

R. D. HANISH, General Manager.

---

### *Regarding Operators' Union*

**Can you give me a little light on this matter, what is gained by joining the Moving Picture Operators' Union, how much does it cost, and to whom do we apply for admittance, what experience is necessary, and any other information you can give me on this will certainly be very acceptable. Yours truly, O. J. D., South Dakota.**

I could best answer your first question, "What is gained by joining the I. A. T. S. E. & M. P. M. O." by giving you the Preamble of the Constitution of the I. A. T. S. E. & M. P. M. O. which is as follows: "We, the theatrical stage employees and moving picture machine operators of the theaters, moving picture studios and amusement places throughout the United States and Canada, in order to develop and improve our condition, to insure the maintenance of fair rate of wages, to better the working conditions of our members, to insure the employment in the various theaters, moving picture studios and amusements resorts throughout the United States and Canada of competent persons, members of this Alliance, as stage employees, clearers, carpenters, property men, fly men, electricians, electrical calcium lamp operators, picture and projecting machine operators, and that equity may be maintained, do signify willingness in all difficulties to accept any wise, honorable and conservative meditation and to secure the benefits of such unity to ourselves and posterity, do adopt and establish this Constitution."—The initiation fee of the several Locals vary so that it would be impossible for me to tell you just what it would cost you. If there is no Local in your city, then you would have to join the Local that is nearest to your city or seven operators or more can make application to the I. A. T. S. E. & M. P. M. O. and a charter will be granted. Write to Mr. F. G. Lemaster, General Secretary-treasurer, 107 West Forty-sixth street, New York, N. Y., and he can give you what information you need as to where to join.



# Maeterlinck's "The Blue Bird" Filmed

### Maurice Tourneur Directs Pretentious Screening of Dramatic Classic From Pen of Noted Belgian

A STATEMENT from Walter E. Greene, President of the Artcraft Pictures Corporation, announces the production of a pretentious sceen version of Maurice Maeterlinck's famous stage success, "The Blue Bird." Work on this new cinema spectacle has been going on at the Fort Lee studio for the past three weeks under the direction of Maurice Tourneur, who upon completing Elsie Ferguson's last picture "The Rose of the World," was selected to stage Maeterlinck's play of international fame.

"Considered the world over as a literary and dramatic masterpiece," says Mr. Greene, "this famous subject proved one of the greatest achievements of the celebrated Belgian poet and dramatic author. The fantastic play pleased young and old alike in this country as well as abroad. In London, it originally opened at the Budoir Theater in December, 1909, where it created a sensation and attracted devotees of the true dramatic art and further enhanced the fame of Maeterlinck's. Proclaimed a wondrous production of great scenic magnitude, this play was presented in ten scenes and took four hours to portray. With its American appearance in New York at the New Theater, a play house erected to present the world's most renowned dramatic offerings, the production was revived with two additional scenes, in February, 1911. Its success is now a matter of theatrical history and will be well remembered by the many thousands that crowded the theater nightly. Among the players who appeared in this presentation were Ethel Landon, Gladys Hulette, Pedre de Cordeba, Olive Wyndham, Ethel Brandon, Edith Wynne Matthison and other similarly talented artists.

"To stage the elaborate screen adaptation, which closely follows the play, Artcraft selected Maurice Tourneur. Mr. Tourneur's record as a producer of exceptionally artistic photoplays has won him an enviable standing not alone in film trade circles but among the photoplay public as well. A master of screen craft, the talented French director has always displayed in his productions a certain touch of the artist which has made them exceptionally distinctive."

## Film Men Move Up In U. S. Army

A. A. Bonnard, formerly manager of the automobile department of the American Film Company studios at Santa Barbara, California, has been appointed colonel's orderly at Camp Lewis, American Lake, Washington. Young Bonnard went to the training camp with the first batch from Santa Barbara and gained his promotion for personal merit as well as because of his proficiency in French. Sidney Algier, former assistant to Edward Sloman, has been made acting lieutenant and is in charge of a rookie squad.

# Cabanne Makes New Connection

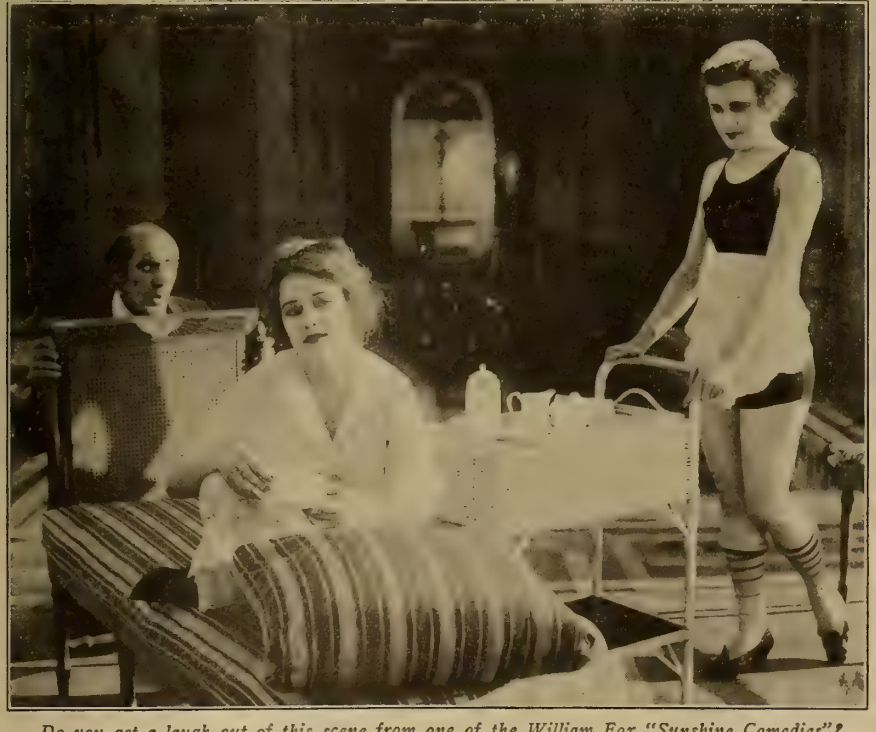
### Director of "The Slacker" and "Draft 258" Signs Contract with Herbert Lubin for "Superpictures"

HERBERT LUBIN, one of the prime movers in the affairs of General Enterprises, Inc., and the man who negotiated the contract between Madame Petrova and Superpictures, Inc., announced this week the signing of a contract by which William Christy Cabanne and Mr. Lubin have become associated in a film enterprise of considerable magnitude.

Mr. Cabanne was formerly one of the leading Metro directors and was responsible for two of the great film successes of the current year, namely "The Slacker" and "Draft 258." He is the author of both these pictures, which have recently been presented to the public through the Metro exchanges. Through the contracteral arrangement completed between Messrs. Cabanne and Lubin a series of pictures bearing the title of Cabanne Super Productions will be released during the forthcoming year.

The General Enterprises, Inc., executive has not yet decided upon the channel of distribution through which the new Cabanne productions will be presented but stated when questioned upon this point, that "he had another pleasant surprise in store for the exhibitors throughout the country."

Mr. Lubin has been an active factor in the recent sales campaign covering "The Warrior" and prior to his advent in New York film circles was the holder of the Metro franchise for the Dominion of Canada.



*Do you get a laugh out of this scene from one of the William Fox "Sunshine Comedies"?*

## Minter Cast Named

Mary Miles Minter, the youngest screen star of note and important leader in studio activities of the American Film Company work at Santa Barbara, has an entirely new role in her coming picture, "Madamoiselle Tiptoe."

As "Bobbie Lee" Miss Minter is the leading spirit in an Uplift Society. Alan Forrest will play opposite and George Periolat will have a chance to wear some nifty clothes for a change from his impersonations.

Bobbie tries to reform a burglar and gets all mixed up in identities between the burglar and a young man who is anything but a burglar. But both the exemplary young man and the burglar are fond of Bobbie and they toss the ball of the story's plot so rapidly from one pair of hands to the other that interest does not flag.

## Fox "Sunshine Comedies" Are Released

"His Smashing Career," the Fox-Lehrman Sunshine Comedy to be released December 9, is a story depicting the exciting and thrilling adventures of Hundred Horsepower Harry—a valiant automobile racing driver, in his efforts to win the girl, whose father does not fancy Harry in the light of a prospective son-in-law.

Various and sundry villains, and others, do everything they can to prevent Harry from winning. There are declared to be some remarkable automobile stunts in this Sunshiner, which shows the lowly flivver doing things that would tax the versatility of an aeroplane.

The cast includes Billie Richtie, who is "Little Peter"; Gertrude Selby, whose role is that of the Girl; Billy Bevan, who makes a lively Father, and Victor Slim Potel whose part is that of the judge of the races.

"His Smashing Career" was produced under the direction of Henry Lehrman.

# Select Chooses Western Manager

## Names J. S. Woody to Take Charge of Affairs of Corporation in Northwest—Leaves for Seattle

SELECT PICTURES CORPORATION has secured the services of J. S. Woody to be general manager of the Pacific northwest territory. Mr. Woody will make his headquarters at Select's Seattle Exchange. This is the new branch established at 308 Virginia street, the new center of the picture industry in Seattle. Mr. Woody left New York for Seattle to take charge on December 3rd. He was accompanied by Select's general manager, Arthur S. Kane, who, at the same time, started on his previously announced trip to visit exchanges in the central and middle west districts.

In order to accept the newly created position Mr. Woody resigned as general manager of the Chicago territory for Triangle, which he had held for the last six months. Prior to taking charge of Chicago for Triangle, he had been manager of the Triangle New York Exchange.

Mr. Woody handled the Arbuckle campaigns in Chicago before he went to New York to take charge of the Triangle branch.

About 1912 Mr. J. S. Woody became associated with the General Film Seattle exchange. He stayed with the General Film Company two years, and in 1914 became district manager for the Mutual Film Corporation for the entire northwest, with headquarters at Seattle. This position he held for two years, and it was during this period of four years that he became so thoroughly conversant with the Pacific Northwest territory that he is counted one of the men best versed in distribution in this section.



*J. S. Woody.*

# Patriotic Films Are Numerous

## Many Productions Are Available for Use in Putting On Red Cross and Other Benefit Shows

FOR the benefit of exhibitors who have asked us about films for Red Cross benefit programs, MOTOGRAPHY has prepared a partial list of patriotic pictures which may be used in this connection.

The American Red Cross, upon inquiry, informs us that it has no pictures to distribute for this purpose; that it does not seek revenue from the showing of pictures, but it accepts funds raised in this way.

The Bureau of Motion Pictures of The American Red Cross is planning a picture, showing the work of the Red Cross in war time. When this picture will be made is not known.

The following are appropriate pictures for showing by theaters who desire to give the proceeds, or a percentage of them, for one day, to patriotic organizations:

Distributed by Pathe:

The Battle of the Ancre—Five reels. Seventy per cent of the proceeds from this picture are divided between the British and American Red Cross.

France in Arms—Five reels.

Our Boys Under the Stars and Stripes—Five Reels.

The Work of the Huns—Three reels.

The Battle of the Somme, Fifth Episode—Two reels.

Distributed by Kleine:

The Star Spangled Banner—Three reels.

Distributed by Mutual:

Heroic France—Eight reels.

U. S. Defenders—Six single reels.

Distributed by Universal:

Where Do We Go from Here—One reel.

The Man Without a Country—Five reels.

The Boys of the Rainbow Division—Fourteen single reels.

Distributed by Triangle:

The Bugle Call—Five reels.

Shell 43—Five reels.

Somewhere in France—Five reels.

Who Leads the National Army—One reel.

Distributed by World:

Over Here—Two reels.

Open market productions:

The Slacker's Heart—Six reels.

Defense or Tribute—Five reels.

## Wins Girl Who Fainted at Movie Fight

Glenn MacWilliams, of the Douglas Fairbanks photographic staff, has won a bride through a romantic incident. In "Reaching for the Moon," the latest photoplay Fairbanks has made for Artcraft, one of the scenes called for a spirited fight between the strenuous Doug and a band of assassins. The scene was taken in a Los Angeles street, and "Bull" Montana and "Strangler" Lewis, the well known wrestlers, and "Spike" Robinson, "Kid" Fleming and "Leach" Cross, prominent knights of the padded mitts, formed the attacking party.

The melee that ensued was tremendously realistic and real blood was being spilled, when a pretty girl rounded the corner. After one horrified look she fainted away. MacWilliams stopped grinding his camera, and went to the aid of the girl. The belligerents, not noticing in the excitement that the cameraman had forsaken his job for the more pleasant occupation of reviving a pretty girl, kept on with their fight. "Spike" Robinson was the first to discover MacWilliams, down on one knee supporting the girl, who had just revived, and gazing rapturously into her eyes. "Spike" let out a yell which stopped the struggling men. Panting and bleeding, they angrily gazed at MacWilliams. Fairbanks smiled, work was stopped and the fight was re-enacted the following day.

The girl was Miss Marie Campbell of Minneapolis. MacWilliams made a whirlwind courtship during the short time she was in Los Angeles, and now their engagement is announced.

## Russell, Socialist Leader, Becomes Film Actor

Charles Edward Russell, the famous Socialist leader, has just made his first appearance before a motion picture camera at the Herbert Brenon Studios. Mr. Russell was one of the principal members of the Root Commission to Russia and, since his return to this country, has lectured and written extensively on the birth of democracy in Russia.

At the Brenon Studios scenes were staged depicting the arrival of the commission in Petrograd, the reception of Mr. Russell by the Duma, his welcome by the committees of workingmen as the representative of American Labor, and glimpses of the commission touring the new republic in the former Czar's royal train, which was placed at the disposal of Elihu Root and his associates.

The new scenes are to be incorporated in Mr. Brenon's production of "The Fall of the Romanoffs," which already has achieved a Broadway success and is selling on the state rights plan.

Mr. Brenon felt that the historical production, which depicts the great Russian giant in the moment of smashing the bonds of autocracy, needed a glimpse of the American commission to bring it to a fitting conclusion, and he arranged for this climax with a hand-across-the-sea welcome from one republic to another.

## Billie Rhodes Appears with Bare Knees

Billie Rhodes, the dainty little comedienne who is appearing in Mutual-Strand comedies, wears a cute little Buster Brown outfit—bare knees and all—in "That Dog Gone Dog," the one reel comedy which was released last month.

The plot revolves around a masquerade party to which Jay Belasco, as the hero, goes as a dog, gets mixed up with a regular dog and commits many serious social errors.

# Huchinson Sees Good Year Ahead

## President of American Film Company Just Back From Pacific Coast Is Optimistic Regarding 1918

"'THE STORY OR THE STAR' is about as full of discussion possibilities as the 'Lady or the Tiger,'" said Samuel S. Hutchinson, just back in his Chicago office from an inspection trip to Santa Barbara. "The American Film Company expects to have both. We have about as finely equipped studios out on the west coast as can be found anywhere and on my last trip I spent considerable time going over the improvements in the technical department there.

"What we want to accomplish is a balanced development. Our technical department is second to none in this country and we are planning to make it even better and wider in scope and possibilities. As to the stories in view for next year, I am very well pleased with those for which we have just completed arrangements. We have in prospect some of the best writers in the country who are now preparing special vehicles for our stars. I believe in emphasizing talents and we are having all vehicles written especially for our stars for next season. Our success with the special features written for Miss Minter, William Russell, Miss Juliette Day and Miss Margarita Fischer has convinced us that this is the thing to do.

"High cost is not going to deter us from putting out the very best productions possible. We have such writers now on our staff as Charles T. Dazey, James Edward Hungerford, Beatrice Van, Henry Albert Phillips and Daniel Frederick Whitcomb and we expect to add more as the occasion requires. I believe that a good story is next in importance to a good star. In fact, they are co-equal.

"We are very optimistic over the outlook for the coming year. In spite of—or perhaps I might say, because of—the film disturbances of the past year, I look for a most successful film business in 1918.

# Exchange Men Work Night and Day

IN the interest of better service for the exhibitor, Greater Vitagraph has recently added to its force of inspectors, in all of its exchanges, and is working on a night and day basis in many cities to keep film in the highest state of perfection at all times.

In the New York Exchange, the company has taken additional space in the Mecca building, 1600 Broadway, New York, three thousand square feet of floor space having been leased to accommodate the reel department. Two huge vaults and two additional inspection rooms have been constructed on the tenth floor of the building and the work of moving part of the thousands of reels into the new quarters is almost completed.

During the recent trip of the company's sales executives to the various branches, a thorough check was made on film handling in each office and, without exception it was found that the system in force is wellnigh mistake-proof. Every reel of film that goes out is doubly inspected, first when it is handed to an exhibitor and second, when it is returned by him. In order to do this it was necessary to increase the inspection force and every exchange has had added to it one or more inspectors.

The handling of green film has been another important part of this service. With the view of prolonging the life of film, Vitagraph installed in each of its branches a waxing machine, and just as soon as a new print arrives from the laboratory, it is run through this machine. This is done for the purpose of hardening the emulsion on the film, reducing the possibility of scratching and ripping of sprocket holes.




## Next Year's Pictures In the Making

Edna Goodrich, Broadway favorite, has been furnished with the best medium of her quintette of dramas bearing the Mutual stamp in "Her Second Husband," a clever satire on modern social conditions in Gotham, written for her by Hamilton Smith. It is set for release December 31.

The new play has to do with the disturbing influence of "war brides" on Wall Street's social centers, and it gives Miss Goodrich opportunity to display her genius in characterization.

Ann Murdock has been devoting herself to the completion of "My Wife," a Broadway success, which has been produced at the Glendale, L. I., studios of the Empire All Star Corporation under direction of Dell Henderson. This play gives Miss Murdock her chance to show why the late Charles Frohman called her his "baby star."

Included with Miss Murdock in the original cast of "My Wife" are Herbert Druce, formerly with Sir Henry Irving; Amy Veness, a widely known on the speaking stage; Rex McDougal and Ferdinand Gottschalk.

Another production just finished at the Glendale studios is "The Girl and the Judge," starring Olive Tell who is supported by David Powell as leading man. "The Girl and the Judge" was written by Clyde Fitch. It was one of the best paying speaking stage productions of the last decade.

All producing companies of the Mutual have interesting releases pending. At the Santa Barbara studios Mary Miles Minter is putting the finishing touches on "Mlle. Tiptoe," which has been directed by Henry King.

William Russell, athletic idol of the screen, is splendidly suited in his latest play, "In Bad," which is scheduled for early release on Mutual calendar.

Margarita Fischer is engaged under the direction of Lloyd Ingraham in the production of "Molly Go Get 'Em."

## Three Win Promotions on Merit

The Greater Vitagraph Company announces three new branch manager appointments, each in the nature of a promotion. A. G. Edwards now has charge of the Denver office, J. M. Tally, in Seattle, and G. A. Faris, in Los Angeles.

Mr. Edwards came to the Denver exchange in April, 1916, as a stenographer and close application to work made him a booker in two months. Ten months later he had been advanced to the selling force, where he has maintained a consistently high average week after week. Now, with his seven months' sales experience and previous office work, he has been made head of the Denver organization, filling the position made vacant by the transfer of Mr. Tally to Seattle.

Mr. Tally's appointment to Seattle marks his fifth promotion in less than two years. He entered the service of Vitagraph in January, 1916, as shipping clerk in the Los Angeles office. He served in that capacity for eight months before becoming a booker and after another three months he was transferred to Salt Lake City as salesman. He made such a success in the new territory he was made a branch manager in three months and on March 26 was given charge of the Denver office. Now comes his fifth promotion to the larger office in Seattle.

Mr. Faris was originally a salesman in the Los Angeles office for almost a year, earning his branch manager's spurs in September, 1916, when he was sent to Seattle. His promotion is doubly gratifying since he now returns as chief executive to his former office and his many friends in Los Angeles will warmly welcome him back.

## Rain Causes No Delay

The filming of exterior scenes for the motion picture version of George Weston's novel, "Oh, Mary, Be Careful!" with Madge Kennedy as the star, is progressing satisfactorily in Georgia, according to telegraphic reports from the company, which is working on location with Savannah as headquarters.

Several successive days of cloudy, half rainy weather delayed the camera work for just that length of time, but Miss Kennedy and the eighteen members of her company were not idle. Director Arthur Ashley, making the most of the situation, caused a dozen scenes to be rehearsed in the ballroom of the hotel. This saved several hours in the aggregate when the time came to "shoot" the scenes.

# Current Releases Reviewed

## "Miss Jackie of the Army"

**Margarita Fischer in an American-Mutual Comedy Drama. Reviewed by Genevieve Harris**

THIS comedy drama starring Margarita Fischer has a patriotic flavor which gives it timeliness without making it a "war picture." It is similiar in type to the previous comedy dramas Miss Fischer has made for Mutual release. Her role is that of the daughter of a commander at an army



*Jackie equips her army*

post. She is continually getting into mischief but at last proves her worth by leading in the exciting capture of a spy.

Lloyd Ingraham directed the story, which was written by Beatrice Van and William Parker. It is well photographed and well acted. The plot is not very strong but comedy situations have been brought in to hold the interest. While it is not the funniest picture Miss Fischer has had, it will be liked by audiences which have appreciated her other comedy drama appearances.

Jack Mower plays opposite Miss Fischer. L. C. Shumway is the spy. Hal Clements plays the father. California troops appear in the picture, which will add to its local interest.

December 10 is the release date.

*The story:* Jackie Kerwood is the daughter of a commander of an army post. She wishes she were a boy so that she could enlist in the army. Knitting and Red Cross work do not appeal to her. Wishing to be a modern Joan of Arc, she begins to train the girls of her acquaintance in military tactics. When her father finds them playing with his prize collection of firearms, he disbands the army and reproves Jackie.

Then she decides to run away and be a Red Cross nurse. As she is stealing away at night, she sees one of the lieutenants enter an unused house, and she becomes suspicious. She returns home, determined to investigate further.

Lieutenant Adair also becomes suspicious of the supposedly deserted house and goes the next night to find out who is there. He is trapped, for the place is the headquarters of German spies who are preparing to blow up a troop train that day. Jackie reports her observations to her father and other officers rush to the house, rescue Adair and destroy the electricial contrivance which was to wreck the train. Jackie's father forgives her the pranks she has committed and realizes, when she and Adair declare their love, that she is really grown-up.

## "The Fighting Trail"

**Episode 13. "The Water Trap." Reviewed by Helen Rockwell.**

SELDOM have more exciting scenes been depicted in moving pictures than the ones shown in "The Fighting Trail." This episode is as thrilling as its predecessors and the action as smooth and brisk. There are some scenes taken under water which are very effective.

Carol Halloway and William Duncan, who are the stars in this serial, continue to amaze spectators by their feats of daring. William Duncan has splendidly directed the picture.

Nan and Gwyn, locked in a steal vault which the bandits have flooded, manage to escape, by attaching a fuse to the steal door and blowing it open.

The outlaws stop activities for a while and then send a confederate from Mexico in an aeroplane to drop bombs down upon the mine.

## "Raffles"

**L. Lawrence Weber Photo Dramas Production with John Barrymore. Reviewed by Helen Rockwell.**

"RAFFLES" as a picture does not disappoint. It is presented by L. Lawrence Weber Photo Dramas, and Hiller and Wilk have the exclusive selling rights.

It contains all of the essentials necessary to a production of importance, a magnetic and popular star, the evidence of excellent direction and camera effects and last, but by no means least, a story which has a far-famed reputation. The return of John Barrymore to the screen is, in itself, a treat and, if for no other reason than this, "Raffles" should be warmly received.

The picture contains a prologue which has been artistically arranged and excellently photographed. This prologue is quite the best bit in the picture. The screen version, as it now stands, is a little too long to maintain the dash and spirit throughout the entire transmission which this sort of offering demands. It is seven reels in length, and the story might easily have been told in five without materially hurting the main theme.

"Raffles" is altogether a production of merit and should prove a lucrative asset to any exhibitor. John Barrymore acts with an ease and nonchalance which is very refreshing. Decidedly his best work is along comedy lines. Frederick Perry, H. Cooper Cliffe, Frank Morgan, Christine Mayo and Evelyn Brent are others who do pleasing work. Anthony Kelly prepared the scenario from the original story by E. W. Hornung and George Irving directed the picture which was photographed by Harry B. Harris.

*The story* of "Raffles," the Amateur Cracksman, is almost too well known to invite description. The action starts on a steamship where Raffles, posing as a count, gains the information through Mrs. Vidal that a priceless pearl is in the possession of a certain man on the boat. Raffles cleverly steals it, jumps overboard and swims ashore, but is seen by Mrs. Vidal.

He next appears in England with entry into the most exclusive circles. He steals for the love of stealing and the excitement of the chase but never robs the poor.

At a house-party at the home of Lord Amersteth where Raffles is a guest, the chief topic of conversation is the "Cracksman" and his numerous exploits. As Lady Amer-



*Scene from "Raffles"*

steth owns a valuable diamond necklace the services of Captain Bedford, an amateur detective, are obtained, for fear it might prove a lure to the "Cracksman."

Mrs. Vidal arrives at the house-party and recognizes Raffles, but keeps her silence as she is in love with him. The famous diamond necklace is stolen in due course, and everyone is at a loss as to who is the thief. Captain Bedford believes Raffles to be guilty but cannot prove it.

The rest of the story revolves around Raffles' clever elusion of the detective and of his subsequent get-away after returning the stolen jewels.

## The Co-respondent

### Five-Reel Jewel Production Directed by Ralph Ince. Reviewed by Lapearl Waggoner.

THIS is an interesting, probable story well pictured. There is good action, just enough of it, and some very skillful acting on the part of one or two of the players. All of them are well cast. The title suggests a somewhat different story, but after viewing it most people will agree that it couldn't have been called anything else. One or two little illogical situations won't escape the eagle eye of some patrons. The dramatic element is a strong one.

As Jeoffrey Manning, the editor of a metropolitan daily, Wilfred Lucas contributes no small part of the entertainment. A fight between Manning and Langdon Van Kreil (George Anderson) will have young and old sitting on the edge of their seats. Elaine Hammerstein is Ann Gray, the perfectly innocent co-respondent, and she adds, in this production, to the record she has made for the handling of difficult roles with delicacy and charm.

*The story:* In a little, narrow village of New England lives Ann Gray, an orphan, with her Becky Sharpe kind of an aunt. She is a child of temperament and imagination, little understood by her aunt and neighbors. On the typewriter left her by her father she pounds out some stories which are accepted by the Ledger, a daily of New York.

Chance brings into her life Langdon Van Kreil, a millionaire, who amuses himself at flirting. Under an assumed name he persuades her to meet him at the Junction hotel where they will be married. Before the ceremony can be performed they are surprised by two detectives in the employ of Van Kreil's wife, who is looking for grounds for a divorce. Ann is astonished to learn that he is already married, and escapes.

She takes a train to New York, secures work on the Ledger, and with her very unusual ability becomes one of their best reporters in a few months. Working with Jeoffrey Manning, the editor, their mutual interest and admiration grows from friendship into love.

Into the office of Manning there comes one of those society parasites who love to prattle, with the choice news that Mrs. Langdon is suing for a divorce. The name of the co-respondent cannot be learned. Facing a suit for libel, Lanning sends Ann Gray to learn the name of the co-respondent, and to her horror she finds that it is her own. Entirely innocent, her presence in the Junction hotel has been the evidence upon which the suit has been brought.

Whether she must tell Jeoffrey and shatter her romance, or see his career ruined, Ann must now decide. When she returns to the office Van Kreil is there and before him she tells Jeoffrey the truth. Then she goes out to her typewriter and writes the biggest scoop that has ever appeared in the Ledger, while in his office Jeoffrey gives Van Kreil the thrashing of his life in the good old American way.

After the story is out Jeoffrey takes Ann by the hand and with her appears before his assistant's desk, asking him to announce in the Ledger their engagement and marriage.

## "The Learnin' of Jim Benton"

### Triangle Picture with Roy Stewart. Released December 9. Reviewed by Helen Rockwell.

THE old feud between the sheep and cattle men is the point of interest around which this story revolves. It provides clean, lively entertainment of the western sort and has an appeal in spite of the fact that some of the situations are rather hackneyed. The climax, for instance, depends upon the time-worn episode of the Governor's pardon arriving at the propitious moment to save the hero from the hangman's noose.

Roy Stewart takes the lead in this picture which was written by Al Neitz, directed by Cliff Smith and pleasingly photographed by C. G. Crane.

The first half of the picture is given over to comedy and shows a group of uneducated cowpunchers attending school in Jim Benton's barn, with a pretty little school mistress presiding. Fritzi Ridgeway takes the part of the school teacher and she is delightful. Roy Stewart makes a manly and convincing hero and the minor parts are all capably handled.

*The story:* Jim Benton never took any interest in book-learnin' until the little school teacher, Evelyn Hastings,



*Roy Stewart and Fritzi Ridgeway*

turned his barn into a school-room and proceeded to educate all the cowpunchers on his ranch. One of the first things Jim learned was that he was in love with Evelyn.

The sheep men planned to shut off the water supply from Jim's Flying B ranch. School stopped, and the cowpunchers, headed by Jim, journeyed to the dam which had been closed and which was now guarded by the sheep men. Jim had promised Evelyn that he would only draw a gun in self-defense and he kept his promise. One of the sheep men, however, was killed in the skirmish and they fixed the killing on Jim for revenge.

Jim was arrested and sentenced to be hanged. His friends did all they could to save him but the judge had been bribed and it was a jury of sheep men which returned the verdict of death.

The cowpunchers all gathered together and planned to rescue Jim by force if all else failed. Fearing a riot, the governor arrived in town and Evelyn appealed to him for a more thorough investigation of Jim's case.

It was proved that a false story had been invented by the sheep men and the governor's pardon arrived just as Jim was being led to the gallows.

## "The Good for Nothing"

### World Picture Featuring Carlyle Blackwell. Released December 10. Reviewed by Helen Rockwell.

THE situations in this play, while not out of the ordinary, are of the type which have proved popular in the past with picture fans. They are arranged in this story in a fashion which allows Carlyle Blackwell to play a pleasing role, and are effective if a little forced.

The characters are conventional ones, well known to picture enthusiasts. There is the disinherited son who finally makes good, the worthless step-brother who goes the pace, the wronged girl, the vaudeville actress with a passion for jewels, and the cold mother who finally realizes the worth of the son she cast off. Some humor has been interpolated into the play.

Carlyle Blackwell does as well with his role as he could be expected to do but while his many admirers will doubtless enjoy his performance, the part will add no new laurels to his name. Muriel Ostriche and Evelyn Greeley, whose names are featured with Blackwell's, have little to do in the picture but do that little well.

*The story:* Jack Burkshaw arrives home after an absence of ten years to find that his mother has married again and that he is not particularly welcome in the new family which includes a step-brother and sister. The step-brother, Jerry Alston, is a worthless young fellow who is infatuated with a vaudeville actress.

Barbara Manning, Jerry's stenographer, begs him to

do the honorable act, under the circumstances, and marry her, but Jerry refuses to listen to her pleading. Instead he engages himself to an heiress from whom a short time before he had stolen a necklace. Jack is accused of the theft, and distrusted by his mother.

Despairing that his mother hasn't more faith in him, Jack decides at least to make a man of his step-brother. He



*The principals in "The Good for Nothing."*

kidnaps Jerry on the day of his wedding to the heiress, compells him to marry Barbara, returns the necklace to its rightful owner and wins the confidence of his mother as well as the love of his step-sister.

## "The Dream Doll"

### Animated Toys Enact a Five-Reel Essanay-Perfection Play. Reviewed by Genevieve Harris

EXCEPT for a brief introduction and conclusion in which real players appear, this five reel feature is worked out by dolls, under the direction of Howard S. Moss. Technically, the picture is remarkably clever. The animation is very smooth and the photography does not produce eyestrain. The film is a novelty and very amusing. Clever little comedy touches are present throughout the story.

Much of the success of this play will depend on its presentation. It is ideal, of course for children's matinee performances, especially for the very little children. An exhibitor looking for a special picture for them during the Christmas holidays should make a note of this one. He can scarcely find a better. But the picture represents so much work and such technical skill that with the proper advertising it should attract adults as well. Presented as an ordinary feature, it may not be appreciated.

Marguerite Clayton, Rodney LaRoque, Bobby Bolder and Ernest Maupain are the real players who appear in support of the dolls.

*The story:* A. Knutt, an eccentric toy-maker, makes a boy doll whose features resemble the young man with whom the girl of the story is in love. This girl (Marguerite Clayton) is still very fond of dolls and is charmed with this toy. She expresses a wish that the dolls might come to life. While waiting in the toy-shop for her fiance, she falls asleep and dreams that a magic elixir of life has not only brought the doll to life but has changed her into a doll. Thereupon the two dolls begin a series of adventures which includes their marriage and the shopping for their home and a long journey during which they are separated and then rescued and brought together by a friendly dog. Finally the girl awakens, astonished to find it all a dream.

## "Fanatics"

### Triangle Picture. Released December 9. Reviewed by Helen Rockwell

"FANATICS" is extravagant melodrama with the scenario prepared by Joseph A. Roach from the story by John Lynch. It was directed by Raymond B. Wells. There are some scenes which would occasion a gasp from the most blasé, such as a man falling into a caldron of molten iron, and a girl being trampled under the feet of a furious mob. It is decidely and unapologetically of the ten, twenty, thirty variety and as such will prove popular with many. Whatever it lacks in edifying entertainment is reimbursed by thrills of a proportionate magnitude.

The players have a tendency to overact which might be due to the fact that the characters are not always quite convincing. This is so often true of melodramatic types. Adda Gleason, J. Barney Sherry, William V. Mong and Olga Grey take the leading parts.

*The story* rather outdoes itself for plot. Robert Lathrop is infatuated with Lola Monroe and borrows money from Nicholas Eyre, with which to buy her gifts. After receiving a check for a thousand dollars he hastens to her apartments to find her in the arms of her lover, Billie Haskell. Haskell kills Lathrop and carries his body to a park where the police find it the next morning and brand it as a suicide.

Mary Lathrop, believing her husband killed himself, puts the blame upon Nicholas Eyre who, she thinks, would not loan the money to help her husband out of his difficulties.

She joins a band of anarchists headed by Professor Groesbeck and accepts employment in the office of Eyre as private secretary. Eyre is owner of a large iron factory and Mary incites the workmen to revolt. A strike is planned of which Eyre is warned by Lola Monroe who has been trying to ensnare the financier.

Eyre reaches the factory in time to pacify the workmen. Mary swoons and is trampled under the feet of the mob and Eyre carries her to her home where he gives her every attention.

When Mary has recovered she goes to her office to gather together her belongings, and discovers on Eyre's desk the returned check which her husband had received from Eyre, endorsed by Lola Monroe. In a flash she realizes the duplicity of her husband and the kindness of the man she had tried to ruin. Eyre forgives her and claims her for his wife.

## "The Door Between"

### Bluebird Picture Version of "Anthony the Absolute." Reviewed by Genevieve Harris

SAMUEL MERWIN'S novel, of which this is a picture version, contained more charm than plot. The characters were out of the ordinary and were delicately sketched against the interesting background of Japanese life. Rupert Julian, who directed this picture, has caught very nicely the pervading spirit of Merwin's story and has made of it a dainty, pretty photoplay which, while not as strong dramatically as it might be, is interesting and appealing. The leading players, Monroe Salisbury and Ruth Clifford, enact difficult roles skillfully and with understanding. George A. McDaniels draws a vivid characterization of Archibald Crocker, and W. H. Bainbridge makes a small role stand out.

The entire story takes place in Japan. The sets are interesting and well photographed, The picture will, we believe, be liked by those who have read the story and also by patrons who enjoy pretty, charming plays. Audiences which crave stronger fare, excitement and tensely dramatic moments, will not be as well pleased. The success of the offering will depend largely upon the type of audience before which it is presented.



*The story occurs in Japan*

*The story:* Anthony is a quiet, almost bashful young man, who is devoting his life to the study of Oriental music. He is in Japan for this purpose but has trouble in making correct phonographic records of the geisha girls' songs. One day he meets Archibald Crocker, a young Englishman who is drinking heavily. Crocker tells Anthony that he has come to Japan to find his wife, a musician who had eloped with another man. Crocker intends to kill them both. Anthony, very much shocked, tries to dissuade Crocker.

In another city in Japan, Anthony is given a hotel room next to that of a young woman who has a wonderful voice. Anthony, overcoming his shyness, persuades her to help him in collecting the folk-songs he wishes. A companionship, pleasant in spite of the mystery and sadness which surrounds the woman, develops into love. Then Anthony learns that Heloise is the wife of Crocker and that the latter has arrived in the city. Anthony meets Crocker and begs for Heloise's life. He suggests that both give her up and allow her freedom to continue her musical career. Crocker, under the influence of drink, refuses to listen to this plea. But after a number of other complications, the man, considering his life a failure, frees his wife by committing suicide. Anthony offers to finance Heloise's musical training, but to his surprise she prefers to stay with him in Japan as his wife.

## "Nearly Married"

### Goldwyn Picture with Madge Kennedy. Reviewed by Helen Rockwell

THE selection of Madge Kennedy's second screen venture was a happy one, as it provides its clever star with ample opportunities to display her buoyant personality and abilities as a comedienne. "Nearly Married" will, no doubt, in comparison with "Baby Mine," be weighed and found wanting, but it does nicely for light comedy entertainment and Madge Kennedy's popularity will make it successful.

The vehicle will be recognized as having been taken from one of Edgar Selwyn's popular plays of a few years ago, and as a picture it preserves its mirth-provoking qualities to a satisfying degree. It brought forth many chuckles of merriment at the Strand Theater, New York, the week of November 25, and patrons seemed to find in it excellent entertainment.

A girl who has been suing for divorce the husband whom she still loves meets with a ludicrous angle of the divorce problem when confronted with the knowledge that she may not, without a complete disregard for Mrs. Grundy, spend the night with him at an inn. Also, as she stipulated in the divorce that he was not to remarry, she ensounters the awkward fact that he may not even remarry her. The picture has been noticeably padded but cleverly so, and the action, which doesn't start at a full gallop until the fourth reel, then maintains a steady pace until the finish. It has been excellently directed by Chester Withey and the entire production comes up to the high Goldwyn standards.

Madge Kennedy gives an excellent and effervescing performance throughout the picture and the supporting company is highly efficient. Richard Barthelmess as Brother Dick gives an amusing portrayal of a meddlesome fellow, and Frank Thomas, Mark Smith, Alma Tell and Hedda Hopper leave nothing to be desired.

*The story:* Betty Linsey quarrels with her husband on their wedding night and leaves him. The bridegroom, Harry Linsey, thinking her happiness depends upon it, offers to give her grounds for an absolute divorce, and to do so is seen in the company of a professional home-wrecker, Hattie King.

Just before the divorce is granted Betty and Harry meet, and making up their quarrel they elope to a roadhouse where they expect to spend the night. Brother Dick, who caused all the trouble in the beginning, follows hot on their trail with Tom and Gertrude Robinson, Betty's best friends. The couple is informed that an absolute divorce has just been granted them, and they cannot with impunity carry out their intentions. They are also appraised of the fact that they may not marry each other again in New York State.

Hattie King's car becoming disabled, she is compelled to stop at this same inn, and an over-zealous inn-keeper gives her the room occupied by Harry. Complications arise when Betty finds her in Harry's room. A fire in the garage where Brother Dick was sleeping brings everyone into a high state of excitement and intimacy, and in the confusion, Betty and Harry are reconciled. The last seen of them is in Hattie's limouisine in which they elope to New Jersey for the proper license.

## "The Tenderfoot"

### Vitagraph Blue Ribbon Feature with William Duncan and Carol Halloway. Released December 3. Reviewed by Helen Rockwell.

THIS is an adaption of another "Wolfville" story made famous by Alfred Henry Lewis, and it is equal to, if not better than the previous one. It consists of any number of exciting incidents which make it one of the best of western pictures, and it will prove distracting entertainment for lovers of plenty of action on the screen and cleverly drawn types.

Indians give a colorful touch to some of the scenes and the locations have all been selected with an eye for beauty. It is all in all a splendid, red-blooded western picture which starts in at the beginning to entertain and continues to do so until the final reel has been unwound.

The mainstay of interest is a tenderfoot hero who proves his fearlessness and consequently his worth after journeying to the west to forget the sweetheart back home who had treated him heartlessly. Once started the "Tenderfoot" stops at nothing. After an attack upon a stage coach in which he is a passenger, he unaided holds back a band of Indians at a rocky mountain pass, and shoots them down to the last man before help arrives. He also, at a great risk, saves the Eastern girl from a number of embarrassing situations and is only rewarded by her insults until a wholesome western girl steps in to compensate him for all he has been made to suffer.

The acting throughout the picture impresses one as being very convincing. William Duncan as the "Tenderfoot" plays with force and ability and Carol Halloway as the western girl is ever delightful. Joe Ryan is splendid in a villanous role.

*The story,* when one comes to consider it, is merely a series of exciting events, well knit together, which show the worth of the hero before he finally wins for himself a bride.

Jim Benton journeys to the west to try and forget Ellen Rogers. In due time he is confronted by that young lady who has come on a tour west with her father.

While on an inspection of the surrounding country, Ellen, to arouse Jim's jealousy, invites the attentions of a young Indian brave of a neighboring camp. Soon after, the Indian sends her ponies which she accepts, only to learn from Jim that that is an Indian custom asking her in marriage, and that by accepting the gift she has thus pledged herself to marry the redman.

Ellen, distracted, begs Jim to help her and promises to marry him if he will save her. As Jim loves her more than life he compels the Indian to fight for her, only to discover when the Indian has been killed that Ellen is incapable of gratitude.

Ellen starts a flirtation with "Smiling" Jack Douglas, the bad man of the town, and in a fight which follows Jim's life is only saved by Cynthia, the western girl, who exchanges the cartridges in Douglas' revolver for harmless ones. When Cynthia explains to Jim that her act was prompted by love for him he deems himself well rid of his first fickle love who had hastily departed at the first sign of danger.



*The tenderfoot proved himself a hero*

# Newslets for Your Program

## INTERESTING NOTES ABOUT THE PLAYERS—READY TO CLIP OUT AND PRINT

The filming of the funeral services of late Queen Liliuokalani, of Hawaii, rights for which were secured from the government of the islands by **George Melford,** for the Famous Players-Lasky Corporation, while he was in Honolulu to take scenes for a new **Sessue Hayakawa** picture for Paramount, will not be in the usual "news-weekly" style, but in great detail. Every episode of this ceremony was taken consecutively. It is the last time a funeral will be held with the ancient native rites and a copy of the positive will be sent to the territorial government for preservation in the archives. Director Melford will bring the film back with him when he returns to the Pacific coast studios.

**Wheeler Oakman** has been engaged to play opposite **Edith Storey** in her forthcoming Metro wonderplay, "Revenge," from the scenario by **H. P. Keeler.** Mr. Oakman will be remembered for his portrayal of the leading role opposite **Mae Murray** in her recent feature, "Princess Virtue."

Work progresses rapidly on **Tom Mix's** first drama for **William Fox.** The picture, which tells a thrilling story of the Golden West, has been titled "Cupid's Round-Up." **Edward J. LeSaint** and Mix himself are staging the production.

**Theda Bara** reckons among her most precious possessions a collection of silhouettes of herself in all the various characters she has portrayed for her many William Fox pictures. These black and white portraits have been made by one of the best artists of New York.

**Jane Lee** is possessed of a full-grown appetite. In a photoplay Jane and Katharine are now making, there is a banquet scene, and a big supply of cakes, jellies and jams were requisitioned from a restaurant and placed on the table. Jane watched her chance. Ten minutes after most of the people in the scene had gone, the cakes had also gone—and with them, part of a peach pie and gooseberry jam. Jane Lee did not report at the studio next day.

**Gladys Brockwell** made her stage debut when she was only a few months old. Her first speaking part was that of the newsboy in "Charity Ball" at the age of three. At seven, she was a member of the Lyceum Stock Company in Brooklyn. Miss Brockwell then literally grew up with repertoire companies. In 1913, she entered the cinemas.

Two elements are essential to the proper method of making animals act before the motion picture camera: First, being kind to the animals; second, being sarcastic enough to the actors to overcome any qualms they may have. These statements are made on the authority of **Henry Lehrman,** who had charge of producing the Sunshine comedy, "Roaring Lions and Wedding Bells," for William Fox.

Having reproduced the Sphinx and Pyramids of ancient Egypt for "Cleopatra"; the mosques and minarets of oriental Bagdad for "Aladdin and the Wonderful Lamp"; the Nashville of 1830 for "The Conqueror," and the streets of Paris, with all their turbulence, for "Les Miserables," and "Du Barry"—and all in films this year, too, the William Fox technical department scores another triumph in the construction of trenches and tanks exactly like those "over there." The new products of building genius will be seen in "The Pride of New York," a forthcoming photoplay starring **George Walsh.**

### Change Name of Alice Brady Picture

Alice Brady's second Select production, in which she plays the immortal role of "Jane Eyre," is now finished and cutting of the film is under way.

The screen version has been taken



*Alice Brady, Select star*

from an adaptation by Paul West of Charlotte Bronte's famous novel, and owing to certain necessary departures from the plot of the original story, the book title, "Jane Eyre," is not being used. "Woman and Wife" was adopted in its stead.

"Woman and Wife" has been screened under the direction of Edward Jose, who directed Miss Brady's first Select production, "Her Silent Sacrifice."

**Marjorie Daw,** leading lady for **Douglas Fairbanks** in his new picture to be released by Artcraft, "The Modern Musketeer," fell from her horse in a scene of this picture last week and broke her leg. Shortly after the accident, Miss Daw received the news that her mother had passed away. The film will have to be held up until Miss Daw recovers.

**Charles J. Brabin,** Metro director, was a stage director before he entered motion picture direction. In his former line of endeavor, Brabin designed forty stage settings a week for several noted directors. He directed his first photoplay in 1910, and has made a reputation for himself as a producer of feature pictures.

**Viola Dana,** who is now working at the west coast studios of Metro, has had one of her dearest wishes gratified. She has met, talked and joked with the famous comedian, **Charlie Chaplin.**

**Sidney Drew** made his first professional appearance in "Our Boarding House" in Philadelphia. He was engaged by **Charles Frohman** to support **Rose Eytinge** and **Ada Dyas.** Later he organized his own company and toured the country in "The Rivals," "The Road to Ruin" and other plays.

Because she spends a part of each year in Mexico, **Vivian Rich** can speak Spanish like a native.

**Nazimova,** who will soon be seen in the Metro super-production, "The Revelation," which was directed by **George D. Baker,** was born in a small town in Russian Crimea on the shores of the Black sea. As a child she was taken to Switzerland, where she was educated until she was twelve, when she returned to her native town in Russia.

**Dorothy Dalton** is exceedingly versatile. Besides acting, she has written and produced sketches for the speaking stage; has been leading woman of some of the best known companies and is now a favorite with screen patrons.

**William Parker,** of the Metro scenario department, is busily engaged preparing for the screen **Viola Dana's** forthcoming play, "The House of Hearts," based upon Myrtle Reed's novel, "A Weaver of Dreams."

In **Mary Pickford's** new Artcraft picture, "Stella Marie," now being staged by **Marshall Neilan,** the popular little queen of the screen co-stars with herself. In other words she appears in two chief characters in the same picture for the first time since she started "play-acting" before the camera. The two roles present a striking contrast. In one Mary appears with her curls and her usual pretty frocks and in the other she portrays the part of a poor, ragged slavey.

**Elsie Ferguson,** despite her tremendous success on the stage, always found it within human possibility to handle her personal correspondence herself. Soon after her debut as a screen star, however, in "Barbary Sheep," the beautiful actress found it necessary to hire a secretary to assist her in taking care of the hundreds of daily letters from admirers. With the release of her second Artcraft picture, "The Rise of Jennie Cushing," Miss Ferguson's secretary, after spending many days and nights in an effort to catch up with the work, requested further assistance with the result that the popular stage and screen star now has two secretaries. "If my mail increases with each picture so that I'll have to hire another secretary every time one of my films is released I should have a good sized business organization in a year," smiled Miss Ferguson, recently, whereupon she dictated a reply to a farmer's daughter who had written in for a pattern of the dress she wears in a certain scene of "The Rise of Jennie Cushing."

# Stories of the New Film Releases

## Feature Programs

### Bluebird

**The Door Between**—(FIVE REELS)—BLUEBIRD—DECEMBER 10. Starring Ruth Clifford Anthony, a scholarly young fellow, with a passion for the science and mathematics of music, is studying in China, when he falls in with Archibald Crocker. Crocker is looking for his wife, and the man who has coaxed her from home. Murder is in his heart. Later in Japan Anthony meets Crocker again. And in the next room he hears an American girl singing as he has never heard a girl sing before. He forces "the door between" and from that moment a new friendship begins. The lovely girl, with the lovely voice is Heloise Crocker. One cherry-blossom day Anthony and Heloise are married, so something must have happened to Crocker. Something did.

### Butterfly

**The Silent Lady**—(FIVE REELS)—BUTTERFLY—DECEMBER 10. Starring Little Zoe Raw, with Gretchen Lederer. Little Kate lives with her three sailor guardians in the old light house, where the salty winds blow all day to her delight. Philemon, Peter and Bartolemew see their darling fall ill and go at once for Dr. Carlyle, who in turn sends for Miss Summerville, a trained nurse. Then the village begins to gossip, as villages always do. Philemon, stern religionist, proposes to the lady so silent about her past, but she refuses. Then when the lighthouse inspector is coming she gets very agitated—and there is something else to gossip about. When Philemon finds out the reason he orders her from the house, but Little Kate, whose swift little feet have brought the Doctor, fixes things up.

### Fox

**The Babes in the Wood**—(FIVE REELS)—DECEMBER 2. Starring Francis Carpenter and Virginia Lee Corbin. Hansel and Gretel are given into the hands of ruffians by their cruel stepmother. They are left in the forest, where they wander around and finally lie down asleep, the fairies covering them with leaves. The Old Witch entices them into her gingerbread house, but they escape. The Good Fairy watches over them until they are restored to their home. This is the story as John Hamilton tells it to his two children on his knee, while their stepmother listens.

**The Pride of New York**—(FIVE REELS)—DECEMBER 10. Starring George Walsh. George, the son of a building contractor in New York, is hard working and happy. To him is attracted the daughter of a millionaire who loves him instead of the rich snob, who is called with him in the draft. When the soldiers go to France she follows and becomes a Red Cross nurse. George saves her from the Germans and she rewards him beyond his dreams.

### Mutual Star Production

**Miss Jackie of the Army**—(FIVE REELS)—MUTUAL—DECEMBER 10. Starring Margarita Fisher. Jackie is the daughter of a post commander and raised in this military atmosphere she lands some German spies. Reviewed in this issue.

### Paramount

**Tom Sawyer**—(FIVE REELS)—PARAMOUNT—DECEMBER 10. Starring Jack Pickford. Mark Twain says that when Tom Sawyer whitewashed the fence, and played pirates in the old cave down the river, and did all the other really boy-like things that delighted us in the book, that he was doing just the things that he (Mark Twain) did when he was a boy. And Mark Twain must have been some happy boy.

**The Land of Promise**—(FIVE REELS)—PARAMOUNT—DECEMBER 10. Starring Billie Burke. Miss Wickham was a crabbed old lady and it was no small joke to nurse and care for her. But Norah was cheerful about it and when the old lady died and left her without a cent she packed up and went to her brother in Canada. Brother had a wife, a jealous one. That wasn't pleasant either, so there was nothing to do but marry a man she didn't love. Out of the darkest times there sometimes comes the greatest happiness, so don't weep for Norah too soon.

### Pathe

**Over the Hill**—(FIVE REELS)—ASTRA—DECEMBER 3. Starring Gladys Hulette. Esther's father is old, and of the old school. When the little church no longer wants him for a minister he takes Esther and goes West, where he tries to sell books. Books don't sell very well, not well enough to make a living, anyway. When her daddy has died and left her alone Esther makes the acquaintance of the Lawlors. Later she rescues their daughter from the attentions of a baseball player, burns up the entire edition of a "yellow sheet," which is about to publish the story, and finally marries the manager, who is not in sympathy with the ideas of the owner.

**Her Sister's Rival**—RUSSIAN ART FILMS—DECEMBER 9—(FIVE REELS). The Russians are an intensely dramatic people. And some of them love money. The Prince is in love with Nita, but he marries Mary because she has the biggest dowry. He squanders her fortune, breaks her heart and puts the climax to the whole by forging her brother's name. About this time his mother-in-law takes a hand in a most unusual way.

## "Ghosts of Yesterday" Is Completed

Norma Talmadge's new picture, "Ghosts of Yesterday," an adaptation for the screen, by Mildred Considine, of Rupert Hughes' powerful drama, "Two Women," has been completed, and the star after the strain attendant on its production, has retired to Atlantic City for a quiet stay.

"Ghosts of Yesterday" is scheduled to follow up Miss Talmadge's latest release, "The Secret of the Storm Country," and will be distributed through Select pictures.



*Norma Talmadge.*

### Perfection

**The Dream Doll**—(FIVE REELS)—ESSANAY—DECEMBER 10. The Dolls come to life! A. Knutt is a chemist in the factory of the doll King, and he discovers a liquid that will bring the dolls to life. Ruby, the beautiful daughter of the Toy King, goes to the factory and there sees a perfect man doll brought to life. As the chemist goes out to call others to witness his work, the doll puts some of the elixir on the head of Ruby and she becomes a little doll. While still a doll she is married to the little man and their adventures bring them into the plant where a bomb has been set to destroy a building. Bang! The explosion wakens Ruby, who finds she has been dreaming. Reviewed in this issue.

### Triangle

**The Learnin' of Jim Benton**—(FIVE REELS)—DECEMBER 9. Starring Roy Stewart. Jim Benton, owner of the Flying B Ranch, has never learned to read, but the little school teacher fast remedies this. She comes running with the pardon, too, when Jim has been convicted of a murder he didn't commit. Reviewed in this issue.

**Fanatics**—(FIVE REELS)—DECEMBER 9. Starring J. Barney Sherry. The labor agitator gets his when he hires a hall and induces the poor lonely widow to come and bring her friends to hear him lecture. He stirs up so much trouble that the factory hands are all ready to fight and go to the factory to prove it. The millionaire factory owner doesn't turn out to be so bad, after all, and the widow learns to stop hating him.

### Vitagraph

**The Marriage Speculation**—(FIVE REELS)—VITAGRAPH—DECEMBER 10. Clara is a foolish little clerk in a confectionery store who wants an education and cultured friends above everything. So she bargains her love for the price of the education. Billy, her sweetheart, is heartbroken. When the time comes to pay her bargain and marry a rich man Clara steels herself for the sacrifice, but Billy saves her.

### World

**The Good For Nothing**—(FIVE REELS)—DECEMBER 10. Starring Carlyle Blackwell. How the country boy tries his hand at most everything, goes home for a blessing, finds a stepfather ruling over his mother's household, and eventually is sadly misunderstood as a thief makes a good picture. In the end he is a substantial and successful stock raiser and wins the hand of his stepsister.

### Mutual Pictures

**Putting One Over**—(ONE REEL)—STRAND—DECEMBER 11. Starring Billie Rhodes. Billie puts one over on Fred when she catches him flirting with her chum. None of this flirting goes with her. So when Fred calls he is told that Billie is entertaining a caller and is left waiting out on the porch. A dapper young man leaves the house, and when Fred tries to get in he is told that Billie is expecting a foreign gentleman. The foreign person stays much too long, and at last Fred is admitted, penitent and remorseful, wondering who the strangers were. You can probably guess what Fred didn't.

**The Escape**—(TWO REELS)—LOST EXPRESS SERIAL—DECEMBER 10. Starring Helen Holmes. Down the steep grade at terrific speed runs the private car of General Thurston with the General, Helen and Murphy on board. The syndicate has turned it loose. The speed causes a hot box and sets the car on fire. As the car crosses the bay Helen and her fellow passengers jump into the water and are rescued by a boatman. They telephone to the mine and spoil the plans of the plotters. Gaston, whom Pitts has been impersonating, is rescued from his underground prison. Pitts confesses only to cause Gaston to be retaken and to resume his impersonation, completely fooling Helen and her friends.

**Jerry's Boarding House**—(ONE REEL)—HORSLEY—DECEMBER 13. Starring George Ovey. Jerry, half-fed and in debt, finds his landlady a most brutal jailor. He wants his well-worn wardrobe, but he wants to get away, too. Through the house he is chased, but escapes.

# Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

## General Program

### Adventures of Stingaree Series

| | | |
|---|---|---|
| D | The Fugitive Passenger | 2,000 |
| D | The Jackaroo | 2,000 |
| D | The Tracking of Stingaree | 2,000 |
| D | Arrayed with the Enemy | 2,000 |
| D | An Eye for an Eye | 2,000 |
| D | A Double Deception | 2,000 |
| D | The Poisoned Cup | 2,000 |
| D | A Model Marauder | 2,000 |
| D | The Mark of Stingaree | 2,000 |
| D | An Order of the Court | 2,000 |
| D | At the Sign of the Kangaroo | 2,000 |
| D | Through Fire and Water | 2,000 |
| D | A Bushranger's Stategy | 2,000 |
| D | The Stranger at Dumcrieff | 2,000 |
| D | A Champion of the Law | 2,000 |

### American Girl Series (Kalem)

| | | |
|---|---|---|
| D | The Door in the Mountain | 2,000 |
| D | The Sage Brush Law | 2,000 |
| D | The Pot of Gold | 2,000 |

### A Daughter of Daring Series

| | | |
|---|---|---|
| D | The Detective's Danger | 1,000 |
| D | The Railroad Smugglers | 1,000 |
| D | The Deserted Engine | 1,000 |

### Black Cat Stories

| | | |
|---|---|---|
| C-D | Seventy and Seven (Ellis Paul) | 2,000 |
| C | Our Boys (Ellis Paul) | 2,000 |
| C | Pete's Pants (Ben Turpin) | 2,000 |
| C-D | Vernon the Bountiful (Virginia Valli) | 2,000 |
| D | The Long Green Trail (Virginia Valli) | 2,000 |
| C | Don't Lose Your Coat | 2,000 |
| C-D | Star Dust (Marguerite Clayton) | 2,000 |

### Broadway Star Features

| | | |
|---|---|---|
| D | The Skylight Room (O. Henry Series) | 4,000 |
| D | One Dollar's Worth (O. Henry Series) | 2,000 |
| D | The Last Leaf (O. Henry Series) | 2,000 |
| C | Two Renegades (O. Henry Series) | 2,000 |

### Chaplin Comedies

| | | |
|---|---|---|
| C | By the Sea | 1,000 |
| C | In the Park | 1,000 |

### Essanay Comedies

| | | |
|---|---|---|
| C | Hard Luck | 1,000 |
| C | The General | 1,000 |
| C | All Aboard | 1,000 |

### Essanay Scenics

| | | |
|---|---|---|
| Sce. | Salmon Fishing in New Brunswick | 1,000 |
| Sce. | Lake Louise | 1,000 |
| Sce. | Banff National Park | 1,000 |

### Falcon Features

| | | |
|---|---|---|
| D | The Clean Gun (Kathleen Kirkham) | 4,000 |
| D | Feet of Clay (Margaret Landis, R. Henry Grey) | 4,000 |
| D | Brand's Daughter (Kathleen Kirkham, R. Henry Grey) | 4,000 |
| D | His Old Fashioned Dad (Daniel Gilfether, Mollie McConnell) | 4,000 |
| D | Zollenstein (Vola Vale, Monroe Salisbury) | 4,000 |

### George Ade Fables

| | | |
|---|---|---|
| C | The Fable of the Toilsome Ascent and the Shining Table Land | 2,000 |
| C | The Fable of the Back Trackers From the Hot Sidewalks | 2,000 |

### Grant, Police Reporter Series

| | | |
|---|---|---|
| D | The Mystery of Room 422 | 1,000 |
| D | A Deal in Bonds | 1,000 |
| D | The Sign of the Scarf | 1,000 |
| D | The Man With the Limp | 1,000 |

### Jaxon Comedies

| | | |
|---|---|---|
| C | Blundering Boobs | 1,000 |
| C | Disappointed Love | 1,000 |
| C | He's in Again | 1,000 |
| C | How It Worked | 1,000 |
| C | Their Model Careers | 1,000 |
| C | His Fishy Footsteps | 1,000 |

### Ham Comedies

| | | |
|---|---|---|
| C | A Whirlwind of Whiskers | 1,000 |
| C | The Onion Magnate's Revenge | 1,000 |
| C | The Bath Tub Bandit | 1,000 |

### Hanover Film Co.

| | | |
|---|---|---|
| D | The Marvelous Maciste | 6,000 |
| D | Camille | 6,000 |

### Physical Culture Photo Play Co.

| | | |
|---|---|---|
| Edc. | Physical Culture Screen Magazine issued monthly | 1,000 |

### Ray Comedies

| | | |
|---|---|---|
| C | Muggsy in Bad | 1,000 |
| C | A Laundry Mix-Up | 1,000 |
| C | A Peaceful Flat | 1,000 |
| C | Cheating His Wife | 1,000 |
| C | "A Bathtub Marriage" | 1,000 |

### Selburn Comedies

| | | |
|---|---|---|
| C | Hubby's Holiday (Neal Burns, Gertrude Selby) | 2,000 |
| C | Too Much Elephant (Neal Burns, Gertrude Selby) | 1,000 |

### Selig

*Selig World Library (Every Other Wednesday).*

| | | |
|---|---|---|
| D | The Law North of 65 | 2,000 |
| D | Vengeance Vs. Mercy | 1,000 |
| | Military Training Our Kahki-Clad Heroes | 2,000 |
| D | The Angel of Poverty Row | 1,000 |
| D | The Rustler's Vindication | 2,000 |
| D | The Witness for the State | 1,000 |

### Sparkle Comedies

| | | |
|---|---|---|
| C | On the Love Line | 1,000 |
| C | The Detective | 1,000 |
| C | Smashing the Plot | 1,000 |
| C | After the Matinee | 1,000 |
| C | Double Cross | 1,000 |
| C | The Best of a Bad Bargain | 1,000 |

### Three C Comedies

| | | |
|---|---|---|
| C | A Boarding House Battle (Lou Marks, Pearl Shepard, Oom Paul) | 1,000 |
| C | Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul) | 1,000 |
| C | A Hash House Romance | 1,000 |

## Mutual Program

### Monday

| | | | |
|---|---|---|---|
| T | 12-10 Mutual Weekly, No. 154 | Mutual | 5943 |

### Tuesday

| | | | |
|---|---|---|---|
| C | 12-11 Putting One Over (Billie Rhodes) | Strand | 5942 |

### Thursday

| | | | |
|---|---|---|---|
| C | 12-13 Jerry's Boarding House (Geo. Ovey) | Cub | 5943 |

## Universal Program

| | | |
|---|---|---|
| C | A Bad Little Good Man | Joker |
| C | Even as Him and Her (Phil Dunham) | 3, L-Ko |
| T | Universal Animated Weekly, No. 96 | |
| C | The Shame of a Chaperon (Eddie Lyons) | 2, Nestor |
| C | I Quit (Gale Henry) | Joker |
| D | The Fifth Boy (All Boy Cast) | Victor |
| T | Universal Screen Magazine, No. 43 | |
| T | Universal Current Events, No. 25 | |
| C | The Devil With the Wimmin (Max Asher) | Joker |
| D | Danger Ahead (Helen Gibson) | 2, Bison |

### Regular Releases

| | | |
|---|---|---|
| D | The End of the Run (Helen Gibson) | 3, Gold Seal |
| C | A Fire Escape Finish (Eddie Lyons, Lee Moran) | Nestor |
| C | Fat and Furious (Merta Sterling) | 2, L-Ko |
| T | Universal Animated Weekly, No. 95 | |
| D | Little Mariana's Triumph (Lena Baskette) | 2, Star |
| C | The Tight Wad (Gale Henry) | Joker |
| C | What'll We Do With Uncle (H. Murdock) | Victor |
| T | Universal Screen Magazine, Issue No. 42 | |
| T | Universal Current Events, Issue No. 24 | |
| C | A Wise Dummy (Max Asher) | Joker |
| D | The Getaway (Neal Hart) | 2, Bison |
| D | The Red Ace, No. 2 (Marie Walcamp) | Universal |

## State Rights Productions

| | | |
|---|---|---|
| Alma, Where Do You Live? | Newfields Producing Co. | 6,000 |
| Christie Comedies | Christie Film Co. | |
| Christus | Historic Features | |
| Come Through | Universal Film Co. | 7,000 |
| Corruption | Popular Pictures Corp. | |
| Cross-Eyed Submarine | Universal Film Mfg. | |
| Doing Their Bit | The A. Kay Co. | 3,000 |
| Flora Finch Comedies | H. Crossman Distributing Co. | |
| Hand of Fate, The | Overland Film Co. | |
| Hand That Rocks the Cradle, The | Universal Film Co. | |
| Hate | Fairmont Film Co. | |
| Ivan the Terrible | Export and Import Film Co. | 6,000 |
| Madame Sherry | M. H. Hoffman | |
| Mother O' Mine | Bluebird Photoplays | 5,000 |
| Mutt and Jeff Cartoons | Bud Fisher Films | |
| Persuasive Peggy | Mayfair Film Corp. | 5,000 |
| Pokes and Jabbs | Jaxon Film Corp. | |
| Price of Her Soul | Variety Films Corp. | 5,000 |
| Public Be Damned | Public Rights Film Corp | 5,000 |
| Ramona | Clune Film Producing Co. | 8,000 |
| Real Life in China | F. H. McMillan | 8,000 |
| Redemption | Julius Steger | |
| Rex Beach on the Spanish Main | Grand Feature Film | 5,000 |
| Robespierre | Export & Import Film Co. | 7,000 |
| Rustler's Frameup at Big Horn | Ultra Film Co. | |
| Seven Cardinal Virtues | M. H. Hoffman | 5,000 |
| Sin Woman, The | M. H. Hoffman | 7,000 |
| Slackers Heart, A | Emerald Motion Pictures | |
| Some Barrier, The | A. Kay Co | |
| S. O. S. | American Standard Motion Picture Co. | |
| Span of Life | Joseph F. Lee | 5,000 |
| Spoilers, The | Sherman Elliott Corp | 12,000 |
| Strife | Jaxon Film Corp. | 5,000 |
| Tanks at the Battle of the Ancre | Pathe Exchange | |
| Terry Human Interest Reel | A. Kay Co. | |
| Thirteenth Labor of Hercules | Cinema Distributing Co. | 12,000 |
| Three Musketeers, The | Liberty Film Corp. | 7,000 |
| Trip Through China, A | Supreme Feature Films | 10,000 |
| Trooper 44 | E. I. S. Motion Picture Corp. | 5,000 |
| 20,000 Feats Under the Sea | A. Kay Co. | |
| Twenty Thousand Leagues Under the Sea | Universal Film Co. | |

Uncle Sam Awake...Rubel Lawrence 5,000
War As It Really Is.....Donald C. Thompson 7,000
Warning, The.....Photo Drama Co.
Warrior, The.....General Enterprises 7,000
West Is West.....Ultra Films
What of Your Boy?.....Cameragraph Film Co.
Whither Thou Goest.....Klotz & Streimer, Inc.
Who Knows?.....M. H. Hoffman 5,000
Who's Your Neighbor?.....Overland Film Corp.
Witching Hour, The.....Frohman Amusement Co. 7,000
Woman Who Dared, The.....Ultra Pictures Corp. 7,000
The Deemster (Derwent Hall Caine).....Arrow 7,000
The Barrier.....Rex Beach 9,000
Joan, the Woman (Geraldine Farrar).....Cardinal 11,000
The Lincoln Cycle (Benjamin Chapin).....Charter 2,000
The Curse of Eve (Enid Markey).....Corona Cinema 7,000
Enlighten Thy Daughter.....Enlightenment Corporation 7,000
Birth .....Eugenics Film 6,000
A Mormon Maid (Mae Murray).....Friedman 5,000
The Woman and the Beast...Graphic 5,000
Intolerance .....D. W. Griffith 9,000
The Bar Sinister.....Frank Hall 9,000
Her Fighting Chance (Jane Grey).....Frank Hall
Civilization .....Harper 9,000
The Honor System.....Honor System Booking 10,000
The Whip.....Paragon Films 8,000
Beware of Strangers.....Selig Special 7,000
The Ne'er-Do-Well .....Selig Special 8,000
The Garden of Allah....Selig Special 10,000
Who Shall Take My Life.Selig Special
The Black Stork...Sherriott Pictures 5,000
The Crisis .....Sherman Elliot 10,000
The Submarine Eye..Submarine Film
The Spirit of '76.....Goldstein 12,000
Should She Obey?.....Arizona
American War News (Serial Weekly).....Cinema
Are Passions Inherited?.Warner Bros. 7,000
Balloonatics .....Century Comedies
Below Zero .....Wharton 2,000
Birth Control.Mosa B. S. M. P. Corp. 6,000
Bit o' Heaven..... 5,000
Defense or Tribute (Defense of Tribute Film Co.)..... 5,000
Eagle's Wing .....Bluebird 5,000
Even as You and I.....Universal Film Co.
Eyes of the World....Clune Film Co. 10,000
Fairy and the Waif.....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies.....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think.....Creative Film Corp. 6,000
Girl Who Doesn't Know.....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man .....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Condoned Sin.....Biograph Co. 6,000

## Feature Program

### Artcraft

12-17 The Devil Stone (Geraldine Farrar) ..... 5,000
12-31 D'Artagnan of Kansas (Douglas Fairbanks) ..... 5,000

### Art Dramas

9-23 Title not given (Catherine Calvert).....U. S. Amus. Co. 5,000
10-1 Title not given (Marian Swayne) 5,000
10-8 Unto the End (Crane Wilbur). 5,000

### Bluebird Photoplays

11-26 The Winged Mystery (Franklyn Farnum) ..... 5,000
12-3 The Raggedy Queen (Violet Mersereau) ..... 5,000
12-10 The Door Between (Ruth Clifford) ..... 5,000

### Butterfly Productions

12-3 Fighting Mad (Wm. Stowell).. 5,000
12-10 The Silent Lady (Zoe Rae).... 5,000

### Fox Film Corporation

*Released Week of*

12-2 A Daughter of the Gods (Annette Kellerman) ..... 8,000
12-9 Troublemakers (Jane and Katherine Lee) ..... 7,000
12-9 The Pride of New York (George Walsh) ..... 5,000

### Goldwyn Pictures Corporation

11-4 Sunshine Alley (Mae Marsh).. 6,000
11-18 Nearly Married (Madge Kennedy) ..... 6,000
12-2 The Auction Block..Rex Beach 6,000
12-16 The Cinderella Man (Mae Marsh) ..... 6,000
12-30 Thais (Mary Garden)..... 6,000

### Herbert Brenon Film Corp.

The Lone Wolf..... 7,000
Fall of the Romanoffs..... 8,000
Empty Pockets ..... 7,000

### K. E. S. E.

10-8 Fools for Luck (Taylor Holmes).....Essanay 5,000

### Wholesome Films Corporation

His Awful Downfall.....Rex-Adams Comedy 1,000
Little Red Riding Hood (Juvenile) ..... 4,000

### King Bee Comedies

6-1 Back Stage (Billy West)..... 1,000
6-15 The Hero (Billy West)..... 1,000
7-1 Doughnuts (Billy West)..... 1,000
7-15 Cupid's Rival (Billy West).... 1,000
8-1 The Villain (Billy West)..... 1,000
8-15 The Millionaire (Billy West).. 1,000
9-1 The Goat (Billy West)..... 1,000
9-15 The Fly Cop (Billy West)..... 1,000
10-1 The Chief Cook (Billy West).. 1,000
10-15 The Candy Kid (Billy West).. 1,000
11-1 The Hobo (Billy West)..... 1,000
11-15 The Pest (Billy West)..... 1,000
12-1 The Bandmaster (Billy West). 1,000

### Metro Pictures

*Released Week of*

12-10 Alias Mrs. Jessop (Emily Stevens) ..... 5,000
12-10 Blue Jeans (Viola Dana) SPECIAL ..... 7,000
12-10 Wages No Object (Mr. and Mrs. Sidney Drew) ..... 1,000

### Mutual Star Productions

*Released Week of*

11-19 Please Help Emily (Ann Murdock) .....Frohman 5,000
11-26 The Mate of the Sally Ann (Mary Miles Minter)..... 5,000
11-26 American Maid (Edna Goodrich) ..... 5,000
12-3 American Maid (Edna Goodrich) ..... 5,000
12-10 Miss Jackie of the Army (Margarita Fischer) ..... 5,000

### Mutual Serials

*Released Week of*

11-22 The Lost Express, No. 10 (Helen Holmes).....Signal 2,000
11-29 The Lost Express, No. 11 (Helen Holmes).....Signal 2,000
12-6 The Lost Express, No. 12 (Helen Holmes).....Signal 2,000
12-10 The Lost Express, No. 13 (Helen Holmes) .....Signal 2,000

### Paramount Features

*Released Week of*

11-26 Three Marvelous Matsuris.....Burton Holmes 1,000
12-3 The Secret Game (Sessue Hayakawa) ..... 5,000
12-3 Who Is Number One? Episode No. 6 ..... 2,000
12-3 Osaka to Nagasaki—Burton Holmes ..... 1,000
12-10 The Land of Promise (Billie Burke) ..... 5,000
12-10 Tom Sawyer (Jack Pickford)... 5,000
12-10 Who Is Number One? Episode No. 7 ..... 2,000
12-10 Canning Time in California.....Burton Holmes 1,000

### Pathe

*Released Week of*

12-2 Fishing in Japan (Educ.).Pathe 500
12-2 Along the Tagus — Portugal (Educ.) .....Pathe 500
12-2 The Argus Pictorial, No. 2 (Educ.) .....Argus 1,000
12-2 Katzenjammer Kids (Cartoon). 500
12-2 Ready to March (Educ.).....International 500
12-5 Hearst-Pathe News, No. 98.... 1,000
12-8 Hearst-Pathe News, No. 99.... 1,000
12-9 Her Sister's Rival (Vera Colodonays) .....Russian 5,000
12-9 The Seven Pearls, No. 13 (Mollie King) .....Astra 2,000
12-9 The Hidden Hand, No. 3 (Doris Kenyon) .....Pathe 2,000
12-9 Move On (Harold Lloyd).Rolin 1,000
12-9 Our National Parks (Travel)... Ralph Earl ..... 1,000
12-9 Happy Hooligan at the Circus (Cartoon) .....International 500
12-9 Rotogravure Section (Educ.).....International 500
12-12 Hearst-Pathe News, No. 100... 1,000
12-15 Hearst-Pathe News, No. 101... 1,000

### Perfection Pictures

*Released Week of*

12-3 The Salt of the Earth (Peggy Adams) ..... 5,000
12-10 The Small Town Guy (Taylor Holmes) ..... 5,000
12-17 The Dream Doll (Marguerite Clayton) ..... 5,000
12-24 Sadie Goes to Heaven (Mary McAlister) ..... 5,000

### Triangle Distributing Corporation

*Released Week of*

12-2 An Officer's Miss — Triangle Komedy ..... 1,000
12-2 The Ship of Doom (Claire McDowell) ..... 5,000
12-2 Sauce for the Goose—Triangle Komedy ..... 1,000
12-2 An Ice Man's Bride.....Keystone 2,000
12-9 Fanatics (J. Barney Sherry) ..... Triangle 5,000
12-9 Their Straying Feet..... Triangle Komedy 1,000
12-9 The Learnin' of Jim Benton (Roy Stewart) ..... 5,000
12-9 When War Meant Peace..... Triangle Komedy 1,000
12-9 The Grave Undertaking.....Keystone Comedy 2,000

### Vitagraph-V. L. S. E.

*Released Week of*

11-19 Never Again (Mr. and Mrs. Sidney Drew)..... 2,000
11-19 Sisters All (Edith Storey)..... 1,000
11-26 Who Goes There? (Harry Morey, Corinne Griffith)..... 5,000
11-26 Spooks and Spasms.....Big V 1,000
11-26 The Fighting Trail. No. 12 (Wm. Duncan)..... 2,000
12-3 The Tenderfoot (Wm. Duncan) 5,000
12-3 The Fighting Trail, No. 13 (Wm. Duncan) ..... 2,000
12-10 The Marriage Speculation (Mildred Manning) ..... 5,000
12-10 The Fighting Trail, No. 14 (Wm. Duncan) ..... 2,000
12-10 Mr. Bingle's Melodramas (Flora Finch) ..... 2,000
12-10 Tim Grogan's Foundling (Norma Talmadge) ..... 1,000

### World Features

*Released Week of*

11-26 Her Hour (Kitty Gordon)..... World 5,000
12-3 The Awakening (Montague Love) .....World 5,000
12-10 The Good for Nothing (Carlyle Blackwell) .....World 5,000

### Hoffman Foursquare Pictures

The Bar Sinister (Hedda Nova..... 8,000
The Fringe of Society (Ruth Roland) 7,000
One Hour (Zeena Keefe)..... 6,000
The Silent Witness (Gertrude McCoy) ..... 6,000
The Sin Woman (Irene Fenwick).... 7,000
Madame Sherry (Gertrude McCoy).. 5,000
A Trip Thru China (Brodsky's Art Pictures) ..... 8,000
Her Fighting Chance (Jane Grey).. 6,000
Should She Obey (Alice Wilson).... 6,000
Whither Thou Goest (Rhea Mitchell). 5,000

## Latest Chicago News

MAJOR M. L. Funkhouser of Chicago, in his capacity of film censor, and George Creel, chairman of the Committee on Public Information in Washington, have clashed and Mr. Creel says the Major is not altogether correct in certain statements attributed to him.

Major Funkhouser refused to pass the film play, "The Rose of Blood," produced by the Fox Film Corporation, and is said to have given as his controlling reason the fact that he had been requested by Mr. Creel to reject it.

At the offices of the Committee on Public Information the statement was made that no request had ever been sent to Major Funkhouser to reject "The Rose of Blood" or any other film play. An injunction proceeding is pending in this case before Federal Judge Carpenter.

---

W. L. Hill of the Paramount office announces that Artcraft and Paramount pictures will be shown to the trade every Tuesday morning at 10:30 o'clock in the Bluebird projection room. The morning evening reviews at the Paramount exchange have been discontinued.

---

E. D. Horkheimer, on his way to New York from Long Beach, California, gave a luncheon to the Chicago trade and newspaper critics in honor of the star of his company, Miss Jackie Saunders, at the La Salle Hotel, Tuesday, December 4.

---

Preparatory to haling Maj. Funkhouser to court, the Triangle Film company gave a private exhibition of "The Flame of the Yukon" to several hundred invited guests at the Ziegfeld theater. The major took exception to Dorothy Dalton's vicissitudes in the play and refused to permit its presentation hereabouts. The audiences opinion took issue with the local censor's views.

---

Mary Fogarty is going before the camera. For many months she has been guardian of the "smoke corner" at the Edgewater Beach Hotel. No one ever dreamed that she was consumed with a secret desire which was just simply eating her up—that's all there was to it. Until one day recently she unburdened herself to Taylor Holmes, of the Essanay Company. Miss Fogarty would die if she could not become a motion picture actress. But nobody would like to see Miss Fogarty die, and she is not going to. Instead, she will enter the Essanay fold, and maybe she will become as famous as her brother of minstrel days, Frank Fogarty.

---

Motion pictures will be used by the South Chcago Y. M. C. A. in a campaign this week to evangelize the city's foreign population to the American idea. Thirty thousand aliens in the steel mills and iron foundries will be reached through the showing of films in various industrial plants.

---

Richard Travers, formerly motion picture star, with Essanay, has been appointed a captain after three months in the training camp at Fort Sheridan, Illinois. Captain Travers is anxious to get his revenge on the Germans. His two brothers in the Canadian contingency in France were killed about a year ago.

---

Aaron J. Jones, president of Jones, Linick & Schafer has issued a formal denial of the announcement that "The Birth of a Race" will be shown at the Colonial theater in Chicago.

---

The Cosmopolitan, an Ascher Brothers house, has a new manager in the person of George M. Laing, who takes up his duties with considerable motion picture experience to his credit.

---

Samuel S. Hutchison, president of the American Film Company, Inc., returned last Monday from a recent inspection trip to the company's studios at Santa Barbara.

---

Jack O'Malley, a Chicago boy, is going forward in the moving picture world. He is now in Florida with a company of Metro players.

## "The Whip" Sold In West

Though there have been various announcements of the sale of the big Drury Lone Theater success, "The Whip" for Colorado, Wyoming, Utah and New Mexico, Hiller & Wilk announce definitely that the rights have been sold to the Supreme Photoplay Company, Denver, Colorado, who are to make "The Whip" the main drawing card of their list of open market features. L. Goldstein, manager of the Supreme Photoplay Company, who was in New York recently, consummated the transaction on behalf of his company.

GEORGE K. SPOOR *presents*

# TAYLOR HOLMES

*In*

# "Uneasy Money"

## THINK OF IT!

## A GREAT ULTRA FEATURE

*PLUS* a national billboard campaign with 24 sheets all over the country.
*PLUS* the famous Saturday Evening Post story by P. G. Wodehouse.
*PLUS* the famous comedian — TAYLOR HOLMES.

*Distributed by George Kleine System.*

Perfection Pictures

# MOTOGRAPHY

## The MOTION PICTURE TRADE JOURNAL

Vol. XVIII CHICAGO, DECEMBER 22, 1917 No. 25


# MOTOGRAPHY

wishes its host of friends the

## Merriest Christmas

and

## Happiest New Year



PARALTA PLAYS

PICK OF THE PICTURES

# J. Warren Kerrigan

*in*

# "A Man's Man"

Screen Version by
THOMAS G. GERAGHTY

Written by
PETER B. KYNE

Directed by OSCAR APFEL

---

## PARALTA PLAYS HAVE BEEN HEARD OF BUT NOT SEEN BY THE PUBLIC

"A Man's Man" has been shown only in one theatre—
Clune's Auditorium, Los Angeles, California—
as a pre-release, especially arranged.
Since then neither "A Man's Man,"
nor any other Paralta Play,
has been exhibited in public.
Definite distributing arrangements
by W. W. Hodkinson Corporation
are now completed.
The first two Paralta Plays,
"A Man's Man," starring J. Warren Kerrigan,
and "Madam Who?" starring Bessie Barriscale,
may be booked immediately
through twenty-eight established exchanges.

---


## PARALTA PLAYS, Inc.

729 Seventh Avenue — New York City

CARL ANDERSON, President
JOHN E. DeWOLF Chairman Directors
ROBERT T. KANE, Vice-Pres.
HERMAN KATZ, Treasurer
NAT. I. BROWN, Secretary and General Manager


DISTRIBUTED BY
W.W. HODKINSON CORPORATION

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVIII CHICAGO, DECEMBER 22, 1917 No 25

# Powers Endorses Get Together Move

## DECLARES THERE SHOULD BE ONE UNITED EXHIBITORS' ORGANIZATION

ADDITIONAL endorsements of MOTOGRAPHY's advocacy of a united exhibitor organization are being received daily. Representative men in all branches of the industry are alert to the necessity for concerted and harmonious activity on the part of the theater owners of the country.

P. A. Powers, treasurer of the Universal Film Manufacturing Company, and one of the leading figures in the motion picture industry, has endorsed wholeheartedly MOTOGRAPHY's editorials on the subject of a united national organization of exhibitors.

### *Ambitious Leaders Misguide*

In a letter Mr. Powers says:

"It seems that the exhibitor, as far as I can observe, has been used more or less by ambitious leaders and has been guided or misguided to a certain extent by the statements of these so-called leaders.

"The proper kind of exhibitors' organization should be officered by the right kind of material of which there is plenty available in the business, but who at the present time are not seeking office and have no time to enter into the present kind of politics as conducted by the exhibitors' league.

### *Industry Must Consolidate*

"Bend the effort of the National Association of the Motion Picture Industry to consolidate the entire industry and with that end in view. One-third of the exhibitors' representation is in that organization.

"A great deal of valuable work has been done by the Association, notwithstanding the fact that it has not had the support of the exhibitors, but every local throughout the country that is in the habit of going ahead operating as a unit, spells chaos, as there is no direct responsibility or representation of the industry when anything of a threatening nature arises.

"I think your suggestion a very good one, and I am sure that if the present officials of the various organizations have the interest of the business at heart, they will act on your suggestion and cooperate with you, in order to bring out of the many so-called organizations a thoroughly organized force."

### *Big Exhibitor Approves Plan*

From a prominent exhibitor circuit—that of Turner and Dahnken, of San Francisco—comes a straight-from-the-shoulder communication on the subject of getting the exhibitors together. A letter signed by E. B. Johnson, of the Turner and Dahnken organization, says:

"In our minds there is no question at all about whether or not the motion picture industry should get together in an effort to have the war taxes that pertain to the industry amended, so as to be somewhat near an equitable basis.

"At the present time the motion picture industry is staggering under the load of the war taxes that have been imposed, and unless something is done, it is going to practically put the motion picture industry out of business.

"Now is the time to get together and to quit the petty bickering that is going on in the industry. United action is what is needed and unless the industry does get together and adopt a solid front and a united attitude, it is going to pay for it dearly.

"We shall be glad to do anything that we possibly can to assist the movement."

### *Washington Conference Opens*

The "get together" conference which Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, has called, is about to begin activity as we close this issue of MOTOGRAPHY. Although representatives of the American Exhibitors' Association will be in Washington at the same time, nothing has been said by the officials of either organization that indicates a change in their respective attitudes on the proposition of getting together, although the Ochs invitation, addressed to all the exhibitors in the country, beseeched them to attend this conference to discuss the war tax and to forget the differences that were keeping the two organizations of exhibitors apart.

### Do You Always Get What You Want?

Many exhibitors have difficulty locating the pictures their patrons request them to book. Patrons do not always remember the name of the producer. Your exchange man may not be able to put you right unless the picture you seek happens to be one of his releases.

MOTOGRAPHY can always help you. Our Service Department is at your disposal. Make use of it. Ask us anything.

# Exhibitors Move on Washington

## GATHER AT NATIONAL CAPITOL TO SEEK RELIEF FROM TAX BURDENS

THE Washington conference to discuss remedial legislation in the matter of war tax assessments levied by the government upon the motion picture industry—particularly the exhibitor—is on in the national capitol.

Reports from Harry M. Crandall, the Washington exhibitor who had charge of the arrangements for housing those who attended the gathering, indicate that the exhibitors responded exceptionally well, to the invitation extended to all the exhibitors of the country by Lee A. Ochs, president of the Motion Picture Exhibitors' League of America.

### *Outcome Is in Doubt*

What the outcome of the gathering will be in the matter of getting the members of the League and the American Exhibitors' Association to forget their differences and join in a big united exhibitors' organization, officered by men acceptable to all the theater owners of the nation, is problematical. A step in that direction was made when the cooperation of Mr. Crandall was obtained. He was one of the exhibitors who withdrew from the league's Chicago convention last summer.

One result of the meeting may be the appointment of a permanent committee, headed by Mr. Crandall, to look after the interests of motion picture exhibitors in Washington. How far the conference will be able to go in getting members of the American Exhibitors' Association to become a part of that legislative committee is not apparent on the surface.

### *Varner Esteems Ochs Lowly*

H. C. Varner, the North Carolina exhibitor who is now in Washington as the legislative representative of the association, has declared in a letter to Samuel Bullock, chairman of the Exhibitors' Committee, of Cleveland, O., that the gathering called by Ochs will "only gum up the machinery so badly that it will be impossible for the rest of us to accomplish anything for the relief of the exhibitors." In Varner's opinion, Ochs desires, by calling the conference, "to stall the exhibitors and make a big noise."

"It is impossible," says Varner's letter, "to tell Lee Ochs anything; especially is this true when he is compelled to depend upon the manufacturers of films for advertising to support the Exhibitors' Trade Review, and when it comes to this point, naturally his human nature asserts itself, and he is not likely to cut his own throat—that is, not knowingly do it."

### *League Is Largely Represented*

Representation at the meeting largely will be of the ranks of the Ochs organization, although in many cities representatives of the American Exhibitors' Association had signified their intention of being in Washington on December 11, 12 and 13, the dates on which the conference is to convene.

The war between the exhibitors and some of the producing companies over the payment of the fifteen-cent reel tax continues to wax warm. In Brooklyn a real fight has developed into which the boycott, the courts and the United States district attorney's office have been drawn.

### *Reel Tax War Goes On*

A violation of the Sherman anti-trust law is claimed by the producing and distributing companies, who have caused a letter to be written to Melville J. France, federal district attorney, calling to the notice of the government the threatened boycott against the Fox and Vitagraph exchanges of Brooklyn. The letter in full appears elsewhere in this issue.

Practically all the propaganda being given circulation at this time is on the side of the film distributors who demand the payment of the reel tax. Carl Laemmle, president of the Universal Film Manufacturing Company, has written to a western exhibitor in answer to the question: "How can the exchanges which are not charging the war tax stay in business?"

### *Laemmle Discusses Tax*

Mr. Laemmle's letter follows:

"Dear Sir:

"This is in answer to your favor of recent date in which you ask the very natural question, 'How can the exchanges which are not charging the tax stay in business?'

"Frankly, we do not know how they can do it. In fact, we do not believe for one instant that they can pay this tax themselves and avoid raising their prices at a later date.

"It is more than probable, we believe, that they hope to pose as champions of the exhibitors and thus draw an amount of business away from us not only sufficient to cover the absorption of the taxes but to produce an additional profit for themselves.

### *All Would Be Forced Out*

"If we were to pursue the course that they have adopted, all or most of the producing companies would have to go out of business and in all probability the companies you mention would not be any more likely to escape this result than any of the other companies.

"No doubt we would have made ourselves great temporary heroes, in the eyes of many exhibitors, if we had not said anything about passing the tax along to the public through the theaters; but in the end it would have ruined the exhibitors by reason of the fact that it would have ruined the producers and thus shut off all sources of film supply for theaters.

"All the producers combined cannot afford to pay a tax of $100,000 every week, whether the public believes it or not. But if such an amount is passed along to the public, the public will not even feel it.

### *All Tax Goes to the Public*

"Unfortunately, there is not another industry in the world in which the tax has been levied in just the manner that it has been levied in the picture business. In all others, it is levied in such a manner that it goes on to the public very directly and very quickly. In our case we are practically placed in the position of having to beg the cooperation of exhibitors when as a matter of fact they should not only be willing but eager to give it in order to save themselves and the whole industry.

"This company will not ask the government to repeal

the tax law, no matter how unfair its provisions may seem, because the United States needs the money and must have it.

"If the exhibitors feel that it should be repealed; if they can convince congress that it should be repealed, well and good. That is none of our business. The exhibitors have as much right to run their affairs as the producers and exchanges have to run their own. But as long as the law is a law, it is our plain duty to do the best we can to act as collectors for Uncle Sam. If we fail in this, we fail in all.

"Common sense compels every thinking man to know that those companies not charging the tax MUST MAKE IT UP IN SOME OTHER WAY. We don't pretend to know what that way will be, but we do know that the exhibitor cannot benefit by it in the end.

### *Producers Are Frank on Tax*

"We could have handled the whole matter in quite a different way if we had chosen to say nothing about the tax at all but simply and quietly advance prices all along the lines. But we chose to be perfectly frank about it and make no profit on the war tax. We figured, as nearly as we could, what the war tax would cost us and then passed it along to our customers, knowing that they in turn would have to pass it along to the public. I might say, incidentally, that in figuring we gave ourselves by far the worst of it. As a result the amount we collect from the exhibitors cannot equal the amount we must pay to the government.

"We chose the frank and open method for the very simple reason that it seemed the honest thing to do. We could have employed camouflage or we could have indulged in mock heroics to fool our customers, but we took it for granted they would prefer open and above-board treatment.

### *Public Pays in the End*

"We took it for granted that they knew that no tax on any producer in any line of business is actually absorbed by the producer (unless he is making an exorbitant profit) but that every single penny of it, and sometimes more, is passed on to the ultimate consumer, the public. Sometimes it is passed directly, at other times indirectly—but it always goes down the line in the end.

"Not a single objection was made to our method of collecting the tax until a few professional agitators stirred up a cloud of dust to blind the exhibitors and make them think we were abusing them. This is unfortunate but it does not influence us to change our attitude, because we made sure we were doing the right thing before we went ahead.

"Sincerely yours,
"Universal Film Manufacturing Company,
"Carl Laemmle, President."

The way the tax and the general high cost of living situation is affecting New England states is set forth in a statement by E. J. Farrell, general manager of the Metro Pictures Corporation of New England.

### *Urges Exhibitors to Raise*

He advocates that exhibitors increase their admission charge at least 50 per cent. His statement follows:

"As the manager of the largest motion picture exchange in New England, to whom all of the great body of exhibitors in this territory come for the rental of photoplays for their individual theaters, I feel that I am qualified to make the statement that today nine out of ten exhibitors should increase their admissions at least 50 per cent, and must do this in the very near future or face financial loss, if not ruin.

"The recent war tax imposed upon admissions by the government is not alone responsible for this, for there are countless other burdens upon the theaters of which the public is entirely unaware.

### *Tremendous Jump in Costs*

"Permit me to offer some facts and figures to prove to the public that the theater owner is not a grasping, money-mad person.

"Less than five years ago the average theater paid for its entire week's supply of photoplays from $40 to $60. Today the average theater pays from $200 to $350 for its weekly supply of film.

"These figures would apply to the theaters outside of the down-town section of Boston. Let us apply figures to the big Washington street theaters. Less than five years ago the biggest theaters on Washington street and the down-town district were paying in the neighborhood of $150 for a week's service. Today these same theaters pay from $1000 to $1500 per week.

"These figures will astonish the average patron of the photoplay theaters because it has never been appreciated how the cost of operation has so rapidly advanced, and this because the theater managements have refrained from adding the extra burdens to the patrons until actually forced to for the salvation of their investments.

### *Have Held Down Prices*

"Yet the cost in rentals for photoplay productions is not all of the theater's added burdens over a few years ago. Employes' salaries have risen rapidly; supplies of all sorts have increased tremendously in cost; carbons, used for the projection of the film upon the screen, have increased in price over 1000 per cent. We have today theaters costing $1,000,000 to erect, a tremendous investment.

"The lone pianist, or pianist and drummer, have given way in a great many theaters to orchestras from six to 20 men. The small store show has gone, and in its place the public finds big handsome theaters that cost 10 and 20 times as much to operate.

"Yet how little has the increase in admissions been to the public. A five-cent raise in some instances; none at all in a great many of the theaters. The theater owners have accepted increase after increase, caused by the demands of their patrons for bigger and better productions, with famous and more famous stars, and have fought and struggled to keep the admissions down to the same low prices until forced to increase them for their own financial existence."

### *Edel Would Have Owners Pay*

Contrary to the view of most exhibitors of the country, Harold Edel, managing director of the Strand theater, New York's pioneer motion picture palace, states that it is up to the exhibitor to pay the reel tax, or rather, it is up to the exhibitor to collect it for Uncle Sam.

"The trouble is," said Mr. Edel, "that most exhibitors have been in the habit of trying to give too much for a very small admission price. Since the tax went into effect, the Strand Theater has not shown any decrease in returns at the box office. It is true that many theaters on Broadway, particularly the legitimate houses, are feeling the effect of the war, but the receipts of the Strand, despite its increase in admission prices and additional charge for tax tickets, have not fallen off.

"The mere announcement that admission prices will

be raised commencing with a certain date on account of the war, will not be sufficient to many patrons who are accustomed to a certain show for a certain price. An improvement of the entertainment offered, however, will justify an advance in admission prices in the mind of the patron.

"Such an improvement does not mean the extra expenditure of money, but it means extra effort on the part of the manager in the presentation of his show. Such things as a re-arrangement of the orchestra, new ideas in lighting, little novelty bits and new ideas in the manner of presenting a show and many other things which do not appear on the weekly expense sheet but add materially to maintaining the weekly receipts.

"In other words, with the increase in prices, the exhibitor must show something for it and must more than ever depend upon his showmanship in order to make money. The business of eliminating all unnecessary expense and using his weekly appropriation in the channels which will do him the most good is now more important than ever. Now is the time to study his theater and its every feature.

### *Give Something New*

Each week he must give his audiences something new, something different, and he must give it to them in a new and different way. The exhibitor who realizes that the success of a motion picture theater means more than merely throwing a film on the screen, no matter how good it is; the manager who appreciates the value of good advertising and exploitation, who knows his organization and his public and who has the proper amount of initiative, will find that his weekly receipts will not be less on account of an increase in admission prices.

"As in the case of every other article, it is up to the public to ultimately pay the tax on films. It is usually up to the retailer to collect the tax. The exhibitor in the film industry is the retailer, and therefore he is the agent that should collect the tax for the government. A proper explanation of the exhibitor's position in the matter, to the public, together with an improvement in the merit of his entertainment, without exceeding the usual monetary expenditures, as mentioned above, will solve the problem, as evidenced in the case of the Strand."

## Films to Aid Food Production

Official motion pictures bringing home the vital importance of increased food production will be shown by the United States Department of Agriculture in hundreds of motion picture theaters throughout the United States. The first releases, which are to be handled under an agreement with the Universal Film Manufacturing Company through its exchanges, are announced for December.

The first film will show activities in the national forests, which are important sources of timber and water supply and also afford grazing for a large number of cattle and sheep.

The second release, which will follow in about two weeks, will show what children through the pig clubs are doing to increase the supply of pork. Other selections from the department's 40,000 feet of official subjects will make clear various features of food production, the raising of meat animals and horses, and will deal with home activities, such as poultry raising and the canning and drying of perishable products.

The department laboratories are at work on a number of other popular films specially designed to make clear to city as well as rural populations, problems of food production and to show them ways in which they can cooperate effectively to feed this nation and our allies.

## Caruso Film Suit Decided

In his suit in New York against Clarence W. Willets, whom he charged with breach of contract in connection with the first appearance of Enrico Caruso in the films, Dr. Pasquale Marafioti recovered judgment for $1,270, with $94.61 costs. Dr. Marafioti is official physician at the Metropolitan Opera House.

Mr. Caruso, it is alleged, agreed to let the doctor "take motion pictures of him for use upon the screen." Dr. Marafioti thereupon prepared a scenario and several thousand feet of film were made. Mr. Willets, it is alleged, agreed to supply the funds necessary for the successful completion and exhibition of the films, but failed to do so.

The plaintiff put the facts before City Court Justice Peter Schmuck and a jury. The defendant said that Mr. Caruso appeared in but 450 feet of the film and that the film had been made without the defendant's permission. This the plaintiff denied.

## Film Producer Indicted By U. S.

Robert Goldstein, director and producer of the twelve-reel film, "The Spirit of '76," has been indicted by the federal grand jury in Los Angeles, Cal., on three counts. His bail was increased from $5,000 to $10,000.

The first count charges that Goldstein wilfully and unlawfully attempted to cause insubordination, disloyalty, mutiny and refusal of duty on the part of the military and naval forces of the United States in that he presented at Clunes' Auditorium, in Los Angeles, a certain moving picture play entitled "The Spirit of '76," designed and intended to arouse antagonism, hatred and enmity between the American people and the people of Great Britain at a time when the defendant well knew the government of Great Britain, with its military and naval forces was an ally of the United States in the prosecution of a war against the Imperial Government of Germany.

The second and third counts refer explicitly to the influence of men called by the selective draft.

## Organizes New Agency

William A. Sheer, for several years an independent film players' agent, has opened offices in New York under a firm name of Sheer-Bernstein Enterprises. M. M. Bernstein, his associate, is a Detroit financier. The new organization will handle the business of players, cast pictures for a number of producing concerns and maintain a publicity bureau to exploit the people it represents.

## Brandt's Condition Is Improved

Joseph Brandt, general manager of the Universal Film Company, who has been seriously ill at his home, is reported to be improved. Mr. Brandt has been honored with the presidency of the Film Producers Association of the Advertising Clubs of the World in convention in Cincinnati.

## Goes West for a Year

Adam Hull Shirk, publicity expert at the New York offices of the Paramount Pictures Corporation, has departed for California to handle publicity at its source in the studios of the concern. He will be gone at least a year.

# "What the Picture Did for Me"

## ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

*(Editorial Note:—"The trade paper than can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews* MOTOGRAPHY *publishes in each week's issue the actual, unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* MOTOGRAPHY *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* MOTOGRAPHY, *Chicago.)*

**BARBARY SHEEP**, with Elsie Ferguson (Artcraft)—"A beautiful production that will please high class audiences but is not a small town success."—R. J. Relf, Star Theater, Decorah, Iowa.

**Barbary Sheep,** with Elsie Ferguson (Artcraft)—"Our audience did not like it."—W. H. Mart, Strand Theater, Grinnell, Iowa.—*College town, 6000 pop.*

**Rebecca of Sunnybrook Farm,** with Mary Pickford (Artcraft)—"A credit to the industry. Mary is still head and shoulders above any other star."—W. H. Mart, Strand Theater, Grinnell, Iowa.

**The Narrow Trail,** with W. S. Hart (Artcraft)—"Does not compare with **Hell's Hinges** and other Triangle pictures."—W. H. Mart, Strand Theater, Grinnell, Iowa.

**The Narrow Trail,** with William S. Hart (Artcraft)—"Surely some picture. Hart and his pony do good work."—John T. Cliff, Elite Theater, Mount Pleasant, Utah.

**The Man From Painted Post,** with Douglas Fairbanks (Artcraft)—"Picture as a whole poor. Too much padding. Direction and details, poor."—R. V. Griner, Ideal Theater, Centralia, Wash.

**The Little Princess,** with Mary Pickford (Artcraft)—"A great children's Christmas picture but it does not draw grown people."—J. C. Taylor, Capitol Theater, Frankfort, Ky.

**Wild and Woolly,** with Douglas Fairbanks (Artcraft)—"Some picture! Doug's best yet."—George H. Done, Gayety Theater, Payson, Utah.

**The Woman God Forgot,** with Geraldine Farrar (Artcraft)—"Best production of its kind we have ever run. Business ordinary."—C. R. Haase, Bijou Theater, Huron, S. D.

**The Woman God Forgot,** with Geraldine Farrar (Artcraft)—"A very fine production, rather heavy for the regular picture fan."—John B. Ashton, Columbia Theater, Provo, Utah.

**Seven Keys to Baldpate,** with George M. Cohan (Artcraft)—"A good picture but it will not please the average audience as well as his first, **Broadway Jones.**—R. J. Relf, Star Theater, Decorah, Iowa.

**Bluebird Pictures**—"One of the best programs on the market."—Millard Kirkham, Strand Theater, Hays, Kansas.—*In high class neighborhood.*

**Mother O' Mine,** with Rupert Julian (Bluebird)—"The best picture Bluebird ever produced."—Millard Kirkham, Strand Theater, Hays, Kansas.—*In high class neighborhood.*

**The Mysterious Mrs. M.,** with Mary McLaren (Bluebird)—"This is my first Bluebird and most people liked it. The settings and photography are good and the stars were liked. I am introducing a number of new stars on my screen this winter. For a year I have been trying to impress on patrons that it is the story more than the star that counts. They are greeting these new players with fairly good houses."—A. N. Miles, Eminence Theater, Eminence, Ky.

**The Gift Girl,** with Louise Lovely (Bluebird)—"A fair picture. Has no drawing power. Star is not popular here."—R. T. Busch, Hub Theater, Gaylord, Minn.

**Southern Justice,** with Myrtle Gonzalez (Bluebird)—"Some wonderful scenery and a very human story but the star is not liked here."—R. T. Busch, Hub Theater, Gaylord, Minn.

**Bringing Home Father,** with Franklyn Farnum (Bluebird)—"A wonderful comedy drama, bound to please. This is a sure-fire comedy."—R. T. Busch, Hub Theater, Gaylord, Minn.

**Susan's Gentleman,** with Violet Mersereau (Bluebird)—"A very good picture. The star is very popular. Film in good condition."—R. T. Busch, Hub Theater, Gaylord, Minn.

**The Charmer,** with Ella Hall (Bluebird)—"A fine children's picture. Quaint story. Film in good condition."—R. T. Busch, Hub Theater, Gaylord, Minn.

**The Show-down,** with Myrtle Gonzalez (Bluebird)—"Very fine scenery. A good picture, full of patriotism, comedy and drama. Film good."—R. T. Busch, Hub Theater, Gaylord, Minn.

**Triumph,** with Dorothy Philips (Bluebird)—"A very good picture. Film clean and in good condition."—R. T. Busch, Hub Theater, Gaylord, Minn.

**To Honor and Obey,** with Gladys Brockwell

(Fox)—"A good picture but of course suggestive, as Fox pictures too often are."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

---

**The Yankee Way,** with George Walsh (Fox)—"Some picture! Walsh's best."—George H. Done, Gayety Theater, Payson, Utah.

---

**The Wrath of Love,** with Virginia Pearson (Fox)—"A poor release and decidedly nothing else but routine stuff. Miss Pearson is a favorite here but such as this hurts her."—George Bleich, Empress Theater, Owensboro, Ky.

---

**The Love Thief,** with Gretchen Hartman (Fox)—"Good picture, good business. My people like Fox pictures."—John T. Cliff, Elite Theater, Mt. Pleasant, Utah.

---

**Fighting Odds,** with Maxine Elliott (Goldwyn)—"The audience was divided in opinion. I believe this would satisfy all if no advance is made in admission price."—R. J. Relf, Star Theater, Decorah, Iowa.

---

**Polly of the Circus,** with Mae Marsh (Goldwyn)—"Best ever. Standing room only, at advanced prices."—Millard Kirkman, Strand Theater, Hays, Kansas.—*In high class neighborhood.*

---

**Baby Mine,** with Madge Kennedy (Goldwyn)—"Fully as good as **Polly of the Circus.** Played at advanced prices."—Millard Kirkman, Strand Theater, Hays, Kansas.—*In high class neighborhood.*

**Baby Mine,** with Madge Kennedy (Goldwyn)—"A good picture but bordering on the danger line of suggestiveness all the way through. Capacity business and all liked it."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

---

**The Spreading Dawn,** with Jane Cowl (Goldwyn)—"A good picture which played to good business."—A. R. Anderson, Orpheum Theater, Twin Falls, Idaho.

---

**The Man Trail,** with Richard Travers (Essanay-K. E. S. E.)—"A poor picture, long drawn out. Old film and dirty. The crowd was disappointed."—R. T. Busch, Hub Theater, Gaylord, Minn.

---

**Men of the Desert,** with Jack Gardner (Essanay-K. E. S. E.)—"A good story but poorly directed."—R. V. Griner, Ideal Theater, Centralia, Wash.

---

**Men of the Desert,** with Jack Gardner (Essanay-K. E. S. E.)—"I would not be afraid to play this picture against any opposition."—Eugene Saunders, Palace Theater, Harvard, Ill.

---

**The Candy Kid,** with Billy West (King-Bee)—"This was a knockout! I haven't collided with so good a comedy in a long, long time. My patrons (some of the women, anyway) laughed so hard they had tears in their eyes. Billy West is just now commencing to draw noticeably with me, as for a little while after I put him on people, while they seemed to thoroughly enjoy the comedies, seemed a little distrustful of West, but I account for that by the fact that he is, or was, a new figure to

## What Does the Box Office Show?

IS THE picture you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They may want to book the same pictures. Tell them in MOTOGRAPHY's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Which picture on your program do you consider superior box office attraction? (Write in pencil.)

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks..... Remarks.....

..... .....

..... .....

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks ..... Remarks .....

..... .....

..... .....

Address ..... City and State .....

Name of Theater ..... Sent in by .....

Help the industry produce better films. Fill out the blank every week. Mail it to MOTOGRAPHY, Monadnock Bldg., Chicago.

them and they simply wanted to give him the o. o. I do quite a little advertising on West now because I believe it get results. Yon need not be afraid of this one, as I think anyone can play it to big laughs and big business. And my people are pretty critical, too."—W. H. Nelson, American Theater, Kansas City, Mo.

**The Soul of Magdalene,** with Mme. Petrova (Metro)—"Fair business. The star is a drawing card."—E. C. Snodgrass, Snodgrass Theater, Scottsboro, Ala.

**Free Speech,** with Mr. and Mrs. Sydney Drew (Metro)—"This is simply a corker. I can't say too much for these comedies. The big majority of my patrons like them."—A. N. Miles, Eminence Theater, Eminence, Ky.

**The Wager,** with Emily Stevens (Metro)—"This is one of those pictures that you can't tell the end after you have seen the first reel. The way the heroine puts over the diamond robbery is without doubt one of the cleverest plots I have ever seen. All of my patrons were enthusiastic over this picture."—A. N. Miles, Eminence Theater, Eminence, Ky.

**Life's Whirlpool,** with Ethel Barrymore (Metro)—"A great picture. Well liked by a capacity audience."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

**Outwitted,** with Emily Stevens (Metro)—"Six reels. Very good. The star does great work. A good box-office picture. The Metro program can always be depended upon to give you an average run of good pictures."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Lone Star,** with William Russell (American-Mutual)—"A very good picture in which this star is a hero. Good business."—H. A. Roussel, Royal Theater, Kaplan, La.

**Faith,** with Mary Miles Minter (American-Mutual)—"About the best picture this little star ever produced. Business fine."—H. A. Roussel, Royal Theater, Kaplan, La.

**My Fighting Gentleman,** with William Russell (American-Mutual)—"An excellent picture. The star pulls the crowd here. Very good business."—H. A. Roussel, Royal Theater, Kaplan, La.

**The Adventurer,** with Charlie Chaplin (Mutual)—"Excellent comedy. Kept the audience in constant laughter."—A. R. Anderson, Orpheum Theater, Twin Falls, Idaho.

**Reputation,** with Edna Goodrich (Mutual)—"Fame, talent and beauty go hand in hand to make this a good picture, but it is a little too deep and complicated for the average audience."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

**Outcast,** with Ann Murdock (Empire-Mutual)—"A good picture. Good crowds."—Eugene Saunders, Palace Theater, Harvard, Ill.

**The Bride's Silence,** with Gail Kane (American-Mutual)—"This picture and star went exceptionally well with our audience."—Eugene Saunders, Palace Theater, Harvard, Ill.

**Hedda Gabler,** with Nance O'Neil (Mutual)—"Very poor. Not one patron satisfied. Stay away from this picture."—John T. Cliff, Elite Theater, Mt. Pleasant, Utah.

**Charity Castle,** with Mary Miles Minter (American-Mutual)—"A very good picture, well directed and acted. It will get business."—R. V. Griner, Ideal Theater, Centralia, Wash.

**Heroic France** (Mutual)—"A good war picture."—R. V. Griner, Ideal Theater, Centralia, Wash.

**Arms and the Girl,** with Billie Burke (Paramount)—"Better than her first release with Paramount. Cleverly worked out. Contains bits of war in a light vein of comedy. Good subtitles, story and cast. Business better than previous Sunday when we had **The Woman God Forgot.**"—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**A Reckless Romeo,** with Roscoe Arbuckle (Paramount)—"One of Fatty's best. Fatty is surely great and a good drawing card for children."—John T. Cliff, Elite Theater, Mt. Pleasant, Utah.

**The Countess Charming,** with Julian Eltinge (Paramount)—"Picture fair, business fair. Eltinge is surely some impersonator."—George H. Done, Gayety Theater, Payson, Utah.

**The Antics of Ann,** with Ann Pennington (Paramount)—"A picture that will please everyone. Business fair."—J. C. Taylor, Capitol Theater, Frankfort, Ky.

**Little Miss Optimist,** with Vivian Martin (Paramount)—"A winsome star. Never has drawn really big. Business fair."—A. E. Ableson, Zelda Theater, Duluth, Minn.

**The Hostage,** with Wallace Reid (Paramount)—"A repeat booking brought fair business. Story could be much stronger."—A. E. Ableson, Zelda Theater, Duluth, Minn.

**Oh Doctor,** with Roscoe Arbuckle (Paramount)—"Fatty's foot slipped when he made this. It isn't so bad as it is a disappointment in an Arbuckle picture."—George Bleich, Empress Theater, Owensboro, Ky.

**Oh Doctor,** with Roscoe Arbuckle (Paramount)—"A good comedy but spoiled at the end by the kicking scenes."—J. C. Taylor, Capitol Theater, Frankfort, Ky.

**The Trouble Buster,** with Vivian Martin (Paramount)—"A right clever little picture. Pleased well. Miss Martin has many admirers here."—George A. Bleich, Empress Theater, Owensboro, Ky.

**The Trouble Buster,** with Vivian Martin (Paramount)—"A very good picture. Star well liked."—George H. Done, Gayety Theater, Payson, Utah.

**The Trouble Buster,** with Vivian Martin (Paramount)—"A very clever picture and it pleased generally. Fair business."—C. R. Haase, Bijou Theater, Huron, S. D.

**Miss George Washington,** with Marguerite Clark

(Paramount)—"Good business at advanced prices."—Millard Kirkman, Strand Theater, Hays, Kansas.—*In high class neighborhood.*

**The Countess Charming,** with Julian Eltinge (Paramount)—"A little change from the ordinary. Patrons were fairly well pleased. Business fair."—C. R. Haase, Bijou Theater, Huron, S. D.

**The Slave Market,** with Pauline Frederick (Paramount)—"One of this star's best pictures. Everybody seemed to like it. Business good."—A. N. Miles, Eminence Theater, Eminence, Ky.

**Great Expectations,** with Jack Pickford (Paramount)—"Another costume play. Why don't producers quit putting these classics on their regular programs? This fell to me on a Saturday night and did not pull at all."—A. N. Miles, Eminence Theater, Eminence, Ky.

**Betty to the Rescue,** with Fanny Ward (Paramount)—"Altogether delightful and entertaining. A great deal of praise is due Miss Ward and the wonderful way she took the role of a girl in her 'teens. Business good."—A. N. Miles, Eminence Theater, Eminence, Ky.

**The Son of His Father,** with Charles Ray (Paramount)—"All audiences should enjoy it. Some fine laughs. An old story worked many times. Paramount has this star rated too high in their rental price."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Tess of the Storm Country,** with Mary Pickford (Paramount)—"A good picture but the films were in wretched condition, a great number of subtitles missing. The exchange advertised new prints, but this one was far from new. We ran this picture on Thanksgiving Day at advanced prices. Now I am sorry I did it."—W. A. Peterson, Scenic Theater, Mt. Vernon, S. D.

**Lost in Transit,** with George Beban (Paramount)—"Although no longer a big puller, Beban's pictures always please those who do come. This is one of his best."—R. J. Relf, Star Theater, Decorah, Iowa.

**Bab's Diary,** with Marguerite Clark (Paramount)—"Many said this was her best picture to date. I find this star and just one other nowadays on whom I can bank to fill the house any day of the week."—R. J. Relf, Star Theater, Decorah, Iowa.

**The Amazons,** with Marguerite Clark (Paramount)—"A new idea in comedy. The star is exceptionally clever but not the drawing card Paramount claims. Business ordinary."—C. R. Haase, Bijou Theater, Huron, S. D.

**Double Crossed,** with Pauline Frederick (Paramount)—"One of the poorest we have ever run. The star is not worth the money Paramount asks for her. Business fair."—C. R. Haase, Bijou Theater, Huron, S. D.

**On the Level,** with Fannie Ward (Paramount)—"This one went over fair with extra advertising. Business good."—C. R. Haase, Bijou Theater, Huron, S. D.

**Pots-and-Pans Peggy,** with Gladys Hulette (Pathe)—"An interesting picture, clean and wholesome, with a spice of humor."—House and Justice, Grand Theater, Marion, N. C.

**The Fibbers,** with Bryant Washburn (Perfection)—"A fair story but poor direction. No attention paid to details. Fair business."—R. V. Griner, Ideal Theater, Centralia, Wash.

**The Silent Master,** with Robert Warwick (Select)—"A great production, which I will repeat."—R. J. Relf, Star Theater, Decorah, Iowa.

**The Common Law,** with Clara Kimball Young (Selznick)—"An excellent production with a star that swells the box office receipts."—C. R. Haase, Bijou Theater, Huron, S. D.

**The Moth,** with Norma Talmadge (Select)—"Six reels. The star always has been liked by our patrons. A good picture and it draws well. A society life picture."—Charles H. Ryan, Garfield Theater, Chicago.—*In high class neighborhood.*

**The Moth,** with Norma Talmadge (Select)—"One of the star's best. Miss Talmadge never fails to make me use the S. R. O. sign. Her plays are always good."—R. V. Griner, Ideal Theater, Centralia, Wash.

**Magda,** with Clara Kimball Young (Select)—"A splendid picture. The best acting this star ever did. Will please any audience."—J. O. Taylor, Capitol Theater, Frankfort, Ky.

**Wee Lady Betty,** with Bessie Love (Triangle)—"Poor. Another 'near' star."—M. H. Mart, Strand Theater, Grinnell, Iowa.—*College town, 6000 pop.*

**The Medicine Man,** with Roy Stewart (Triangle)—"Just a fair western picture with no real star and little action. Business good on a Saturday."—C. R. Haase, Bijou Theater, Huron, S. D.

**The Stainless Barrier,** with Jack Livingston (Triangle)—"A good one for a change. Recent Triangles have been poor. Business ordinary."—C. R. Haase. Bijou Theater, Huron, S. D.

**A Case at Law,** with Dick Rosson (Triangle)—"This one pleased generally. Good business on Saturday."—C. R. Haase, Bijou Theater, Huron, S. D.

**Fanatics,** with J. Barney Sherry (Triangle)—"This one is up to the Triangle standard. Patrons were pleased. Business good."—C. R. Haase, Bijou Theater, Huron, S. D.

**Peggy,** with Billie Burke (Triangle)—"Good business, the star the drawing card."—E. C. Snodgrass, Snodgrass Theater, Scottsboro, Ala.

**Love or Justice,** with Louise Glaum (Triangle)—"This star is a good drawing card and pulled a capacity house."—H. A. Roussel, Royal Theater, Kaplan, La.

**The Female of the Species,** with Dorothy Dalton (Triangle)—"This is a good picture but it did not draw much business."—John B. Ashton, Columbia Theater, Provo, Utah.

**The Ten of Diamonds,** with Dorothy Dalton (Triangle)—"Not up to the Triangle standard. Fair business."—R. V. Griner, Ideal Theater, Centralia, Wash.

**Idolators,** with Louise Glaum (Triangle)—"A beautiful picture, well produced. Star at her best. Good business."—R. V. Griner, Ideal Theater, Centralia, Wash.

**Mountain Dew,** with Margery Wilson (Triangle)—"One of the best that money can buy. Boost it big."—R. V. Griner, Ideal Theater, Centralia, Wash.

**Double Trouble,** with Douglas Fairbanks (Triangle)—"Broke all house records on this second run. Book these re-issues."—R. V. Griner, Ideal Theater, Centralia, Wash.

**The Haunted House,** with Winifred Allen (Triangle)—"A dandy play, well produced. Star is very clever. Good business."—R. V. Griner, Ideal Theater, Centralia, Wash.

**Flying Colors,** with William Desmond (Triangle)—"A very fine play. Desmond is great. His pole vault would make Fairbanks go some. Big business."—R. V. Griner, Ideal Theater, Centralia, Wash.

**The Firefly of Tough Luck,** with Alma Rubens (Triangle)—"A good western picture but there are too many of this kind."—J. C. Taylor, Capitol Theater, Frankfort, Ky.

**Broadway, Arizona,** with Olive Thomas (Triangle)—"This is a clever picture and both pleased and drew fine business."—John B. Ashton, Columbia Theater, Provo, Utah.

**The Flame of the Yukon,** with Dorothy Dalton (Triangle)—"Of its type, the best I ever ran, but it failed to pull very strong."—R. J. Relf, Star Theater, Decorah, Iowa.

**The Millionaire Vagrant,** with Charles Ray (Triangle)—"A splendid picture playing to a poor crowd. This is the star's first appearance here; so I look for a better crowd next time. He is good and I had lots of compliments on the picture."—A. N. Miles, Eminence Theater, Eminence, Ky.

**Double Trouble,** with Douglas Fairbanks (Triangle)—"First time here for this star also. Business was good. The men liked him and the women did not."—A. N. Miles, Eminence Theater, Eminence, Ky.

**Up or Down,** with George Hernandez (Triangle)—"Full of humor, western. You will probably do just an average business with it. Star is unknown. Business dull."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Fighting Back,** with William Desmond (Triangle)—"Star is O. K. for popularity in our neighborhood. A good western picture with plenty of action."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Cassidy,** with Dick Rosson (Triangle)—"A slum picture. Too sordid. Did not draw."—J. C. Taylor, Capitol Theater, Frankfort, Ky.

**Womanhood, the Glory of the Nation,** with Alice Joyce (Vitagraph)—"An excellent production, one of the greatest patriotic subjects made. Capacity business. Pleased everyone."—A. R. Anderson, Orpheum Theater, Twin Falls, Idaho.

**The Message of the Mouse,** with Anita Stewart (Vitagraph)—"A good picture. Story of international intrigue. Pleased our patrons."—House and Justice, Grand Theater, Marion, N. C.

**The Girl Philippa,** with Anita Stewart (Vitagraph)—"This proved a very good drawing card for us on Thanksgiving Day. There is not enough war in it to make it objectionable. It is rather long, however. The first four reels are almost tiresome."—A. N. Miles, Eminence Theater, Eminence, Ky.

**Intrigue,** with Peggy Hyland (Vitagraph)—"A fine picture."—Eugene Saunders, Palace Theater, Harvard, Ill.

**The Grell Mystery,** with Earle Williams (Vitagraph)—"Star well liked here. A good detective story. Will entertain a varied audience. Business good."—A. E. Ableson, Zelda Theater, Duluth, Minn.

**Her Hour,** with Kittie Gordon (World)—"Not for children. The star is improving as an actress. The picture went well with us. We have no complaints to make."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Dormant Power,** with Ethel Clayton (World)—"Well liked by everyone but it did not draw here."—J. C. Taylor, Capitol Theater, Frankfort, Ky.

**God's Man,** with H. B. Warner (State Rights)—"This is an excellent production."—John B. Ashton, Columbia Theater, Provo, Utah.

**The Whip,** with Irving Cummings (State Rights)—"A big picture with a train wreck and other thrills. Hard to beat. Boost it to the limit."—A. R. Anderson, Orpheum Theater, Twin Falls, Idaho.

**The Whip,** with Irving Cummings (State Rights)—"Shown for two days to capacity business at double the usual prices. Everybody liked it. Any exhibitor can make money with this picture."—George A. Bleich, Empress Theater, Owensboro, Ky.

### *Serials and Series*

**The Neglected Wife,** with Ruth Roland (Pathe)—"Accept my thanks for so great a drawing card. It enabled me to increase business wonderfully. This is one of the most successful serials I ever ran. No exhibitor will make a mistake in booking it. It broke all house records. It is a sure knock-out and proved the best money getter I ever ran."—Mrs. George Volk, Kensington Theater, Buffalo, N. Y.

**The Neglected Wife,** with Ruth Roland (Pathe)—"The best serial ever produced, in our estimation."—Millard Kirkman, Strand Theater, Hays, Kansas.—*In high class neighborhood.*

**The Purple Mask,** with Francis Ford (Universal)—"This serial held the crowd. A fine picture."—H. A. Roussel, Royal Theater, Kaplan, La.

# Program "Fillers" Are Lacking

## SHORT SUBJECTS OFTEN RUIN AUDIENCE'S ENJOYMENT OF GOOD FEATURE

BY ORRIN G. COCKS,
*Secretary, National Committee for Better Films*

"Yes, the five-reel film was splendid, our whole family enjoyed it, but—," and the hands go up and the tongues speed on to describe the two-reel comedy. These complaints are justified; the "fillers" are not what they ought to be.

Do you know, however, that the producers and distributors of motion pictures recognize this and are working incessantly to remedy an unsatisfactory condition? They are not always at fault, because the exhibitor may take their excellent photoplays regularly and rent his shorter films from entirely different agencies.

Again, some motion picture theater managers reason that their patrons want nothing but "slapstick" comedy to follow a serious drama. They listen to the laughter and do not see or hear the frowns and murmurs of disapprobation.

Some of the best minds in the dramatic field are asking, "How can we make the comedy fine? How can we continually produce laughter-filled situations which are free from suggestion or, worse still, are bromidic?"

Very few writers or comedians have been able to answer these questions in a way to satisfy continuously the majority of theater-goers.

I write this to assure you that we have touched on one of the greatest problems of an amusement which changes as constantly as the motion pictures in the theaters. The problem should therefore be treated with patience.

Even the legitimate theater with its comparatively few plays a year has given us a trickle of clean laughter instead of a torrent. It presents us with vaudeville, extravaganza, musical comedy, revues and Bowery burlesque,—horrors.

Really, we may know what our own taste demands and we must help define the standard of 1,000 people picked indiscriminately in our town.

Perhaps fifty exhibitors in the United States have satisfactorily solved this problem month in, month out; but they are spending money, energy, and artistic ability on selected pictures, lighting and musical effects, and stage direction. They are also changing their programs weekly or semi-weekly instead of daily.

# Greater Vitagraph Completes Active Year

### During Twelve Months Just Ending Company Has Issued Enormous Amount of Screen Productions

THE year 1917 will go down in Vitagraph history as one of the most active twelvemonths, from a production standpoint, in the history of the company. During that period the company not only released a five-reel Blue Ribbon feature each week and made three big special productions, but also put out three serials of fifteen episodes each, made a comedy a week and introduced several new features to its program. These included the Bobby Connelly Series, in which the famous boy star was featured; the Paula Blackton Country Life Series; the Favorite Film Features, a unit made up of carefully selected short-reel subjects from the vast Vitagraph library, and the new Vitagraph Comedies, put forth the first week in December on a weekly release basis.

Albert E. Smith, president of the Greater Vitagraph Company, established and maintained a "best authors" policy by which he obtained for adaptation the works of the leading contemporary fiction writers, and he also vastly increased the company's list of stars.

Walter W. Irwin, general manager of the Greater Vitagraph distributing organization, reports that the firmly established policies of the company, the added list of stars and the continuous flow of production have been reflected by the response of exhibitors to such an extent that the company has been forced to expand its sales organization several times during the year.

Consistency of program has been more than a slogan with Vitagraph during the past year, and its product, as recorded in the reviews of the trade press, has been fully up to the standards of this, the oldest producing company in America.

Beginning with "Blind Justice," a seven-reel feature released the second week in January, the company's offerings have been uniformly excellent, some of its most successful features being the following:

"The Glory of Yolanda" (Anita Stewart); "The Courage of Silence" (Alice Joyce and Harry Morey); "Kitty Mackay" (Lillian Walker); "Intrigue" (Peggy Hyland, Marc MacDermott and Bobby Connelly); "Arsene Lupin" (Earle Williams); "Aladdin from Broadway" (Edith Storey and Antonio Moreno); "The More Excellent Way" (Anita Stewart and Charles Richman); "Babette" (Peggy Hyland and Marc MacDermott); "The Message of the Mouse" (Anita Stewart); "Mary Jane's Pa" (Marc MacDermott and Mildred Manning); "Soldiers of Chance" (Evart Overton, Miriam Miles and Julia Swayne Gordon); "An Alabaster Box" (Alice Joyce with Marc MacDermott); "For France" (Edward Earle and Betty Howe); "The Love Doctor" (Earle Williams with Corinne Griffith); "Dead Shot Baker" (William Duncan and Carol Holloway); "The Bottom of the Well" (Evart Overton, Agnes Ayres, Adele de Garde and Alice Terry); "The Flaming Omen" (Mary Anderson and Alfred Whitman); "The Fettered Woman" (Alice Joyce); "I Will Repay" (Corinne Griffith, with Mary Maurice and William Dunn); "The Grell Mystery" (Earle Williams); "Who Goes There!" (Harry Morey and Corinne Griffith); "The Tenderfoot" (William Duncan and Carol Holloway); "In the Balance" (Earle Williams); "His Own People" (Harry Morey with Gladys Leslie).



*William Duncan, star and director of Vitagraph's "Vengeance—and the Woman."*

"The Girl Philippa," "Within the Law," and "Womanhood, the Glory of the Nation," the latter two with Alice Joyce and Harry Morey as the stars, were special Blue Ribbon features, the first being seven reels in length, the second nine and the third seven reels. These three specials were among the notable productions of the industry during the year and have been ranked among the most successful photo-dramas ever released.

In addition to Anita Stewart, Alice Joyce, Earle Williams and Harry Morey, Vitagraph now numbers among its featured stars Gladys Leslie, Corinne Griffith, Agnes Ayres, Nell Shipman, Carol Holloway, Hedda Nova, Grace Darmond, Florence Deshon, Alice Terry, Mildred Manning, "Mother" Mary Maurice, Eulalie Jensen, Julia Swayne Gordon, Miriam Miles, Edward Earle, William Duncan, William Dunn, Alfred Whitman, J. Frank Glendon, Marc MacDermott, Evart Overton and Little Bobby Connelly. Other favorites who are regularly included in the Vitagraph casts are little Aida Horton, Adele de Garde, Patsy DeForest, Katharine Lewis, little Helen Connelly, Webster Campbell, Denton Vane, Otto Lederer, Robert Gaillard, Templar Saxe, Stanley Dunn, George Holt, Charles Kent, Bernard Siegel, William Shea, Herbert Prior, Arthur Donaldson and Bigelow Cooper.

The "best authors" policy established by Vitagraph has borne fruit in the shape of an unbroken chain of good stories as the basis of Vitagraph pictures. During the year the company has adapted to the screen the works of such writers as Robert W. Chambers, O. Henry, Frederick Upham Adams, Alfred Henry Lewis, creator of "Wolfville;" George Randolph Chester, of Wallingford fame; Lillian Chester, Mary E. Wilkins Freeman, Mollie Elliott Seawell, Hamlin Garland, James Oliver Curwood, E. Phillips Oppenheim, Cyrus Townsend Brady, and Earl Derr Biggers.

PAUL H. WOODRUFF, Editor
BLAINE McGRATH, Managing Editor

NEW YORK OFFICE: 1022 LONGACRE BUILDING, Forty-second Street and Broadway
Telephone Bryant 7030

CHARLES . . EANAN, Advertising Manager

LOS ANGELES OFFICE: 6035 HOLLYWOOD BLVD.
MABEL CONDON, Western Representative

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy

Entered at Chicago Post Office as Second Class Mail Matter

# MOTOGRAPHY

THE MOTION PICTURE TRADE JOURNAL

PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
E. R. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.

Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

SUBSCRIPTION PRICE
Per Year $3.00

Canada - - Per year $4.00
Foreign - - Per year 5.00
Single copy - - - - .15

NOTICE TO SUBSCRIBERS

REMITTANCES—Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVIII CHICAGO, DECEMBER 22, 1917 Number 25

## Getting Rid of Surplus Advertising

THIS question of economic waste is nothing new to the picture industry. It has been discussed in these pages time and again, frequently as a result of some trade member's criticism or comment. Having been advanced afresh, with some new angles, it is receiving more attention and creating more disturbance than heretofore simply because the need is more urgent. Thrift talk has no glamour when the skies are serene and industrial enterprise draws its pay. It becomes an absorbing topic as soon as it begins to represent the only clew to the recovery of vanishing profits.

While the latest suggested crusade against extravagance considers a number of things, the item of advertising stands out prominently because it is the nature of advertising to be conspicuous. And so a certain New York publisher to the trade, moved possibly by the potential threat against his own goods, but more probably by a genuine desire to help solve the problem, proposes the annihilation of all but two film papers. Of course he has the good taste not to suggest his own journal as one of the hypothetical two; but naturally that is his idea. And doubtless it would be.

Yet even this somewhat hysterical proposal is not new, either. Nearly every trade publisher in this business—and there have been, and are, several—has hinted at one time or another that he, and one other, could take care of the industry. Let it redound to their everlasting credit that none of them has proposed to handle it alone, and requested a monopoly. Always they are willing to stand a little competition—but not too much.

It seems to us that the papers which should or should not receive film advertising patronage are quite easily classified.

We can exclude popular magazines, like the Saturday Evening Post, from our calculations; because film advertising in such mediums is intended to influence the public, whom no trade paper pretends to reach, and is justifiable for that reason—if the advertiser can afford it.

Then there are the "popular" motion picture magazines; class publications aimed to interest those picture fans who are sufficiently enthusiastic to want reading matter as well as pictures. These readers have no more value to the film advertiser than the readers of any other "popular"; and there is no more excuse for film advertising in the public's motion picture story books than there is in the Red Book, or the Argosy, or the Popular Magazine, or any other newsstand thriller.

The next class is the theatrical, vaudeville, side-show and county fair "trade papers" which cry for film advertising on the strength of a "motion picture department" and a vague and hypothetical exhibitor following. In this class come also the newspapers with similar departments or sections, and similar claims. When the trade coffers are overflowing, there may be little harm in a limited advertising patronage of these; but in time of thrift, there is no excuse for them in a field as big and as specialized as ours.

These are the publications indicated by the aforesaid New York trade publisher as "twelve papers receiving trade advertising." It is a matter of plain reason that they are not entitled to any. Their circulation interest is divided among amusement enterprises generally antagonistic to and competing with the pictures. Their film advertisers pay full cir-

culation prices—pay for distribution to circus men, carnival workers, vaudeville performers, band-masters, acrobats and gamblers—just to get a few straggling exhibitors who, if they have any purchasing value to the producer, must read one or more of the legitimate trade papers anyway.

This is the first point of attack for advertising economy. Cut out the papers that have no real part in the progress of the art; the papers that still treat the picture theater as a side-show. They have no place in the plan of the fifth industry.

As to the legitimate trade papers, whose publishers work wholly for the betterment of the industry, and whose wage is often purely nominal and incidental, in no wise commensurate with their influence on the art—perhaps there are more of them than there need be. That smug generality applies to so many important industries served by more than two trade papers, it were idle to argue the point.

When he cries out for the elimination of all his competitors—except one—our New York publishing friend is simply asking that the law of survival of the fittest be immediately applied. That law has a way of working itself out without assistance. It will work itself out in this case of motion picture trade paper advertising.

If the four or five trade papers now serving this field are too many, the next year will eliminate the weak ones, with or without our friend's argument. And we look forward with considerable interest to the results of Nature's (not trade's) weeding out process; for we imagine there are some who will be surprised thereby.

---

## Taxes Are Not Likely to Diminish

THERE are many trade members, both producers and exhibitors, who look for the early repeal of film and ticket tax laws, and are providing for the payment of such taxes on a temporary and make-shift basis.

It will be the safest course for our industry to regard these tax levies as new but practically permanent increases in the cost of business. There is nothing in sight to bear out the theory that they will disappear in one or three or even five years.

We expect the present session of Congress to adjust a number of discrepancies included in the hastily passed laws of the last session. We hope and believe the motion picture tax law will be among those amended; for a short experience with it has demonstrated its need of clarification, and Congress knows the harmfulness of an obscure and indefinite tax law.

But to expect any marked diminution of the rate of taxation is unreasonable. We may be thankful if additional levies are not made upon the supposed treasures of the industry as the needs of the nation increase.

From all reports, the exhibitors are getting along as well as could be expected with their ticket tax. Of course there is the anticipated amount of pessimism and gloom; but we find that in every business.

The trade paper publishers, for one, are talking dissolution and death because second class postage rates go up about two hundred per cent next July—to say nothing about the cost of paper, printing, engraving and labor.

Some of the film producers have tried to saddle the film tax directly upon the exhibitor—"because," they say, "we cannot possibly pay it." That is largely a quibble of words, because they will pay it, and then they will pass it on to the exhibitor and he will pay it, almost without knowing it.

Our guess is that the producers and the exhibitors and the trade papers that are solidly established and really worth while will pay all the taxes without any more trouble than will be found in every business in these United States.

Congressman Kitchin has been criticised for saying that everybody would be "taxed until it hurts"; but that is the thing we must face, nevertheless, and face it cheerfully. Doubtless somebody will go out of business, too; but every reader of this page is privileged to make up his mind that it will not be he, and work with that thought in front of him.

The United States has immediately ahead of it the biggest job in history, and the motion picture industry, like all other industries, may come to have its right to live judged by what it can do for its country. It is fortunate that it can do more than most of them—and in other ways besides paying taxes.

# Remick Music Is Free From Tax

## ADDITIONAL SELECTIONS ARE AVAILABLE FOR USE IN YOUR THEATER

FOLLOWING is an additional list of music from the house of Jerome H. Remick & Co., which can be played in your theater without payment of tax to the American Society of Composers, Authors and Publishers. This supplements the list published in MOTOGRAPHY of December 15. Other publishing houses are represented in this week's compilation of free music, arranged for the Chicago branch of the Motion Picture Exhibitors' League by Miss Katherine C. Melcher.

***Jerome H. Remick & Co. New York and Detroit***

ORCHESTRA NUMBERS

Circus Day in Dixie.
In Japan with Mi Mo San.
I Want a Little Love from You.
Listen to That Dixie Band.
Same Old Summer Moon.
Twilight of Love.
When I Was a Dreamer.
Wrap Me in a Bundle.
Ypsilanti.
I'm on My Way to Dublin Bay.
Sunnyland Waltzes.
Tulip Time in Holland.
Tom Tom Man.
Let's Trot.
Bars Are Down in Lover's Lane.
If War Is What Sherman Said It Was.
I Love to Tango with My Tea.
Mr. Whitney's Little Jitney Bus.
My Trilby Maid.
Nobody Else But You.
Outside.
Syncopated Love.
Sweetest Girl in Monterey.
That's When I'll Marry You.
What Would You Do for Fifty Thousand Dollars.
A Wonderful Thing.
Our National President.
Geraldine Waltz.
Dancing the Jelly Roll.
Daddy, I Love You More and More Each Day.
Nobody Else But You.
Teach Me to Smile.
Dance Me Goodbye.
Gay and Frivolous.
Bits of Remick Hits No. 15a.
Honeymoon Bells.
In Old Madera.
In Honolulu.
Love Comes a Stealing.
On the 7:28.
On the Bay of Old Bom-Bay.
Song of the Gale.
Things are Getting Better Every Day.
Underneath the Stars.
Way Down Yonder.
Wedding of the Sunshine and Rose.
Chin-Chin, Open Your Heart and Let Me In.
Come on Along.
Girl Who Smiles.
Our National President.
That Tom Tom Tag.
Down in the Old Neighborhood.
Alabama Jubilee.
Girl Who Smiles Waltzes.
Girl Who Smiles Selection.
Humoreske Waltz.
Molly, Dear, It's You I'm After.
Such Is Life.
Souvenir Waltz.
Tinkle Bell Waltz.
Waltz With Me.
An Old Fashioned Garden in Virginia.
Bring Along Your Dancing Shoes.
On the Train to Santa Fe.
There's a Lonely Little Girl in Honolulu.
In the Valley of the Nile.
Loading Up the Mandy Lee.
Memories.
No One but Your Dear Old Dad.
She's Good Enough to Be Your Baby's Mother.
The Glad Girl.
When I Found You.
Our Commodore.
Rosemary Waltzes.
Red Raven Rag.
Save Your Kisses Till the Boys Come Home.
They Didn't Believe Me.
Last Night I Dreamed of You.
Sail on to Ceylon.
Cup Hunters.
Izzy Get Busy.
My Dreamy China Lady.
That Midnight Frolic of Mine.
You'll Always Be the Same Sweet Baby.
And They Called It Dixieland.
Bo-Peep.
Everybody Loves to Dance.
Kangaroo Hop.
You'll Find a Little Bit of Ireland Everywhere.
Come Back to Arizona.
Everybody Loves a Little Bit of Irish.
On the Old Dominion Line.
Pretty Baby.
What Are You Going to Do Tomorrow Evening?
In Old Brazil.
Welcome, Honey, to Your Old Plantation Home.
Arcadia Waltz.
Bits of Remick Hits No. 17a.
Down Honolulu Way.

Mon Jardin De Roses.
National Defense.
On Lake Champlain.
Parisienne Walk.
The Whole World Loves a Lover.
Leisure Moments.
Ma Chere Petite.
Just a Word of Sympathy.
Mammy's Little Coal Black Rose.
Uncle Sammy's Army.
You Should Worry.
America, Prepare.
Coaling Up in Colon Town.
If a Baby Would Never Grow Older.
If You Ever Get Lonely.
It's a Cute Little Way of My Own.
London Taps.
Tiddle De Winks.
The Two-Two.
Other Eyes.
Whose Pretty Baby Are You Now?
Follow Me Medley.
Good Morning, Dixieland.
How's Every Little Thing in Dixie.
I'd Like to Be the Fellow.
If You'll Come Back to My Garden of Love.
On the Shore of Samoa.
You Remind Me of Dear Old Ireland.
The Biltmore Waltz.
Egypt in Your Dreamy Eyes.
How Would You Like to Bounce a Baby on Your Knee.
I Want to Be Good but My Eyes Won't Let Me.
Pozzo.
Bits of Remick Hits No. 17b.
Sweet Baby.
Because You're Irish.
God Save Us All.
I Brought Red Roses in December to You.
I'm Glad You're Sorry.
She's Dixie All the Time.
Where the Black-Eyed Susans Grow.
World Began When I Met You.
Play That Hula Waltz for Me.
Whispering Hearts.
Hawaii, I'm Lonesome for You.
The Blue Bird.
Portomento Melody.
It's Time for Every Boy to be a Soldier.
Sans Toi.
Waltz Inspiration.
The Bombo Shay.
Early in the Morning.
For You a Rose.
I Can Hear the Ukuleles Calling Me.
My Yokohama Girl.
Sinbad Was in Bad All the Time.
Somewhere on Broadway.
Along the Way to Waikiki.
Down South Everybody's Happy.
I'd Feel at Home if They'd Let Me Join the Army.
Sweetest Little Girl in Tennessee.
You're a Great Big Lonesome Baby.
Who's Who.
Ain't You Coming Back to Dixieland.
Alabama Moon.
Down South Everybody's Happy.
Southern Gals.
Sailin' Away on the Henry Clay.
I Want a Good Girl and I Want Her Bad.
One Sweet Day.
I Want You to Want Me with You.
Seminary Girl.
Remorse Blues.
Nothing's Good Enough for a Good Little Girl.
Buy a Red Cross Rosie.
Cherry Blossom.
China Dreams.
I'll Come Sailing Home to You.
I'm Yours with Love and Kisses.
In the Harbor of Love with You.
Last Night.
Some Sunday Morning.
So Long, Mother.
Cleopatra.
Keep Your Eye on Little Mary Brown.
My Faultless Pajama Girl.
American Beauty.
Fits of Remicks Hits No. 18a.
My Rose of Waikiki.
So Long Sammy.
Where the Morning Glories Grow.
Columbia.
Peacock Strut.
Don't Try to Steal the Sweetheart of a Soldier.
Rock-a-Bye Land.
So This Is Dixie.
Sweet Petootie.
What Next Waltz.
What Next Fox Trot.
What Next One Step.
Adele.
A La Carte.
Chinatown My Chinatown.
Creole Bells.
Horse Trot.
Pass the Pickles.
Radium Dance.
Rebecca of Sunnybrook Farm.
Rose of the Mountain Trail.
When Its Apple Blossom Time in Normandy.
When Its Night Time Down in Burgundy.
Silver Fox.
Play that Hula Waltz for Me.
After Vespers.
Bees.
Butterfly Ballad.
Hearts Ease.
In a Red Rose Garden.
Night in Venus.
Pearls.
Sandiego.
Scattering of the Roses.
Twilight.
First Love Waltz.
Geraldine.
Her Little Highness.

Just a Moment.
Little Boy Blue.
Love's Hesitation.
Love's Kiss.
Midnight Girl.
September Morn.
Wedding of the Winds.
Black and White Rag.
Blame It on the Blues.
Car-Varlick-Acid.
Chatter Box Rag.
Cum Back Rag.
Egyptian Rag.
Hungarian Rag.
Hyacinth Rag.
Murray Walk.
Operatic Rag.
Poker Rag.
Rag with No Name.
Red Rose Rag.
Shuffles and Taps.
Slippery Place.
Tickle the Ivories.
Daughters of America March.
The Enterpriser.
Hero of the Isthmus.
Spirit of Independence.
Trombonium.
Universal Peace.
The Whip.
Over the Hills to Mary.
Girl Who Smiles Selection.
Adele Selection.
Auction Pinochle.
Dark Town Follies.
Man Who Owns Broadway.
Little Boy Blue.
Chocolate Soldier.
Alma, Where Do You Live?
Wedding Trip.
Yankee Prince.
Baron Trenck.
Red Rose.
Pretty Little Widow.
Opera Ball.
Polish Wedding.
Little Millionaire.
Up and Down Broadway.
Broken Idol.
Bachelor Bells.
Candy Shop.
Girlies.
Golden Butterfly.
Runaways.
Kiss Waltz.
Freckles.
Winsome Widow.
Home Sweet Home the World Over.
I'm on My Way to Dublin Bay Patrol.
March of the Nations.
Songs of the Nations.
Songs of Scotland.
The Sunny South.
Uncle Tom's Cabin.
Visions of Salome.
Cute and Pretty.
Smiling Sammy.
Brides and Butterflies.
At the Dinner Dance.
Beautiful Eggs.
Echoes from the Snow Ball Club.
Baby Vampire.
Harmony Blues.
Hindu Man.
Hours of Happiness.
Camouflage.
Snapping Turtle.
Sweet Little Buttercup.
Way Down There.

***Louis J. Fay Publishing Co., 181 Tremont St., Boston, Mass.***

Only a Picture from Memory, Louis J. Fay.

In the Schoolhouse Where We Learned Our A. B. C.'s, Sweeney & Schaefer.

Perhaps, Louis J. Fay.

Why Don't You Wish to Remember, Fay, Ryan & Brodie.

Werg, Mike O'Leary, Fay, Sweeney & Schaefer.

The Night We First Met in a Dream, Fay & Tabaldi.

Will You Love Me When the Golden Threads Are Gone, Louis J. Fay.

Just to Be a Child Again, Fay, Sweeney & Schaefer.

Since My Honey Man Came Home, Sweeney, McGrath & Schaefer.

***Walter Jacobs, S. Bosworth Street, Boston, Mass.***

TANGOS

Camilla, Frank W. Bone.
Las Caretas, John Itzel.
Manana, Jean Nissud.
Rosita, Jean Nissud.
Yo Te Amo, Walter Rolfe.

CAKE-WALK

Curious Cornelius, Sheppard Camp.
Koonville Koonlets, A. J. Weidt.
Naughty Nigger, Walter Rolfe.
Who Dar! C. H. Soule.

GALOPS

At Nod, Harrie A. Beck.
Big White Top, Victor G. Boehnlein.
High Stepper, Victor G. Boehnlein.
J. O. M., Erie D. Osborn.
On the Mill Dam, A. A. Babb.
Plunger, Thos. S. Allen.
Ringmaster, W. K. Whiting.
Round the Ring, Thos. S. Allen.
Saddle Back, Thos. S. Allen.
Sawdust and Spangles, R. E. Hildreth.
Vixen, W. K. Whiting.
Whip and Spur, Thos. S. Allen.
With the Wind, R. E. Hildreth.

# "Within the Law" Wins Praise

## Vitagraph Production Showing in Chicago Under Court Protection is Warmly Endorsed by Critic

"WITHIN THE LAW," the Greater Vitagraph special Blue Ribbon Feature which is now showing in many Chicago theaters under protection of the courts, has received the same degree of praise from the critics of the Chicago press as it did from those in New York and other cities where it has been shown.

"Within the Law" was denied a permit in Chicago for more than five months, and was only released after the Vitagraph company, in a legal battle directed by Albert R. Smith, president, and Walter W. Irwin, general manager of the distributing branch of the company, had twice defeated Major Funkhouser and the police department of Chicago in the courts.

As soon as the court enjoined the police from interfering with the exhibition of "Within the Law," there was a stampede of exhibitors to book the big feature, the Ascher Brothers for their entire chain of twelve theaters, while many other exhibitors fought for dates.

An example of the appreciation shown by the critics of Chicago of "Within the Law" is found in the following article, written by Oma Moody Lawrence in the Chicago Evening Post.

"How much can be done for the advancement of the film drama without the aid of spectacle or mechanical effects has been amply shown in the Vitagraph production of 'Within the Law.' It is a drama, pure and simple, full of tensest suspense and the most compelling action. It never lags for an instant, there is no moment of fatigue, and though the situations are stern in their reality, the introduction of logical comic relief keeps the mind from being too severely taxed.

"The story of the drama is too well known to need repetition here. The stage version was a success that engaged the talents of some of the best known actresses of today in the role of Mary Turner, a shopgirl convicted of a crime of which she was not guilty. Alice Joyce was chosen by Director W. P. S. Earle to play this role and in the long list of feminine players of charm upon the screen, we can think of no one who would have been a happier choice. So often is mere beauty the only attribute considered in a selection of the kind, that it is a relief to see beauty and brains combined. Adele De Garde, who is cleverly cast as Aggie Lynch, furnished without effort the neecssary element of comedy. She is so lightheartedly aware of her shortcomings and so evidently full of admiration for Mary Turner's wisdom that she is refreshing.

"Harry Morey, always satisfying in a role that requires much dramatic skill and careful attention to detail, is more than usually good as Joe Garson, 'the best little forger in the United States.' There is no need to dwell at length upon each of the other characters more than to say that each has been exceptionally well chosen as to type and everyone plays as if inspired.

"The titles, taken from the play itself, are an important factor in the making of a finished whole, and the photography also is excellent. From every standpoint we see in 'Within the Law' a production of merit worthy of the closest attention of the critical as well as of the most ardent seeker after amusement. For the student of the technique of the moving picture, it offers a splendid example, for it is pure photodrama, relying on no cheap mechanical device or elaboration of background for its value. The settings are appropriate and serve as a means to an end, merely to show the players in harmonious surroundings without clutter or fuss. We are never conscious of the furniture or the lights or any of the other unnecessary details which so often stand out from the picture to the distraction of the artistic sense."

## Chaplin Plant Nears Completion

The final lap of construction of the Charlie Chaplin motion picture plant, in Hollywood, Cal., was reached last week, when foundations for the last group of buildings were laid.

Simultaneously with this, work was started on the erection of the steel structure for the glass studio and an army of painters began the finishing touches on the completed buildings, carrying out a general color scheme of French gray and white.

Within three weeks, according to the building contractors, the entire plant will be completed.

# Frank Crane Engaged to Direct Petrova

## Producer of Goldwyn's "Thais" Starts Work on "The Life Mask," Her Latest Offering

ANNOUNCEMENT has been made by Frederick L. Collins, president of the Petrova Picture Company, that arrangements were consummated last week whereby Frank Crane will direct the third starring vehicle of Madame Olga Petrova.



*Madame Petrova, as she appears in "Daughter of Destiny."*

The selection of the well-known producer, who will commence work this week on the third production of the Petrova Picture Company, was made only after a series of lengthy consultations between Madame Petrova and the officials of her organization. This was due to the desire on the part of the famous star to insure the high standard of excellence which has been set in the making of her first two vehicles, which were produced by George Irving and Larry Timble, respectively.

In choosing Mr. Crane for this important task, Madame Petrova and President Collins feel that they have assured the exhibitors of the country the production of a feature which will be a worthy runningmate to "Daughter of Destiny," scheduled for release at the Rialto Theater, New York, Sunday, December 23rd.

Mr. Crane will start work on "The Life Mask," which is the title of the vehicle chosen for the third picture, immediately. His services were secured following his completion of the Goldwyn production of "Thais," starring the operatic prima donna, Mary Garden.

He is a man of wide ideals and high attainments in the field of screen production, having been associated with the Vitagraph, Universal and other prominent film organizations. He is responsible for the World Film version of "Old Dutch," which scored a tremendous success throughout the world.

Madame Petrova and Mr. Collins feel satisfied that the acquisition of the producer who handled the details of the stupendous Goldwyn production, "Thais," will achieve a worthy feature offering for presentation in the leading theaters of the United States.

## Larry Gets Noisesome Welcome

Larry Semon got a hearty welcome back in Los Angeles the other day. Larry passed last winter at the Vitagraph Hollywood plant turning out comedies and it was decided to make his "home coming" a roarer. It was just that. William Duncan's cowboys in the "Vengeance—and the Woman" serial were the committee of arrangements and there was much gun shooting, rope throwing and wild riding along with other festivities.

## Comedians Back Home

Eddie Lyons and Lee Moran have returned to Universal City from their extended visit to New York.

# Producers Complain of Brooklyn Boycott

## APPEAL FOR RELIEF TO UNITED STATES ATTORNEY OF NEW YORK

COMPLAINT has been filed with Melville J. France, United States attorney for the eastern district of New York, by eleven prominent motion picture distributors through their attorneys, Cadwalader, Wickersham & Taft, regarding the boycott which the Associated Motion Picture Exhibitors of Brooklyn have threatened.

This local association proposed to put into immediate effect a boycott against two large distributors, the Fox Film Corporation and the Vitagraph Company of America, with the purpose of subsequently using a similar boycott against other distributors. The courts have held that the film industry, which totals many millions of dollars annually, is interstate business within the Sherman Act, and the plaintiffs claim that act is being violated.

### *Exhibitors Refuse to Pay*

The matter has been precipitated by the War Revenue Act of Congress of October 4, 1917, in which a tax of three-fourths of a cent per linear foot is imposed on films. To meet this heavy tax, certain distributors determined to add to the rental charge of the reel (which rental charge ranges from $1 to $100 per day), a charge of fifteen cents per day per reel.

The Associated Motion Picture Exhibitors of Brooklyn take exception to this, and the members of the association object to pay any of the film footage tax.

The following is a copy of the detailed complaint filed:

December 5, 1917.

Hon. Melville J. France,
United States Attorney,
Eastern District of New York,
Brooklyn, N. Y.

Dear Sir:

We are directed by certain distributors of motion picture films to complain to you in regard to a boycott which the members of an organization known as the Associated Motion Picture Exhibitors of Brooklyn are threatening to put into immediate effect against two of the distributors with the purpose of subsequently using a similar boycott against the other distributors, in order that by concerted action and the unlawful means of a boycott they may coerce the distributors to their ends. The distributors who request us to make this complaint are the following:

Artcraft Pictures Corporation, Fox Film Corporation, Goldwyn Distributing Corporation, International Film Service, Inc., Paramount Pictures Corporation, Metro Pictures Corporation, Pathe Exchange, Inc., Select Pictures Corporation, Universal Film Manufacturing Company, Vitagraph Company of America, World Film Corporation.

### *Boycott is Threatened*

The two distributors against whom the boycott is about to be instituted are: Fox Film Corporation and Vitagraph Company of America.

In this letter we shall give you the salient facts, and we shall be pleased to amplify this statement in a personal interview at your convenience.

The concerns above named are engaged in interstate commerce in distributing motion picture films throughout the United States, the total business aggregating many millions of dollars annually. That this is an interstate business within the Sherman Act has been held by the court in United States vs. Motion Picture Patents Company (225 Fed. 800).

By the War Revenue Act of October 4th, 1917, Congress imposed three taxes affecting the motion picture business, a tax of one-quarter of a cent per linear foot on film which has not been exposed; a tax of one-half cent per linear foot on film containing a picture; and a tax on admissions to theaters.

The tax upon admissions, as the exhibitors have arranged, is paid by the patron of the theater when he purchases his ticket.

### *Rental Charge Increased*

In order to determine how to apportion the tax of three-quarters of a cent per linear foot on films, an exhaustive examination of the subject was made by Price, Waterhouse & Company at the request of some of the distributors. As a result of their examination, certain of the distributors determined to add to the rental charge for a reel (which charge ranges from $1 to $100 per day, according to the character of the subject and the reputation of the actor), a charge of fifteen cents a day per reel (each reel comprising approximately 1,000 feet), on the assumption that the average life of a reel is fifty days.

In this manner something less than the amount of the tax will be collected by the distributors. As each exhibitor rents on an average six or seven reels a day, the average daily additional cost to the exhibitor is about $1 per day.

On the other hand if the tax were borne by all the manufacturers or distributors in the United States it would amount to a tax upon them of about $100,000 per week, which, in the minds of many of the distributors, would be ruinous.

Accordingly, it seemed to the distributors above named (who, however, comprise only a portion of the total manufacturers and distributors in the United States), that just as the exhibitors had passed on their tax, so the producers or distributors should pass on the tax imposed upon them, and that the method recommended by Price, Waterhouse & Company was a fair and equitable method of accomplishing this purpose.

### *No Rental Agreement*

We direct your attention to the fact that the collection of this fifteen-cent charge has no relation to prices for the reason that the daily rental charge on reels ranges from one dollar to one hundred dollars and upwards per day, and is based, among other things, upon the character of the subject, the quality of the picture and the popularity of the actor. The rental charges of the distributors above named are all different. There is no uniformity between them in this respect, and there is no agreement of any kind as to prices or rental charges, for they are all in the keenest competition.

On November 18 there was a meeting in Brooklyn at which, we are informed, over one hundred exhibitors were present. At that meeting it was decided that two of the distributors should be singled out and that all exhibitors should cancel their contracts with those two distributors and thereafter restrict their business to the other distributors until the two distributors singled out had been brought to terms. This was to be done regardless of whether or not the other distributors charged fifteen cents to meet the tax. In this manner the exhibitors hoped to force the two distributors to terms and then to proceed to apply the boycott to the other distributors until all had been brought to terms.

### *Exhibitors Appoint Committee*

At this meeting on November 18, a committee of fifteen was appointed with two powers, the authority to select the two distributors whose contracts should be cancelled by all of the exhibitors having contracts with them, and the authority to obtain the signatures to such cancellations of all Brooklyn customers of such distributors.

The committee so named held a meeting on Monday, November 19, and by vote singled out the productions of the Fox Film Corporation and the Vitagraph Company as the ones first to be cancelled by the members of the Associated Motion Picture Exhibitors of Brooklyn, called on the telephone one of the principal officers of the Vitagraph Company and requested a conference, stating that the exhibitors of Brooklyn had selected the Vitagraph Company for their cancellations, and that cancellations from exhibitors all over Brooklyn had been placed in the hands of the committee of fifteen, to be served on the Vitagraph Company, and that such cancellations meant that the Vitagraph Company would be shut out of Brooklyn.

We have advised our clients that such concerted action is in violation of law and is a conspiracy in restraint of interstate trade, and accordingly our clients have considered it their duty to direct us to present the matter to you for your consideration, with a request that you inquire into the matter, by grand jury proceedings or otherwise as may seem to you advisable.

It has been stated by the officers of the Brooklyn Exhibitors Association and by the members of the Committee of Fifteen, at the conference above referred to, that the singling out of the two corporations named is but one step in a plan which is directed against all of the distributors. For the reason that they are all equally affected by the scope of this combination and boycott, all of them join in this complaint.

In view of the fact that the boycott may become operative at any moment may we respectfully request your early consideration of the matter.

Very respectfully,
Cadwalader, Wickersham & Taft.

# Two Dramas on Triangle Program

## Belle Bennett's Beauty Helps Make "Because of a Woman"—Irene Hunt Stars in "The Maternal Spark"

THE Triangle program for the week of December 16 offers two dramas of life and business that have more than usual interest. "Because of a Woman," a seven-reel feature, with Belle Bennett in the leading role and Jack Livingston, supporting, will be the first release. Irene Hunt, Josie Sedgwick and Rowland Lee share honors in "The Maternal Spark," scheduled to follow.

Noel Clavering (Jack Livingston) is employed as business manager by the Everett Engineering Company in West Virginia. He is a well liked, capable worker and popular with everyone. Things are running smoothly enough, when oned ay information concerning a mining property that the Everett Company prepares especially for a client, leaks out. A competing firm taking advantage of the "leak," purchases the property, before the Everett client has had an opportunitw to secure the information. The next day the local papers all run two-column stories giving particulars as to the deal and hinting that a "shake-up" is imminent at the Everett offices.

Rising high in his wrath, the president of the Everett Company accuses some one of his employes of having sold him out. Colonel Gwynne (Joseph Swickard), chief engineer of the company, who had only recently returned from an inspection trip to the mining property, Noel Clavering and Allan Barrett (George Chesebro), mineral expert, are the three who know about the property, so the finger of suspicion points at them.

Noel being in love with Muriel Gwynne (Louella Maxim), the colonel's daughter, naturally feels for the old gent and rather than see the family name ruined, decides to assume the guilt. And this in spite of the fact he is suspicious of Allan Barrett. Not stopping to argue or consider, Clavering disappears. Naturally this is taken to mean he admits his guilt.

Eventually, Clavering lands in a little town called Chaparral, recognized and termed as "The most God-forsaken little station on the Santa Fe." He takes up his duties as telegraph operator and makes friends with the few folks living round about.

Then one day Noel receives word that a visitor is to arrive. This party is to investigate some mining property near Chaparral, and, when the visitor appears, he proves to be none other than Allan Barrett and the downtrodden Clavering makes a jump for his neck. Noel trounces Allan and wrings a confession from him that he sold the Everett information to the competing firm.

Clavering prepares to leave for home, but just as he is about to go, Barrett falsely says he has been married to Muriel Gwynne and that a boy is expected. Again accepting defeat, Noel sends Allan away.

Months later, Clavering receives a letter from Colonel Gwynne saying that Muriel and Allan are to be married on the sixth. Frantic, Noel makes haste to arrive in West Virginia before the wedding takes place, but once again fate interferes and Clavering does not arrive until the tenth, too late to prevent the marriage.

He finds Muriel happy with her lot and decides not to say anything concerning Barrett's confession or his lies.

After a while the contemptible Barrett wearies of his marriage ties. The faithful Muriel no longer pleases him and an affair with Valerie Greenway (Belle Bennett) follows. Learning of the situation, Clavering realizes Muriel's predicament and decides to intervene. With threats, he attempts to break off the affair between Barrett and Valerie. This proving a failure, Noel plans to make love to the beauty and win her from Allan. He does and unexpectedly falls in love with Valerie. There is a most agreeable ending to the story; an ending that carries a "punch" and leads to eternal happiness.

"Because of a woman" was written by F. Magnus Ingleton, picturized by George Elwood Jenks. The play was produced by Jack Conway. Others in the cast include Lillian Langdon and George Pearce.

"The Maternal Spark" was written by R. Cecil Smith, the scenario by George du Boise Proctor, and the play was produced by G. P. Hamilton.

In the Triangle-Keystone Comedy, "The Sanitarium Scandal," the Keystone bathing beauties do much in causing a general disturbance. The Sanitarium Hotel is a peaceful place until Peggy Pearce and her diving nymphs arrive. Then Baldy Belmont, a professor, Paddy McQuire, a porter, and Fritz Schade, the sheriff, all fall for the girls, and many "wet scenes" take place thereafter. William Beaudine directed the picture.

Two one-reel Triangle Comedies, "His Bad Policy" and "A Discordant Note," are also included in the week's releases.

## Choose New Managers for Western Branches

A number of important changes have taken place during the current week in several of the western exchanges maintained by the Select Pictures Corporation.

Harry H. Hicks, formerly branch manager at Los Angeles, has been appointed branch manager at San Francisco.

Bernard E. Loper, for the past five years Pathe's manager at Los Angeles, has gone over to the Select organization to be branch manager in the same city.

H. L. Knappen has become manager of Select's Denver exchange, thus returning to scenes of his first activity, where he had at one time been manager for Pathe Frere.

Charles S. Goetz becomes sales manager at Kansas City, where he will be under Mr. W. H. Bell, branch manager at that city.

The appointing of H. H. Hicks to be executive over the San Francisco branch is in the nature of promotion in recognition of the exceptionally fine work which Mr. Hicks has done for Select in Los Angeles. The San Francisco territory gives Mr. Hicks a larger field, and one with which he is equally familiar, as he formerly had charge of the General Film Exchange at San Francisco.

"Frauds and Free Lunch" is announced as Greater Vitagraph's Big V comedy release for the week of December 10, and "Noisy Naggers and Nosey Neighbors" as the subject for the week of December 17. Montgomery and Rock are featured in the first of these, and Lawrence Semon is the star of the second. Florence Curtis, the Vitagraph dancing girl, plays opposite Mr. Semon.



*Two scenes from Triangle's "Because of a Woman," in which Belle Bennett appears.*



*William Russell, the American Film Company star, is the athletic hero of "New York Luck," which is released through Mutual exchanges. He is shown here in three scenes from the film feature.*

# Russell Headlines Mutual Releases

## Star in "New York Luck" Tops Schedule for Week of December 17—Another Billie Rhodes' Comedy Is Ready

WILLIAM RUSSELL is the "headliner" in the Mutual release schedule for the week of December 17, appearing in "New York Luck," a story of "frazzled finances," intrigue and romantic adventure in the great metropolis.

"The Lost Express," with Helen Holmes, arrives at the threshold of the mystery.

Billie Rhodes comes near losing her happy home in "Little Miss Fixer."

The Cub Comedy, with George Ovey, and the Mutual Weekly balance the schedule.

Never has William Russell appeared in a more engrossing characterization or staged a more thrilling fight, than in his latest Mutual-American production, "New York Luck," released Monday, December 17.

At the beginning of the story, he is a country station agent. Instinctively he carries the spectator with him on a series of startling adventures which commence with his arrival on Broadway. There is a plot to steal British documents which the "Rube from Hohokus" foils but he is compelled to vanquish his foes in the most remarkable manner and under the most unusual conditions—in an elevator shaft of a palatial Fifth Avenue residence.

There is an unusual twist to the story, distinctly agreeable. It was written by Charles T. and Frank Dazey, and scenarioized by Chester Clapp. Edward Sloman has achieved another triumph in directing the production. In the cast are Francelia Billington, Harvey Clark, Clarence Burton, Edward Peil, Alfred Ferguson, Frederick Vroom and Carl Stockdale.

A domestic tangle, arising from a family wrangle, gives Billie Rhodes another of her refreshing comedy roles in the Strand one-reeler, "Little Miss Fixer," released by Mutual, Tuesday, December 18.

Hubby departs in wrath after a quarrel, leaving Billie all alone. Along comes rich auntie, ready to donate to the happy couple, providing she finds them happy. Billie has to account for her solitude. To entertain the unknowing relative, Billie obtains an escort. Hubby, with a strange girl sees wifey with another man. There is a scrap. But in the end Billie finds her "fixing" succeeds and auntie comes across.

The strongest dramatic climax yet reached is shown in "Unmasked," Chapter XIV of "The Lost Express," the Signal-Mutual photonovel, starring Helen Holmes, released Monday, December 17. Despite the discovery that "The Hare" is proven to be an impersonation, the clever villain succeeds in actually marrying Helen while the real secretary is held a prisoner.

George Ovey "double-crosses" old man Grouch in his latest Cub Comedy, "Jerry's Double Cross," released by Mutual on Thursday, December 20. The Mutual Weekly, released Monday, December 17, shows momentous events on land and sea with a liberal number of stirring happenings in the war zone.

## Suppose—

Suppose you were "up against it" financially, while supposed to be a millionaire, and your financial salvation depended on your presenting to your wife a man whom you knew to be socially impossible?

Suppose the impossible person promised to furnish the funds that would tide you over, provided that your wife would sponsor his wife in certain exclusive circles which the latter lady desired to enter.

Well, this is the problem involved in "Her Second Husband," a new Mutual special production featuring Miss Edna Goodrich, one of the most brilliant young actresses on the American stage.

## Cuts Sunday Show

Driven to shorter shows to accommodate the crowd at his theater on Sundays is the experience of Paul H. Fenyvessy of the Strand Theater at Rochester, New York. Mr. Fenyvessy has written to the Mutual branch office at Buffalo:

"It will be impossible for me to use any single reel comedies on Sunday in my future. My business with Mutual star productions has been so big that it is necessary for me to shorten my show in order to accommodate the crowds."

## Strand Features Scenic

An honor not usually granted to one-reel scenics was accorded the first release of a series offered by Essanay under the title of "Wonders of Nature and Science" by the Strand Theater of New York, the big Broadway house. The picture was run an entire week and was heavily advertised as a feature.

# Puts Co-operation Above Everything

## FRANK HALL DECLARES NOW IS TIME FOR INDUSTRY TO BE UNITED

THAT now is the time for manufacturers, distributors and exhibitors the country over to co-operate and above all to cease calamity-howling, is the conviction of Frank Hall, president and general manager of the U. S. Exhibitors' Booking Corporation, who, after receiving reports as to conditions throughout the United States, is convinced the situation is much better than many skeptics believe.

### *Muffle Calamity Howler*

"With America engaged in the greatest undertaking of its history," declared Mr. Hall, "this is the time for all of us in the film industry to pull together for the general welfare of the trade. The calamity howler should be muffled. The moving picture business is not suffering any more from war conditions than other industries, despite the pessimism of certain individuals who have rushed into print with all manner of discouraging sentiments that certainly are not calculated to help conditions.

"Representatives of my company have made a careful survey of the domestic field and reports which have been submitted to me indicate that conditions are not nearly so distressing as some would lead us to believe. The main fault appears to be the lack of good productions, pictures upon which the exhibitor can depend for a reasonable profit. Over-production of mediocre films appears to be doing more to injure the business than conditions arising from the war.



*Frank Hall, president of the U. S. Exhibitors' Booking Corporation.*

### *Nation Now Wealthy*

"On all hands we hear reports that the nation has been so absorbed in the war since the soldiers of America entered the trenches in Northern France that interest in moving pictures is waning. Shortage of money also has been advanced as another reason for business depression.

"But in contradiction is the fact that the country has never before had so much money. The war has brought a veritable golden windfall in some sections. Men and women are earning higher salaries than ever before. We never hear of bread lines today. If war conditions have caused a falling off of theater patronage I am confident the depression is but temporary. There is bound to come a re-action that will carry interest in the theater back to flood tide.

### *Too Many Mediocre Films*

"From what I have been able to learn, however, the mediocrity of photoplays has been more responsible than war conditions for the falling off of business. The market is cluttered with program productions of little or no merit, which the theater-going public is ever demanding something new and something bigger. The novelty of the five-reeler has long since vanished. Many theaters now exhibit two such features a day and comedy and educational reels and vaudeville in addition.

"The remedy for such conditions as have impelled certain gentlemen to fear for the future of the industry is mainly in better pictures. The picture business does not differ from the show business. The public wants the best always if the price isn't too high. The company that sells the best pictures and employs the most economical and efficient system of distribution will have no cause to complain.

### *"Special Feature" Is the Thing*

"The 'special feature' is the production of the future. The sooner the manufacturers cease grinding out their grist of mediocre features the sooner the tide of business will swing in their favor.

"Our company, which was organized for the express purpose of distributing special productions, has found a tremendous demand among the exhibitors the country over for the special production based upon a successful play or popular book, or possessing exceptional advertising qualities.

"The crying needs of the hour are better pictures and mutual co-operation and square dealing. Cut-throat competition must stop. The manufacturer, distributor and exhibitor must get together and work for their mutual welfare and, above all, calamity howling must cease."

# Uses 8,000 Miles of Film in Year

## Fox Releases One Hundred and Five Productions Averaging Six Reels Each During Last Twelve Months

ONE hundred and five productions averaging six reels each—that is William Fox's contribution to the 1917 screen product. Twenty photoplays in this total were specially elaborate and spectacular.

The output from the Fox studios is said to be the largest for a year of any concern having no subsidiary producing organizations. It represents an annual consumption in excess of 8,000 miles of film—more than enough to reach across the continent to San Francisco and thence on to Yokohama, or from London to Moscow and back, twice. The amount of celluloid used would make a strip one-third of the way around the world.

About three-fifths of the pictures were taken in California. The rest were made at the Fox plant in New Jersey. All of the twenty-six Fox film comedies and the six Fox-Lehrman Sunshine comedies were done in the west. Such pretentious super-productions as "The Conqueror," "The Honor System," "Jack and the Beanstalk," "Aladdin and the Wonderful Lamp," "Treasure Island," "Cleopatra," and many others, were likewise screened on the Pacific coast.

One of the most important of Mr. Fox's achievements during the year was the inauguration of the series of photo-dramatic spectacles such as "Jack and the Beanstalk" and "Aladdin," with Francis Carpenter and Virginia Lee Corbin. These plays were of a type new to the cinema world and their advent was the occasion of wide laudatory comment.

Twenty-seven stars were on the William Fox lists in the last twelvemonth. Of those still with the organization, George Walsh and Virginia Pearson appeared in the most features—eight each. June Caprice had the leading role in seven, William Farnum and Gladys Brockwell in six each, and the others range from five down to one for Sonia Markova and Jewel Carmen, whose initial starring vehicle, "The Kingdom of Love," is released on December 23.

Theda Bara starred in seven productions, under the direction of J. Gordon Edwards, the most notable of which was "Cleopatra."

William Farnum in "Les Miserables," directed by Frank Lloyd, was another ultra-fine film. The picture has just begun a run at the Lyric Theater in New York City.

## Christie Visits East

C. H. Christie, general manager of the Christie Film Company, is visiting eastern cities in the interest of Christie Comedies.

# Exposition Offers Various Advantages

## GRAND CENTRAL PALACE SHOW INVITES ACCESSORY AND SUPPLY MAKERS

BY FREDERICK H. ELLIOTT,
*Executive Secretary, Motion Picture Exposition, Grand Central Palace, New York, February 2 to 10*

WHILE the producers and distributors of films generally realize the value of co-operation and members of both the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League of America are sufficiently foresighted to see that only by co-operation can the industry grow greater and more sound, there is evidence of a lack of this spirit of co-operation among the makers of accessories who sell to the manufacturers and exhibitors.

Many supply and equipment concerns have seen the wisdom of concerted effort and are numbered among the numerous exhibitors at the Motion Picture Exposition in Grand Central Palace, February 2 to 10, but others are making the war, the high cost of living, etc., an excuse for not taking space.

### *Poor Economy Unwise*

Now there is a big difference between war economy and the sort of economy which stifles trade. Motion pictures are the cheapest form of amusement the public can buy and the allied industries should do their utmost to preserve the prosperous condition of the big industry of which they are the tributaries during these war times.

The Motion Picture Exposition affords the acessory and equipment maker an opportunity to increase and improve his business. It also serves to interest the public to a greater extent in motion pictures, for the program for the coming show is most elaborate and will warrant wide newspaper and magazine publicity throughout the country.

### *Not Alive to Opportunity*

But there are hundreds of concerns marketing various sorts of equipment for the playhouse, studio, and the actors themselves, who are not fully alive to the opportunities. There is not an industry of any size which does not in some way contribute to the film industry.

Producers of chemicals, celluloid, lighting apparatus, furniture, glass, interior decorations, carpets, rugs, automobiles, building materials, electrical apparatus, paints (both oil and grease varieties), powder (smokeless and otherwise), gowns, hats, tailored goods, shoes, wigs, artificial flowers, jewelry—in short, everything from artificial tears for tragediennes to pies for comedians might be featured profitably at the Exposition.

### *Expositions Help Industry*

One has but to consider the other great industries which cater to the public's recreation for a moment to realize how expositions have helped to make them what they are today. Take the automobile accessory industry for example. For the last seventeen years manufacturers of motor cars, parts and sundries have exhibited at the annual automobile shows.

There has not been a National Automobile Show held during the last ten years in New York and Chicago that could accommodate all of the accessory makers who applied for space.

It was through these get-together events primarily that automobile parts became standardized—so that they could be produced cheaper and therefore more cars and accessories could be sold.

### *Idea Exchange Valuable*

The exchange of ideas made possible at these shows enabled the new inventions and ideas offered to secure the consideration they deserved and the fitted to survive.

More and more industries began to contribute to the enormous output of automobiles until now there is not an industry that does not contribute to the motor car industry and the various food industries which, of course, contribute to the workers in the factories.

A lamp-lens maker who produced only a thousand pairs of automobile lenses in 1907 makes more than 300,000 pairs per annum nowadays; spark plug makers who did only a trifling business a dozen years ago now turn out spark plugs by the million. Ask some of these men how expositions helped them.

### *Boat Shows Successful*

The motor boat industry is a parallel example, with its annual expositions, while the hotel men of the country, realizing what can be accomplished by co-operation, have held two successful annual shows at which there were several hundred exhibitors producing every conceivable line of goods that possibly could be sold to a hotel.

The same exhibitors at the first of these, participated in the second exhibition, together with a horde of new exhibitors. Why? Because, primarily, they found that it paid them; secondly, they know that co-operation was helping their business as a whole. In like manner the motion picture equipment industry can be developed.

### *Industry Gets Profits*

It should be borne in mind by those who are trying to sell goods to the motion picture men that the profits of this exposition are to be divided equally between the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League of America, and that this money will be used to further the interests of the motion picture and accessory industry, such as fighting antagonistic legislation, the censorship abuse, Sunday closing, taxation, and other needed purposes.

No commissions are being paid to solicitors for this exposition. The regular staff at the headquarters of the National Association is doing all the soliciting, organizing and staging the entire display. The coming exposition is not like some of those of the past, where private promoters exploited the industry for their own benefit and pocketed the lion's share of the proceeds.

### *Exhibits Increase Business*

The alert manufacturers of sundries and equipment will exhibit at the exposition because they know it will be the means of increasing their business just as the film producers know they will increase theirs. They by their concerted action will help to promote the industry in general. They are reading the handwriting on the wall which seems to say in effect:

"Keep the industry firing on all twelve cylinders; keep up public interest in motion pictures by selling exhibitors more modern goods and letting them give the people better theaters and better programs; the people must be amused in spite of the war and its horrors; the people must be shown in motion pictures what our boys are doing 'Over There.'

"Photoplay houses must not shut down because of the war; they must improve so that a still larger proportion of the masses will visit them."

The Motion Picture Exposition is a huge film caravan headed up the road to Bigger and Better Business. Join in the procession and lend your moral and financial support to this undertaking, which will in many ways revert to your interest and success."

## War Takes Five Fox Publicity Men

Five members of the general publicity bureau of the Fox Film Corporation now are serving the United States Government, either in the army or the navy.

Arthur B. McGinley, formerly editor of the Exhibitors Bulletin, one of William Fox's publications, is a private in a machine gun battery, being stationed at Camp Devens, Ayer, Mass.

Jay Voorhies, who until his enlistment covered the Fox Eastern studios for the publicity department, is a chief yeoman in the navy, at present being attached to the cable censor's office in New York City.

Robert Houghton, who was connected with the publicity bureau's photographic division, is now at Camp Upton, Yaphank, N. Y., as a private in the heavy artillery.

Two other members of the publicity staff have departed within the last week. A. B. Bernd, engaged in special work, and Gerald B. Spiero, who prepared the mimeograph and clipping sheet services, have enlisted in the quartermasters corps of the army and will be stationed within a short time at Jacksonville, Fla.

## More Metro Soldiers

Dwight Begeman, cameraman, is the latest Metro employe to enter the service. He has left for his home in St. Louis, to enlist in the navy, and he hopes to be assigned to the work of taking motion pictures for the government. Jack Lamond, another of Metro's photographic force, is already engaged in taking pictures of naval manoeuvres. Irving Flisser, formerly a member of Metro's electrical force, is in the navy. These men did not wait for the operation of the selective draft.

## War Is Fox Subject

Gladys Brockwell is now working on the production of "For Liberty," a new film play that deals with the international struggle. Most of the scenes in the drama are laid in Berlin.

# Film Players Enjoy Roughing It

## Vitagraph Artists Are Having Great Time on Outing on Mount Wilson While Making Blue Ribbon Feature

THE Greater Vitagraph Company making "Cavanaugh Forest Ranger," a forthcoming Blue Ribbon feature in which Nell Shipman and Alfred Whitman are to be starred, is camping among the giant pines on Mount Wilson, in California, where the early scenes in the picture are being photographed in all the grandeur of those famous forests.

Director William Wolbert expects to keep his company there a month and there will be no protests for every member in having an ideal time with just enough "roughing it" to make them forget the work incident to making the picture. A score of cabins have been built for the occupancy of the screen actors and for the exteriors.

Most of the interiors in "Cavanaugh Forest Ranger" will be made on the new stage just completed at the Vitagraph Hollywood plant. The stage is 150 by 300 feet, one of the largest ever constructed for screen photography. Mr. Wolbert and his company are the first to use it.

The cabins on Mount Wilson will be transported to Hollywood and set up on the stage, as will a number of the great pines to give a realistic background to the sets.

The completion of the new stage was the occasion of a celebration which proved quite an event on the screen colony in Hollywood. Miss Shipman was hostess and to her belongs credit for the artistic dressing of the big, open air ballroom. A trellis was built amout thirty feet from the floor and served as a ceiling from which smilax and hundreds of chinese lanterns, electrically lighted, suspended. A Jazz band furnished music, and refreshments were sold over the bar in the Western saloon by William Duncan and his cowboys from the serial company in "Vengeance— and the Woman." Carol Halloway conducted a shooting gallery and the proceeds of the ball, a goodly sum, were given to the Red Cross. W. S. Smith, manager of the studio, turned the switch which formerly opened the improvised ballroom.



*Nell Shipman, one of the stars of Vitagraph's "Cavanaugh—Forest Ranger."*

## Wastes No Food in Dining Scene

Charles Miller, director for Norma Talmage, claims to have broken all records for Hooverizing the movies in the newest of the Talmage productions, "Chosts of Yesterday," the screen adaptation of Rupert Hughes' drama, "Two Women," soon to be released.

The cabaret scene in "Ghosts of Yesterday," in which two hundred principals and extras dined and supped, was four or five days in the making and during that period not a single morsel of food was photographed by the camera-man. This foodless feast began with cocktails and ended with nuts and all of the intervening courses were conveniently swathed in darkness.

A breakfast scene for which a zealous assistant had ordered grapefruit was speedily Hooverized by Mr. Miller, who practiced another form of camouflage in this instance without making the movie fan think for a moment that anything had been taken away from the realism of the picture.

And so every day continues to be meatless and wheatless at the Talmadge studio under Mr. Miller's regime.

## Nephew of A. E. Smith Is Wounded

Albert E. Smith, president of Greater Vitagraph, has received a letter from his nephew, Vincent Smith, stating that he is now in a hospital in France recovering from wounds received during recent fighting on the Somme and also carrying the information that he has just been promoted to corporal.

"Just to celebrate the occasion," the young man wrote, "I received a 'packet' but my wounds are not of a very serious nature and I expect soon to be back at the Huns."

Corporal Smith, a son of George Smith, European manager for Greater Vitagraph, is one of six blood relatives of the Vitagraph chief now fighting the Germans or in training for war.

Lieutenant A. V. ("Vic") Smith, formerly studio manager in Brooklyn, a brother of Albert E. Smith, received a commission at Plattsburg in the first class of officers to take the training course, and now is an instructor at one of the national army camps.

Sergeant G. H. Smith, another nephew who has just returned to London after a long period of service on the Ypres front, has been selected on the field for promotion to a second lieutenancy in the British army.

Jack Smith, a private in the British army, also a nephew of Mr. Smith, is in service at Salonica, and Corporal J. Smith, another nephew, is "somewhere in France."

Frank L. Smith, nephew, is a member of Battery A, California Field Artillery, and may now be in France.

## Actor Turns Author

Otto Lederer, Vitagraph character player, who has a prominent part in "Cavanaugh Forest Ranger," a forthcoming Blue Ribbon feature, has turned author and producer. Last week his new sketch, "Partners," had a successful tryout on the Pantages circuit.



*Norma Talmadge and Stuart Holmes in a scene from "Ghosts of Yesterday."*

# U. S. Disagrees with Chicago Censor

## DECLARES "ROSE OF BLOOD" IS PROPER FOR PUBLIC EXHIBITION

THE United States Government, through the committee on public information, of which George Creel is chairman, has stamped its approval on "The Rose of Blood," the William Fox Standard Picture which depicts the efforts of revolutionists to overthrow the government of the Czar.

This approval has been given in the face of the statement of Major M. L. C. Funkhouser, Chicago film censor, that he had refused a permit for showing the production in Chicago because the committee on public information, which exercises much the same sort of supervision over motion pictures that it does over newspapers, had requested such action.

### *Major Asks Suppression*

As a matter of fact, according to Mr. Creel, Major Funkhouser was responsible for calling the attention of the government to the film. He wired the department of justice requesting assistance in preventing the production from being shown, his telegram being referred to Mr. Creel, who turned it over to Director L. M. Rubel of the division of pictures.

For the purpose of co-operating with federal authorities to the extent of its ability and to give them first hand knowledge of the scope of the picture, the Fox Film Corporation sent a print of "The Rose of Blood" to Washington. It was reviewed by the division of pictures and by representatives of the war department.

### *Government Gives O. K.*

After seeing the production, Mr. Rubel wrote the following letter to Winfield Sheehan, general manager of the Fox corporation:

"The picture, 'The Rose of Blood,' has been reviewed by this committee and representatives of the War Department and is released for exhibition without cuts or changes."

The government thus gave its approval to the production which Major Funkhouser sought to suppress.

Injunction proceedings are pending before Federal Judge Carpenter in Chicago to prevent Major Funkhouser from enforcing his mandate against the exhibition of the picture.

### *Major Stands Alone*

"The Rose of Blood" is a Russian play and was written by Richard Ordynski, stage director of the Metropolitan Opera House, New York City, who played opposite Miss Theda Bara, the star.

The picture has been released since November 4 and has been shown in most of the large cities of the country, including Washington, the seat of national government, but encountered no opposition until it reached Chicago.

It has passed the censors of Ohio, Pennsylvania and every other state and city, except Chicago. Reviews in the daily press and the trade papers are reported to have generally been highly commendatory.

The timeliness of the production and the stamp of reliability which it bears, owing to the author's familiarity with his subject, have resulted in "The Rose of Blood" appealing strongly both to exhibitors and the general public.

### *Author Is Native Pole*

The spirit of the picture, according to the Fox management, is anything but such as to afford opportunity for criticism on the ground of national interests. Mr. Ordynski is a native of Poland and his treatment of the Russian situation is altogether sympathetic, the picture's presentation of facts being wholly favorable to the revolutionists. The government established by the latter, it will be remembered, was immediately recognized by the United States.



*George Walsh, Fox star, performs spectacular feat in "The Pride of New York."*

## Three Cameras Catch Aerial Thriller

It often is almost as difficult to obtain really satisfactory photographs of remarkable stunts as it is to devise and carry out the stunts themselves. This was true in the case of one of the scenes in the George Walsh photoplay, "The Pride of New York," which William Fox will release as a Special Feature December 9.

Arrangements had been made with a contractor erecting a building at Madison avenue and Fortieth streets, New York City, to have Walsh hauled twenty stories into the air at the end of a chain. It was necessary, of course, to show that the actor really was performing a daring feat—not merely dangling on a few feet above a studio floor. Three cameras accordingly were used. One was on the ground, pointing upward, taking the whole flight. For close-up purposes and to show the roofs of adjoining buildings, another camera ground away from a position on the fifteenth floor. It pointed downward and showed Walsh being hauled up. A third camera, on the twentieth story, caught the actor as he rose the last five flights and came "over the top" to safety.

There are three persons in the cast besides Mr. Walsh. Regina Quinn, who plays opposite him, is new to the Fox forces. James A. Marcus, cast as Walsh's father, in consequence of his intemperate habits and his son's efforts to reform him, creates much amusement. William Bailey is the fop of the production.

The production was staged and written by R. A. Walsh.

# Signs Another Feminine Star

## A. E. Smith Makes Long Time Agreement with Miss Grace Darmond, "The Lillian Russell of the Screen"

ALBERT E. SMITH, president of Greater Vitagraph, announces that he has signed Miss Grace Darmond, sometimes called "the Lillian Russell of the screen," to a long-term contract and that she will be starred in Blue Ribbon features.

Miss Darmond was recently engaged for a special role in "In the Balance," a five-reel feature in which Earle Williams is featured, and her work was of such extraordinary merit that President Smith immediately offered her a permanent place in the circle of Vitagraph stars.

Miss Darmond, who is one of the youngest stars in motion pictures today, is a girl of wondrous beauty, with an aureole of sunlit hair, large brown eyes and a perfected moulded face. She is slightly over five feet in height and weighs about 125 pounds.

She has been a featured player almost from the day she stepped into the Selig studio in Chicago three years ago. She got her first chance in pictures when, as a schoolgirl, she visited the studio with a party of her classmates, and the director impressed them into a scene. Her striking beauty and her exceptional ability to wear pretty clothes so appealed to the director that she was offered a permanent place in the company and accepted it at the close of her school year.

Prior to her advent in pictures and even while she was going to school, Miss Darmond had had some experience in theatrical stock, and after a brief experience in small parts at the Selig studio she was advanced to the position of a leading woman. Her first important picture was "Your Girl and Mine," a propaganda picture made for the Illinois Suffrage Association and written by Gilson Willets. Next she played the leading feminine role in a three-reel subject, "The Quarry," and then was featured in support of Tryone Power in "A Texas Steer." She also appeared with Otis Harlan in "A Black Sheep" and with Harry Mestayer in "The Millionaire Baby" and "The House of a Thousand Candles." Miss Darmond left Selig to go with the Astra company and was the star of the serial entitled "The Shielding Shadow" and of other productions, among them "Absolute Black" and "The Black Orchid."

Miss Darmond was chosen as the star of the first Technicolor feature, and at the conclusion of her work in this was engaged by President Smith for support of Mr. Williams in "In the Balance."

The role portrayed by Miss Darmond in this piece, it is declared, is one of the most difficult a woman has been called upon to play, but she handled it with such grace and finesse that she was at once picked as an actress of exceptional talent.

Miss Darmond is a native of Toronto, but left her native town when she was ten years old and she was reared in Chicago. Her first stage experience was in the play "Editha's Burglar," by Frances Hodgson Burnett, and later appeared in numerous other stock plays.

The claim to fame of Miss Darmond does not rest entirely on her beauty and her histrionic talent, because it is of record that she displayed her daring by making a trip with Leo Stevens in a balloon and also by jumping with a parachute from a balloon at Jersey City. On this occasion she landed in the Hudson River, but as she is an expert swimmer she suffered no ill effects.

President Smith declares that Vitagraph will feature Miss Darmond in Blue Ribbon features and is planning to provide her with vehicles which will display her beauty and talent to their fullest extent. At the present time she is working with Harry Morey and Florence Deshon in "The Other Man," a Blue Ribbon feature which is being produced under the direction of Paul Scardon.



*Little Mary McAlister, Essanay's youngster, in a scene from "Sadie Goes to Heaven."*

## Mary McAlister Play Nearly Finished

"Sadie Goes to Heaven," Little Mary McAlister's newest Essanay production, is about completed. It tells the story of a little tenement maid and her ragged dog in search of happiness in the home of a millionaire. Essanay's six-year-old child star wears both ghetto rags and "Gold Coast" fineries in this picture. And Mary's mother provided for her some special gowns to wear. Patsy, the ragged dog that plays with her throughout the picture, was imported for this production from his home on a Michigan farm. An exceedingly intuitive creature, he does some splendid and amusing pantomime. Essanay is bonded to assure his return home in first-class condition.



*Syn M. de Conde.*

## Brazilian Actor Makes Screen Debut

Syn M. de Conde, the Brazilian actor, makes his first American screen appearance in the Metro Company's first Nazimova release in January. M. de Conde has just come to this country from France, where, after two years on the fighting line and six months in a hospital, he was given an honorable discharge and by reason of it came to New York.

M. de Conde lately has been enraptured with the gaiety of the tea-hour in the New York hotels. But a cloud of unhappiness has been cast upon this hour for him because but two lumps of sugar per person are permitted with a pot of tea. As M. de Conde comes from the land of sugar—South America—he is particularly addicted to its use. In the accompanying photograph he is shown solving the tea-hour sugar-problem by taking his own sugar with him!

## Books Patriotic Film

"For the Freedom of the World," distributed by Goldwyn, has been booked by Marcus Loew for his entire American chain of theaters.

# Universal Makes Patriotic Move

## Buys Large Quantity of War Savings Certificates and Thrift Stamps for Distribution Among Employes

THE Universal Film Manufacturing Co. will enter largely into the purchase and distribution of War Savings Certificates and Thrift Stamps put into circulation by the government to raise $2,000,000,000. Universal took a quarter of a million in the first Liberty Loan and sold the bonds on weekly payment plan to its employes. In its move to promote the War Savings Certificates, every employe will be invited to participate, and Universal's Accounting Department will propose that every bill it pays for merchandise, supplies and other business obligations shall be partially accounted for in Thrift Stamps or Certificates.

"The Federal Government's plan is admirably adapted to our purpose," says Carl Laemmle, president of the Universal Film Manufacturing Co., in announcing the move that organization has made to extend the sale of War Certificates and Thrift Stamps. "We shall invite our employes to accept Thrift Stamps as part of their weekly salary in any amount from the minimum of 25 cents to as much as they feel inclined to take. At Universal City and Coytesville, where our studios are located, the players and working staff will have the same opportunity to accept War Certificates and Thrift Stamps as part of their weekly pay; and in all Universal branches, throughout the world, the Liberty Savings Stamps will be available to our employes in any amount they may choose to accept.

"Our employes invested generously in the first Liberty Loan and have now paid in more than fifty per cent of their holdings. They have made weekly payments, and I venture to say that few, if any of them, have missed the amount that has been transferred weekly from their salary to their Liberty Loan account. But it naturally follows that only a limited number felt that they could undertake the purchase of Liberty Bonds, and there were scores of Universal employes who failed to voluntarily buy Liberty Bonds for the presumable reason that they did not care to undertake a consecutive investment. Thrift Stamps provide for just this contingency—our employes may invest any amount they choose and undertake a consistent weekly saving plan that will not alone serve a patriotic purpose but be profitable as well.

"Some 3,000 persons are on Universal's payrolls throughout the world. Two-thirds of this number are employed at Universal City, at Coytesville, in the home office and in our laboratories. Seventy-two distributing exchanges are scattered throughout the United States, and in addition to the salary lists there is a large turn-over of money in paying our bills for supplies, merchandise and accessories. We shall ask the firms we deal with to accept a certain share of their payments in War Savings Certificates and Thrift Stamps. We shall send these government certificates abroad to our branches in the Far East, South America, Great Britain and the Continent, thus giving a world-wide circulation and interesting our employes overseas in this beneficial plan for savings and governmental support."

## Aviators Visit Triangle Studios

Recently, when an entire class of American aviators, comprising many fliers, was making a trial trip from North Island, San Diego, to Venice and return, they "dropped in" at the Culver City studio of the Triangle Film Corporation and were at once made the guests of honor.

While being shown about the studio, the aviators were given an opportunity to witness a part of the filming of the forthcoming Triangle feature, "The Gown of Destiny," a drama of love and war. The fliers showed great interest in the trenches constructed in the studio and several men remarked, "Those trenches look mighty realistic."

After taking lunch with Studio Manager E. G. Patterson and after thoroughly looking over the studio, the aviators were escorted to their planes by practically every member of the Triangle playing forces.

Before starting on their return flight, several of the boys circled over the studio, and taking advantage of the realism to be secured thereby, Director Lynn Reynolds, had several "shots" of the aviators taken to be used in "The Gown of Destiny."

Miss Hadie Clayton, who has been a great favorite in stock for some time, has become a member of the Paralta forces.

# "Baby Grand" Stars Face Big Year

## Jane and Katherine Lee Will Appear in Eight William Fox Standard Pictures During 1918

JANE and Katherine Lee, William Fox's "Baby Grand" stars, have a busy year ahead of them, having been assigned by Mr. Fox to make eight pictures for the Fox Standard Picture schedule. Scenarios for some of these have already been written and others are under way.

The Lee children having demonstrated that they are especially adapted as fun makers, these eight pictures will be comedy-dramas with the "human interest" vein predominating.

The decision to confine the little Lee's to comedy-drama was largely the result of requests from exhibitors who have found the children in this role one of their biggest box office assets.

A vigorous publicity and advertising campaign of national scope in behalf of the Fox "Baby Grands" is now in full swing. An unusual line of posters and other advertising matters on "Troublemakers," their next picture, has been provided for exhibitors. "Troublemakers" was ready for exhibition December 9.



*One of the monster sets used in the William Fox production, "Babes in the Woods."*

## President Writes to Douglas Fairbanks

Douglas Fairbanks has received a letter from President Wilson that reads:

"My dear Mr. Fairbanks:

"George Creel was kind enough to hand me yesterday a copy of your 'Laugh and Live' which we you were thoughtful enough to send me, and I want to send you this line of sincere appreciation. If laughter can keep me alive, I am apt to live, because I fortunately come of a race that had laughter implanted in them.

"With much regard and very best wishes.

"Cordially and sincerely yours,

(Signed) "WOODROW WILSON."

## Cowboy Is Soldier

Big Bill Gettinger, one of the most popular among the aggregation of cowboy players at Universal City, has departed with other drafted men for Camp Lewis at American Lake, Wash.

# Press Critics Praise Fox Production

**New York Newspapers Are Unanimous in Praise of "Les Miserables" with William Farnum in Leading Role**

HUMAN interest is the keynote of William Fox's production of "Les Miserables," according to the dramatic critics of New York City who witnessed the initial showing of the picture on the night of December 3 at the Lyric Theater. The production also was praised because of the care and accuracy with which the Victor Hugo story had been followed. William Farnum, in the role of Jean Valjean, generally was credited with having scored the triumph of his screen career.

It was the judgment of The New York Herald reviewer that "the photoplay probably is as close an approach to literature as has been accomplished on the screen," and The Morning Telegraph declared "the visualized work is every bit as strong as the printed word."

Following are a few of the comments of New York newspapers:

"There are people who are continually crying for better pictures. To them we would say: 'See "Les Miserables."'"—Tribune.

"Quite the best picture that has been seen hereabout for a considerable period."—Times.

"In strength of plot and human interest 'Les Miserables' surpasses the memorable 'Honor System.'"—American.

"A note of poignant human interest was dominant through it all."—Herald.

"An excellent example of what the movies can do for the classics of literature."—Morning World.

"The humanity of the book was well reproduced."—Evening Post.

"Months of preparation have been spent and the splendid photoplay showed fine evidence of this fact."—Globe.

"A delicious piece of character work. It was a triumph of art for William Farnum."—Evening World.

"The film moves on with a dramatic intensity that never flags. Always the human interest is uppermost."—Evening Telegram.

"The ability of William Farnum as an actor of dramatic and heroic roles is given more scope in this picture than perhaps in any other in which he has appeared, and the star made the best of his opportunity."—Morning Telegraph.



*Bessie Barriscale is the star of Paralta's "Madam Who."*

## News Film Appeals to Men of Draft Age

To men of draft age a special appeal is carried in the Hearst-Pathe News, Number 97. An excellent opportunity is offered them, by a special ruling of the War Department, to enlist for the work to which they are best fitted. Mechanics, carpenters, sail makers, wood workers, motor-truck drivers, and many other craftsmen are vitally needed in the aircraft division of the Signal Corps. Men enlisting in this division now, for the work they are qualified to do, will be attached to the manufacturing departments of the Government and probably will not be liable for oversea service, as they will be attached to one of the departments classed as expert labor.

This opportunity is open until December 15th. After that date, all men of draft age who are called will be compelled to go to any division to which they may be assigned.

Realizing the enormous number of people who see the Hearst-Pathe News every week, the Signal Corps had special motion pictures made at one of the important aviation fields, showing the various lines in which men are needed, and these pictures are included by Mr. E. Cohen, the editor of the news film, in issue 97, calling the attention of all men of draft age to the special opportunities offered in the aircraft division.

## Becomes Allied Aviator

Joseph Waddell, for several years cameraman at Universal City, is now with the Allies aviation corps in Italy. Fred LeRoy Granville, of the Universal camera force, has received a letter from Waddell, stating that he is at Foggia, on the Venice front. Waddell was one of a dozen Pacific coast men who were sent to Italy for war training under the Italian aviators.



*Sonia Markova, as she appeared in "The Painted Madonna."*

## Picture Makes Stars of Two Actresses

Whatever may be the public verdict of "Les Miserables," the production will be memorable to two young women in the employ of William Fox as having been the picture which gave them their opportunities to prove their right to be starred.

Before Madame Sonia Markova was announced as a star, Mr. Fox wished to verify his judgment by a try-out and gave her the part of Fantine in his William Farnum de luxe production of Victor Hugo's masterpiece. He put her in high grade company, knowing that if she could make the part stand out under such conditions, she had the mettle justifying advancement.

The other young woman who started her first starring picture under Mr. Fox's management just after finishing her performance in "Les Miserables" was Jewel Carmen, who had already proved her attractiveness and worth in numerous pictures, including William Farnum's de luxe production, "When a Man Sees Red." Mr. Fox brought her from the coast especially to play the part of the grown-up Cosette and her portrayal was so satisfactory that she was sent immediately back to California, and Frank Lloyd with her, to be starred in a play called "The Kingdom of love."

# Vitagraph Adapts Oppenheim Novel

**Produces Screen Version of 'The Hillman" as Blue Ribbon Feature with Earle Williams in Lead**

EARLE WILLIAMS, as John Strangeway, in "In the Balance," a Greater Vitagraph Blue Ribbon feature scheduled for release December 17, will be seen in one of the strongest characterizations since his portrayal of John Storm in "The Christian," according to an announcement by Albert E. Smith, president of Greater Vitagraph.

"In the Balance," which marks the appearance of E. Phillips Oppenheim on the list of Vitagraph's "best authors," is an adaptation from the novel, "The Hillman," and is declared to be an extraordinarily powerful story with highly romantic element in it. It was produced under the direction of Paul Scardon.

Grace Darmond, an actress of extraordinary beauty and proved popularity, and Miriam Miles, who has played in several Blue Ribbon features, are the chief feminine supports of Mr. Williams. Robert Gaillard plays the role of an elder brother of Williams, a fine character role, and Denton Vane is unusually effective as the heavy.

# News of State Rights Productions

THE LATEST FROM ALL OVER THE INDEPENDENT FIELD

## Offer Shorty Hamilton Comedy Dramas

### W. H. Clifford Photo Play Company Will Produce One Feature Each Month for State Rights Buyers

THE success attending the private runs of the first two pictures produced by the W. H. Clifford Photo Play Company has induced Victor Kremer, the general manager, to contract for the production of one five-reel feature a month. These features will be exploited on the state rights plan and a franchise for the entire twelve stories to be released on the first day of each month during 1918 will be open to negotiation.

These franchises are available to the most progressive buyers in the various states who may either purchase outright or make arrangements upon a co-operative basis. These releases will prove of unusual value to all buyers and exhibitors because they introduce Shorty Hamilton, who already has the backing of over 20,000,000 movie fans.

Shorty Hamilton's first release is entitled "Denny from Ireland." Tom Moore never wove a more interesting theme into song or story. The contrast between the pathos and ready wit of the lad in Ireland and his humorous escapades in the cattle country, form a theme mingling laughter and tears.

Several of the Shorty Hamilton subjects to follow have already been decided upon and some of them already produced. They will be known as "The Snail;" "A Prisoner of War;" "In Society;" "A Texas Ranger;" "On Wall Street."

Through the state right buyers and prominent exhibitors, the motion picture public will be asked to vote their choice of other humorous stories which will be presented for their selection through the medium of the press.

After thoroughly investigating market conditions for a period of two weeks, the W. H. Clifford Company came to the conclusion that Ernest Shipman was the best qualified to handle the exploitation of this series both in the United States and abroad, and a contract was accordingly entered into, whereby all business in connection with this series of pictures will emanate from Mr. Shipman's offices, 17 West Forty-fourth street, New York City.

## Is Business Bad? Ask Hoffman

### His Foursquare Exchanges Are All Doing Well According to Reports Received from the Managers

EVIDENCE that exhibitors throughout the country are holding an optimistic viewpoint and in generous numbers, is forthcoming from reports received by several of the representative producing and distributing concerns. M. H. Hoffman, Inc., through its Hoffman-Foursquare exchange, have verified the recent utterances in these columns of Mr. Hoffman that he believes that business prospects are excellent. In response to communications sent out by P. V. R. Key, of the Hoffman organization, the following responses have been received from the various exchange managers:

Hy. Gainsborg, manager of the New York Foursquare exchange: "Our contracts would appear to be the best evidence that exhibitors will always back good pictures when they can be had at right prices. I am sure that contracts for the next six months will materially surpass those of the past half year."

Samuel Rubenstein, manager, Boston Foursquare exchange: "New England exhibitors are not pessimistic. They are having splendid patronage and do not hesitate to book any picture they feel supplies the demand of their patrons."

A. G. Buck, manager Philadelphia Foursquare exchange: "Philadelphia will do its full share and the industry need have no apprehensions concerning bookings of pictures that have merit."

T. C. Bromstetter, manager Pittsburgh Foursquare exchange: "I am so enthusiastic over the progress of our product that I haven't noticed that exhibitors were not optimistic over the future."

Harry Marsey, manager Buffalo Foursquare exchange: "The industry will experience the greatest era of prosperity in its history and before long; watch and see if I'm not correct."

G. W. Erdmann, manager Cleveland Foursquare exchange: "There is a strong undertone which is most encouraging."

Paul E. Kreiger, manager Cincinnati Foursquare exchange: "Personally I can only say that our own business shows a steady increase. As for prospects, they are bright. An optimistic attitude is beginning to show among exhibitors in this part of the country."

George Weeks, manager Detroit Foursquare exchange: "Hoffman-Foursquare pictures are progressing so nicely that perhaps I haven't noticed any feeling among exhibitors that hasn't been optimistic."

Frank J. Flaherty, manager Chicago Foursquare exchange: "Why take the time to reply to your remarks. Foot up the contracts I am sending. Business improving every day."

Ben S. Cohen, vice-president and general manager Foursquare Pictures, Inc., of Colorado: "Whadya mean, optimism? Of course, we have it out here. Been open a week and first runs going like the proverbial hot cakes."

J. J. Unger, Toronto head of Metro Film Services and Foursquare exchange: "Our business is exceptional in every respect."

M. C. Hughes, manager Montreal exchange: "Business is great."

Charles W. Harden, manager Atlanta Foursquare exchange: "Exhibitors down here are doing well and expect to continue to do so."

Jerome Abrams, assistant general manager Foursquare exchanges: "My visit to Atlanta and to New Orleans most gratifying. I look for steady growth of business down here. Opening Dallas exchange next week."

E. T. Luk, division manager of Ohio, Indiana and Kentucky: "Everything points to a wonderful year for 1918."

## Shallenberger and Clune Combine

W. E. Shallenberger, president of the Arrow Film Corporation, has completed a deal with W. H. Clune of the Clune Productions, Los Angeles, for the marketing of "The Eyes of the World" and "Ramona" in all unsold territory.

Robert W. Priest, who is associated with Mr. Shallenberger in the state rights business, is laying out the sales and advertising campaign.

Mr. Shallenberger is pleased on account of his success in securing these two features and said that already he had received bids for territorial rights that bespeak great interest among buyers. It seems that the history made by J. L. Adams in exploiting "The Eyes of the World" in the eastern states has spread throughout the industry and wherever pictures for the state rights market are discussed, some one mentions the fact that Mr. Adams took $131,000 with "The Eyes of the World" as a road show out of the eastern states.

Mr. Shallenberger admits that while he believes there is a great deal of money to be made with "The Eyes of the World" as a road show, he prefers to sell it on the open market to independent distributors rather than to enter the field and compete against them.

## Give Trade Showing in New York

"The Eyes of the World" will be given a trade showing in New York shortly. This production is an adaptation from Harold Bell Wright's famous novel of the same title, and was produced by W. H. Clune, whose "Ramona" was presented at the Forty-fourth Street theater for an extended run. Shallenberger & Priest of the Arrow Film Corporation are the selling managers of both "The Eyes of the World" and "Ramona."

## Exhibitors See "Those Who Pay"

Announced as the second special release of the U. S. Exhibitors' Booking Corporation, "Those Who Pay," produced by Thomas H. Ince, written by C. Gardner Sullivan and starring Bessie Barriscale, was shown for the first time at the Broadway Theater on Wednesday morning, December 5, before an overflowing audience composed mainly of exhibitors from the metropolitan district.

Especial interest attached to the presentation of the new Ince production in

as much as it was made by the famous director recently as a state rights subject and not for any program. "Those Who Pay" is in seven parts and unfolds an engrossing narrative of romance and political intrigue in which, besides Miss Barriscale, Howard Hickman and Melbourne McDowell also portray important roles.

## Raver Picture Ready for Cutters

The final scenes of the new mystery story, which has been announced as in course of production by Harry Raver, have been photographed and the picture is now ready for the cutting room. The picture is described as a new type of "crook" drama and contains a plot of unusual complications interwoven in a story, which in addition to possessing a strong mystery element, is notable for plenty of action of the rapid fire sort.

After considering the capabilities of over twenty prominent players of national reputation, Harry Raver decided that Edmund Breese possessed ideal qualifications for the leading part. Alma Hanlon plays the leading female role.

# Goldberg Opens Independent Office

### Pioneer in State Rights Field Quits Ogden Pictures Corporation to Operate His Own Organization

JESSE J. GOLDBURG, lately sales and exploitation manager for the Ogden Pictures Corporation, has completed plans for a state rights sales and exploitation office, and is located in the Times Building, New York City. The plan of Mr. Goldburg's operations as outlined in his announcement is essentially in accordance with the ideas of those who had endeavored to form the Producers' Protective Association.

Mr. Goldburg will exploit and handle independent productions that are to be released through the state right market and as part of the entire scheme, will supervise and regulate the advertising and publicity, and the advertising matter issued in connection with the productions placed under his charge.

Mr. Goldburg is credited with having been the first independent producer to release pictures on the state rights plan, having originated the present method of state rights distribution. He organized the Life Photo Film Corporation, which produced among others "The Grey Hound" and "The Ordeal," and which numbered among its stars Lionel Barrymore, Mary Nash, Florence Nash and Elita Proctor Otis. Mr. Goldburg thereafter organized the Rialto Film Corporation, and with both companies acted as supervising director and sales and exploitation manager.

Before joining the Ogden Pictures Corporation, which has ceased producing, at least for the present, Mr. Goldburg was sales and exploitation manager for the Frohman Amusement Corporation.

In the course of his activities, Mr. Goldburg toured the entire United States and Canada several times in the exploitation of independent productions and in order to keep abreast of market conditions.

Mr. Goldburg has given out the following statement at his new offices:

"The entire industry has suddenly awakened to a condition of affairs that some characterize as likely to destroy the entire industry. This clarion call is sounded because of extravagance in production and methods of distribution, and lack of business co-ordination. The same condition of affairs exists, although to a lesser extent, in connection with independent producers and state rights exchanges.

"With my organization I hope to ultimately house under one roof a medium of distribution concentrating the advertising mediums, and engaging in a method of exploitation that will materially reduce the expense of selling and exploiting, and shorten the time within which a picture production can be entirely disposed of."

# "Mother" Aids in Convict Reform

### McClure Picture Meets With Approval of Officials in Penal Institution Following Prison Showing

FOLLOWING out the arrangements which have recently been completed by General Enterprises, Inc., with the various penal institutions throughout the United States for the purpose of using the McClure picture "Mother" as the means of uplift, the film was shown to the prisoner body of Great Meadow Prison on November 30. That the McClure production fully justified the faith which has been placed in it as a force for betterment and uplift is demonstrated by the following letter from the librarian of the correctional institution at Great Meadow:

STATE OF NEW YORK
GREAT MEADOW PRISON
Comstock, N. Y.,
December 3, 1917.

The McClure Publications,
25 West 44th Street,
New York City.

Gentlemen:

May I thank you on behalf of the inmates of New York State's Honor Prison, for the loan of your picture "Mother." And to the thanks I would add a word of congratulation to you on the organization which could visualize the story in mind, gather so excellent a cast, direct and photograph the play and then assemble it with such skill as to make the most of every opportunity without ever once over-emphasizing the superb work of the star.

This production plainly marks a new step in the evolution of the photoplay. It reveals the conscious recognition of the limitations and possibilities of the motion picture and its application to its proper use, even as a medium of entertainment as "The Silent Messenger of Truth."

It teaches, as all things should be taught, by presenting to the mind a logical sequence of coherent images which portray a right idea and then leave the mind leeway to function and unfold for itself in the direction in which it has been gently and unsuspectingly led.

No one can begin to measure the good such a picture does.

The reviews for the press will be going out tomorrow and will be published some time during the week. Copies will be sent you as soon as available.

Sincerely yours,
THE LIBRARIAN,
Great Meadow Prison.

The penal institution at Great Meadow "New York State's Honor Prison" and the showing of the George Loane Tucker picture starring Elisabeth Risdon is directly in line with the efforts of the prison officials to employ the aid of such a film subject as "Mother" in their praiseworthy work of reclaiming the unfortunate "shut-ins." Messrs. Sawyer and Lubin, of General Enterprises, Inc., who were responsible for the screening of "Mother" at the great Meadow Prison, are busy at present mapping out a schedule whereby the picture will be presented in the various state prisons throughout the country.

## Hickman Added to Cast

Alfred Hickman has been added to the cast of "The Passing of the Third Floor Back," with Sir Johnston Forbes-Robertson, which is in the making at the Brenon studios on Hudson Heights.

# U. S. Exhibitors' Adds to Sales Forces

### Joseph Desberger, G. W. Wilson, A. B. Lucas and Joseph Levy Join Corporation in Middle West Territory

RECENT additions to the sales forces of the U. S. Exhibitors' Booking Corporation, a representative of which is stationed in every large city of the United States and Canada, are Joseph Desberger, G. W. Wilson, A. B. Lucas and Josephy Levy, all of whom have had long experience in the Western district.

Mr. Desberger comes to the U. S. Corporation from the World Film Corporation and will represent the booking concern in St. Louis, where he will make his headquarters in the Hoffman-Foursquare exchange. Mr. Desberger formerly served as manager of the World exchange in St. Louis.

Mr. Wilson, who will direct the marketing of U. S. productions in the Cincinnati district, resigned as representative of the Triangle Film Corporation in that city to join the U. S. forces. Before serving with Triangle, Wilson was manager of the Paramount exchange in Cincinnati.

A. B. Lucas also leaves the Triangle to take charge of U. S. business in Kansas City, where he will make his headquarters in the Hoffman exchange. Mr. Lucas has served many years in the Western territory for important film concerns. He was with Paramount in Chicago, Triangle in Omaha and Kansas City and also served as the Triangle manager in Chicago, which position he resigned to affiliate with the U. S.

Joseph Levy has resigned from the sales forces of Select Pictures, Pittsburgh office, to handle U. S. productions in Minneapolis. Mr. Levy formerly acted as the Fox representative in St. Louis, Kansas City and Omaha.

Other district representatives will be named in the near future by Joseph Partridge, division manager for the U. S., who is now engaged in assembling the company's sales forces beyond the Rockies. Mr. Part-

ridge will announce shortly the names of the men who will act as U. S. representatives in San Francisco, Los Angeles and Seattle, in each of which cities the U. S. headquarters will be established in the Hoffman-Foursquare exchanges which have recently been opened.

## Shipman Business Is on the Increase

The fact that there are thirteen letters in his name does not cause Ernest Shipman any worry. His second month in business for himself and which has just come to a successful close shows a rapidly growing organization and many things accomplished. Nine independent productions have been contracted for and will be manufactured during the coming months. They will be released in the open market. Some of the most prominent producers in the industry have these productions in hand. Contracts have been executed for exploitation of the Shorty Hamilton five-reel comedy successes, which will be released one a month to state right buyers during 1918.

A line of patriotic comedies in one and two reels is being exploited and will soon be announced. The Art Studios and Laboratories situated at 316 East Forty-eighth street, New York, have been working night shifts in order to care for new business, which includes some of the European war negatives of D. W. Griffith.

Some prominent stars of the screen have been enrolled under Mr. Shipman's management and a special service department has been opened to attend to their needs. Among others is King Baggott, who has been placed with the Warton Brothers Secret Service Serial, and which will keep Mr. Baggott occupied until April next, after which time he will be starred in two special state rights features which Mr. Shipman has already contracted for.

Syn M. DeConde has recently completed a prominent leading role with Madame Nazimova in a Metro feature. Many prominent authors have entrusted business management of their works to Mr. Shipman's play department. John R. Coryell's first screen release, "Talking Talbot," was so well received in scenario form by the state rights buyers throughout the country that its early production is now assured.

## Start Trip to Show "Mother"

Messrs. Sawyer and Lubin, of General Enterprises, Inc., announced this week, that following an itinerary which they have carefully mapped out, M. R. Fink started on a tour of the important states in the interests of "Mother."

It is planned to hold screenings of the McClure feature in all of the important cities, at which time the prominent territorial buyers of the various sections will be present. All of these gatherings have been pre-arranged by Messrs. Sawyer and Lubin in order that every state right man may have the opportunity of viewing the merits of "Mother" for himself.

In conjunction with this plan it has been arranged for Mr. Fink to carry with him a quantity of copies of the January issue of the Ladies World, which magazine carries a complete story in fictional form of the George Loane Tucker production.

owner of "The Warrior" for the states of Kansas, Missouri, Texas, Oklahoma and Arkansas. He originally purchased the territory embraced by the state of Illinois, Michigan, Iowa, Nebraska, Ohio and Indiana for the seven part feature exploiting the hero of Cabiria from Messrs. Sawyer and Lubin, of General Enterprises, Inc., which firm controls the territorial privileges to the picture for the United States and Canada.

# Pleased with Outlook for "Raffles"

### L. L. Hiller of State Rights Firm Is Confident John Barrymore Feature Will Go Well With Public

WITH a dozen special feature photodramas vieing for public and state rights attention last year at this time as against a decidedly limited general output of what might be termed special production features this year, Hiller & Wilk, Inc., are happy over their acquisition of the selling of the state rights for the new L. Lawrence Weber Photo Dramas' (Inc.) first presentation, "Raffles, The Amateur Cracksman," with John Barrymore in the title role.

"We've never handled a picture that met with such overwhelming and immediate demands," said L. L. Hiller, president of Hiller & Wilk, Inc.

"Perhaps it is the fame of the picture. Everybody knows it is the one detective play that has seen stage realization in almost every city in the United States that boasts a stage. Professionally it was played in more than 8,000 theaters. In stock it has had more than a thousand representations. Societies from the far Canadas to the Gulf and from the Pacific border to far eastern shores of the Atlantic have sought and in some instances secured the right to present it at benefits. In book form, the stories have enjoyed circulation to a greater extent than any detective story ever published.

"Perhaps it is the combination of the play's stage and the story's book fame and the association with its screen version of John Barrymore, who plays the fascinating hero. Barrymore is conceded to be the most popular of all the younger stage players today. His performance in the Galsworthy piece, "Justice," last season and his appearance this year for a long run in New York and now on tour of "Peter Ibbetson" has added infinitely to the esteem affection with which the playgoing public regards him.

"The emphatic widespread fame of the production is evidenced in many ways. The unanimous acclaim of state rights buyers and their representatives who saw the picture, and who necessarily spread the report of its super excellence is one proof. Herbert Brenon's enthusiastic approval of the production voiced so substantially as to purchase for the Brenon Distributing Company the right for New York and Northern New Jersey fairly within an hour after he arose to applaud after the final scene is another.

"We anticipate one of the most successful gross results of all the big pictures we have handled when we finally come to close our books on this feature. It is big enough to place down as an independent show in any first-class theater and fine enough for any audience anywhere, while at the same time satisfying the masses who crave sustained excitement and thrilling situation.

"No reviews of the year have been so lavishly in praise of every element of the production."

## Forbes-Robertson Film Nears Completion

"The Passing of the Third Floor Back," in which Herbert Brenon is presenting Sir Johnston Forbes-Robertson, is now rapidly nearing completion. Sir Johnston will sail for England next week, and the production will be offered to the public shortly after the new year.

Mr. Brenon has great enthusiasm and confidence in this production.

"It carries a message of hope and optimism which Americans—indeed people of every land—are seeking in these dark and troubled days," he said. "To me the message of loving kindness is the greatest message that can be borne to the world today, and that is the message of "The Passing of the Third Floor Back.' I love the subject; it is full of sunshine, beauty and comedy, as well as drama of the finest order. I am firmly convinced that not only will it be the most artistic achievement of my career, but the most popular. It fulfills to the highest extent one of the greatest functions of the screen—to spread the message of hope to the masses."

## Buys More Rights to "The Warrior"

The remarkably enthusiastic reception which "The Warrior" has met with from the exhibitors throughout his territory has induced J. R. Grainger, manager of the Allen Film Corporation of Chicago, Ill., to contract for further rights to the spectacle starring Maciste. To this end, contracts were closed this week whereby Mr. Grainger becomes the Corporation. Bessie Barriscale is the star of the production.

## Private Showing of Rapf Feature

Harry Rapf announces a private presentation of the super-modern morality photoplay, "The Struggle Everlasting," by Edwin Milton Royle, starring Florence Reed, to an invited audience on Sunday evening, December 16, at the Shubert Forty-fourth Street Theater in New York.

James Kirkwood directed the screen version of this big morality play, which is an adaptation of the same play produced many years ago by the late Henry B. Harris and preceded the well-known stage successes, "Every Woman" and "Experience."

The cast supporting Florence Reed, who plays Body, are Milton Sills, as Mind; Irving Cummings as Soul; Wellington Plater as Champion; E. J. Radcliffe as Banker; Edwin N. Hoyt as Worldly Wise; Fred C. Jones as Musician; Albert Hall as Poet and Actor; H. Hatteras as Aristocrat; Margaret Pitt as Wife; Mildred Chesire as Frail Sister and George Cooper as Slimy Thing.

## Offers Second Picture

Produced under the supervision of Thomas H. Ince, and written by the author of many famous film dramas, C. Gardner Sullivan, the powerful drama, "Those Who Pay" is the second special release of the U. S. Exhibitors' Booking

# What Theater Men Are Doing

NEWS FROM LIVE EXHIBITORS ALL OVER THE COUNTRY

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, Motography, Chicago.

## Makes Personal Appeal to Patrons

### Charles H. Ryan, Successful Exhibitor, Keeps in Close Touch With Audiences—Program Editorials Effective

CHARLES H. RYAN, manager of the Garfield Theater, one of the Chicago West Side's photoplay palaces, is making a success as an exhibitor. Part of his success is due to the fact that he keeps in constant touch with the theater-goers of the district that supplies his patronage. He studies their wants and he gives his personal attention to every picture that is shown on his screen. Every program issued by his theater carries some personal message to the patrons of the theater, printed on the front cover of the four-page weekly booklet. A recent message to Mr. Ryan's public follows:

"The Garfield Theater is a peptimist. What is a peptimist? A peptimist decides when others hesitate. Acts when others dream. Works when others wait. Succeeds when others fail."

When the subject of the war tax began agitating the motion picture industry, Mr. Ryan took the subject up with his patrons in an open and frank manner. He began preparing the Garfield's patrons for the tax in advance of its becoming effective, and when he was forced to make an advance in price to meet the added cost of operating his house he published a personal message on his program.

Mr. Ryan takes pride in the care that is given to making patrons comfortable. On this subject he gave the following space in his program:

"The management of the Garfield is sparing neither time nor expense in getting attractions that will meet with the approval of the good people of this locality. We also take great pride in keeping our house in a clean and sanitary condition. When visiting the Garfield, please make yourself at home. The attendants are at your service and are instructed to see that your every want is carefully looked after. Should they not do so, please notify the manager and he will quickly rectify it."

In justifying to his patrons the increase in Sunday admissions, Manager Ryan sent out the following notice under the heading "A Necessity":

"Our regular price of admission is ten cents, but on Sundays and on occasional stated week-day evenings, the price of admission to the Garfield will be fifteen cents. This increase in the price of admission when big pictures or popular stars are shown is not actuated by any desire on our part to take advantage of your eagerness to see the best pictures. It is dictated by necessity. The explanation of this necessity lies in the fact that film actors and actresses who have become popular favorites realize their drawing power and demand fabulous salaries. In turn film producers demand high rental for the films and the exhibitor is thus constrained to increase the price of admission."

Previous to the admission war tax taking effect, Mr. Ryan informed his patrons that the theater was required by law to collect the tax and explained the amount that must be paid on each ticket. He had printed a card containing twenty-five spaces for punching out the war tax amounts, each space representing one cent, which he would turn over to the government. These cards were sold to theater-goers for twenty-five cents, with the understanding that a refund would be made at any time for any amount not cancelled.

After the tax was effective, Mr. Ryan published the following editorial on his program cover:

"Who gets the war tax? You do, for it is spent to insure your peace, to protect your interests, to help end the war. The tax is your share, Mr. Patron. Uncle Sam is also collecting from us in many ways. In addition, our pictures cost us thirty-three per cent more than a year ago, and operating costs have increased likewise."

The following editorial comment, written by Mr. Ryan on thoughtless patrons, is interesting:

"Thoughtless patrons chatter away during a performance in such a manner as to distract the spectator's attention. To enjoy a motion picture and the music that accompanies it, a person must concentrate with the same degree of intensity as he would give to a good book. Talking during a motion picture performance is, in our belief, not only a show of bad taste, but also of unfairness, and we think there would be less of it, if people would only stop to consider their neighbors."

Frequently when Mr. Ryan is offering an attraction which he knows has an unusual amount of virtue as a picture, he prefaces his announcement of the week's bill with his personal indorsment as in the following examples:

"We stake our business reputation on the statement that 'The Fighting Trail' is the greatest photoplay serial that ever was produced. Every kind of thrill and danger—of the air, the land and water—is met with as the story unfolds."

"'The Honor System'—Personally guaranteed attraction. By this we mean that this picture is the cream of a number of feature pictures. When any of our productions are so advertised, you know that they are exceptionally good. It is the best your amusement money can buy."

## Wants No Theater in Neighborhood

There is a controversy on in St. Paul, Minn., over the projected construction of a neighborhood theater on Grand avenue. That there are yet some persons who are not converted to the idea that moving pictures are not harbingers of evil is evidenced by the following, which was written to the St. Paul Dispatch and signed "An Old Resident":

"I beg to differ from the pioneer resident of Lincoln avenue in the statement he makes that he 'believes 80 per cent of the residents want a moving picture house on Grand avenue.' I am also a pioneer resident of Goodrich avenue, having lived there over twenty years, and I do not feel we have ever needed or need now a moving picture house in our

neighborhood. Moving pictures are taking our children out at nights, when they should be home or in bed, especially the younger ones, and the downtown houses are near enough for the older ones. If the movies are not so near the children will not go so often and so get into the habit, a bad one, of spending money constantly. Moving pictures have been and are responsible for a lack of home life and companionship at home. I think I can count on the fingers of one hand the really good pictures I have seen, yet I try to go, when I go at all, only to the best. They usually give the young people a wrong idea of life, too. No, we do not want a moving picture house on Grand avenue. It will cheapen our neighborhood. What our American children need is more home life, and I sometimes think the parents do, too."

## Does $21,000 Business in One Week

S. L. Rothapfel, director general of the Rialto Theater in New York, reports a total business of $21,000 during a one week's run of a William S. Hart picture. This, in spite of war conditions, is an indication of what can be done in these times and it is a tribute to the managerial genius of the men who are directing the fortunes of the Rialto. The theater seats 2,000 persons and it required several packed houses to bring the total business up to $21,000.

## Film Deliveries Are Delayed

The Regent Theater, one of Calgary's finest, has had an unusual run of ill-luck with respect to the delivery of films for shows as advertised. The trouble became so pronounced that Manager H. B. Wright finally published an apology in the local newspapers.

The first picture to miss fire was the Goldwyn "Fighting Odds," which was delivered in Edmonton instead of Calgary by mistake. This was not presented until Tuesday evening, although it was advertised to start on the Monday. Another Goldwyn, "The Spreading Dawn," did not arrive on time and several performances were missed.

## Lyric Presents Fox Masterpiece

"Les Miserables," in which William Farnum portrays the immortal Jean Valjean, had its first presentation on December 3, at the Lyric Theater, in New York City. William Fox, who is sponsor for the picturization of Victor Hugo's tremendous melodrama, has never offered a subject of greater promise—and of promise which has been entirely fulfilled.

# Fresno Picture Palace Opens

### Liberty Theater Attracts Two Thousand Persons Who See Most Modern Screening of Photoplays

TWO thousand persons took part in the dedication of the new Liberty Theater in Fresno, Cal. The gathering made no secret of the favorable impression made upon it by the picture palace on which Theodore Keech and James Beatty spent a quarter of a million dollars. The Liberty is the largest theater in Fresno. Only two houses in the San Francisco district are larger —the California in San Francisco and the new Oakland Theater in the suburb of that name.

The Liberty Theater is pronounced an architectural achievement of no mean proportions. The exterior of the building is an example of the highest type of Italian renaissance which has lately been adopted by many of the larger picture playhouses of the east. It has been declared to be a civic ornament of which the community of Fresno is proud.

Entering the theater, one is impressed with the harmonious artistry that characterizes the decorating scheme. The entire effect is dignified and refined to a high degree.

Floors and stairs are covered with soft Wilton in which has been woven the barely perceptible letters, "L. T.," the theater's monogram. All the colors are in restful pastel tones.

Large bronze lamps shed a glow of soft orange illumination over the foyer. The auditorium is lighted by the indirect glow of immense bronze baskets.

The entrance is floored with white tile. The walls and columns throughout the theater are done in three tones of gray —a rather warm gray. There are lounging rooms on the second floor. In the foyer of the third floor are the executive offices and a completely equipped hospital room.

The balcony seats rise from the second floor to a height approximating what would be the sixth floor of the building and the last row of seats is against the little row of narrow windows that complete the exterior ornamentation of the building, giving perfect ventilation to those sections of the theater which usually are stifling. There are 1,000 seats on the main floor and 1,000 seats in the balconies. The balcony is entered from both the second and third floors—through a tunnel from the second floor and by broad stairways from the third. Under each seat is a ventilator which gives out heated air in winter and cool air in summer.

The operating room is on the lower floor and is walled on the four sides with concrete and is perfectly ventilated by a plant of its own. The location of the booth allows a straight line of projection of light, giving the picture a uniform intensity on all parts of the screen, which is seventeen by twenty-two feet square.

## Loew Buys Memphis Theater

Marcus Loew's theatrical expansion has again reached Memphis, Tenn. After having put up one high-class vaudeville and moving picture house during the past year, he has purchased a house where he will show moving pictures alone.

On December 22 the Loew interests will take over the Princess Theater, which has been running for many years as the "five cent house." Some of the largest features have been shown at this theater, with no increase in the admission price, and the building itself is one of the largest in western Tennessee. Heretofore the program has been changed daily, but under the new administration the highest class features will be shown for ten cents, with change of program four times a week.

Repairs will be made and the auditorium brightened up and improved to meet the demands of the Loew standard. The house will be known as Loew's Princess, retaining the name given it by the Princess Amusement Company, under which it formerly operated. The slogan of the house, which has become generally known over the state—"Five Cents, Why Pay More?"—passes out of existence with the transfer of ownership.

## Want Children Shows

The Manitoba Sunday School Association, in annual session in Winnipeg on November 30, passed a resolution favoring the holding of special moving picture shows at local theaters at stated hours each week to which all children would be admitted without restraint.

## Theater Changes Hands

The Gaiety Theater, Winnipeg, Man., known as "The Theater Beautiful," passed into the control of the management of the Province Theater, one of the city's best houses, on December 10. With the change in management came a change in policy, the feature innovation being the operation of the theater each day from 1 p. m. to 11 p. m., instead of in the evenings only. The

matinee price has been fixed at ten cents, while after 7 p. m. the admission for adults is fifteen cents. Children pay five cents in the afternoons and ten cents at nights. It has also been arranged to change programs twice weekly, instead of three times as heretofore.

## Boosts for National Amusement Day

Nashville, Tenn., is making every effort to continue the prestige of its amusement houses in movements of a patriotic nature, and will do its full share toward making "Nation-Wide Amusement Day" a success. Harry Sudekum, manager of the Princess, is in charge of the local divisional work, and promises to give a good account for his show.

## Helps Soldiers' Smoke Fund

The Princess Theater of Nashville, Tenn., recently placed a container in the lobby to gather smokes for the Tennessee boys in camp at Greeneville, S. C. Harry Sudekum, manager of the Princess, wrote Lieut. Baxter Jackson, of the 114th Field Artillery, as follows:

"I am sending you a box by express prepaid as a result of our campaign to collect smokes for the Tennessee boys, which I wish you would distribute among your men, with the compliments of the Princess Theater."

The box contained over 17,000 cigarettes with a number of cigars and packages of smoking tobacco.

## Adds Vaudeville Bill

The Majestic Theater No. 2 of Memphis, Tenn., has added a vaudeville act to its picture program. The "theater with the largest seating capacity" is using this one act of high-class entertainment to break the program between reels. A Hawaiian act is holding the boards for the current two weeks. Within a few weeks the Majestic Amusement Company's newest theater, the Majestic No. 1, will put into effect a twice-a-week picture change, instead of the four-time-a-week change as now running.

## Shows Latest War Films

The Strand Theater in New York this week is showing the Donald C. Thompson war films. The photographer has assembled six reels of the best pictures he obtained while he was with the Russian army recently. Many of the scenes were taken during actual fighting between the Russian and German armies. Mr. Thompson appeared before the Advertising Club of New York one night last week and during the showing of the film related the story of how some of the more spectacular scenes were obtained.

## "Fringe of Society" Shows at Loew's

Something different in motion pictures has been announced for showing at Loew's New York Theater, Wednesday, December 12, in "The Fringe of Society," the Hoffman-Foursquare picture written by Pierre V. R. Key, music critic and magazine contributor, and the lineal descendant of Francis Scott Key, author of the Star Spangled Banner.

It is the initial production of the George Backer Producing Corporation. "The Fringe of Society" contains a big theme, one of daily interest to every human being in this country, the attempt and suppression of a food staple manipulation, the keen struggle between a patriotic newspaper owner and editor, and a political trust vandal.

The settings are of unusual excellence, a charming and wholesome love interest runs through the plot, there are many comedy situations, and not a few stirring scenes. Co-starring in the cast are Ruth Roland, Leah Baird, Milton Sills and J. Herbert Frank.

# Exhibitors' Organization Is Growing

### Associated Theaters, Inc., Announces Meeting for Present Month—Ready to Begin Business Operations

THE first meeting of stockholders of Associated Theaters, Inc., has been announced to take place at the West Hotel in Minneapolis, Minn., Monday, December 17, to elect a board of five directors, adopt franchise and information blanks after discussion, and to transact other business.

This is an organization of exhibitors which was incorporated last October for $100,000 under Minnesota laws to operate booking offices and film exchanges in the following cities of four states: Minneapolis, Duluth, Milwaukee, La Crosse, Sioux Falls, Aberdeen, Fargo and Minot.

Six hundred theaters was the goal to be reached before starting actual operations. According to General Manager T. J. Hamlin in a statement issued December 1, the five hundred mark had just been passed.

The present officers are: President, H. L. Hartman, Mandan, N. D.; vice-president, W. S. Smith, Menomonie, Wis.; chairman, C. W. Gates, Aberdeen, S. D.; treasurer, H. P. Greene, Minneapolis, Minn.; secretary and general manager, T. J. Hamlin, Minneapolis, Minn.

"Although our plan is a radical departure from the present expensive methods of marketing and distributing film, supplies and equipment, we do not expect to revolutionize the motion picture industry in a single day," declared Mr. Hamlin.

"At the start we will not be able to serve all of our members all the time, but we can start serving part of our members all the time and all of our members part of the time.

"In the meantime they will continue dealing with the individual exchanges direct as under the present system. When we have the film that each member desires for every day in the week at a price which he feels he can individually afford to pay, then and only then will we be able to serve the entire membership every show.

"While this evolution is going on, the members have no dues or assessments to pay, so there can be no dissatisfaction.

"Film rental is to be determined from an information sheet which each exhibitor signs before a notary public, giving a list of film, makes and subjects, which he has played during a certain selected period of fourteen days, and the rental he paid for them. He must also state the titles of the last five state rights pictures he has played and what he paid for them.

"We feel that film rentals must be established by precedent only and that is the foundation we start from.

"When an exhibitor applies for membership he pays ten dollars and there are no dues or assessments. He is issued one share of common voting stock and has a buying privilege in Associated Theaters, Inc.

"When the Associated can supply him for a few days each week we notify him to send a sum equivalent to pay his film rental to us for a period of ten days. He is issued additional stock in return for this, but does not receive any film C. O. D., nor does he have to pay his bill to us until the end of each current week. Ours is a mutual co-operative, equitable form of organization to practice collective merchandising.

"This is what forms the buying power of thirty thousand dollars a week and still each exhibitor retains his own individuality. It is not the middleman that we are aiming at.

"Our sole aim is to eliminate the middleman's enormous expenses. We want each producer and parent distributing company to realize more net profit on these four states and our members under our plan of distributing will be able to obtain better film at a lower film rental.

"Our weekly sales sheet eliminates the expenses of traveling salesmen and saves approximately seven thousand dollars a week in these four states.

"The seven inspection points to be established in the different localities will save our members express charges to the same amount weekly because of the shorter hauls.

"It is just eleven hundred miles across our zone from Sheboygan, Wis., to Beach, N. D., and it is a losing territory for the producers and distributors.

"We will either play film on a percentage or buy exclusive rights and pay for our own prints. Associated Theaters, Inc., is not in the business to make a cent of profit from anybody. It is here to give the best service to its members at the very lowest cost.

"If there is very little film handled at the start our overhead expenses will be correspondingly low as they can be made very slight."

## Build Costly Egyptian Set

No expense has been spared in reproducing an ancient Egyptian throne room, one of many of the unusual scenes shown in "Her Sister," the Empire All Star production, which presents Olive Tell for the second time on the screen and is scheduled for release by Mutual December 24.

Director John B. O'Brien is a "stickler" for truth in detail. He was not satisfied with the descriptive literature at the New York public library so, accompanied by David Powell and a well known artist, a visit was made to the Egyptian room in the Metropolitan Museum, where, by special arrangement with the authorities, permission was granted to make drawings of the pottery, carvings and draperies and other furnishings of the royal chambers of ancient Egyptian royalty.

From these drawings duplicates were made. Imported tapestries were obtained to conform to the designs of the original ones and a magnificent tiger's skin was purchased as a covering for the throne itself.

## Scene Painters Expert at Camouflage

It is said that every motion picture studio in California is represented at the American Lake, Wash., national army cantonment. About fifty-seven of these formerly were motion picture scene painters. In accordance with the attempt to put every man where he will be of the most service in the new army, these scene painters, along with numerous cartoonists and other artists, have been selected for special training in camouflage.

They go through the usual drill and regular training. Then at other hours they attend camouflage classes. Experiments have proved that moving picture scenic artists are expert at making things "look like what they ain't."

## Food Pictures Are Showing

Official motion pictures bringing home the vital importance of increased food production will be shown by the Department of Agriculture in hundreds of motion picture theaters throughout the country.

The first release, which is being handled under an agreement with the Universal Film Manufacturing Company through its exchanges, is now going the rounds. It shows activities in the national forests, which are important sources of timber and water supply and supply much grazing land for live stock.

## Breaks Foot While Asleep

Arthur G. Hoyt, casting director at the Triangle Culver City studio, is confined to his home suffering from a broken bone in his foot. Hoyt is unable to explain the accident. He went to bed one evening last week and when he awoke the next morning his foot so pained him that it would not support his weight.

## Reynolds Wears Broad Smile

Director Lynn Reynolds, of the Triangle Culver City studios, is celebrating the arrival of a baby son at his home in Hollywood. Reynolds now sports a wide, "pleased with himself smile," and says the boy is "one wonderful chap."



FRANKLYN
FARNUM
BLUEBIRD STAR
IN
"The Winged Mystery"

A BLUEBIRD PHOTOPLAY OF THE EXPOSURES OF AN INTERNATIONAL PLOT AND AN INTERNATIONAL SPY, Franklyn Farnum in one of his best hits, in which he plays the duel role of a young American and a lieutenant in the enemy's camp. Packed with thrills and tense situations from beginning to end. Reserve a date for this Bluebird.

*Book thru your local Bluebird Exchange, or*

BLUEBIRD
Photo-Plays (Inc.) 1600 Broadway, NEW YORK

# Current Releases Reviewed

## "Les Miserables"

**Fox Production, Starring William Farnum. Reviewed by Charles Wesley**

"LES MISERABLES," with William Farnum appearing as Jean Valjean, presented by William Fox, is without doubt one of the greatest melodramatic screen triumphs ever done. The three absolutely essential points necessary in the making



*The convicts.*

of a picture which will last for all time, namely, the story, the star, and the direction, have been wonderfully put together in the filming of "Les Miserables."

Most everyone of mature age at some time or other has either read this classic of Victor Hugo's or else has been made familiar with the story of the poor honest peasant, Jean Valjean, who spent most of his life in prison for the theft of a loaf of bread.

One of the reasons why the works of Victor Hugo have lived through the ages and never grown old, or the morals of his stories failed to fit the ills of present day humankind is due to the fact that Hugo's style of telling his stories made them so vivid in one's imagination that the reader was carried along living with the times of each story.

William Farnum, however, brings us Jean Valjean as he must have been. For over two hours he gives us Jean Valjean as a living creature. Were one, after seeing this Valjean of Farnum, to describe his appreciation of Farnum's work, those who had not seen for themselves would be inclined to think the description was that of a deep emotionalist or one inclined to use superlatives.

Wonderful, sums it up. Not only does Farnum give us the best interpretation he has ever done but the supporting cast with Hardee Kirkland as Jaret, the police inspector; George Moss as the Bishop, Sonia Markova as Fantine, Jewel Carmen as Cosette, and all the others who are part of the story of "Les Miserables" have reached such a height of perfection, it will take long for any other dramatic production to surpass.

Great credit must also be given William Fox for turning such a valuable work over to Frank Lloyd for adaptation and direction. It would be hard to find any spot in the action of the picture where Mr. Lloyd could have improved it. Everyone, young and old, should see this production, not only for the excellency of the entertainment but for the valuable moral which is pointed out and which causes one to think for hours after coming away.

*The story:* During the chaotic state of government in France in the latter part of the seventeenth century and the early part of the eighteenth century, poverty laid its heavy hand on the peasantry throughout the country. Jean Valjean was one of the latter. At the opening of "Les Miserables," Valjean finds himself the sole support of his widowed sister, who is trying to mother her six children.

On the day the story begins, Valjean returns home to find but a small portion of a loaf of bread and a bowl of soup. Seeing the children crying for food, he gives what is left to them and leaves the house. Going into the village he sees in a bakery window a loaf of bread. Necessity, brought about through the pangs of hunger, prompts him to break the window and steal the bread. Rushing home with it he is caught by the police, taken before the judge, and sentenced to five years in prison for the theft of the loaf. The injustice of the sufferings he and his fellow prisoners are made to endure by the police turns him from a simple, honest man to a vengeful knave. His numerous efforts to escape, all of which are unsuccessful, lengthens his term from five to nineteen years. At the end of this period we see the body of a man, with the soul of a brute, released from prison.

Then begins the wanderings of Jean Valjean—through the country searching for employment. Whenever he is about to make a fresh start, destiny in some way discloses the fact that he is an ex-convict, and he is shunned and cast back into degradation. Finally, he finds himself the guest of the bishop of a convent. The good bishop realizes what the man needs and feeds both his physical hunger and that of his soul. Valjean is given the guest chamber for the night in the next room to the bishop, and while the bishop is sleeping, Valjean decides to murder him and steal what he can, but as he is about to strike the bishop, the kindly old face of this reverend man rises before him and he leaves, taking along such silver as he can.

He is caught by the police and returned to the convent, whereupon the bishop, instead of preferring charges, gives him not only the silver he has stolen, but two of his prized candlesticks, telling him that from thence on he belongs to the bishop, body and soul, as the bishop has bought and paid for him and given his soul to God.

Jean goes forth from here a changed man, and the remainder of the picture shows him rising to the heights of kindness for all. Wealth comes to him and he is then able to spread much happiness among those with whom he comes in contact, but throughout the whole action of the story, Javert of the police hounds him and tries to drag him down.

Were an accurate description of the whole film to be given, the complete story of Jean Valjean would have to be told in order to do it justice, but anyone who can possibly find time to see this picture will be spending it to advantage.

As has been said before, the triangle of the picture is complete. The story is a classic, the star is an actor who is real, and the direction has been done superbly. Laughter and tears are combined. Thrills crop up at expected and unexpected moments, and at all times the settings, both interior and exterior, are true to the action of the time. "Les Miserables," as done by Fox, should continue to pack any house for years to come.

---

## "Tom Sawyer"

**Famous Players-Paramount with Jack Pickford. December 10. Reviewed by Helen Rockwell.**

A DELIGHTFUL visualization of Mark Twain's incomparably humorous book, "Tom Sawyer," has been effected by Jesse L. Lasky with Jack Pickford seen in the role of Tom.

All of the beloved characters which one finds between the pages of the classic are faithfully represented in this picturization, which is saturated with atmosphere and quaint humor, and which can't fail to delight both those to whom the book is familiar and those to whom the characters are introduced for the first time.

Tom Sawyer is shown in all his boyish mischievousness, playing pranks with Huckleberry Finn and Joe Harper and worrying his Aunt Polly and Sid and Mary. As the characters were introduced at the Strand Theater, New York, where the picture was being shown, patrons laughed uproariously in sheer anticipation of meeting old friends, and they were not disappointed in the scenes which transpired.

The costuming in the picture is a picturesque treat and care has been shown in the smallest details to reflect closely the story as related by the author. The producers deserve unlimited praise in thus familiarizing the general public with a work of art which has charmed so many for so many years.

The production is one of unexcelled excellence from every point of view.

No one could have been selected who would have portrayed the likable Tom Sawyer with a keener realization of the demands of the character than Jack Pickford. He is Tom as we have always imagined him, happy-go-lucky, imaginative, dirty and lovable, the leader of the boys and the victim of the girls. Jack Pickford has never done better work and his characterization of Tom is one not soon to be forgotten.

The whole cast gives delight in their representations of the various characters and includes Robert Gordon as Huck Finn, Antrom Short as Joe Harper, George Hackathorne as Sid, Alice Marvin as Mary, Edythe Chapman as Aunt Polly and Clara Horton as Becky. William D. Taylor has directed the production with skill and an understanding of the author's work.

## "My Little Boy"

### A Good Christmas Picture, Bluebird Special Release. Reviewed by Genevieve Harris.

HEART appeal is the chief ingredient of this offering. It is a timely Christmas offering, with its story woven about a child and with Eugene Field's poem, "Little Boy Blue," as its inpiration. The production is very nicely done and its director, Elsie Jane Wilson, has skillfully handled her material. It is a home picture, of the type women and children will enjoy especially. A neighborhood house can make a real feature of this, by clever advertising and displays, and there is no danger of disappointment.

The acting, photography and settings of the picture are good. There are several favorite players in the cast, Ella Hall, Emory Johnson, Zoe Rae and Gretchen Lederer among them. Good acting is also contributed by Winter Hall as Uncle Oliver, Harry Holden as the old butler and the youngster who plays the hero as a child. Elliott J. Clawson is the author of the story.

To sum up our opinion of the release, we believe it will be as much of a success as "Mother O' Mine."

*The Story:* Fred's guardian was a very severe uncle, who cared nothing for the boy and made his life unhappy. When Fred fell in love with Clara, Uncle Oliver opposed their marriage, but Fred rebelled at his control and married the girl. For many years the uncle could not forgive. When Fred's little son, Paul, called "Little Boy Blue," was about six years old, Fred at last persuaded his uncle to visit them and see the youngster. Uncle Oliver accepted the invitation to spend Christmas with them, but was so gloomy and cross that he almost spoiled the occasion.

On Christmas morning, Uncle Oliver was awakened by the romping of "Little Boy Blue," who had came downstairs to play with his new toys. The uncle went back to sleep and dreamed that he and Fred were hunting that day and accidentally shot the child. "Little Boy Blue" died, and his toys were left where he had placed them. Fred and Clara left their home and gradually became estranged. At last they sought a divorce, and Uncle Oliver, at last feeling sorrow and pity, tried to reconcile them in the memory of their little son.

Then the old man awakened and found that it was Christmas morning and that the sad accident had all been a dream. In his joy, he forgot his severity and became as gay and frolicsome as "Little Boy Blue" himself.



*Santa Claus discovered.*

## "The Tenth Case"

### World Film Picture with June Elvidge. Released December 17. Reviewed by Helen Rockwell

PLENTY of opportunities are given June Elvidge in "The Tenth Case" to appear at her best, and her acting stands out as by far the best feature about the picture. Good use has been made of old material in the writing of this piece,



*June Elvidge plays a convincing role.*

which succeeds in maintaining a generous amount of interest until the finish. The story contains no degree of ingenuity in the telling or in the plot, depending rather upon loosely woven incidents of a more or less well-known variety to endow it with color.

A young wife who was divorced upon circumstantial evidence implicates the judge's wife in an embarrassing situation in order to prove to the judge that circumstantial evidence may be erroneous. There are a number of issues of non-dramatic value which lead up to this climax, and the ending is rather unsatisfactory, the wife returning to the husband who had cruelly wronged her, instead of marrying a likable young chap whom she was supposed to have loved from the beginning. The picture doesn't once deviate from set rules and so patrons, with whom the movies are a habit, will know just what to anticipate throughout.

June Elvidge makes the wife a sympathetic figure from the start and this portrayal will win for her many new friends. She plays with a self-consciousness that is very refreshing, and her beauty is always an asset to a picture. Others in the cast who do acceptable work are John Bowers, George McQuarrie, Eric Mayne and Eloise Clement. George Kelson was the director.

*The story:* Claudia Payton marries Jerome Landis, a man much older than she, in order to help her father out of financial difficulties. Sanford King loves her but for pecuniary reasons she does not follow the dictates of her heart.

Jerome Landis refuses to furnish his nephew Harry with more funds, so Harry, in order to pacify an extravagant paramour, appeals to Claudia for money. When his demands become too numerous she refuses to help him further and incurs his enmity to the extent that he plans a revenge. He hides in her bedroom at night, and the husband, when he returns, sees grounds for a divorce in spite of the fact that the wife pleads that she is innocent.

The judge grants Landis an absolute divorce, stating that in nine cases out of ten circumstantial evidence is proof of guilt.

Claudia helps force the judge's wife into the same sort of a situation and proves to the judge, when he is ready to condemn his wife, that there is such a possibility as the "tenth case."

A timely automobile accident, which kills Harry Landis, forces him to confess, on his death bed, that Claudia is innocent, so she returns to the husband who had so cruelly doubted her and caused her so much trouble.

# "American Maid"

## Edna Goodrich in a Patriotic Mutual Play. Reviewed by Genevieve Harris.

VARIEITY is a characteristic of this feature. It travels from Belgium to the western United States and includes everything from battle scenes to cow-boy celebrations. The star is seen in several characterizations, appearing as a girl from each



*A Western celebration.*

of a number of the European countries which have sent their people to the new world. These "vision" scenes include Irish, Dutch, French and Russian settings.

In the story proper, Miss Goodrich plays a Red Cross nurse, a society belle and a western girl. The story is rather loosely put together, but its diversity should give it some appeal to almost any taste. Its best feature is its excellent photography of lovely scenes. Pictorially it is a joy.

Its success as a drawing card will depend largely upon the appeal Edna Goodrich makes in your community. She is very pleasing in this, although she is not called upon to do the heavy emotional acting some of the previous features required. The picture is lighter in vein, but has enough sentimental interest to satisfy the average spectator, although it is not very logical or true to life.

*The Story:* David Starr falls in love with the Red Cross nurse who aids his recovery in a Belgium hospital from battle wounds. Later he learns that she is the daughter of a millionaire and he decides to give her up. Both eventually return to America but do not meet again until two years later, when the girl visits her father's ranch in the west. She hears of a mysterious outlaw and bandit. One day she encounters him, as he is eluding the sheriff and his aids. The outlaw is David Starr. He explains his position and the injustice which has been done him. Through her father's influence, matters are straightened out and the romance begun in Belgium is continued.

# "The Eternal Temptress"

## A Paramount Picture with Lina Cavalieri. Released December 3. Reviewed by Helen Rockwell.

LINA CAVALIERI'S debut in Paramount Pictures is an event of unquestionable interest. Famed as a beauty the world over, she must prove a drawing card of exceptional magnitude, and those who see her will readily realize that her fame is well founded and not merely the idle warbling of a press agent.

The vehicle which exploits her charms is unrelieved melodrama, and contains that bulwark of melodramatic appeals, the lover who ruins himself to buy jewels for his mistress. Where the story in part is crude, Mme. Cavalieri plays with a quality of cultured intelligence which will allay criticism of it. She is always the siren through and through, but, as such, she does not, for which we offer thanks, resort to few clothes or bear-skin rugs, and she does not eternally rest upon a divan with incense burning at her elbow. She moves about like a human being, and gives us a vampire that is a living, breathing creature in whom we can believe.

Her lover is pictured as a worthless cad with whom one loses all patience, and even Elliot Dexter's superior acting does not atone for the crassness of this character. The most satisfactory feature about this picture is the appearance of the star, while the Italian atmosphere, which has been nicely depicted, comes in for second mention. The plot is only mediocre and at times is even intangible.

The scenario was prepared by Eve Unsell from the original story by Mme. Fred De Gresac and has been directed by Emile Chautard. The settings, lighting effects and direction leave nothing to be desired.

*The story:* Cordelia Sanzio (Lina Cavalieri) is the mistress of Harry Althrop (Elliot Dexter), who has about come to the end of his resources, having spent all of his money upon her. Knowing this, Prince Estazery and Count Rudolph decide to use Harry's need for money to obtain information for which the Austrian government is willing to pay a big price.

Count Rudolph pays court to the Princess and gives her costly presents, thus inciting Harry to terrific jealousy and making him desire more money with which to compete with his rival.

It is at this point that Count Rudolph offers Harry a large sum of money if he will obtain for him a certain document to be found at the American embassy. Harry, desiring money with which to keep the love of Cordelia, agrees to do this despicable deed, and obtaining the paper, turns it over to the Count and receives his reward.

His act is discovered and he is given his choice between public disgrace and the privilege of killing himself. He chooses the latter and retires to carry out the bargain, when Cordelia rushes in upon the scene. She had learned of the theft and the reason for it, had gone to the Count's house under pretense of caring for him, had killed him to obtain the papers, and was now ready to forfeit her life to save Harry's.

Harry is allowed to enlist, to find his manhood on the firing line, and Cordelia takes her own life.

# "The Silent Man"

## Artcraft Picture with William S. Hart. Reviewed by Helen Rockwell.

ALL of the western dash and spirit which one has come to expect in Hart-Ince pictures, plus the personality of William S. Hart, the incomparable, will make this offering as popular as any of the star's former successes. The story itself is trite, depending upon the personality of the star to make it effective and he does so to the extent that the action doesn't lag for a minute. Plenty of spirited riding, elusion of the law and gun play help to carry the picture along to an exciting climax in which Hart brings his ability as a wizard of the trigger into prominence. The picture abounds in thrills, human touches and gorgeous scenic effects, the latter having been beautifully photographed.

Hart is seen in the role of a tactiturn individual, who believes in action rather than words. He is willing to evade the law, pull the trigger on the smallest provocation, and take the wildest chances, but he also has the tenderest heart under his rough exterior and the willingness to sacrifice himself when others are in need. The part carries a big appeal and Hart is seen at his best. "The Silent Man" is a typical Hart picture which has been splendidly developed by



*The outlaw stops to aid the wounded boy.*

Thomas H. Ince. For a western picture it leaves nothing to be desired. The story was written by Charles Kenyon.

Vola Vale is very pleasing in the role of Betty Bryce, and Robert McKim, George P. Nichols and Harold Goodwin give able support.

*The story:* "Silent Bud" Marr (William S. Hart) holds up a stage coach and kidnaps Betty Bryce (Vola Vale) who has just married "Handsome Jack" Pressley, a dissolute creature with another wife, whose evil design was to put Betty at work in a dance hall.

"Silent Bud" takes Betty to the home of "Preaching Bill" Hardy. Betty is furious and at first refuses to believe the stories she is told about her husband.

A large reward is offered for the capture, dead or alive, of "Silent Bud" Marr. He is seen by Betty's little brother who takes a shot at him. "Silent Bud" shoots in return and slightly wounds the boy. He then learns from the boy that "Preaching Bill" Hardy is being persecuted for refusing to disclose information about him, so plans for the boy to take him back to town, bound and covered with a gun to obtain the reward.

At the trial "Handsome Jack" Pressley is exposed and arrested, and Betty reveals her love for "Silent Bud."

## "The Fighting Trail"

### Episode 14. "The Trestle of Horrors." Reviewed by Helen Rockwell

THIS episode, which nears the finish, contains many thrilling scenes, notably one where a trestle is blown up as a train, carrying Nan and Gwyn, is crossing it. The train plunges into the river in a sensational manner.

William Duncan and Carol Halloway continue to do pleasing work in this serial, which proves to be one of the best ever produced.

After an aeroplane has demolished the mine, Gwyn brings it to earth with a high-powered rifle. He then makes a journey to the governor of the state, with Nan, to ask for the assistance of state troops.

A spy at the mine warns Shoestring and Cut-Deep that Gwyn is leaving and they plan to blow up the trestle over which Gwyn's train must pass. As the train reaches the middle of the trestle the nitro-glycerine explodes and the locomotive and coaches plunge into the river beneath.

## "The Honeymoon"

### Select Picture with Constance Talmadge. Reviewed by Helen Rockwell

"THE HONEYMOON," which features Constance Talmadge, is a clever little farce which doesn't, as farces so often do, strain one's gullibility to the breaking point, or annoy one by a string of palpable events. It is breezy and clean, though it tries to be naughty, and it provides genuine entertainment of the frothy, frilly variety, if such entertainment may be termed genuine.

Constance Talmadge's delightful personality has everything to do with making the picture the pleasing product that it is. She is brimful of youth and humor and artifices, and each expression which she registers is pregnant with meaning. She is one of the most capable comediennes of the screen.

The story tells of the woes of a newly married husband who finds himself in hot water during the honeymoon because of an exaggerated bump of jealousy belonging to the bride. After numerous misunderstandings and changing of bedrooms they make it all up, only to learn that an ambitious lawyer has obtained a divorce for them in record time, and there is nothing for them to do but be married all over again.

There is a great deal of dragging of trunks and clothing from one hotel bedroom to another, and of over-moral hotel clerks and bell-hops insisting upon absolute propriety between the honeymooners who don't know from one minute to the next whether they are married or not. The employees of that hotel had suspicious, prying, efficacious natures. We should hate to be obliged to stop there.

The photoplay was written by E. Lloyd Sheldon, directed by Charles Giblyn and photographed by Hal Young. The beautiful scenes taken at Niagara Falls are worthy of mention. The cast is a very capable one and includes Earle Foxe as the groom, who does excellent work, Harris Gordon, Julia Bruns, Lillian Cooke and Russell Basset.

*The story:* Susan Greer has an uncontrollable jealous disposition and even becomes furiously jealous of Marian Starr at her wedding breakfast because she sees her husband, Richard, talking in an aside to her. Marian Starr and Susan's brother Phil wish to announce their engagement, but Phil has previously engaged himself at a wine supper to Maizie Middleton of the Jigfeld Rolics, and Maizie refuses to let him off.

The couple beg Richard to help them by seeing Maizie at Niagara Falls and buying her off. Of course there is the



*Jealousy aroused.*

usual promise that Richard must not tell Susan.

Richard, as per instructions, sees Maizie in her dressing room, is seen by a meddlesome maid who informs Susan, and Susan in a high huff wires her uncle to obtain a divorce for her immediately.

The remainder of the picture is given over to explanations, misunderstandings, doubts and promises until the couple is finally reconciled midst joy and kisses, and Susan has banished the green-eyed monster from her nature.

## "The Marriage Speculation"

### Vitagraph Blue Ribbon Feature. Released December 10. Reviewed by Helen Rockwell.

IT all depends upon the angle from which this picture is viewed whether it will be enjoyed or otherwise. If taken seriously one will find it a bit preposterous and feel that it is playing fast and loose with one's intelligence, but if viewed from a comedy angle if will prove at least diverting. The fact that the three principal characters are selected from a pickle factory, a confectionery emporium, and a grocery store, leads one to anticipate a comedy of note, but towards the end the picture takes a dramatic turn which is a bit irrelevant. Characters are never selected from a pickle factory for the drama. It simply isn't done.

It is a pity that the picture does not maintain throughout the degree of interest which it provokes at the beginning. The plot is good, and quite unique, but the desire to do too much with a slender story has made the author resort to the commonplace in the fourth reel, and to carry the picture to an inelegant finish.

Charles Kent, Mildred Manning and Wallace MacDonald are entrusted with the leading parts and handle them with efficacy. Wallace McDonald is especially pleasing when seen as the lazy, plodding grocery clerk.

The story concerns Mr. Cliday, who for twenty years has worked in a pickle factory and managed to save $10,000. He desires to invest this money so as to insure him a competence for the remainder of his life.

Clara Milton works in a confectionery store and loves Billy Perkins, an unambitious grocery clerk. Cliday offers to educate Clara and give her the opportunity to mingle in society, if she will marry a wealthy man and insure Cliday a future life of ease. Clara accepts this proposition, realizing that Billy will never be able to give her the advantages for which she craves, although it breaks her heart to part with him.

After two years Clara emerges from the select school where she has been installed, and is pursued by fortune hunters who believe her to be the neice of a millionaire. Cli-

day instructs her to marry the wealthiest man at her command.

In the meantime Billy has been spurred on to great ambition and has become partner in a grocery store, with the idea ever paramount of someday finding Clara and winning her back for his wife. In a society paper he sees a picture of Clara with a nobleman whom he recognizes as a swindler sought by the law. Clara has become engaged to this nobleman who is supposed to be the inheritor of vast riches but who is, in reality, after the money which he believes Clara to possess.

Billy arrives upon the scene, exposes the nobleman and learns that he himself is heir to a title and great wealth. He is reunited with Clara much to the joy of all concerned.

Cyrus Townsend Brady wrote the story for this picture, which was directed by Ashley Miller.

## "Quo Vadis"

### George Kleine Re-issues Famous Play as a Perfection Picture. Reviewed by Genevieve Harris.

"QUO VADIS," one of the earliest and most famous of big, spectacular productions, is to be released again through the Kleine exchanges. It has been retitled and edited and new prints are made. It appears now under the Perfection brand, and is in eight reels.

A Cines production, made in Rome and its vicinity, and containing such spectacular scenes as the burning of Rome, chariot races and gladitorial combats, the picture made a great impression when it originally appeared in this country. Its artistic merit is so high that it will be liked today, after our audiences have seen many even more elaborate photoplays. It is well worth reissuing and should be a good drawing card for both its own sake and for its early fame as a spectacular feature. Also its educational value is considerable, and exhibitors may win cooperation from schools and churches in showing it.

*The story:* Taken from Sienkiewicz's historical novel, the plot follows the fortunes of a young Christian girl, Ligea, and Vinitius, a Roman patrician who loves her. The dissolute life of the Roman nobles is shown, and the character of their emperor, Nero, is vividly portrayed. Nero sets fire to the city, then, fearing the consequences, lays the blame upon the small band of followers of the new Christian religion. They are burned, tortured and thrown to the lions in the arena. Vinitius follows Ligea and finally wins her. He becomes a Christian and in the more peaceful days which follow, the lovers find happiness.

## "Sylvia of the Secret Service"

### Mrs. Vernon Castle's Third Feature for Pathe. Reviewed by Genevieve Harris.

THIS is the best so far of the Irene Castle Pathe five-reelers. Its foundation is a detective story, with plenty of action and interest, and with opportunities for the wearing of a wide variety of costumes by its star. George Fitzmaurice, who directed it, and Philip Bartholmae, who wrote it, have handled it entertainingly. Occasionally the story is side-tracked in favor of scenes showing Mrs. Castle in unusual costumes, but as these are cleverly linked with the plot and are in themselves diverting, no one will be displeased.

As a theater offering, this will please audiences of varied taste. It fills its purpose well and will be generally liked. An exhibitor may advertise it well with no fear of disappointing his patrons. The feminine portion of the audience will be delighted by Mrs. Castle's costumes, at any rate.

Elliot Dexter, J. H. Gilmour, Suzanne Willa and J. W. Percival appear in support of the star. The acting is good, the sets well chosen and the photography clear.

*The Story:* Curtis Prescott, a young Englishman, accepts a secret mission to take a priceless diamond from a jeweler in Holland to England. Soon after he leaves the jeweler is found murdered. A gang of jewel thieves follow Prescott in an effort to get the diamond. A detective from Scotland Yard, on trail of the murderer, suspects Prescott. Sylvia Carroll, in the secret service, is also in the case. The characters are all on board the ship. Sylvia almost captures the leader of the gang, but a blunder by Heming of Scotland Yard, allows them to escape.

In America, Sylvia poses as a millionairess in order to get in touch with the jewel thieves. They fall into her trap, offer to sell her the diamond, and after much excitement she, aided by Prescott, captures them.

EASTMAN FILM

The result of highest grade materials and painstaking manufacture is shown in the results on the screen.

Identifiable by the words "Eastman" and "Kodak" on the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

## "Fighting Mad"

### Butterfly Western Play with Poor Story. Reviewed by Genevieve Harris.

TO present first its good points, we may call attention to the beautiful western scenery in this picture and the good acting by the leads. Aside from these, there is little to commend, for the story is not good and is hazy in its working out. It is not up to present-day standards and recalls old-time "westerns." We do not believe it will appeal very much to any audience.

William Stowell acts well the leading role, Doctor Lambert, but it is not a very interesting one. Helen Gibson, Betty Schade, Hector Dion, Alfred Allen, Mildred Davis and M. K. Wilson complete the cast. E. J. Le Saint directed the play from a story by J. G. Alexander and Fred Myton.

*The story:* Doctor Lambert and his young wife arrive at the mining town. The doctor gives his entire attention to aiding the miners. His wife is unhappy and lonesome. Expecting the birth of a child, she begs her husband to send her home to her mother. He does so, but West, a gambler, follows her and the two run away. Mrs. Lambert dies when her child is born. Her husband, learning of her affair with the gambler, gives the child to a miner's family and goes away, resolved never again to love or aid anyone. Years later, an outcast, he wanders back to the mining town. Lily Sawyer, a young girl, but already a dancer in the gambling hall, wins his friendship. West, the gambler, tries to kidnap the girl, but Faro Fanny, his accomplice, who likes the girl, saves her. Fanny recognizes Lambert and tells him that Lily is his daughter. Lambert, his heart softened, takes the child away from her dangerous environment.

## Leo Wharton Back on Job

Leopold D. Wharton has returned to Ithaca, N. Y., from Battle Creek, where he was for three weeks on the advice of his physicians. He has returned in order to assist his brother Theodore Wharton, in the direction of the first episodes of "The Eagle's Eye," a new secret service serial writen by William J. Flynn, chief of the United States Secret Service.

# "Split Reel" Notes for Theater Men

## HOW OTHERS ARE STEERING THE SHIP

### Theaters Waste Current

The moving picture theaters in Detroit, Mich., are the chief offenders in wasting electric current, according to Alex Dow, president of the Detroit Edison company, who supplies the current for that city. He said theater owners are ignoring the instructions of the federal fuel administrator to conserve current and are using a great deal more electricity than is necessary in the operation of their houses and in advertising.

### Building Too Costly

R. C. Bryan, a North Texas theater owner, discovered when he looked over the price of building materials, that it was going to cost him too much to erect a building in which to house a projected new moving picture house. He therefore purchased a long time lease on a building in Honey Grove, Tex., and had plans drawn for remodeling the structure to make it fit his needs.

### Here's Another Blow

The city council of Scranton, Pa., is considering a proposed increase in the license fee for motion picture theaters in that city. The present annual license costs $25 for a small theater and as high as $200 for some of the larger houses. The city finds itself in need of revenue and it is proposed to make the small houses pay a minimum fee of $100. During the discussion of the subject Councilman Thomas Saville said: "The movies are the only places making money these days, anyhow."

### Soldier Theater Opens

The Herrold Theater, the newly built motion picture house on the edge of Camp Dodge, near Des Moines, Ia., is attracting large audiences, not only of soldiers from the cantonment, but also from the city of Des Moines and the surrounding villages. The class of entertainment offered is the magnet that draws the crowds. At a recent opening more than 1,700 persons attended.

### Opens Large Theater

The largest theater in Battle Creek, Mich., has been made into a moving picture house. The Post Theater, which has the greatest seating capacity of any amusement house in the city, opened as a motion picture theater last week. Special efforts are being made by the management to induce women and children to attend popular matinees. A generous proportion of the daily audience is made up of soldiers from the army camp near Battle Creek.

### Dog Is "Movie Fan"

Ardmore, Pa., has a "movie fan" dog. His name is Fritz MacReynolds. Several nights ago he followed his owner, Mrs. J. W. MacReynolds, to a theater, notwithstanding many admonitions to go home.

He was left outside, but watched his chance. Soon he slipped into the darkened theater, searched down one side and then up another until he found his mistress. Whereupon he climbed upon a vacant seat alongside Mrs. MacReynolds and spent the rest of his stay watching the pictures with his head cocked over on one side as though he was enjoying it.

### Plans $20,000 Theater

George Nichols, of Grand Rapids, Mich., has completed plans for the erection of a new theater building in that city to cost about $20,000. The house will have a seating capacity of 850 persons. The public is being given an opportunity to purchase stock in the venture, shares selling at $10 each, with a provision that no individual shall own more than ten shares.

### Awaiting Uncle Sam's Call

Lowell V. Calvert, manager of the Garrick Theater in Minneapolis, Minn., is awaiting the call to duty as a member of Uncle Sam's fighting forces. Meanwhile he is devoting part of his time to the perfection of his stage decorations, which he considers an important part of his plans for catering to the public's wants.



*Carlyle Blackwell, who stars in World pictures, has appeared in four hundred different screen plays.*

### Iowa Exhibitors Meet

The motion picture exhibitors of the state of Iowa held a meeting in Waterloo, Ia., recently to thresh out problems incident to the payment of the various war taxes. David G. Rogers of Minneapolis addressed the exhibitors and urged them to send a delegation to Washington on December 11.

### Gets New Theater

St. Louis will have a new motion picture theater at Eighth and St. Charles streets, adjoining the new Statler hotel, which is under construction. The Federal Hotel and Real Estate Company is looking after the construction of the new building, which will begin early in 1918.

### Sell Theater Lease

The lease to the Corona Theater in Cleveland, one of the oldest motion picture houses in the city, has been sold by Samuel Aubley and Aubrey P. Hess to T. Felber. The purchaser paid a bonus of $13,000 for the unexpired lease of four and one-half years.

### Preachers for Censor

The ministers of St. Louis, Mo., have gone on record as favoring the moving picture censorship bill pending before the city council of that city. The St. Louis Ministerial Alliance voted unanimously in favor of the endorsement.

### Sunday Shows Defeated

In an election at Chickasha, Okla., the citizens of the town voted three to one against the proposal to open the moving picture theaters on Sunday. The exhibitors of Chickasha have agreed to abide by the verdict of the public.

### Remodel Old Theater

In Charlotte, Ohio, Horton Davis, manager of the Arcade when it was the first moving picture house in the town, has leased the old Temple Theater, and after remodeling the interior will fit it up as a modern picture playhouse.

### Opens New Theater

Petersburg, Va., has a new moving picture theater. The Virginian has been opened by J. Victor Norton. The house is under the management of N. W. Baxter, a veteran exhibitor of Virginia.

# Brief Theater News

### Arkansas

F. B. Weiser is having plans prepared by J. H. Bliss for a theater at Dardanelle to cost $12,000.

### California

The theater located in Music Hall, Dimba, has been destroyed by fire with a loss of $3,000.

### Florida

R. A. Benjamin of Jacksonville is preparing plans for a theater to cost $150,000 when completed.

### Iowa

The new modern theater at Herrold will be opened in the near future under the management of Walter F. Davis.

The Majestic Theater at Missouri Valley is being remodeled.

Henry Kischer will build a new theater at Albert City.

E. V. Smith is having a new theater built at Elliott.

Anderson Brothers have purchased the moving picture business at Birmingham from Fred Workman.

The Waterloo Community Drama League at Waterloo will open its new playhouse at the corner of Fifth and Jefferson streets in the near future.

Charles Callup has purchased the Cotton Theater at Cedar Falls from A. S. Vivian.

J. W. Counsell & Son have disposed of their moving picture business at Little Rock to P. H. Hinders and H. W. Nachtigal.

M. Levin sold the Star Theater at Washington to C. S. Barger of Albia.

Daniel Ertel has sold an interest in his picture theater at Iowa Falls to Jack Raymond.

At York the Sun Theater is nearing completion and will be opened to the public shortly.

L. H. Martin opened a theater at Blue Springs.

### Illinois

Change of management at the Grand Theater at Kewanee is announced. Chris Taylor, manager of the Rialto and Dreamland picture houses and his son, Walter, have taken over the Opera House.

The site has been purchased for a new theater to be erected on Sheridan Road, Chicago. When completed it will cost $600,000.

Barney and Abe Balaban and Morris and Samuel Katz, owners of Central Park Theater and other theaters, contemplate construction of a five-story theater, hotel and hall building at Chicago to cost $1,000,000.

### Minnesota

The American Amusement Company of Faribault, which operated the Grand Theater, has taken over the Empress Theater at that place.

A new brick theater is being built at Bloomington. The new theater will seat 500 and be modern throughout.

### Nebraska

D. C. Wilcox has purchased the Ong Theater at Ong.

The Palm Theater at Omaha has been damaged by fire to the extent of $200.

Zed Oaks has taken over the Ideal Theater at Westpoint.

Elby Bow has leased the Lyric Theater at Liberty to Harlem Clark.

August Heidbreder has sold the theater at Utica to John Zimmerer of Seward.

Nate Desky of Brush, Colo., has purchased the Sun Theater at Gothenburg.

A. F. Bills has sold the Comet Theater at Kearney to H. E. Wait of Grand Island.

T. E. Huffer has sold the Favorite Theater at Schuyler to O. Van Housen.

Mrs. Edith Hartwig has sold the Grand Theater at Geneva to Percy Bedford.

### North Carolina

Dr. M. L. Marsh will rebuild Strand Theater on Depot street, Concord, which has recently been damaged by fire.

### North Dakota

Hemsley and Fraser have sold their theater at Walhalla to Regnal Cochran.

### Ohio

The Broadway Theater at Columbus will be remodeled. Carl & Cook, 150 Kenworth Road, have been awarded the contract.

The lease to the Corona Theater, East Eighth street and Prospect avenue, was sold by Samuel Aubley and Aubrey P. Hess to T. Felber.

Gus Sun, president of the Gus Sun Amusement Company, has purchased the Columbia Theater property at Springfield, where he intends to erect a new theater building.

The owners of the Colonial Theater have purchased the Cadwallader business room at Fostoria and will enlarge theater.



*Alice Brady, Select star, as she appears in "Her Silent Sacrifice"*

### Oklahoma

O. W. Edward has plans by J. C. Thompson and W. D. Blacker Assoc. Archts., 220 Iowa Bldg., Tulsa, for theater and office building at Tulsa to cost $400,000.

J. W. Cotter and G. Bennett will erect a theater building on Main street, Picher.

### Pennsylvania

J. J. Shubert and his brother, Lee Shubert, have taken over the management of the Chestnut street, Philadelphia, Opera House.

Fifth avenue, Pittsburgh, is to have another theater.

The Stanley Company is about to erect a $1,000,000 theater at southwest corner of Nineteenth and Market streets, Philadelphia.

### South Dakota

A. M. Brown has sold his opera house at Carthage to G. P. Johnson.

The Empress Theater at Canton has been opened with moving pictures.

Work has already commenced on the new opera house at Canistota.

J. W. Couch has sold his interest in the Iris Theater at Belle Fourche to D. P. Roberts.

### Texas

Chester and Earl C. Erhard, W. A. McCord and W. E. Goodman will expend $3,000 to remodel Arion Opera House at Bastrop.

### Wisconsin

O. W. Rice of Marshfield has leased the Idle Hour Theater at Phillips.

The Unique Theater at Tomah is being remodeled and will be opened to the public in the near future.

The picture theater at Ripon, which has been operated by Charles Thrasher, will be closed to the public.

Otto Kock is the new manager of the Idle Hour Theater at Sheboygan.

F. H. Anderson and A. R. Dahms are planning to open a theater at Brooklyn.

Dr. W. G. Beecroft has been awarded a contract for the erection of a new theater at Madison.

Eugene Lucas is the new manager of the Mermac Theater at West Bend.

O. H. Steindorff has purchased the theater at Osceola.

## Actress Hurt as Stove Lets Go

Work in the Clara Kimball Young studio in New Rochelle was temporarily suspended when Miss Florence Atkinson, a member of Miss Young's staff of players, was seriously burned about the face and shoulders by the explosion of an alcohol stove in her dressing room.

Miss Atkinson plays an important role in "The Marionettes," the gripping French drama which is scheduled to follow Miss Young's current release, "Shirlay Kaye," and it was while making up for the part that the accident occurred. A small heating stove on her dressing table exploded, throwing the burning liquid over her face and head and setting fire to her flimsy negligee. Miss Young was quickly on the scene, followed by her director, Emile Chautard, and the studio manager, W. G. Belew, and it was due to the star's quick work that Miss Atkinson's burns were not more serious.

# The Man Inside the Booth

## PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

***A Merry Christmas***
***and***
***A Happy New Year***

### *Oil Stiffens with Cold*

**I noticed a question in your department several weeks ago from an operator who wanted to know what to do to keep the belts from slipping and he said that most of his trouble was on cold, damp days. I had some trouble like that but I found by experimenting that the trouble was not with the belts, but was caused by using too heavy an oil on the machine. On cool days the machine would work stiff until the oil was heated up a little so now I use a lighter grade of oil and I have not had any trouble since. This suggestion of mine may not be the trouble that the other party had but from the way his question reads I think that it is the same.**—*H. F. Ohio.*

Your suggestion about the oil is very good as far as it goes but there is one thing that you want to bear in mind when purchasing oil for a projection machine and that is do not buy too light an oil. Too light an oil is just as bad, in fact worse than a heavy oil, for if it is too light the speed of the machine will throw it off. I would suggest that No. 1 Dynamo Oil is about as good as can be secured. The Power and Simplex companies each offer a very good oil that is retailed under their names and can be purchased at any first class supply house.

### *End Play in Sprocket*

**I am an operator working on two Simplex machines and I would like to have you answer one question for me. The question is this: How do you take out the end play in an intermittent sprocket on a Simplex machine? I also have a couple of suggestions to offer to the readers of the department. The first one is in reference to the patching of film where there is a scene that fades out and then in again, and the second one is a small attachment that I made to keep oil off the film. I had considerable trouble for a time in making a patch in film where there was a fade-out or where I had to join two reels with a fade-out on the end of one and a fade-in on the start of the other. That is how I hit upon using the system that I am giving you now. I find that it works fine. I took a piece of white leader one foot long and marked on the emulsion side of it with a pen and ink the frame lines as they appear on the picture film. I fastened this strip of leader on the rewind bench between the two rewinds and now when I have a patch to make on a picture with a fade-in on it I measure back from the last visible frame in the picture up to the patch and by comparing this to the strip of marked leader I can cut my patch so that it will be in frame. The method is very simple but is accurate. I was prompted to make the attachment for the machine for keeping oil off the film by numerous complaints from the film exchange that my machine was responsible for oil on the film and as I am using first run film I used every care that I knew to prevent this oil on the film. In spite of my efforts I would find oil on the film after a few hours' use. I finally discovered that the oil was coming from the crank shaft and working along the crank shaft to where the crank fitted to the shaft, just above the bottom magazine rollers. Then it was dripping onto the film. By examining the film I noticed that the oil was only on the film at considerable distance apart. I also discovered that the oil was not as heavy on the emulsion side as on the smooth side and that led me to discover that the oil was coming off the crank shaft. Here is my remedy for the trouble: I took a piece of light gauge tin and made an attachment that hangs on the crank shaft and fits so that any oil coming from the crank shaft will fall on this tin and be drained to the front of the machine on the inside. I have not had a single complaint from the exchange since I started to use it. In fitting the attachment to the machine, the tin must not be bent to fit the crank shaft until the drain is in position on the machine.**

As to the end play in the intermittent sprocket, there should be none at all. The intermittent sprocket fits snugly against a shoulder on the intermittent shaft and the eccentric bushing and if you have any end play at all in the sprocket it is caused by the pin running through the sprocket and shaft becoming loose or else the tapered holes in the sprocket and shaft are not true with each other. If you find the latter the cause take out the intermittent movement and take it to a first-class machinist. Have him turn the sprocket one-quarter way on the shaft and drill a new hole in the sprocket so that the sprocket will fit snugly to the shoulder on the shaft. Warn him to use extreme care in handling the shaft for it is sprung very easily. Once it is sprung a new shaft must be installed. As to your suggestions, the first one has been in use for some time among operators and film exchanges, but all operators and film exchanges evidently do not use it, judging from the amount of mis-frames that are in some films, so I will pass it along to the readers and possibly it will be an incentive to some of them to use more care in the patching of film. I can see absolutely no use for the attachment mentioned in your second suggestion. It is very evident to me that one of two things is to blame for the condition that you mention, either the oil that you are using is too light or else you have the "oil bath disease," which is a very common affliction among operators. The average operator goes on the theory that if a little is good then a whole lot is better and consequently instead of using one drop of oil at a time on the parts to be oiled he uses enough when he does oil the machine to last a week and then expects the machine to run on an all-day grind without any more attention, when the truth of the matter is that he should use one drop of oil at a time and use it oftener. The working parts of a machine will only accommodate so much oil at one time and any time that more than that amount is used it is merely wasted. Use a good quality of oil and use it sparingly and I do not believe that you will have to use a drain to keep the oil off the film.

**I am enlarging my theater and when it is completed I will have to move the screen back twenty feet. It is now seventy feet from the machine and the picture is 9x12. I use a 5¼ lens. Will this lens that I am now using do when I move back the screen? My operator says that I will have to buy new lens, but the ones that I have are nearly new and I do not want to buy new ones unless I have to.—T. T. H., Ohio.**

You will either have to buy new lens or else enlarge the screen. The lens that you are now using will throw a picture 11.60 feet by 15.46 feet at ninety feet and to get a 9x12 at that distance will require a 6¾ lens. If it is possible, I would enlarge the screen and use the same lens, although you can buy a new lens for less than the cost of a new screen.

# Newslets for Your Program

## INTERESTING NOTES ABOUT THE PLAYERS—READY TO CLIP OUT AND PRINT

**Beverly Bayne** is being almost swamped with sweaters, scarfs, socks, wristlets and other wearing apparel for the men at the front. At the motion picture convention in Chicago, in July, Miss Bayne bought and gave away yarn to all comers, to everyone who would promise to make it up into needed articles for men in the aviation, naval, infantry or any other branch of the service. The names and addresses of those who received the yarn were recorded, and many requests came in by mail from all parts of the country. Some knitters have completed their sets, and have sent them on to Miss Bayne at the Metro studio. As fast as these articles arrive they are being despatched where they will do the most good, in the work of war relief.

**Mary Pickford's** newest Artcraft picture, "Stella Maris," adapted from **William J. Locke's** well-known book by **Frances Marion** and staged by **Marshall Neilan**, has been finished at the Hollywood, Calif., studio. In this picture "Our Mary" for the first time in her career, appears in a dual role.

A coincident in connection with the screening of "The Song of Songs," **Elsie Ferguson's** new Artcraft picture, is the fact that **Frank Losee**, who now appears in the chief supporting role to the star in the film, was scheduled to portray that character on the stage three years ago. On account of sudden illness Mr. Losee could not fulfill his stage engagement and when the film was announced recently the actor made his application to portray the part over which he had spent many hours of study. In view of his past record on the stage and screen, Mr. Losee was immediately engaged for the film.

Following the completion of the Geraldine Farrar picture, "The Devil Stone," **Cecil B. De Mille**, the famous director, has commenced work on the first of a series of big productions to be staged by him for Artcraft release. "The Whispering Chorus" is the title of the new film, adapted from the novel of the same name by **Jeanie Macpherson. Perley Poore Sheehan** wrote the original story, the publication of which is being withheld, so that both the photoplay and the book may be released simultaneously.

Little **Mary McAllister** was so interested in the dolls used in producing Essanay's novelty feature, "The Dream Doll," that she delayed the taking of scenes in her own picture for over half an hour.

Extravagance is the theme of **Kitty Gordon's** new World-Picture, Brady-Made. It leads to scandal, a suicide and very nearly the ruin of "the woman in the case," who is brought back from the brink in the very nick of time. Miss Gordon wears some stunning gowns and magnificent jewels in this picture play.

**Blanche Payson**, Triangle-Keystone's tallest leading woman, lies in a Los Angeles hospital in a serious condition, as a result of injuries sustained by slipping on the tiled entrance of a Los Angeles jewelry store. It is a freak of fate that Miss Payson, who has taken part in many hazardous feats in film comedy without injury, should be injured while on a shopping tour.

**John Sexton**, a 300-pound Essanay player, plays with little dolls in "The Dream Doll," a new Essanay novelty picture.

**Geraldine Farrar** is noted for her temperament, and even on the operatic stage her changing moods are well known. In "The Devil Stone," produced by **Cecil B. De Mille** for Artcraft, Miss Farrar kills her husband with a candlestick, when he attacks her to take the big emerald around which the story is woven. **Tully Marshall** played the part of the husband, and he admits he was extremely nervous until the big scene was taken. "Of course in picture work one takes a crack on the head as a matter of course," says Tully, "but with Miss Farrar I didn't know just how hard that crack would be!"

Very practical admirers of **Virginia Pearson** sent the statuesque **William Fox** star a live seventeen-pound gobbler for Thanksgiving. The turkey came from Louisville, Ky., where Miss Pearson was born and raised and where her fame is a civic pride.

**Oleta Ottis**, who has recently joined the Balboa studio acting staff in the ingenue ranks, was formerly understudy for **Mona Morgan** in "The Whip." Previous to this she appeared as a classic dancer over the Orpheum circuit.

Sherlock, Essanay's trained dog, known to thousands who have seen him in vaudeville and pictures, has an important role in "The Dream Doll."

It was not a chance happening that the rose was used as a symbol of revolution in "The Rose of Blood," **Theda Bara's** most recent release for William Fox. The rose was employed because it was usually accepted as a sign of secrecy. In ancient times, when the people of the North wished to keep absolutely unrevealed anything that was said among themselves at their feasts, a freshly gathered rose was hung from the ceiling above the upper end of the table. It was considered not only dishonorable, but even criminal, to betray that which was said "sub rosa," that is, under the rose.

**Reaves Eason** is producing a seven-reel picture, on the Balboa stage, of which he is the author. The piece is called "Little Roughneck" and features **Mitchell Lewis** who starred in "The Barrier" by Rex Beach. **Jimsy May** is his leading lady and Mr. Eason's twenty-eight months' old son plays the title role.

**Henry Otto** is once more a member of the Balboa directing staff. He began his picture-making career with **Horkheimer** Brothers four years ago, when they first opened their studio. At that time, he put on Jackie Saunders' first starring vehicle.

**Beverly Bayne** was featured in the very first motion picture in which she appeared. She visited the Essanay studios in Chicago, several years ago and was persuaded to try one picture "just for the fun of it." Her success was instantaneous.

**Baby Lawrence Johnson**, a clever little three-year-old actor who played the infant Czarovitch in "The Fall of the Romanoffs," appears as the child of the Fromes in Metro's picturization of "Daybreak," starring **Emily Stevens.**

Some of the scenes of "The Dream Doll" that take but a few minutes on the screen required days of labor on the part of **Director Moss** and his camera man.

One of the Triangle-Keystone girls was told by a Los Angeles photographer last week that he could take three photos of any girl and, by studying their lines and curves, make a beautiful portrait. Now **Dale Fuller**, who says she is built on angles, and not curves, wonders what the photographer can do for her cause.

Taking a bath under an ice-cold shower, getting a score of bumps in a roller skating scene, sliding down a clothes chute in a clothes hamper, indulging in a fight with boxing gloves and flooring her boy opponent are a few of the stunts Little **Mary McAlister** indulges in in her latest Essanay comedy-drama, "Sadie Goes to Heaven."

Having been given a permanent discharge from military service because of his voice, **Ray Griffith**, comedian, returned to the Triangle-Keystone studios, from the training camp at American Lake, Washington. For several years, Griffith has been unable to speak above a hoarse whisper and the army examining board decided this would impair his efficiency as a soldier.

"The Bluebird," **Maurice Maeterlinck's** world famous play, is to appear in picture form, under the direction of **Maurice Tourneur.** Artcraft Pictures will produce it.

The cast in **William Fox's** latest photoplay, "The Painted Madonna," starring **Sonia Markova**, is somewhat international in its character. Mme. Markova is Russian, **Oscar A. C. Lund**, the director, is Swedish, **Julia Stuart** is from Scotland, and **Sidney L. Mason** was born in dear old Paterson, N. J.

The paintings shown in "The Painted Madonna" were done by **John Sparrow**, a well-known American artist. This is true even to the daddy long legs caricature which is an important point in the photoplay. Mr. Sparrow hung many of his high-priced pictures in the artist's studio during the making of the photoplay. The Madonna and Child shown in the play was painted during the progress of the production.

**Amedee Rastrelli**, a well-known screen comedian who, it is stated, can fall farther and harder than any other living actor and escape injury, is featured in a new series of Essanay one-reel comedies released by General Film Company. Rastrelli, who has been seen in many **Max Linder** comedies, makes his first appearance as a special star in "Ducky Dan in Hard Luck," which provides fifteen minutes of the most lively fun. **Arthur Hotaling**, well known as a Keystone Comedy director, directs this new series. Director Hotaling is using to the limit Rastrelli's ability to fall off of a building or a flying train.

# Stories of the New Film Releases

## Feature Programs

### Artcraft

**The Devil Stone**—(FIVE REELS)—DECEMBER 17.—Featuring Geraldine Farrar. Cecil De Mille directed, and Jeanie Macpherson dramatized the story, which deals with superstition. Wallace Reid and Tully Marshall have leading roles. Picture will be reviewed at length in MOTOGRAPHY.

### Bluebird

**My Little Boy**—(FIVE REELS)—DECEMBER 17. A Christmas story which the spirit of Dickens' "Christmas Carol" and Eugene Field's "Little Boy Blue," for it tells of the conversion of a modern Scrooge by a dream in which a little child dies and a home is destroyed. Ella Hall, Emory Johnson, Zoe Rae and Gretchen Lederer are in the cast. The picture is reviewed at length on another page of this issue.

### Butterfly

**Fighting Mad**—(FIVE REELS)—DECEMBER 3.—William Stowell, Betty Schade and Mildred Davis have the leading roles in this Western story. Reviewed in full elsewhere in this issue.

**The Silent Lady**—(FIVE REELS)—Little Zoe Rae and Gretchen Lederer have leading roles. Little Kate lives with her three sailor guardians in the old light house, where the salty winds blow all day to her delight. Philemon, Peter and Bartolemew see their darling fall ill and go at once for Dr. Carlyle, who in turn sends for Miss Summerville, a trained nurse. Then the village begins to gossip, as villages always do. Philemon, stern religionist, proposes to the lady so silent about her past, but she refuses. Then when the lighthouse inspector is coming she gets very agitated—and there is something else to gossip about. When Philemon finds out the reason he orders her from the house, but Little Kate, whose swift little feet have brought the Doctor, fixes things up. This will be reviewed in the next issue of MOTOGRAPHY.

### Christie Comedies

**Their Seaside Tangle**—(ONE REEL)—DECEMBER 3.—Betty Compson, Jay Belasco, Lois Leslie and Billy Mason have the leading roles. Mr. and Mrs. Newlywed and Mr. and Mrs. Smith spend their vacation at the same resort. The husbands and wives are very jealous by temperament. A flirtation results in a great deal of excitement which might be tragic but is really funny.

**One Good Turn**—(ONE REEL)—DECEMBER 10.—Betty Browne, Harry Edwards and Billy Mason have the leading roles. Mr. Newlywed forgets his wedding anniversary. He telephones that he will not be home to dinner. Betty, in pique, invites Billy, a former suitor, to have dinner with her. Uncle and Auntie arrive unexpectedly. Betty introduces Billy as her husband. Grief then grows to frenzy when Uncle and Auntie insist that the old proverb of "early to bed, early to rise" must be regarded. In the midst of the confusion John comes home. He sees a strange hat. He investigates. He finds Billy vainly trying to escape from Betty's boudoir. He threatens murder. He rages. Auntie and Uncle join in the turmoil. Betty explains. John is contrite and makes fitting amends for his thoughtlessness in overlooking their first anniversary of wedlock.

### Fox

**Les Miserables**—(EIGHT REELS)—This special feature stars William Farnum as Victor Hugo's beloved hero, Jean Valjean. The production is reviewed at length elsewhere in this issue.

### Goldwyn

**The Cinderella Man**—(SIX REELS)—DECEMBER 16.—Mae Marsh is the star in this screen version of Edward Childs Carpenter's well known stage play. Tom Moore plays the title role. The Cinderella man is writing an opera in a garret, starving, in company with a faithful servitor, when across the roof from the house of Millionaire Canner comes his daughter, Marjorie (Mae Marsh), with a Christmas feast. In this she is aided and abetted by three old cronies of her father who scamper across the snow-covered roof in evening dress and silk hats in the interest of true love. These characters are depicted by Alec Frances, George Farren, and Dean Raymond. This act of impulsive kindness leads to a romantic attachment between the impoverished writer and the girl, whom he believes to be the companion of the heiress. After the usual obstacles which bar the way for true love are removed, the story reaches a happy conclusion. The picture will be reviewed in an early issue of MOTOGRAPHY.

### King Bee Comedies

**The Slave**—(TWO REELS)—DECEMBER 15.—Billy West is the star, supported by Oliver Hardy, Leo White, Budd Ross, Leatrice Joy and Gladys Varden. Billy is a slave in the palace of the Sultan of Bacteria. Horatius Crabbe and his daughter, Susie, are sojourning in Bacteria. During their visit, the Sultan takes a great fancy to Susie and resolves to add her to his harem. Knowing Dad's fondness for antiques, they get a mummy case and place in it one of their warriors. Billy overhears the plot and resolving to save the girl, he scares the warrior away and takes his place. The Sultan discovers that Billy has taken the warrior's place and their plot will not work. So he invites Dad and Susie over to the palace for lunch and leaves Billy heavily guarded. Arriving at the palace, he throws all pretense aside, and has Dad put in a dungeon and starts to take possession of the girl. Billy escapes from his captors and rushes to the palace to save the girl. The Vizier shoots him through a trap-door into the dungeon with Dad. Both escape from there and Billy fights his way to the tower while Dad is again captured. Billy and Susie try to escape and the entire army take after them. Billy knocks out the entire army and saves the girl.

### Metro

**Red, White and Blue Blood**—(FIVE REELS)—DECEMBER 17.—A Francis X. Bushman and Beverly Bayne feature. The story deals with a romance between a young American man of democratic instincts and a girl who has been reared as a society butterfly. The mother of the girl plans to marry her to an impoverished nobleman but the girl falls in love with the American. In the end, when the supposed nobleman is found to be a crook, the mother sees that her daughter's judgment is better than her own.

### Mutual Star Production

**American Maid**—(FIVE REELS)—DECEMBER 3.—Starring Edna Goodrich. A patriotic picture. Reviewed in this issue.

**Miss Jackie of the Army**—(FIVE REELS)—AMERICAN—DECEMBER 10.—Starring Marguerita Fischer. Reviewed in the issue of December 15.

**New York Luck**—(FIVE REELS)—AMERICAN—DECEMBER 17.—Starring William Russell. This is an excellent comedy drama, with a plot which is different. It deals with a young man's adventures in New York. There is a surprise finish. The picture was reviewed in MOTOGRAPHY, issue of December 8.

### Paramount

**The Eternal Temptress**—(FIVE REELS)—DECEMBER 3.—Starring Lina Cavalieri, the famous Italian opera singer. The picture is reviewed elsewhere in this issue.

**Tom Sawyer**—(FIVE REELS)—DECEMBER 10.—Jack Pickford is featured as the hero of Mark Twain's beloved story. Reviewed at length elsewhere in this issue.

**Nan of Music Mountain**—(FIVE REELS)—DECEMBER 17.—Wallace Reid is featured in this adventure story by H. Spearman. Anna Little plays the title role. She is the daughter of the leader of a band of outlaws. The young sheriff falls in love with her. Their romance is played amid excitement and danger. In the end the fued is wiped out and friendship takes the place of hate. The picture will be reviewed in an early issue of the magazine.

### Pathe

**Sylvia of the Secret Service**—(FIVE REELS)—DECEMBER 2.—Mrs. Vernon Castle in an interesting detective play. Reviewed elsewhere in this issue.

**Her Sister's Rival**—(FIVE REELS)—RUSSIAN ART—DECEMBER 9.—The third of the Russian pictures, very tragic but interesting. Prince Baskoff marries Mary, although secretly in love with Nita, but he does this because Mary has a large dowry and the Prince has the reputation of being a spendthrift. Nita out of spite marries Bartinsky, a banker. The Prince rapidly goes through Mary's wealth, she refusing to allow her mother to enter into the domestic relations. The old love between Nita and the Prince is revived and many secret meetings occur. The mother discovers one of these and so informs the banker and Mary. Mary is heartbroken. The banker lacks the nerve to kill the Prince, but brings a charge of forgery against him. The mother endeavors to persuade the Prince to commit suicide. He refuses. She takes the revolver and kills him herself, places the gun in his hands, and the law considers him a suicide.

### Perfection

**Quo Vadis**—(EIGHT REELS)—CINES—DECEMBER 17.—A reissue of the famous Italian film version of the novel. Reviewed elsewhere in this issue.

### Triangle

**Because of the Woman**—(SEVEN REELS)—DECEMBER 16.—Starring Belle Bennett. To save the happiness of the girl he had once loved, now married to another, Noel Clavering begins a flirtation with the siren who is breaking up the girl's home. Then he falls in love with siren.

**The Maternal Spark**—(FIVE REELS)—DECEMBER 16.—Starring Irene Hunt. The picture will be reviewed in an early issue.

### Vitagraph

**The Marriage Speculation**—(FIVE REELS)—DECEMBER 10.—Charles Kent, Mildred Manning and Wallace MacDonald have the leading roles. The picture is reviewed at length elsewhere in this issue.

### World

**The Tenth Case**—(FIVE REELS)—DECEMBER 17.—Featuring June Elvidge. Reviewed elsewhere in this issue.

## General Program

**The Great Natural Industries of Canada**—(FIFTEEN MINUTES)—DECEMBER 15.—Scenic. Shows the magnitude of Canada's timber areas; revealing logging methods on the Nashwaak River, New Brunswick,—a thrilling occupation of the river drivers. Also the gigantic paper mills, saw mills and their operation by electricity. The procuring of asbestos is also revealed, showing how the fibrous stone is dynamited from pits and the intricate process by which asbestos curtains are made.

**Lunch**—(FIFTEEN MINUTES)—DECEMBER 15.—Comedy featuring Amedee Rastrelli. John is hungry but has only ten cents. He enters a restaurant, observes how others are getting big feeds for ten cents and seeks to do likewise. He orders a tray full of food and winking at the waiter, passes him a button in lieu of a ten cent bribe. The waiter punches his check at 65 cents. Aghast, John switches checks with another patron, but finds the purloined check is for an even higher amount. However, he is forgiven by the management when he reveals how the profits are going, and is given a job. But John, too, becomes a victim of temptations, is caught mispunching checks and pummelled unmercifully. Things might have gone harder with John had not a big burly Westerner gotten up and chased the crowd out with his revolver.

### Mutual Pictures

**Jerry's Double Cross**—(ONE REEL COMEDY)—HORSLEY—DECEMBER 20.—Starring George Ovey. Jerry's love for the daughter of an antique dealer seems hopeless. Daddy wants her to marry his bookkeeper. In a moment of despondecy Jerry arranges with a professional "killer" to be killed but changes his mind. Then he is kept busy dodging the "killer." During an auction held by the bookkeeper Jerry hits him over the head with a vase, and out falls a roll of bills. Papa is saved from bankruptcy and Jerry wins the girl.

**Little Miss Fixer**—(ONE REEL COMEDY)—STRAND—DECEMBER 18.—Starring Billie Rhodes. Billie and Cullen, after a brief matrimonial voyage, mutiny. He goes to the mountains and leaves Billie. Auntie, who intends to make Cullen her heir if he is happily married, arrives for a visit and the faithful little Billie tells her Cullen is entertaining customers. With one of Cullen's chums Billie and Auntie go to a cafe to dine and there is Cullen dining with Elsie. Cullen has a scrap with his supposed rival and Billie isn't very sweet to Elsie, but Cullen explains that they are customers and everything is lovely.

**Unmasked**—(TWO REELS)—LOST EXPRESS SERIAL—DECEMBER 17.—Starring Helen Holmes. While Murphy is discovering the fact that the "Harelip" was an assumed character, the false secretary is completing arrangements for the wedding with Helen. Gaston Pitts, the real secretary, is tied to a tree about to be shot. He is facing death bravely when he is rescued by the sheriff. Murphy is not so fortunate and is too late to prevent Helen from becoming the wife of the impostor.

# Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

## General Program

### Adventures of Stingaree Series

| | | |
|---|---|---|
| D | The Fugitive Passenger | 2,000 |
| D | The Jackaroo | 2,000 |
| D | The Tracking of Stingaree | 2,000 |
| D | Arrayed with the Enemy | 2,000 |
| D | An Eye for an Eye | 2,000 |
| D | A Double Deception | 2,000 |
| D | The Poisoned Cup | 2,000 |
| D | A Model Marauder | 2,000 |
| D | The Mark of Stingaree | 2,000 |
| D | An Order of the Court | 2,000 |
| D | At the Sign of the Kangaroo | 2,000 |
| D | Through Fire and Water | 2,000 |
| D | A Bushranger's Stategy | 2,000 |
| D | The Stranger at Dumcrieff | 2,000 |
| D | A Champion of the Law | 2,000 |

### American Girl Series (Kalem)

| | | |
|---|---|---|
| D | The Door in the Mountain | 2,000 |
| D | The Sage Brush Law | 2,000 |
| D | The Pot of Gold | 2,000 |

### A Daughter of Daring Series

| | | |
|---|---|---|
| D | The Detective's Danger | 1,000 |
| D | The Railroad Smugglers | 1,000 |
| D | The Deserted Engine | 1,000 |

### Black Cat Stories

| | | |
|---|---|---|
| C-D | Seventy and Seven (Ellis Paul) | 2,000 |
| C | Our Boys (Ellis Paul) | 2,000 |
| C | Pete's Pants (Ben Turpin) | 2,000 |
| C-D | Vernon the Bountiful (Virginia Valli) | 2,000 |
| D | The Long Green Trail (Virginia Valli) | 2,000 |
| C | Don't Lose Your Coat | 2,000 |
| C-D | Star Dust (Marguerite Clayton) | 2,000 |

### Broadway Star Features

| | | |
|---|---|---|
| D | The Last Leaf (O. Henry Series) | 2,000 |
| C-D | Two Renegades (O. Henry Series) | 2,000 |

### Chaplin Comedies

| | | |
|---|---|---|
| C | By the Sea | 1,000 |
| C | In the Park | 1,000 |

### Essanay Comedies

| | | |
|---|---|---|
| C | Hard Luck | 1,000 |
| C | The General | 1,000 |
| C | A Depot Romeo | 1,000 |

### Essanay Scenics

| | | |
|---|---|---|
| Sce. | Salmon Fishing in New Brunswick | 1,000 |
| Sce. | Lake Louise | 1,000 |
| Sce. | Banff National Park | 1,000 |

### Falcon Features

| | | |
|---|---|---|
| D | The Clean Gun (Kathleen Kirkham) | 4,000 |
| D | Feet of Clay (Margaret Landis, R. Henry Grey) | 4,000 |
| D | Brand's Daughter (Kathleen Kirkham, R. Henry Grey) | 4,000 |
| D | His Old Fashioned Dad (Daniel Gilfether, Mollie McConnell) | 4,000 |
| D | Zollenstein (Vola Vale, Monroe Salisbury) | 4,000 |

### George Ade Fables

| | | |
|---|---|---|
| C | The Fable of the Toilsome Ascent and the Shining Table Land | 2,000 |
| C | The Fable of the Back Trackers From the Hot Sidewalks | 2,000 |

### Grant, Police Reporter Series

| | | |
|---|---|---|
| D | The Mystery of Room 422 | 1,000 |
| D | A Deal in Bonds | 1,000 |
| D | The Sign of the Scarf | 1,000 |
| D | The Man With the Limp | 1,000 |

### Jaxon Comedies

| | | |
|---|---|---|
| C | Blundering Boobs | 1,000 |
| C | Disappointed Love | 1,000 |
| C | He's In Again | 1,000 |
| C | How It Worked | 1,000 |
| C | Their Model Careers | 1,000 |
| C | His Fishy Footsteps | 1,000 |

### Ham Comedies

| | | |
|---|---|---|
| C | A Whirlwind of Whiskers | 1,000 |
| C | The Onion Magnate's Revenge | 1,000 |
| C | The Bath Tub Bandit | 1,000 |

### Hanover Film Co.

| | | |
|---|---|---|
| D | The Marvelous Maciste | 6,000 |
| D | Camille | 6,000 |

### Physical Culture Photo Play Co.

| | | |
|---|---|---|
| Edc. | Physical Culture Screen Magazine issued monthly | 1,000 |

### Ray Comedies

| | | |
|---|---|---|
| C | Muggsy in Bad | 1,000 |
| C | A Laundry Mix-Up | 1,000 |
| C | A Peaceful Flat | 1,000 |
| C | Cheating His Wife | 1,000 |
| C | "A Bathtub Marriage" | 1,000 |

PIEDMONA PICTURES CORPORATION

### Selburn Comedies

| | | |
|---|---|---|
| C | Hubby's Holiday (Neal Burns, Gertrude Selby) | 2,000 |
| C | Too Much Elephant (Neal Burns, Gertrude Selby) | 1,000 |

### Selig

*Selig World Library (Every Other Wednesday).*

| | | |
|---|---|---|
| D | The Law North of 65 | 2,000 |
| D | Vengeance Vs. Mercy | 1,000 |
| | Military Training Our Kahki-Clad Heroes | 2,000 |
| D | The Angel of Poverty Row | 1,000 |
| D | The Rustler's Vindication | 2,000 |
| D | The Witness for the State | 1,000 |

### Sparkle Comedies

| | | |
|---|---|---|
| C | On the Love Line | 1,000 |
| C | The Detective | 1,000 |
| C | Smashing the Plot | 1,000 |
| C | After the Matinee | 1,000 |
| C | Double Cross | 1,000 |
| C | The Best of a Bad Bargain | 1,000 |

### Three C Comedies

| | | |
|---|---|---|
| C | A Boarding House Battle (Lou Marks, Pearl Shepard, Oom Paul). | 1,000 |
| C | Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul) | 1,000 |
| C | A Hash House Romance | 1,000 |
| C | The Hod Carrier's Million | 1,000 |

## Mutual Program

### Monday

| | | | |
|---|---|---|---|
| T | 12-10 | Mutual Weekly, No. 154. | Mutual 5943 |

### Tuesday

| | | | |
|---|---|---|---|
| C | 12-11 | Putting One Over (Billie Rhodes) | Strand 5942 |

### Thursday

| | | | |
|---|---|---|---|
| C | 12-13 | Jerry's Boarding House (Geo. Ovey) | Cub 5943 |

## Universal Program

| | | |
|---|---|---|
| C | A Bad Little Good Man | Joker |
| C | Even as Him and Her (Phil Dunham) | 3, L-Ko |
| T | Universal Animated Weekly, No. 96 | |
| C | The Shame of a Chaperon (Eddie Lyons) | 2, Nestor |
| C | I Quit (Gale Henry) | Joker |
| D | The Fifth Boy (All Boy Cast) | Victor |
| T | Universal Screen Magazine, No. 43 | |
| T | Universal Current Events, No. 25 | |
| C | The Devil With the Wimmin (Max Asher) | Joker |
| D | Danger Ahead (Helen Gibson) | 2, Bison |

### Regular Releases

| | | |
|---|---|---|
| D | The End of the Run (Helen Gibson) | 3, Gold Seal |
| C | A Fire Escape Finish (Eddie Lyons, Lee Moran) | Nestor |
| C | Fat and Furious (Merta Sterling) | 2, L-Ko |
| T | Universal Animated Weekly, No. 95 | |
| D | Little Mariana's Triumph (Lena Baskette) | 2, Star |
| C | The Tight Wad (Gale Henry) | Joker |
| C | What'll We Do With Uncle (H. Murdock) | Victor |
| T | Universal Screen Magazine, Issue No. 42 | |
| T | Universal Current Events, Issue No. 24 | |
| C | A Wise Dummy (Max Asher) | Joker |
| D | The Getaway (Neal Hart) | 2, Bison |
| D | The Red Ace, No. 2 (Marie Walcamp) | Universal |

## State Rights Productions

| | | |
|---|---|---|
| Alma, Where Do You Live? | Newfields Producing Co. | 6,000 |
| Christie Comedies | Christie Film Co. | |
| Christus | Historic Features | |
| Come Through | Universal Film Co. | 7,000 |
| Corruption | Popular Pictures Corp. | |
| Cross-Eyed Submarine | Universal Film Mfg. | |
| Doing Their Bit | The A. Kay Co. | 3,000 |
| Flora Finch Comedies | H. Crossman Distributing Co. | |
| Hand of Fate, The | Overland Film Co. | |
| Hand That Rocks the Cradle, The | Universal Film Co. | |
| Hate | Fairmont Film Co. | |
| Ivan the Terrible | Export and Import Film Co. | 6,000 |
| Madame Sherry | M. H. Hoffman | |
| Mother O' Mine | Bluebird Photoplays | 5,000 |
| Mutt and Jeff Cartoons | Bud Fisher Films | |
| Persuasive Peggy | Mayfair Film Corp. | 5,000 |
| Pokes and Jabbs | Jaxon Film Corp. | |
| Price of Her Soul | Variety Films Corp. | 5,000 |
| Public Be Damned | Public Rights Film Corp | 5,000 |
| Ramona | Clune Film Producing Co. | 8,000 |
| Real Life in China | F. H. McMillan | 8,000 |
| Redemption | Julius Steger | |
| Rex Beach on the Spanish Main | Grand Feature Film | 5,000 |
| Robespierre | Export & Import Film Co. | 7,000 |
| Rustler's Frameup at Big Horn | Ultra Film Co. | |
| Seven Cardinal Virtues | M. H. Hoffman | 5,000 |
| Sin Woman, The | M. H. Hoffman | 7,000 |
| Slackers Heart, A | Emerald Motion Pictures | |
| Some Barrier, The | A. Kay Co | |
| S. O. S. American Standard Motion Picture Co | | |
| Span of Life | Joseph F. Lee | 5,000 |
| Spoilers, The | Sherman Elliott Corp | 12,000 |
| Strife | Jaxon Film Corp. | 5,000 |
| Tanks at the Battle of the Ancre | Pathe Exchange | |
| Terry Human Interest Reel | A. Kay Co. | |
| Thirteenth Labor of Hercules | Cinema Distributing Co. | 12,000 |
| Three Musketeers, The | Liberty Film Corp. | 7,000 |
| Trip Through China, A | Supreme Feature Films | 10,000 |
| Trooper 44 | E. I. S. Motion Picture Corp. | 5,000 |
| 20,000 Feats Under the Sea | A. Kay Co. | |
| Twenty Thousand Leagues Under the Sea | Universal Film Co. | |

Uncle Sam Awake...Rubel Lawrence 5,000
War As It Really Is.....Donald C. Thompson 7,000
Warning, The.....Photo Drama Co.
Warrior, The.....General Enterprises 7,000
West Is West.....Ultra Films
What of Your Boy?.....Cameragraph Film Co.
Whither Thou Goest.....Klotz & Streimer, Inc.
Who Knows?.....M. H. Hoffman 5,000
Who's Your Neighbor?.....Overland Film Corp.
Witching Hour, The.....Frohman Amusement Co. 7,000
Woman Who Dared, The.....Ultra Pictures Corp. 7,000
The Deemster (Derwent Hall Caine).....Arrow 7,000
The Barrier.....Rex Beach 9,000
Joan, the Woman (Geraldine Farrar).....Cardinal 11,000
The Lincoln Cycle (Benjamin Chapin).....Charter 2,000
The Curse of Eve (Enid Markey)...Corona Cinema 7,000
Enlighten Thy Daughter.....Enlightenment Corporation 7,000
Birth .....Eugenics Film 6,000
A Mormon Maid (Mae Murray).....Friedman 5,000
The Woman and the Beast...Graphic 5,000
Intolerance .....D. W. Griffith 9,000
The Bar Sinister.....Frank Hall 9,000
Her Fighting Chance (Jane Grey)...Frank Hall
Civilization .....Harper 9,000
The Honor System.....Honor System Booking 10,000
The Whip.....Paragon Films 8,000
Beware of Strangers.....Selig Special 7,000
The Ne'er-Do-Well .....Selig Special 8,000
The Garden of Allah....Selig Special 10,000
Who Shall Take My Life.Selig Special
The Black Stork...Sherriott Pictures 5,000
The Crisis .....Sherman Elliot 10,000
The Submarine Eye..Submarine Film
The Spirit of '76.....Goldstein 12,000
Should She Obey?.....Arizona
American War News (Serial Weekly).....Cinema
Are Passions Inherited?.Warner Bros. 7,000
Balloonatics .....Century Comedies
Below Zero .....Wharton 2,000
Birth Control.Moss B. S. M. P. Corp. 6,000
Bit o' Heaven..... 5,000
Defense or Tribute (Defense of Tribute Film Co.)..... 5,000
Eagle's Wing .....Bluebird 5,000
Even as You and I.....Universal Film Co.
Eyes of the World....Clune Film Co. 10,000
Fairy and the Waif.....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies.....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think.....Creative Film Corp. 6,000
Girl Who Doesn't Know.....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man .....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Condoned Sin.....Biograph Co. 6,000

## Feature Program

### Artcraft

12-17 The Devil Stone (Geraldine Farrar) ..... 5,000
12-31 D'Artagnan of Kansas (Douglas Fairbanks) ..... 5,000

### Art Dramas

9-23 Title not given (Catherine Calvert).....U. S. Amus. Co. 5,000
10-1 Title not given (Marian Swayne) 5,000
10-8 Unto the End (Crane Wilbur). 5,000

### Bluebird Photoplays

12-3 The Raggedy Queen (Violet Mersereau) ..... 5,000
12-10 The Door Between (Ruth Clifford) ..... 5,000
12-17 My Little Boy (Ella Hall)... 5,000

### Butterfly Productions

12-10 The Silent Lady (Zoe Rae).... 5,000
12-17 Bucking Broadway (Harry Carey) ..... 5,000

### Fox Film Corporation

*Released Week of*
12-9 The Pride of New York (George Walsh) ..... 5,000
12-16 The Heart of a Lion (Wm. Farnum) ..... 6,000
12-16 Unknown 274 (June Caprice) SPECIAL ..... 5,000

### Goldwyn Pictures Corporation

11-4 Sunshine Alley (Mae Marsh).. 6,000
11-18 Nearly Married (Madge Kennedy) ..... 6,000
12-2 The Auction Block..Rex Beach 6,000
12-16 The Cinderella Man (Mae Marsh) ..... 6,000
12-30 Thais (Mary Garden)..... 6,000

### Herbert Brenon Film Corp.

The Lone Wolf..... 7,000
Fall of the Romanoffs..... 8,000
Empty Pockets ..... 7,000

### K. E. S. E.

10-8 Fools for Luck (Taylor Holmes) .....Essanay 5,000

### Wholesome Films Corporation

His Awful Downfall.....Rex-Adams Comedy 1,000
Little Red Riding Hood (Juvenile) ..... 4,000

### King Bee Comedies

6-1 Back Stage (Billy West)..... 1,000
6-15 The Hero (Billy West)..... 1,000
7-1 Doughnuts (Billy West)..... 1,000
7-15 Cupid's Rival (Billy West).... 1,000
8-1 The Villain (Billy West)..... 1,000
8-15 The Millionaire (Billy West).. 1,000
9-1 The Goat (Billy West)..... 1,000
9-15 The Fly Cop (Billy West)..... 1,000
10-1 The Chief Cook (Billy West).. 1,000
10-15 The Candy Kid (Billy West).. 1,000
11-1 The Hobo (Billy West)..... 1,000
11-15 The Pest (Billy West)..... 1,000
12-1 The Bandmaster (Billy West). 1,000

### Metro Pictures

*Released Week of*
12-10 Wages No Object (Mr. and Mrs. Sidney Drew) ..... 1,000
12-17 An American Widow (Ethel Barrymore) ..... 5,000
12-17 The Spirit of Merry Christmas (Mr. and Mrs. Sidney Drew) 1,000

### Mutual Star Productions

*Released Week of*
11-19 Please Help Emily (Ann Murdock) .....Frohman 5,000
11-26 The Mate of the Sally Ann (Mary Miles Minter)..... 5,000
12-3 American Maid (Edna Goodrich) ..... 5,000
12-10 Miss Jackie of the Army (Margarita Fischer) ..... 5,000
12-17 New York Luck (Wm. Russell) .....American 5,000

### Mutual Serials

*Released Week of*
11-22 The Lost Express, No. 10 (Helen Holmes).....Signal 2,000
11-29 The Lost Express, No. 11 (Helen Holmes).....Signal 2,000
12-6 The Lost Express, No. 12 (Helen Holmes).....Signal 2,000
12-10 The Lost Express, No. 13 (Helen Holmes) .....Signal 2,000

### Paramount Features

*Released Week of*
12-10 The Land of Promise (Billie Burke) ..... 5,000
12-10 Tom Sawyer (Jack Pickford)... 5,000
12-10 Who Is Number One? Episode No. 7 ..... 2,000
12-10 Canning Time in California..... .....Burton Holmes 1,000
12-17 In Glacier Part. Burton Holmes 1,000
12-17 Who is "Number One?" Episode No. 8..... 2,000
12-17 The Fair Barbarian (Vivian Martin) ..... 5,000
12-17 His Mother's Boy (Charles Ray) ..... 5,000

### Pathe

*Released Week of*
12-9 Move On (Harold Lloyd).Rolin 1,000
12-9 Our National Parks (Travel)... Ralph Earl ..... 1,000
12-9 Happy Hooligan at the Circus (Cartoon) .....International 500
12-9 Rotogravure Section (Educ.)... .....International 500
12-12 Hearst-Pathe News, No. 100... 1,000
12-15 Hearst-Pathe News, No. 101... 1,000
12-16 Vengeance Is Mine (Irene Castle) .....Astra 5,000
12-16 The Seven Pearls, No. 14 (Mollie King).....Astra 2,000
12-16 The Hidden Hand, No. 4.... .....Pathe 2,000
12-16 Argus Pictorial, No. 3 (Educ). 1,000
12-16 Along the Vardar—Turkey.... (Travel)..... 500
12-16 A Fresh Water Pirate (Educ.) 500
12-16 Happy Hooligan (cartoon).... 500
12-16 Keeping the Camp Clean.... (Educ.) ..... 500
12-19 Hearst Pathe News, No. 102... 1,000
12-22 Hearst Pathe News, No. 103... 1,000

### Perfection Pictures

*Released Week of*
12-3 The Salt of the Earth (Peggy Adams) ..... 5,000
12-10 The Small Town Guy (Taylor Holmes) ..... 5,000
12-17 The Dream Doll (Marguerite Clayton) ..... 5,000
12-24 Sadie Goes to Heaven (Mary McAlister) ..... 5,000

### Triangle Distributing Corporation

*Released Week of*
12-9 Their Straying Feet..... ..... Triangle Komedy 1,000
12-9 The Learnin' of Jim Benton (Roy Stewart) ..... 5,000
12-9 When War Meant Peace..... ..... Triangle Komedy 1,000
12-9 The Grave Undertaking..... .....Keystone Comedy 2,000
12-16 Because of the Woman (Belle Bennett) ..... 5,000
12-16 His Bad Policy..... .....Triangle Komedy 1,000
12-16 The Maternal Spark (Irene Hunt) ..... 5,000
12-16 A Discordant Note..... .....Triangle Komedy 1,000
12-16 A Sanitarium Scandal.Keystone 2,000

### Vitagraph-V. L. S. E.

*Released Week of*
11-26 Spooks and Spasms.....Big V 1,000
11-26 The Fighting Trail. No. 12 (Wm. Duncan)..... 2,000
12-3 The Tenderfoot (Wm. Duncan) 5,000
12-3 The Fighting Trail, No. 13 (Wm. Duncan) ..... 2,000
12-10 The Marriage Speculation (Mildred Manning) ..... 5,000
12-10 The Fighting Trail, No. 14 (Wm. Duncan) ..... 2,000
12-10 Mr. Bingle's Melodramas (Flora Finch) ..... 2,000
12-10 Tim Grogan's Foundling (Norma Talmadge) ..... 1,000
12-17 In the Balance (Earl Williams) 5,000
12-17 The Fighting Trail, No. 15 (Wm. Duncan)..... 2,000
12-17 The Call (Edith Storey)..... 2,000
12-17 No Sweets (Flora Finch)..... 1,000

### World Features

*Released Week of*
12-3 The Awakening (Montague Love) .....World 5,000
12-10 The Good for Nothing (Carlyle Blackwell) .....World 5,000
12-17 The Tenth Case (June Elvidge) .....World 5,000

### Hoffman Foursquare Pictures

The Bar Sinister (Hedda Nova..... 8,000
The Fringe of Society (Ruth Roland) 7,000
One Hour (Zeena Keefe)..... 6,000
The Silent Witness (Gertrude McCoy) ..... 6,000
The Sin Woman (Irene Fenwick).... 7,000
Madame Sherry (Gertrude McCoy).. 5,000
A Trip Thru China (Brodsky's Art Pictures) ..... 8,000
Her Fighting Chance (Jane Grey).. 6,000
Should She Obey (Alice Wilson).... 6,000
Whither Thou Goest (Rhea Mitchell). 5,000

# Latest News of Chicago

A. B. Momand of Shawnee, Okla., president of the Oklahoma branch of the American Exhibitors' Association, is spending a few days in Chicago.

The South Shore Theater, on Stony Island avenue, is now open only on Saturdays, Sundays and holidays.

Watterson Rothacker has been chosen by the Petrova Picture Company to supervise the laboratory work on the productions in which Madame Olga Petrova is starred. A special laboratory has been equipped for his use in New York, and the cutters, printers and developers will be responsible to Mr. Rothacker for good workmanship. This is a compliment to Mr. Rothacker, whose Chicago laboratories have gained national notice on account of the perfection of the work turned out in the plant that bears his name.

Another Essanay man in addition to Captain Richard Travers has been awarded a commission in the United States Army. L. J. Scott, formerly with Essanay, has received a first lieutenancy in the artillery division and is reported to be on his way to France for final instruction in field artillery work.

Bobby Vernon, who hails from Chicago, has been going forward lately in the realm of the films. He is now being starred in Christie comedies. His previous connections in comedy productions were with the Universal and Keystone.

In line with its policy of advocating a "Go-to-Movie-Week" the Chicago American this year is adding another slogan to its campaign to induce the public to patronize moving picture shows during the week of Christmas to New Years. This season's message to picture fans is "Let's Be Cheerful." In its "Go-to-Movie-Week" campaign the newspaper carries a daily article urging the public to go see the pictures showing in the various neighborhood theaters of the city. The campaign is being conducted by Fred McQuigg, who is well known to Chicago motion picture folk as Rob Reel.

Jack Gardner has ended his connection with Essanay and has departed for the East. Before leaving Chicago he hinted that he might return to the speaking stage. Before entering moving pictures Gardner was a figure in the musical comedy world.

The Monroe Theater, at Fifty-fifth street and Kimbark avenue, has ceased offering a vaudeville bill and beginning with this week presents only a moving picture program.

Irving A. Mack is back on the job getting publicity for the Universal Film Company in the Chicago territory, after completing a two weeks' honeymoon trip. Mr. Mack's bride was Miss Belle Harris, of Chicago.

While in Chicago E. C. Smith, proprietor of the Idle Hour theater of Rossville, Ill., announced that he is rebuilding and enlarging his playhouse, making it the largest and best decorated moving picture theater in Rossville. The newly arranged house will be opened with a showing of the Jewel feature, "Come Through."

Miss Kittie Kelly, the clever photoplay critic of the Chicago *Examiner*, is spending a two weeks' vacation in Florida.

A new constitution has been adopted by the Chicago branch of the Motion Picture Exhibitors' League, which does away with the old system of proxies. Under the new rule, all membership dues must be paid ten days in advance of the annual meeting, and all officers of the League must be bona fide owners of a theater, except the office of secretary, which may be held by a proxy. W. G. Burford has been elected a member of the executive committee of the league, succeeding M. S. Johnson, who resigned. The league members are considering a proposition to give the proceeds of a matinee performance to the women's division of the National Council of Defense.

W. L. Hill of the Paramount exchange is planning to give an interesting trade review of "The Eternal Temptress" at which Mme. Lina Cavalieri, the star of the picture, will be present.

Wallace Reid and Kenneth MacGaffney reached Chicago, December 11, on their trans-continental tour. Mr. Reid appeared in person at a number of Chicago theaters.

"Ruggles of Red Gap," Harry Leon Wilson's famous book and play, is becoming a screen drama at the Essanay studios, with Taylor Holmes in the role he played with such success on the speaking stage. A carefully chosen cast supports him.

Eli Van Ronkel, Chicago manager for Jewel productions, spent several days last week in Milwaukee, where he signed contracts for bookings in all the Saxe Brothers string of theaters.

GEORGE K. SPOOR *presents*

TAYLOR HOLMES

*In*

"Uneasy Money"

THINK OF IT!

A GREAT ULTRA FEATURE

*PLUS* a national billboard campaign with 24 sheets all over the country.
*PLUS* the famous Saturday Evening Post story by P. G. Wodehouse.
*PLUS* the famous comedian—TAYLOR HOLMES.

*Distributed by George Kleine System.*

Perfection Pictures

# MOTOGRAPHY

## The MOTION PICTURE TRADE JOURNAL



CHARLES GUNN, TRIANGLE STAR

Vol. XVIII CHICAGO, DECEMBER 29, 1917 No. 26

WILLIAM FOX OFFERS HENRY LEHRMAN PRODUCTIONS

# SUNSHINE COMEDIES



THEY HAVE STOOD THE TEST

## BOOK THEM NOW

*Seven Releases Ready*

Roaring Lions and Wedding Bells
A Milk-Fed Vamp
His Smashing Career
Damaged - No Goods
Shadows of Her Pest
Are Married Policemen Safe
Son of a Gun

*See your nearest Fox film exchange manager*

FOX FILM CORPORATION

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVIII CHICAGO, DECEMBER 29, 1917 No. 26

# Peace Declared by Exhibitor Factions

## SORES ARE HEALED AND HARMONY REIGNS AT ALLIED MEETING

THE reunion of the divided organizations of the motion picture exhibitors of the American continent is a fact.

Differences that have kept the factions divided are to be forgotten, sore spots engendered at the Chicago convention last summer when the American Exhibitors' Association was formed have been healed.

A joint committee of the leading members of the association and the Motion Picture Exhibitors' League of America is at work on the plans for the formation of a united industry insofar as the owners and managers of theaters are concerned.

This condition resulted from the gathering in conference at Washington of the representative exhibitors of the nation, called by Lee A. Ochs, president of the league.

### *MOTOGRAPHY Urges Reunion*

The reunion of the exhibitors in one powerful organization, free from factional fights and petty bickerings, has been advocated editorially by MOTOGRAPHY for the last several weeks. It was brought about at the Washington conference with greater ease than had been anticipated. Even the leaders in the "get together" movement were surprised that the task was accomplished with so little diffculty.

The conference called by President Ochs resolved itself early into a joint convention of the league and the association. With Mr. Ochs in the chair, everybody being given as much time as he desired on the floor, the committee appointments being made with a view to giving both factions an even break, every session of the meeting was without unpleasantness of any kind, and all the leaders of the forces of the league and the association radiated harmony.

### *Resolutions Spell Unity*

The resolutions committee, composed of Frank B. Eager, chairman; Charles C. Pettijohn, secretary; Louis L. Levine and Alfred S. Black, voiced the sentiment of the united exhibitors' organization in the following set of resolutions, which were adopted without dissent:

"Resolved, By the joint convention of the members and representatives from the various motion picture exhibitors' organizations of the United States in convention assembled in Washington, D. C., this twelfth day of December, 1917, as follows:

"That, whereas, the United States Government has called upon the owners and operators of motion picture theaters in the various states to render certain assistance and perform certain services during the present war crisis, that it is now unanimously declared to be the sense of this meeting that all motion picture exhibitors of the United States do hereby pledge and tender to the United States Government their united and whole-hearted support in the carrying out and making effective all plans and all war aims, and we hereby tender our motion picture screen, stages, bill boards and appurtenances thereto to be so used for such purposes. And

"Be It Further Resolved, That the National Council of Defense and the Bureau of Public Information be forthwith notified that a permanent committee of exhibitors is hereby selected, as follows: Lee A Ochs, H. B. Varner, J. H. O'Donnell, Ernest Horstman and F. J. Rembusch, to present to said National Council of Defense and the Bureau of Public Information a copy of these resolutions and to assist in every way in devising ways and means to carry into effect such plans as have already been designated or adopted by the Government.

"Be It Further Resolved, That it is for the best interests of all motion picture exhibitors and for the motion picture industry at large that all exhibitors and exhibitors' organizations shall in the future stand united and work harmoniously together for our common cause, to the end that our actions may be consistent and that fair and equitable solutions may be found for the many problems now confronting us, and to the further end that the near future may see one large, harmonious, united organization of motion picture exhibitors in the United States, her provinces, and the Dominion of Canada, and that a committee be forthwith selected, representative of all motion picture exhibitors' organizations present, to formulate definite plans to effectuate the objects and intent of this resolution. And

"Be It Further Resolved, That in order that the motion picture exhibitors of the United States may know some of the subjects upon which the various exhibitors' organizations agree to stand against and oppose, it is the sense of this joint convention that all organizations are unalterably opposed to—

"1. The advance deposit system.

"2. The present exorbitant and unreasonably high salaries of certain stars.

"3. The unbusinesslike and unnecessary waste in other branches of the industry by manufacturers and distributors.

"4. The passing along of the fifteen-cent per reel manufacturers' tax.

"5. The daylight saving plan.

"6. Any suggestion upon the part of the Thrift

Campaign Committee advising against attendance at motion picture theaters. And

"Be It Further Resolved, That we are in favor of and indorse the following:

"1. The issuance by the Government of a fifteen-cent coin.

"2. The elimination of, or a proper definition for, Section 1007-A of the Revenue War Tax Bill.

"3. The action of the Motion Picture Exhibitors of Cleveland in their effort for legal relief from the arbitrary imposition of the fifteen-cent per reel manufacturers' tax and to pledge the united support of all organizations in their future endeavors upon this subject.

"4. A change in the present tax schedule to comply with the following:

"a. The elimination of the present tax based upon the seating capacity of theaters.

"b. The elimination of all admission taxes of children under the age of twelve years.

"c. The addition of a tax of one cent on each five-cent admission for all persons over the age of twelve years."

### *Hit at Footage Tax Law*

A decided stand was taken by the exhibitors against the footage tax on film as it is provided for in the present war revenue law. The convention urged that this section of the law be repealed or amended in such a manner as to fix the responsibility for the payment of the tax and not permit it to be passed from one branch of the industry to another.

In this connection, the convention declared against the fifteen cents per reel assessment levied by some of the producers and distributors of the country. The resolution on this subject stated:

"That it is the sense of this joint convention that the film or so-called 'footage' tax law should be repealed or so amended to fix definitely the sources from which this tax shall be collected in such a manner that this tax may not be shifted to a different branch of the industry than the one for which it is intended."

### *Appoint Legislative Committee*

A permanent legislative committee whose duty it shall be to seek remedial legislation from Congress was appointed, to consist of the following members:

H. B. Varner, chairman; Lee A. Ochs, J. H. O'Donnell, Ernest Horstman and Frank Rembusch.

This committee will work in Washington this winter, without instructions and without hindrance, in the interests of the united organization of exhibitors. The expense of the committee's work will be met by a fund to be collected from the allied exhibitors.

### *Many Delayed by Train Service*

At the opening of the conference at noon on December 11, President Ochs announced that because of train delays and other unavoidable incidents the initial session would be informal.

He announced the appointment of the committee on resolutions and the following committee on rules: Harry Bernstein, chairman; Sam Bullock, E. M. Clarke and Joseph Hopp. He invited all the exhibitors present to co-operate with the resolutions committee and to present to it any ideas for any business that was desired to be brought before the convention.

In a brief address, Mr. Ochs made a plea for harmony in the ranks of the exhibitors of the country and a united front for betterment of the exhibitors' branch of the motion picture industry.

The effect of the war tax in various parts of the country was recited. A letter was read from C. D. Cooley, president of the Motion Picture Exhibitors' League of Florida, in which it was stated that the combined effect of the admission and footage tax would be to drive forty per cent of the theaters in that state out of business.

A letter from A. M. LaBelle, secretary of the same organization, said that since the tax laws had gone into effect business had decreased considerably.

"Sixteen theaters in Brooklyn, N. Y., were forced to close their doors since November 1 because of the war tax," declared William Brandt, addressing the convention.

### *Agree Tax Law Is Bad*

C. C. Pettijohn of Indianapolis, Sidney Berman of Brooklyn, E. M. Clarke of Mississippi, Sam Bullock of Cleveland, C. H. Bean of New Hampshire, E. H. Horstmann of Massachusetts, Harry Bernstein of Virginia, manager of the Jake Wells Circuit, R. D. Craver of North Carolina and Alfred S. Black of Maine were of the same opinion of the effect of the tax law—that it was uniformly detrimental to business. Frank Rembusch declared that business in Indiana had dropped off fully twenty per cent and that in the smaller towns of the state many owners were about to close their houses.

Frank Eager of Nebraska said that conditions in the West were not so serious on account of the war tax as they were in the East. He stated that business had been but slightly affected by the war revenue law in his section of the country.

Joseph Hopp, outlining conditions in Chicago, stated that children business had fallen off greatly because adult attendance was less since the tax law became effective.

### *Urges Uniformity in Tax*

C. M. Rappaport of Philadelphia, speaking on the tax situation, declared in favor of a uniform tax of one cent on all admission tickets up to twenty cents.

Pleas for unity in the exhibitors' organization were voiced by Louis Schindler and William Heaney, both of Chicago. Mr. Schindler said that the exhibitors should not go before Congress in conjunction with the producers, and that the exhibitors' organization should not contract any alliances with the manufacturing branch of the industry.

Mr. Heaney seconded the attitude of Mr. Schindler, declaring that the exhibitors were doing more than any other branch of the industry in aiding the Government to spread patriotic propaganda, and that they should be recognized by the Government rather than the officials of the National Association of the Motion Picture Industry.

### *Pettijohn Makes Stirring Address*

This same sentiment was voiced by Charles C. Pettijohn, who delivered a stirring appeal for a united exhibitors' organization. In his speech Mr. Pettijohn said:

"Whatever we do, we must act together as one big, harmonious body acting in concert. In the past, officials of the national association have come to Washington and told the Government that they would

deliver the screens of the country to the Government for its work.

"Let us be independent and stand on our own feet. If we are to do any delivering, let us do the delivering direct to the Government ourselves and not to the manufacturers. And let us do it as one big, unified body. I want to tell you right now that I am with you heart and soul, and will go the limit with you.

"I believe that there should be a permanent legislative committee appointed representing all exhibitor organizations to remain in Washington and put into execution the wishes of this convention.

"The fact which has been brought out here this afternoon that the tax is preventing children from attending the theaters is dangerous in the extreme, for the children are the future patrons of the theater. Therefore, I believe that the children's tax should be eliminated. I further believe that you should determine yourselves just what you want done. I do not believe that there should be any consultation with the manufacturers, for I do not believe that the manufacturers should be heard concerning the tax which you pay."

### *Eager Endorses Pettijohn's Stand*

Endorsing what Mr. Pettijohn said, Frank Eager of Nebraska said:

"I cannot too emphatically call your attention to the importance and necessity for concerted action at this time; not only harmony and unity among ourselves, but harmony and unity throughout the whole industry. But I fully believe that we should settle and determine on our course of action and policy, for what is best for us is best for all.

"If we don't succeed, how long can the manufacturers and distributors stay in business? They are absolutely dependent on us and this dependence is increased if we are united.

"I believe that the present law should be readjusted, not repealed. I do not think that we have any right to ask for its repeal under present conditions. The country is at war and is in need of money to carry on and win the war.

"We should pay a tax the same as any industry, but a tax should be levied along scientific lines.

"We should say to Congress, 'We are with you, but we do not want to pay a manufacturer's tax amounting to twice as much as goes into the national treasury.'"

At the second day's session representatives of five independent producing corporations appeared before the convention and explained their attitude on the fifteen-cent reel tax. None of these companies—the Frohman Amusement Corporation, Ogden Pictures Corporation, Harry Rapf, Ivan Film Corporation and Triumph Film Corporation.

### *Choose Amalgamation Committee*

Following the reading and adoption of the resolutions that had been framed the previous night, the following committee on amalgamation was appointed: Charles C. Pettijohn of Indiana, I. M. Mosher of Buffalo, Louis Frank of Chicago, Harry Crandall of Washington, Lee A. Ochs of New York, A. S. Black of Maine, Joseph Hopp of Chicago, and L. F. Blumenthal of Jersey City.

An attempt on the part of William Brandt of Brooklyn to get the convention to withdraw from the National Association of the Motion Picture Industry failed, after the plan had been opposed by Messrs. Pettijohn, Levine and Black. It was pointed out by Mr. Black that this was not a convention of the league, but a meeting of the allied exhibitors' organizations, and that such action could not be taken legally.

### *Write to Your Congressman*

The final afternoon session was devoted to discussions as to methods to be pursued in bringing about desired legislative changes in the laws governing the raising of war revenue from the motion picture industry. H. B. Varner urged that every exhibitor in the country write to his senator and congressman, giving facts as to the injustices brought about by the present war revenue act.

The following attended the convention:

Lee A. Ochs, national president, M. P. E. L. of A.; Eugene M. Clarke, president of the Exhibitors' League of Mississippi; Milton M. Goldsmith, attorney for the M. P. E. L. of A.; Joseph Hopp, president Exhibitors' League of Chicago; J. M. Grossman, Brooklyn, N. Y.; Harry Green, Philadelphia, Pa.; Charles C. Pettijohn, business manager of the A. E. A.; R. H. Campbell, Washington, D. C.; A. N. Waters, Washington, D. C.; M. C. Solomon, Bronx, New York; M. J. Lydon, Boston, Mass.; L. J. Schindler, Chicago, Ill.; Jacob Cann, of Providence, R. I., and Concord, N. H.; Henry Haring, Brooklyn, N. Y.; Samuel I. Berman, Brooklyn, N. Y.; C. E. Geoghigan, Chase City, Va.; R. D. Craver, Charlotte, N. C.; H. J. Paradis, Wilson, N. C.; I. N. Hartstall, New York; C. H. Bean, president New Hampshire Exhibitors' League, Franklin, N. H.; F. A. Abbott, Charlotte, Pa.; William Brandt, Brooklyn, N. Y., president Associated Exhibitors of Brooklyn; W. Stephen Bush, editor, *Exhibitors' Trade Review;* William J. Sweeney, financial secretary, M. P. E. L. of A.; James Ginns, Wilmington, Del.; W. H. Smyth, Seattle, Wash.; Benjamin Schindler, Philadelphia, Pa, assistant secretary, Exhibitors' League of Philadelphia; C. M. Rappaport, Philadelphia, Pa.; Joseph Mogler, St. Louis, Mo., president, Exhibitors' League of Missouri; A. D. Pappas, St. Louis, Mo.; Charles S. Kaneas, St. Louis, Mo.; Samuel Bullock, Cleveland, O.; W. J. Slimm, Cleveland, O.; J. P. Morgan, Washington, D. C.; J. H. Spencer, Winding Gulf, W. Va.; A. B. Samuelson, Bronx, New York; Frank A. Hornig, Baltimore, Md., president Exhibitors' League of Maryland; William Hilkemeier, New York; Geo. C. Warner, Columbia, S. C., president, Exhibitors' League of South Carolina; Frank J. Rembusch, Shelbyville, Ind., president, Exhibitors' League of Indiana; Henry Cole, Bronx, New York, secretary, Cinema Exhibitors' Association; George M. Mann, Washington, D. C.; G. G. Hiller, Kay Bee Film, New York; Nat H. Spitzer, Kay Bee Film, New York; C. H. Christie, Christie Films, Los Angeles, Cal.; Wm. E. Stumpf, Baltimore, Md., treasurer, Exhibitors' League of Maryland; J. Cooper, Chicago, Ill.; L. H. Frank, Chicago, Ill., president, Motion Picture Theater Association; David Weinstock, New York; N. Vinegrad, Bronx, New York; Jay E. Sherwood, Madison, Wis., vice-president, Wisconsin League; Fred. H. Hartman, Chicago, Ill.; A. Dresner, Washington, D. C., secretary, Exhibitors' League of District of Columbia; Ernest H. Horstmann, Boston, Mass., president, Exhibitors' League of Massachusetts; W. F. Crall, Norfolk, Va.; John H. O'Donnell, Philadelphia, Pa., president, Exhibitors' League of Pennsylvania; Peter J. Schaefer, Chicago, Ill.; Ben Title, Brooklyn, N. Y.; Louis F. Blumenthal, Jersey City, N. J.; Wm. C. Murphy, Washington, D. C.; Harry Crandall, Washington, D. C., president, Exhibitors' League of District of Columbia; Frank B. Eager, Lincoln, Neb.; Louis L. Levine, Brooklyn, N. Y.; R. Sanders, Brooklyn, N. Y.; Dr. Wm. P. Herbst, Washington, D. C.; A. S. Black, Rockland, Me., president, Exhibitors' League of Maine; Harry Bernstein, Richmond, Va.; Arthur Robb, Washington, D. C.; R. B. Olsen, General Film, New York; M. M. Rubens, Joliet, Ill.; William E. Heaney, Chicago, Ill., vice-president, Exhibitors' League of Chicago; J. D. Hopkins, Norfolk, Va.; Percy Wells, Wilmington, N. C., president, Exhibitors' League of North Carolina; H. B. Varner, Lexington, N. C., secretary, Exhibitors' League of North Carolina; Herschel Stuart, Dallas, Tex., representing E. H. Hulsey; S. Levy, Fort Worth, Tex.

### *Take Up Brooklyn Situation*

Before adjournment, the subject of the Brooklyn situation was brought up by William Brandt. On

(*Continued on page* 1325)

# "What the Picture Did for Me"

## ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

*(Editorial Note:—"The trade paper than can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews* Motography *publishes in each week's issue the actual, unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

### ARTCRAFT.

**Reaching for the Moon,** with Douglas Fairbanks (Artcraft)—"A very good picture, in my estimation. It is a dream story and people should see it from the beginning to appreciate it. Some of my patrons like it and some do not. It opened up on a week's run to satisfactory business."—M. J. Weil, Castle Theater, Chicago.—*Downtown house.*

**The Woman God Forgot,** with Geraldine Farrar (Artcraft)—A very good spectacle which pleased."—H. M. Thomas, Strand Theater, Omaha, Nebr.

**Rebecca of Sunnybrook Farm,** with Mary Pickford (Artcraft)—"One of the best pictures ever made." —Mrs. R. G. Jordan, Hinsdale Theater, Hinsdale, Ill.—*High class suburban neighborhood.*

**In Again, Out Again,** with Douglas Fairbanks (Artcraft)—"A big card. Everyone pleased. Draws both fans and the 'once in a while' patrons."—Majestic Theater, Lexington, Nebraska.

**In Again, Out Again,** with Douglas Fairbanks (Artcraft)—"This is a good one but not the star's best." —John D. Ashton, Columbia Theater, Provo, Utah.

**The Little Princess,** with Mary Pickford (Artcraft)—"Not as good as **Rebecca of Sunnybrook Farm.** Too much of a children's story. Did not draw as well as her two previous offerings."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Silent Man,** with W. S. Hart (Artcraft)—"Plenty of hold-ups, rattlesnakes and barroom fights. In other words, a 'fist and skull' picture. Everything from one-card monte to the shooting of a boy. Personally I did not like it but it seems to go over very well with a men-audience. Business very poor on a week's run, but through no fault of the picture."—H. C. Miller, Rose Theater, Chicago.—*Downtown house.*

### BLUEBIRD.

**Hell Morgan's Girl,** with Dorothy Phillips (Bluebird)—"A very good picture for those who like that class of play."—Leafgreen T. Youmans, Leafy Theater, Minatare, Nebr.

**The Plow Woman,** with Mary McLaren (Bluebird)—"Different. Full of wonderful effects and a strong story. This will go big if patrons like this kind of picture."—Oskar Korn, Grand Theater, Bay City, Tex.

**The Little Orphan,** with Ella Hall (Bluebird)—"Very good. Pleased everybody. A good, clean picture for the family."—Oskar Korn, Grand Theater, Bay City, Tex.

### BUTTERFLY.

**The Cricket,** with Zoe Rae (Butterfly)—"Clean and entertaining. Zoe draws well."—P. G. Estee, Star Opera House, Alexandria, S. D.

**The Marked Man,** with Harry Carey (Butterfly) —"A good, clean, western picture. Free from all things that make westerns objectionable."—P. G. Estee, Star Opera House, Alexandria, S. D.

### GOLDWYN.

**Nearly Married,** with Madge Kennedy (Goldwyn) —"Good business. Many compliments. People want to laugh."—Mrs. R. G. Jordan, Hinsdale Theater, Hinsdale, Ill.—*High class suburban neighborhood.*

**Baby Mine,** with Madge Kennedy (Goldwyn)—"Good business. A good comedy drama."—Mrs. R. G. Jordan, Hinsdale Theater, Hinsdale, Ill.—*High class suburban neighborhood.*

**Baby Mine,** with Madge Kennedy (Goldwyn)—"Good business for three days to pleased patrons."—A. K. Pay, Colonial Theater, Sioux Falls, S. D.

**The Spreading Dawn,** with Jane Cowl (Goldwyn) —"Fair business. Patrons generally disappointed in the production."—A. K. Pay, Colonial Theater, Sioux Falls, S. D.

**The Spreading Dawn,** with Jane Cowl (Goldwyn) —"Business fair. Audience enthusiastic."—Mrs. R. G. Jordan, Hinsdale Theater, Hinsdale, Ill.—*High class suburban neighborhood.*

**The Spreading Dawn,** with Jane Cowl (Goldwyn) —"From an artistic standpoint, one of the finest productions ever on my screen. Cold weather hurt business."—R. J. Relf, Star Theater, Decorah, Iowa.

**Fighting Odds,** with Maxine Elliott (Goldwyn) —"Not up to the standard of past releases. Star does not register on the screen."—D. M. Bain, Grand Theater, Wilmington, N. C.

**The Auction Block** (Goldwyn)—"A wonderful picture, one of the best of the season. Drew exceptionally

good business and pleased the audience very well."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

---

**Polly of the Circus,** with Mae Marsh (Goldwyn)—"Drew a much larger crowd than we expected, on a very cold night. Many compliments."—C. A. Runyan, Gem Theater, Bigheart, Okla.

---

**Polly of the Circus,** with Mae Marsh (Goldwyn)—"Went over big for three days. Played extra matinee each day."—A. K. Pay, Colonial Theater, Sioux, Falls, S. D.

---

**The Manxman,** with Elizabeth Risdon (Goldwyn)—"Played this four days. Slipped the fourth day. We usually change every two days."—A. K. Pay, Colonial Theater, Sioux Falls, S. D.

---

**Sunshine Alley,** with Mae Marsh (Goldwyn)—"Poor business on a three-day run. Did not go with patrons. General disappointment."—A. K. Pay, Colonial Theater, Sioux Falls, S. D.

---

FOX.

**The Conqueror,** with William Farnum (Fox)—"A big star and a big picture. Good business to a pleased audience."—J. H. Ireland, Globe Theater, Sullivan, Ill.

---

**Thou Shalt Not Steal,** with Virginia Pearson (Fox)—"One of Miss Pearson's best productions. Very satisfactory."—D. M. Bain, Grand Theater, Wilmington, N. C.

---

K. E. S. E.

**The Runaway Colt** (Selig-K. E. S. E.)—"Hoyt comedy. One of the best comedies I ever played."—Eugene Saunders, Palace Theater, Harvard, Ill.

---

**Max Comes Across,** with Max Linder (Essanay-K. E. S. E.)—"High class short subject. Plenty of laughs. Will please well."—Majestic Theater, Lexington, Nebr.

---

**Max Wants a Divorce,** with Max Linder (Essanay-K. E. S. E.)—"Another high class short subject to complete a program."—Majestic Theater, Lexington, Nebr.

---

**The Law of the North,** with Shirley Mason (Edison-K. E. S. E.)—"Great. Immense snow scenes. Wonderful photography. We want more like it."—Majestic Theater, Lexington, Nebr.

---

**The Cossack Whip,** with Viola Dana (Edison-K. E. S. E.)—"A great production, one that any exhibitor can safely recommend to his patrons. The print I received was only in fair condition, however."—Mrs. W. A. Peterson, Scenic Theater, Mt. Vernon, S. D.

---

**The "Skinner" Series,** with Bryant Washburn (Essanay-K. E. S. E.)—"**Skinner's Dress Suit, Skinner's Bubble** and **Skinner's Baby** all drew well

## What Does the Box Office Show?

IS THE picture you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They may want to book the same pictures. Tell them in MOTOGRAPHY's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Which picture on your program do you consider superior box office attraction? (Write in pencil.)

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks..... Remarks.....

..... .....

..... .....

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks ..... Remarks .....

..... .....

..... .....

Address ..... City and State .....

Name of Theater ..... Sent in by .....

Help the industry produce better films. Fill out the blank every week. Mail it to MOTOGRAPHY, Monadnock Bldg., Chicago.

and pleased. Fine human comedy drama stuff."—P. G. Estee, Star Opera House, Alexandria, S. D.

**Skinner's Baby,** with Bryant Washburn (Essanay-K. E. S. E.)—"Struck a chord of appeal with our audiences that was great."—D. M. Bain, Grand Theater, Wilmington, N. C.

## METRO.

**Draft 258,** with Mabel Taliaferro (Metro)—"Uses patriotism and the American flag to put it over but the picture will more than pack 'em in."—E. V. McGrath, Stratford Theater, Detroit, Mich.

**Exile,** with Mme. Petrova (Metro)—"A typical Petrova production. Fair business."—E. V. McGrath, Stratford Theater, Detroit, Mich.

**An American Widow,** with Ethel Barrymore (Metro)—"An average picture."—H. C. Miller, Boston and Alcazar Theaters, Chicago."—*Downtown houses.*

**Too Much Henry,** with Mr. and Mrs. Sidney Drew —(Metro)—"As usual, this went over well, although the picture itself is not as good as usual."—H. C. Miller, Boston and Alcazar Theaters, Chicago.—*Downtown houses.*

**The Voice of Conscience,** with Bushman and Bayne (Metro)—"A good picture. Bushman plays a dual role. Story somewhat impossible but the stars draw well. Six reels."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Voice of Conscience,** with Bushman and Bayne (Metro)—"Poor. No story, no action and Bushman does not appeal."—D. M. Bain, Grand Theater, Wilmington, N. C.

**Under Handicap,** with Harold Lockwood (Metro) —"This picture should have been cut from eight to five reels. Then it would have been a very ordinary program release. Business bad."—D. M. Bain, Grand Theater, Wilmington, N. C.

## MUTUAL.

**Miss Jackie of the Army,** with Margarita Fischer (American-Mutual)—"A very clever comedy drama. While the story lacks depth, the clever acting of Miss Fischer enables it to get over. It did not draw owing to the title, which is too much like **Miss Jackie of the Navy** and leads people to think they have seen the picture before."—H. C. Miller, Boston and Alcazar Theaters, Chicago—*Downtown houses.*

**Please Help Emily,** with Ann Murdock (Empire-Mutual)—"A good picture but it did not draw."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Betty and the Buccaneers,** with Juliet Day (American-Mutual)—"Not worth much to us. Audience displeased and business very poor."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Snap Judgment,** with William Russell (American-Mutual)—"A fairly good picture but our patrons do not like this star and business was poor."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Game of Wits,** with Gail Kane (American-Mutual)—"A good picture. Turn away business in the face of a blizzard."—E. V. McGrath, Stratford Theater, Detroit, Mich.

**A Daughter of Maryland,** with Edna Goodrich (Mutual)—"A regular picture to capacity business. Give us more such productions."—E. V. McGrath, Stratford Theater, Detroit, Mich.

**The Runaway,** with Julia Sanderson (Mutual)— "A very good show and it pleased all of my patrons."— Eugene Saunders Palace Theater, Harvard, Ill.

**Sunny Jane,** with Jackie Saunders (Horkheimer-Mutual)—"Clever play. Big business. Pleased all. Light comedy surely takes well."—Majestic Theater, Lexington, Nebr.

**The Fireman,** with Charlie Chaplin (Mutual)— "One of his poorest."—Leafgreen T. Youmans, Leafy Theater, Minatare, Nebr.

**The Floorwalker,** with Charlie Chaplin (Mutual) —"Very good, much better than his average."—Leafgreen T. Youmans, Leafy Theater, Minatare, Nebr.

**Whose Wife?** with Gail Kane (American-Mutual)—"An excellent story. Acting also very good."— Leafgreen T. Youmans, Leafy Theater, Minatare, Nebr.

**And the Law Says,** with Richard Bennett (American-Mutual)—"A feature everyone should see. A mighty good lesson."—Leafgreen T. Youmans, Leafy Theater, Minatare, Nebr.

**The Pearl of Paradise,** with Margarita Fischer (Pollard-Mutual)—"Star very popular. The added reel makes a much better story."—Leafgreen T. Youmans, Leafy Theater, Minatrare, Nebr.

## PARAMOUNT.

**Bab's Matinee Idol,** with Marguerite Clark (Paramount)—"The last of the 'Bab' series. People do not care for a series and business on these was not as good as usual with Miss Clark. Let's hope she will be given some real plays next, with not so much 'kid' stuff. Let's have something as good as **Wildflower.**"—M. J. Weil, Castle Theater, Chicago.—*Downtown house.*

**Bab's Diary,** with Marguerite Clark (Paramount) —"A good picture. Miss Clark is losing her drawing power for some unexplained reason."—E. V. McGrath, Stratford Theater, Detroit, Mich.

**Bab's Burglar,** with Marguerite Clark (Paramount)—"These Bab stories are clever but do not pull the business. Too childish."—John D. Ashton, Columbia Theater, Provo, Utah.

**Jack and Jill,** with Jack Pickford (Paramount)— "Such a title! Sounds like a fairy story. Picture is good. Deals with east side New York life. Change its title if you run it."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Hungry Heart,** with Pauline Frederick (Paramount)—"Star just draws average business here. We have to pay a high rental for a fair drawing star. Story

triangle stuff. Will get over."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Hungry Heart,** with Pauline Frederick (Paramount)—"Neither myself or audience thought much of this picture."—H. M. Thomas, Strand Theater, Omaha, Nebr.

**The Secret Game,** with Sessue Hayakawa (Paramount)—"Picture good, star good, subject timely. Business very good considering the condition of business at the present time."—H. C. Miller, Boston and Alcazar Theaters, Chicago.—*Downtown houses.*

**Molly Entangled,** with Vivian Martin (Paramount)—"Another of those light, cute little pictures. Much ado about nothing. Business terrible."—H. C. Miller, Boston and Alcazar Theaters, Chicago.—*Downtown houses.*

**Her Better Self,** with Pauline Frederick (Paramount)—"Pleased, but is not the star's best."—Oskar Korn, Grand Theater, Bay City, Texas.

**The Goose Girl,** with Marguerite Clark (Paramount)—"Drew better on the second run than any program picture at first run."—Oskar Korn, Grand Theater, Bay City, Texas.

**The Undying Flame,** with Mme. Petrova (Paramount)—"Great. The star is wonderful and is making friends right along."—Oskar Korn, Grand Theater, Bay City, Texas.

**Are You a Mason?** with John Barrymore (Paramount)—"Played a second run and drew well. This is a dandy entertainment if your people like comedy."—Oskar Korn, Grand Theater, Bay City, Texas.

**The Foundling,** with Mary Pickford (Paramount)—"One of Mary's older pictures. I consider it a very good picture. Patrons commented very favorably."—Mrs. W. A. Peterson, Scenic Theater, Mt. Vernon, S. D.

**Hearts Adrift,** with Marie Doro (Paramount)—"This picture got by with my audience, but that is about all. It has a foreign flavor."—J. H. Ireland, Globe Theater, Sullivan, Ill.

**On the Level,** with Fannie Ward (Paramount)—"Fairly good dance hall stuff. Was run too close to **The Flame of the Yukon** to pull any."—R. J. Relf, Star Theater, Decorah, Iowa.

**Double Crossed,** with Pauline Frederick (Paramount)—"Miss Frederick is always a favorite here, if given the right kind of production. This pleased them all. Very fine lighting and photography."—R. J. Relf, Star Theater, Decorah, Iowa.

**Fatty at Coney Island,** with Roscoe Arbuckle (Paramount)—"Very suggestive. We took it off the program after the first show. Not fit for ladies and children in a high class theater. A splendid picture for downtown but not in a neighborhood house."—E. V. McGrath, Stratford Theater, Detroit, Mich.

**The Old Homestead** (Paramount)—"One of the best pictures I have had the pleasure of showing my patrons. It is the kind of a story everyone likes to see." Mrs. W. A. Peterson, Scenic Theater, Mt. Vernon, S. D.

**Prince and Pauper,** with Marguerite Clark (Paramount)—"This is a good picture and gave excellent satisfaction. Film in fine condition."—Mrs. W. A. Peterson, Scenic Theater, Mt. Vernon, S. D.

**Hulda from Holland,** with Mary Pickford (Paramount)—"Fine and dandy. Book it. Mary has them all beat by a city block."—C. T. McClure, Comique Theater, Jamesport, Mo.

**The Mysterious Miss Terry,** with Billie Burke (Paramount)—"Everyone was pleased and said so."—Mrs. R. G. Jordan, Hinsdale Theater, Hinsdale, Ill.—*High class suburban neighborhood.*

**The Varmint,** with Jack Pickford (Paramount)—"Exceptionally fine. Good business."—Mrs. R. G. Jordan, Hinsdale Theater, Hinsdale, Ill.

**The Bottle Imp,** with Sessue Hayakawa (Paramount)—"An unusual picture but it did not please. People want more than just pictures."—Mrs. R. G. Jordan, Hinsdale Theater, Hinsdale, Ill.

## PERFECTION.

**The Kill Joy,** with Mary McAlister (Perfection)—"Would pass for a children's matinee but not for adult audiences. One of the few pictures I've run lately that they walked out on."—R. J. Relf, Star Theater, Decorah, Iowa.

**Pants,** with Mary McAlister (Perfection)—"An agreeable surprise to us was this picture. Big business on a bad night."—Eugene Saunders, Palace Theater, Harvard, Ill.

## SELECT.

**Her Silent Sacrifice,** with Alice Brady (Select)—"Just a fair picture."—H. C. Miller, Rose Theater, Chicago.—*Downtown house.*

**The Barrier** (Rex Beach-Select)—"A very good picture. Pleased the audience very well and brought exceptionally good business on a below zero day."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Wild Girl,** with Eva Tanguay (Select)—"A pretty wild picture and it looks as though she 'didn't care.' However it brought very good business and satisfied the box office."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

## TRIANGLE.

**Double Trouble,** with Douglas Fairbanks (Triangle)—"Star very good but play has no plot."—Leafgreen T. Youmans, Leafy Theater, Minatare, Nebr.

**Love or Justice,** with Louise Glaum (Triangle)—"A good picture. Star one of the best, if not the best, in her style of role. Good business."—Levi Stevens, Bijou Theater, Alpena, Mich.—*Five, eleven and seventeen cent admission price.*

**In Slumberland,** with Thelma Salter (Triangle)—"Triangle pictures always get the business and this

was no exception."—Levi Stevens, Bijou Theater, Alpena, Mich.

**The Sudden Gentleman,** with William Desmond (Triangle)—"A very good picture. It pleased the audience but did not draw."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Ship of Doom,** with Claire McDowell (Triangle)—"Did not draw."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Fanatics,** with Barney Sherry (Triangle)—"A pretty good picture but the star is unknown and did not draw."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Larnin' of Jim Benton,** with Roy Stewart (Triangle)—"This star is not popular or well known."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Man Hater,** with Winifred Allen (Triangle)—"Triangle pictures are getting back to the former high standard. Big business."—E. V. McGrath, Stratford Theater, Detroit, Mich.

**The Flame of the Yukon,** with Dorothy Dalton (Triangle)—"Played to capacity for three days and a return of two days to capacity."—A. K. Pay, Colonial Theater, Sioux Falls, S. D.

**The Lamb,** with Douglas Fairbanks (Triangle)—"Fifth repeat on this and played to more business than the first time."—A. K. Pay, Colonial Theater, Sioux Falls, S. D.

**The Disciple,** with W. S. Hart (Triangle)—"Played to sixty per cent more business than on first showing."—A. K. Pay, Colonial Theater, Sioux Falls, S. D.

**For Valour,** with Winifred Allen (Triangle)—"Fair business in twenty below zero weather. Patrons stated that the work of Dick Barthelmus overshadowed that of the star."—A. K. Pay, Colonial Theater, Sioux Falls, S. D.

**Wild Sumac,** with Margery Wilson (Triangle)—"A clean picture but it did not draw well."—A. K. Pay, Colonial Theater, Sioux Falls, S. D.

**One Shot Ross,** with Roy Stewart (Triangle)—"Better business than on the usual western. The star is getting better."—A. K. Pay, Colonial Theater, Sioux Falls, S. D.

**Indiscreet Corinne,** with Olive Thomas (Triangle)—"Olive Thomas is a general favorite. Good business for two days."—A. K. Pay, Colonial Theater, Sioux Falls, S. D.

**The Medicine Man,** with Roy Stewart (Triangle)—"Hart is the only one who can put over these western stories. This one has a poor title. An average picture."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Indiscreet Corinne,** with Olive Thomas (Triangle)—"A clever little comedy drama with plenty of spicy touches. Good for any kind of a house. Star is becoming a winner."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**The Bond of Fear,** with Belle Bennett (Triangle)—"This picture held my audience in suspense and the ending was very satisfactory."—J. H. Ireland, Globe Theater, Sullivan, Ill.

**The Devil Dodger,** with Roy Stewart (Triangle)—"I believe Stewart is a comer. He has screen personality. The picture was well received."—J. H. Ireland, Globe Theater, Sullivan, Ill.

## VITAGRAPH.

**The Love Doctor,** with Earle Williams (Vitagraph)—"A pretty good picture which seemed to please our audience. Business fair."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Dead Shot Baker,** with William Duncan (Vitagraph)—"No drawing power. Business dead."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**The Money Mill,** with Dorothy Kelly (Vitagraph)—"Pleased everyone."—Eugene Saunders, Palace Theater, Harvard, Ill.

**Within the Law,** with Alice Joyce (Vitagraph)—"Big business at advanced prices. It is worth all the advertising you can give it. Get it if you want a really big one."—Majestic Theater, Lexington, Nebr.

**Bobby Takes a Hand,** with Bobby Connelly (Vitagraph)—"A clever short subject. Received many compliments on it."—Majestic Theater, Lexington, Nebr.

**Aladdin from Broadway,** with Edith Storey (Vitagraph)—"Good business. An excellent picture."—Mrs. R. G. Jordan, Hinsdale Theater, Hinsdale, Ill.—*High class neighborhood.*

**The More Excellent Way,** with Anita Stewart (Vitagraph)—"A good picture which pleased everyone."—Mrs. R. G. Jordan, Hinsdale Theater, Hinsdale, Ill.

**Apartment 29,** with Earle Williams (Vitagraph)—"Let it alone. Nothing to it. The poorest Vitagraph we have run in many moons."—C. T. McClure, Comique Theater, Jamesport, Mo.

**Sally in a Hurry,** with Lillian Walker (Vitagraph)—"Just a picture. Nothing to boast about. Patrons didn't like it much."—C. T. McClure, Comique, Theater, Jamesport, Mo.

## WORLD.

**The Dancer's Peril,** with Alice Brady (World)—"Star very good. Also the play is interesting."—Leafgreen T. Youmans, Leafy Theater, Minatare, Nebr.

**The Tenth Case,** with June Elvidge (World)—"Picture very good. Business very poor."—H. C. Miller, Boston and Alcazar Theaters, Chicago.—*Downtown house.*

**The Guardian,** with June Elvidge (World)—"An

average World picture. Business fair in bad weather."—Levi Stevens, Bijou Theater, Alpena, Mich.

**The Awakening,** with Montagu Love (World)—"Not for children. Well worked out plot. Well acted. Sensational and melodramatic."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

**Youth,** with Carlyle Blackwell (World)—"A very ordinary production."—D. M. Bain, Grand Theater, Wilmington, N. C.

**A Self-Made Widow,** with Alice Brady (World)—"Story weak. Plot hackneyed. Did poor business."—D. M. Bain, Grand Theater, Wilmington, N. C.

**Easy Money,** with Ethel Clayton (World)—"A good picture to pretty good business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

**Her Hour,** with Kittie Gordon (World)—"A fairly good picture with good drawing power."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

## STATE RIGHTS.

**The Garden of Allah,** with Helen Ware (Selig-State Rights)—"Over your heads if you never read the book. Wonderful but not a drawing card."—Majestic Theater, Lexington, Nebr.

**Civilization** (Ince-State Rights)—"A really big one. Big business. It surely raps the Kaiser."—Majestic Theater, Lexington, Nebr.

**God's Man,** with H. B. Warner (Frohman-State Rights)—"Very good for the better class patrons. It will go over the heads of most of the others."—Oskar Korn, Grand Theater, Bay City, Tex.

**Fighting in France** (State Rights)—"Drew well, but is a poor picture and disappointed the patrons."—Oskar Korn, Grand Theater, Bay City, Tex.

**Lust of the Ages,** with Lillian Walker (Ogden-State Rights)—"This is a fair program picture but too slow for a super-picture."—John D. Ashton, Columbia Theater, Provo, Utah.

## SERIALS AND SERIES.

**The Lost Express,** Chapter 3, with Helen Holmes (Mutual)—"A fair serial to fair business. This episode drew better than the others. Business improving."—Levi Stevens, Bijou Theater, Alpena, Mich.

**The Voice on the Wire,** with Ben Wilson (Universal)—"A good mystery serial which is holding up well at the seventh episode."—P. G. Estee, Star Opera House, Alexandria, S. D.

**The Fighting Trail,** with William Duncan (Vitagraph)—"Some remarkable action but the plot is weak. Business failing."—D. M. Bain, Grand Theater, Wilmington, N. C.

"**Mutual Star Productions** and **Triangle Features** are giving good satisfaction."—C. A. Runyan, Gem Theater, Bigheart, Okla.

(*Continued from page* 1319)

his motion, the convention went on record as being in favor of exhibitors everywhere booking films offered by distributors who do not charge the fifteen cents per reel tax. On the Brooklyn situation the convention adopted the following resolution:

"That the action of the National Association of the Motion Picture Industry in filing criminal charges against the Associated Motion Picture Exhibitors of Brooklyn, charging them with conspiracy and boycott, be condemned, and that the entire support of the joint convention be pledged to these exhibitors."

On the battle that is on between the exhibitors of Brooklyn and the distributors who demand the fifteen-cent tax, the following statement has been issued by the exhibitors' local organization:

"The Associated Motion Picture Exhibitors of Brooklyn and Long Island is being charged by the combined and concerted action of the Distributors' Branch of the National Association of the Motion Picture Industry with a criminal offense. Evidently the felony charged is of such serious character as requires the employment of the most eminent counsel to represent them.

"Notwithstanding the usual method of first presenting the case to the authorities, it simultaneously gave such complaint the widest publicity in the public press. The reason for doing this is manifold and, no doubt, apparent to everyone.

### *Not Trying Case in Paper*

"The exhibitors of Brooklyn and Long Island do not intend to try the issues in the public press, and therefore will welcome an investigation by the proper authorities, provided that the complainants will be put under oath, to ascertain the real true facts, and the exhibitors will welcome, at the proper time, an opportunity to present their side.

"The National Association of the Motion Picture Industry was originally organized and incorporated for the primary purpose of bringing about a better understanding among its various branches and to adjust, if possible, any differences that might arise between the various branches therein. A nation-wide complaint has been filed against the distributors' branch of this industry, and instead of meeting as real proper business men they find it necessary to hire the most expensive counsel obtainable to secure the machinery of the United States Government to help them compel the exhibitors to accede to an illegal demand.

### *United States Is Busy Enough*

"The United States Government is certainly busy enough conducting this world war without being asked to indulge itself in patching up internal differences of this industry. The fifth largest industry of the world must certainly look ridiculous. This proceeding on the part of the distributors' branch will tend to create an unfortunate breach between the exhibitors of this country and the distributors, and has torn away the foundation of an organization that was built for the purpose of unity in the industry."

## Empire Uses Coast Studio

The Empire All-Star Corporation have now completed work on "The Girl and the Judge" and will make their next release at the American Studio at Santa Barbara, Cal.

# "Pictures Might Have Saved Russia"

## SECRETARY DECLARES PRESENT CONDITIONS COULD HAVE BEEN PREVENTED

"HAD motion pictures illustrating the various phases of American life been exhibited widely through Russia from the beginning of the war in 1914, it is probable that the present situation in Russia would never have occurred," said Orrin G. Cocks, advisory secretary of the National Board of Review of Motion Pictures, in an address on the subject, "Movies and the War," given on December 11 in the First Baptist Church in Syracuse, N. Y., before the Commonweal Club, a large and important women's organization of that city.

"The stern reality of war has forced the people of the United States to think clearly on a number of questions," said Mr. Cocks. "This is quite as true of the motion picture as of business, society, commerce and government. When people had nothing else to do they seized the opportunity to criticize the motion picture. Now all this is changed.

### *Pictures Carry Message*

"People in authority realize that the motion picture has a universal message. It speaks a universal language and obtains results. It is therefore being used increasingly in connection with the war.

"We may fairly say that it has come into its own high place among amusement and cultural agencies. The government, for instance, has been puzzling over the question of uniting the whole nation for the war. Some departments realize that they speak a language which does not reach the majority of the people. They have reached the cultured classes who do not need to be reached and have deluged them with facts, arguments, criticisms, and information. All the while the motion picture has gone unostentatiously about its work of binding together the common people for this vast enterprise.

"Government officials now have commenced to see a great light. The Red Cross, the Food Administration, the Liberty Loan, the Committee on Public Information, the Treasury and Agricultural Departments, as well as others, are trying constantly to use motion pictures. The government also in its relation to foreign peoples recognizes that a far more effective instrument for carrying American ideals and principles than the public press is the motion picture.

### *Could Have Changed Events*

"If this agency had been used from August, 1914, to the present day in the cities, towns, and villages of Russia, the present attitude of the Russian people would have been decidedly different. There might have been no attempt at a separate peace. Italy, France and the northern countries also need a continuous stream of motion pictures which actually interpret American life and American democracy to the common people.

"We are discovering also that the danger point both with the civil population and the army and navy is during the hours of leisure. The recreation which is offered to this first group will play a large part in preserving the civil morale, and will keep it from dropping to the low point of Germany, Austria, France and England. There is no other agency which so effectively and completely meets the situation as the motion picture for entertainment purposes.

### *Aid Nation's Defenders*

"The million or more men in the army and navy in this country who have been drawn away from the normal life of home and family especially need this form of public entertainment. They prefer it to many of the forms of recreation which have a suspicion of charity or condescension.

"This has been recognized by the Commission on Training Camp Acitivities, and efforts are being made both within the camps and in the community surrounding these camps to give the kind of entertainment which will satisfy the soldier during his off-duty periods and send him back to his training a better rather than a poorer man.

"If this need is evident during the period of training, it is doubly needful during that other period before and after the tour of duty in the trenches. Those of us who sit quietly at home have no realization of the nervous strain of the soldier in actual warfare. Unless absorbing forms of entertainment of a wholesome nature such as the motion picture furnishes, is given to the men, they break out in search of some form of amusement which will be as violent in its nervous reaction as the hell through which they have gone. The motion picture is performing a great public service."

### *Cocks Makes Southern Trip*

The United States Commission on Training Camp Activities and the Playground and Recreation Association of America have asked the National Board of Review to aid them in making a survey of the motion picture activities of communities surrounding the training camps. Mr. Cocks started on December 12 for a trip through the South Atlantic States, where some of the largest camps are located. He has already visited Boston and Portsmouth and been in touch with the situation at Camp Merritt and at Norfolk, Va.

The objects of the survey are those of obtaining accurate statistics about the interest of the soldiers in this form of amusement and its relation to other forms of extra camp amusements; to develop co-operation between the exhibitor and the field representative of the commission; to advise friendly interest in the whole problem between the exhibitor and the local camp authorities; and to assure the communities of the whole-hearted support of the motion picture industry in the government program.



*Alice Brady as she appears in "Woman and Wife," which is to be released as a Select feature.*

## Make Long Trip to Film Garden Scene

Madge Evans, "the World's kiddie star," with Director Harley Knoles, Lionel Bellmore, Gerda Holmes, Mrs. Evans and a number of cameramen and assistants, made a flying trip last week extending over two days, to Charleston, South Carolina. The purpose of the journey was to utilize magnolia gardens located in Charleston as a background for the fairyland scenes of the picture, "Wanted: A Mother." The foliage of these gardens in the sunshine gives a peculiarly ethereal effect which is well suited to the scenes in question.



*Eugene O'Brien is making good as a leading man. He appears with Norma Talmadge in "Ghosts of Yesterday."*

PAUL H. WOODRUFF, Editor
BLAINE McGRATH, Managing Editor

NEW YORK OFFICE: 1022 LONGACRE BUILDING, Forty-second Street and Broadway Telephone Bryant 7030

CHARLES ..., of EnNAN, Advertising Manager

LOS ANGELES OFFICE: 6035 HOLLYWOOD BLVD.
MABEL CONDON, Western Representative

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in MOTOGRAPHY or any voice in its management or policy.

Entered at Chicago Post Office as Second Class Mail Matter

# MOTOGRAPHY

THE MOTION PICTURE TRADE JOURNAL

PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
E. R. MOCK, President and Treasurer
MONADNOCK BUILDING
CHICAGO, ILL.

Telephone: Harrison 3014—All Departments

NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

SUBSCRIPTION PRICE
Per Year $3.00

| | |
|---|---|
| Canada - - | Per year $4.00 |
| Foreign - - | Per year 5.00 |
| Single copy - - - - | .15 |

NOTICE TO SUBSCRIBERS

REMITTANCES—Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVIII CHICAGO, DECEMBER 29, 1917 Number 26

## Getting Together on the Tax Adjustment

ON one of our advertising pages we are displaying an appeal to picture theater men, signed by the Allied Exhibitors' Legislative Committee. This committee was appointed by the joint convention of all exhibitor organizations, which was held at Washington, D. C., December 11 and 12.

The purpose of the committee is to secure a readjustment in congress of the war excise taxes on theater tickets and films. A plan of action has already been defined, and the committee now needs only the specific information requested, that it may be laid before the law-makers.

Every exhibitor should realize that the information he supplies can be used only for his own benefit. The only thing that will convince congress the law should be changed is specific evidence that it is really injuring business. Nobody but the exhibitors themselves can prove that their business is injured.

The questions asked by the committee do not call for a statement of the amount of business actually done by any exhibitor. They merely ask if business last month was better or worse than business a year ago—if it was worse, why?—and if the ticket tax had anything to do with it. Answering these queries reveals no business secrets and furnishes no ammunition for any possible enemy.

It is plain that without these data the committee will be sadly handicapped in its effort to help the very exhibitors who withhold their answers. Nor should any man assume that there will be enough without him, and consequently that he need not respond. It would be most desirable that the committee have figures on all the theaters in the United States. The evidence must be thoroughly convincing if it is to relieve the situation. And for similar reasons the answers should be sent as quickly as possible.

As an incident to this committee action, it provides a significant commentary on the "get-together" policy so earnestly advocated by this paper. The committee is composed of representatives of both the American Exhibitors' Association and the Motion Picture Exhibitors' League of America. More than that, it shows organization officials of violently opposed politics working harmoniously together. Thus is it demonstrated that a common cause and an altruistic motive may overcome prejudice and dissolve the differences that make able men work at cross purposes.

And when occasion arises like the present, demanding the industry's full show of power, the coalition of organization resources becomes not only possible but vitally essential.

If the men whose names are signed to the appeal for information in our advertising pages—the Allied Exhibitors' Legislative Committee—can work together for a big purpose, and better than they can work apart; then the American Exhibitors' Association and the Motion Picture Exhibitors League, which furnished those men, can work together. And if that is true, there is no excuse for the continued existence of two exhibitors' organizations.

We realize that the consolidation of two such bodies cannot be accomplished merely by the exercise of the "fraternizing" methods recommended by Messrs. Lenine and Trotzky of

Petrograd. Some statecraft is doubtless necessary. But we cannot question that diplomatic means will be forthcoming when the executives are convinced that the result will strengthen even their own position.

In this tax adjustment matter, the biggest and most immediately important question that has ever confronted exhibitor organizations, the two-association condition would not stand up. It will not stand up on any big problem. The coalition committee at best is a makeshift that concedes the weakness of two societies and the strength of one. Let us pay tribute to the cleverness of some one who camouflaged its dual character under a new name that looks, at least, like a unit.

## Consider These Facts, Mr. Vanderlip

TALKING about government war savings stamps, Frank A. Vanderlip said "Instead of buying that theater or movie ticket, you buy a thrift stamp. Your money goes direct to the war coffers, you have the satisfaction of feeling that you have helped win the war." At least Mr. Vanderlip is so quoted by several newspapers.

War tax money goes direct to the war coffers, too. For every twenty-five cent picture theater ticket, the government gains three cents on which it need pay no interest.

We expect every American citizen to buy as many war stamps as he can possibly pay for. But if he borrows the money for them from his legitimate amusement fund, the government will lose one of its biggest sources of revenue. Picture theaters run on a pretty narrow margin, and it does not take much loss of patronage to put them out of business. And every one that goes out means a government loss of several thousand dollars a year.

It is rather astonishing to hear advice of this sort from a man of Mr. Vanderlip's prominence and experience. Surely it is not good business policy to sacrifice those industries which pay the highest war taxes. Money diverted from taxes and put into war stamps merely succeeds in changing a tax into a loan. That, as we see it, is not the government's purpose, since the net gain in revenue would be small and the injury to industry would be large.

Obviously, money for the war stamps should come largely from untaxed sources, and especially should be diverted from nonessential industries. We will not waste time and space here in arguing the essential nature of entertainment for the preservation of national morale. That is answered by the war department itself, and by the Y. M. C. A., in their provision of entertainment for the enlisted men of our armies.

Expenditure of money by the people for entertainment is a conspicuous act, and therefore most likely to occur as an example to those patriots who preach thrift without analysis. But every citizen who keeps a daily record of his petty cash expenditures knows that he fritters away much more small change foolishly and unprofitably than he puts into theater tickets.

Compare the popular expenditure for amusements with the liquor trade—a traffic so unpatriotic, wasteful and utterly without excuse that not even high taxes can justify it. The liquor tax is, in fact, the only salvage out of the wreck of liquor expenditure. The people are urged to waste billions that government, state and municipality may receive a few millions.

Consider the use of tobacco—a harmless but much abused "vice," whose reduction by fifty per cent would pay for more thrift stamps than the absolute annihilation of the picture theater business.

Examine the jewelry trade, and, to be as conscientious as possible, figure that only fifty per cent of it is for vanity. Put that fifty per cent into thrift stamps and compare the result with the destruction of the motion picture industry.

Remember that the seventy millions of dollars that the government expects from this industry as one year's taxes must all come from the exhibitor, and that a reduction of twenty per cent in patronage will put thousands of exhibitors where they can pay no more taxes. And remember that when the exhibitors quit, the producers quit, and the taxes quit.

If that happened, seventy million dollars more of stamps would have to be sold just to make up the deficiency, without actually gaining a cent. And the stamps have to be redeemed; the taxes do not.

There are dozens of curtailments the public can make to provide its stamp money without the destruction of tax-paying industry, which would surely defeat the very purpose of the stamps themselves.

# Additional Non-Taxable Music Is Listed

## THESE SELECTIONS CAN BE PLAYED IN YOUR THEATER FREE

THESE are additional music numbers that can be played in your theater without the payment of the music tax demanded by the American Society of Composers, Authors and Publishers. The list is compiled for the Chicago branch of the Motion Picture Exhibitors' League by Miss Katherine C. Melcher.

***M. L. Carlson & Co., 1100 Masonic Temple Chicago, Ill.***

WALTZES.

Adoration, Valse. C. H. Niles.
Autumn Brides. Alvin G. Skog.
Arcadia Waltzes. F. Wainrich.
Autumn Sunset. B. J. Mallen.
Beautiful Waves. O. Nielsen.
Bouquet of Violets. Carl F. Lamp.
Chimes of Heaven. C. W. Yutzy.
Cyrilla Waltzes. Axel Gusting.
Charms of Spring. Hall-Davids.
Cupid's Message. O. Nielsen.
Charms of the Forest. A. Harms.
Dream Thoughts. W. Leon Ames.
Echoes of Spring. C. H. Niles.
Elixir of Youth. W. Leon Ames.
Evening Shadows. Carl Corre.
Fond Memories. Rolland Bender.
Fraternity Waltzes. R. L. Pahl.
Fascination, Valse. H. A. Hummel.
Golden Moments. C. H. Niles.
Garden of Lilies. C. E. Ormsby.
Golden Harvest. J. S. Augenblick.
Geranium. W. L. Ames.
Golden Butterfly. Ernest Weber.
Heart Secrets. W. Hildreth.
In Love's Arbor. J. M. Harcourt.
La Ritana. Al Austin.
Leisure Moments. G. F. Skelba.
Love's Conquest. Carl Corre.
La Venda. M. L. Carlson.
Lady of Dreams. Carl Corre.
Le Claire. Holmes Travis.
Little Coquette. W. L. Ames.
Love's Ideal. Harry Sweet.
Love's Whisper. F. E. Barrye.
Luxury. William F. Pabst.
La Rene. H. A. Hummel.
Mystic Beauty. R. L. Pahl.
Nature's Garden. H. A. Scott.
Notre Dame. C. E. Godfrey.
Poems of Love. W. Mikkelsen.
Prairie Violets. F. Wabitch.
Queen of Love. W. Mikkelsen.
Romantic, Valse. C. S. Partella.
Rays of Hope. Carl Corre.
Rippling Brook. W. L. Hazen.
Rose of Athens. N. Calbeck.
Remembrance of Paw Paw. M. L. Carlson.
Shore Breezes. O. Nilesen.
Stolen Sweets. G. C. Olson.
Sadelle. I. S. Hourevitch.
Spray of Roses. F. K. Huffer.
Sympathy. F. T. Whitehouse.
Spring Blossoms. E. Gualano.
Sunny Breeze, A. N. Calbeck.
Sweetly Dreaming. W. L. Ames.
Tints of Gold. Carl Corre.
Thelma, Valse. Axel Gusting.
Visions of Home. Leo Friedman.
Wedding of the Roses. M. L. Carlson.
Witching Waves. H. Frey.
Wonderland Waltzes. M. Merecki.

MARCHES.

Aeroplane, The. J. F. Shanks.
Artillery, The. H. A. Scott.
Banner of Peace. B. F. Cobbett.
Climax, The. B. F. Cobbett.
Crest of Honor. I. S. Hourevitch.
Commanding Officer. O. Nielsen.
Cottage Grove. Edgar G. Allen.
Crystal, The. C. L. Abbott.
Call of the Bugler. O. Nielsen.
Chancellor, The. H. A. Scott.
Comet, The. O. Nielsen.
Dixie Flyer. Al. Morton.
Diamond Crown. W. J. Burt.
Eclipse, The. H. A. Hummel.
Emblem of Liberty. B. J. Hollowell.
Empire, The. C. L. Abbott.
Explorer, The. R. C. Johnston.
Field of Glory. Edgar G. Allen.
Futurist, The. G. J. McKinney.
Flash Light. Ernest Weber.
Forester, The. W. C. Ford.
Golden Spur. Ernest Weber.
G. O. P. March. W. M. Manzer.
Hail to Uncle Sam. Ernest Weber.
High Life. C. A. Gilman.
Hummer, The. Holmes Travis.
Hail to Lewiston. C. L. Abbott.
Inspirator, The. B. N. Senobie.
Iron Grip. W. L. Ames.
Indicator, The. J. B. Peterson.
Jubilee, The. O. Nielsen.
Loyal Spirit. E. DeLamater.
Lundy Lane. Jack Ambrose.
Motordome, The. P. H. Bronstad.
My Charming Maid. F. Wainrich.
Monitor, The. Edgar G. Allen.
Operator, The. W. Needs.
Paramount, The. H. A. Hummel.
Peerless Triumphal. H. R. Perry.
Pedestal, The. Edgar G. Allen.
Paragon, The. H. A. Hummel.
Pyramid, The. Edgar G. Allen.
Panama Guards. J. Cresswell.

Purple and Gold. C. F. Hunt.
Radium King. G. H. Tripp.
Recruit, The. H. A. Hummel.
Royal Guards. J. B. Peterson.
Submarine, The. H. A. Hummel.
Salute to Canada. J. Cresswell.
Sparkler, The. Edgar G. Allen.
Secret Signal. F. Fuhrer.
Supreme, The. I. S. Hourevitch.
United America. Ernest Weber.
Yankee Spirit. Ernest Weber.

INTERMEZZOS, NOVELETTES, RAGS AND FOX-TROTS.

Brown Eyes, Intermezzo. A. M. Weeks.
Blarney Kisses, Rag. Jerry Travis.
Checkers, Rag. W. L. Ames.
Clover Leaf, Mazurka. Ettore Gualano.
Caresses, Novelette. C. H. Niles.
El Caro, Intermezzo. A. W. Jensen.
Indian Trail, War-Dance. E. DeLamater.
Indita, Arabian Intermezzo. C. W. Wilson.
Moon Smiles, Intermezzo. H. A. Scott.
Oriental Spirit, Intermezzo. A. W. Jensen.
Raggadille, Rag Fox-trot. D. M. Nelligan.
Thunderbolt Rag. F. T. Whitehouse.
Sorority Rag. Edgar G. Allen.
Snow Feather, Intermezzo. C. W. Yutzy.
Wildfire Rag. Holmes Travis.
Woo-Dell, Intermezzo. R. A. Williams.
Western Life, Intermezzo. R. A. Williams.
Xylophone Rag. H. L. Booth.

***Walter Jacobs, 8 Bosworth Street, Boston, Mass.***

CAPRICES

Among the Flowers, Paul Eno.
Calico Dance, Victor G. Boehnlein.
Dance of the Moths, A. J. Weidt.
Dance of the Peacocks, Wm. Baines.
Dance Queen, Henry Lodge.
Dancing Goddess, R. E. Hildreth.
Diekey Dance, Geo. L. Lansing.
Drifting Clouds, Victor G. Boehnlein.
Fairy Flirtations, Victor G. Boehnlein.
Spider Web, Thos. S. Allen.
Venetian Beauty, Walter Rolfe.

CONCERT AND MISCELLANEOUS

After-Glow, A Tone Picture, George L. Cobb.
Adalusian Serenade, C. Bonnet.
Angelus, from "Scenes Pittoresques," J. Massenet.
Angela, Intermezzo, Paul Durand.
Anita, Spanish Serenade, Thos. S. Allen.
Anitra's Dance, from "Peet Gynt Suite," E. Grieg.

***A. J. Stasny Music Co., Strand Theatre Building New York; 143 North Dearborn Street, Chicago, Ill.***

When Yankee Doodle Learns to Parles Vous Francais, Hart & Nelson.
Please Don't Go, McGahey & Baskette.
Just You, Con Barth.
Kiss Me, Pretty, Hart, Ruger & Nelson.
My Little Sing Song Girl, Stasny & Burtnett.
When We Reach that Old Port Somewhere in France, Selden & Stept.
There Is a Shamrock Down in the Garden of Every Irish Heart—Louis Herscher.
When You Sing Soprano and I Sing Baritone, Dempsey, Burke & Burtnett.
I Found You Among the Roses, Geo. B. Pitman.
Sunbonnet Days, Charles Bayha.
Answer Mr. Wilson's Call, Billy Gould.

## Form New War Films Division

The Division of Films of the government Committee on Public Information, announces the creation of a New England bureau, with headquarters at Boston. Paul D. Rust is the managing director of the new organization, and is supported by an executive committee composed of the following Bostonians: Llewellyn Howland, chairman; Allan Forbes, treasurer; J. Pennington Gardiner, secretary; Gen. Hugh Bancroft, Elton Clark, Alexander S. Porter, Roger Ernst, and Louis B. Mayer.

A number of the members of the New England bureau have been active since the beginning of the war in directing exhibitions of war films in New England for war benefits.

The various State councils of defense in New England have appointed special representatives to co-operate with the new bureau. All members of the committee serve without pay. Modern offices and also a film exchange building, complete in all details, have been leased by the new bureau. The distributing force is in charge of Mrs. Alice Rice Carroll, of Boston. Forty thousand feet of new film have been delivered to the New England bureau by the Washington office, and copies of all new releases will be forwarded to Boston.

Louis W. Mack, director of the Division of Films, and Charles P. Watson, in charge of distribution, are now organizing a Middle Western bureau at Chicago, while other representatives of the government's film department are engaged in organizing similar division headquarters at Kansas City, San Antonio, Minneapolis, and on the western coast. A million feet of film will be required to supply these bureaus for the winter.

All official films on war activities in the United States bear the name of the Committee on Public Information, and are distributed only through the committee's own divisional headquarters or by State councils of defense.

## Pay $80,000 for Theater Site

Word from Glen Falls, New York, states that a contract has been signed there for the purchase of an entire block in Warren street to be modeled for a theater by J. R. Lockwood, part owner of the Majestic Theater, Burlington, Vermont, and F. E. Corburn, also of Burlington. The price was $80,000.

The theater will open April 1 with a seating capacity of 2,000. There will be twenty boxes. The block formerly contained the World in Motion Theater. The new policy probably will conduct vaudeville and pictures.

# Writer Makes Attack on "Funkhouserism"

## JOHN H. RAFTERY SEES MAJOR'S ABILITY TO INFLICT GREAT HARM

John H. Raftery, writing editorially in the New York Morning Telegraph, goes into the Chicago censorship situation and points out a number of evils that exist under the present city laws governing the releasing of moving pictures in Chicago. Mr. Raftery's comments on "Funkhouserism" follow:

"Major M. L. C. Funkhouser draws a considerable salary and occupies a conspicuous position as official fault finder of the police department of Chicago. He is the ex-officio head of that city's board of censors, an organization which gratuitously puts in a lot of time gathering evidence and furnishing testimony relative to the ways and means by which the people seek to be amused and edified.

### *Jane Addams Active Adviser*

"Jane Addams, of Hull House Settlement, who was by way of becoming a historic and idolized figure in the history of the world's best charities until she became known as a professional pacifist and conscientious objector to war, has always been an active adviser and, in some cases, a monitor to Major Funkhouser, whose incessant and deliberate interferences with the regular police activities of Chicago engage most of his attention.

"Mrs. Gertrude Howe Britton, another well-meaning and less experienced philanthropist of the Hull House group, is a second personage who has had great delight and much more or less advantageous publicity by her association with Funkhouser in dictating what the public of Chicago may or may not have in the way of entertainment. As a source of newspaper 'copy,' Funkhouser looms in the minds of Chicago reporters as of equal importance with Mayor Thompson, John Alexander Dowie and ole Cap' Streeter and Mariar of the Deestrict of Lake Michigan, all of whom fattened upon free publicity until the public became surfeited with their incessant posturing and wearisome impertinence.

### *Capable of Much Damage*

"Major Funkhouser, however, is in position to inflict incalculable damage and permanent injustice upon law-abiding, patriotic and highly intelligent men and institutions whose activities extend far beyond the confines of Cook county, Illinois, and whose ideas of government and of progress are not scaled to the Hull House Settlement standards of censorship, which so largely influence the Funkhouser rulings.

"The conflict of the Funkhouser idea of desirable motion pictures with that of the authorized United States Government censors, as recounted in The Morning Telegraph recently, only goes to show the mischief which Funkhouserism is able to commit against any number of costly, artistic, educative and commendable theater attractions which do not happen to coincide with the Hull House code of pedagogical politics and patriotic pedantry of which Funkhouser is only the mouthpiece.

### *Terror to the Industry*

"It has come to pass that motion picture producers, the state rights buyers of important and extensively advertised films and all of the movie exhibitors of Chicago itself, regard the antics of Funkhouser and his extensive faculty for mischief-making, as among the unknown and unaccountable terrors of the business.

"The Major's implied and expressed disregard, if not contempt, for the opinions and rulings of the Federal censors, is characteristic both of the individual and of the parochial influences which prompt him to new, and always theatric, spasms of far-fetched patriotism and orgasms of vicarious piety.

"The entertaining and courageous purchasers of state rights for feature films are, perhaps, the most direct and greatest sufferers at the hands of the Funkhousers for the Chicago Major has his emulators, fac-similes in little and pocket editions in nearly every State and city in the country.

"If all of these censorious busybodies would adopt a single standard and uniform code of censorship, if they even agreed to abide by the Jane Addams Hull House estimate of alien kindergarten entertainment which the leading Funkhouser follows, things would not be so unfair, so unjust, so maddeningly bewildering to the business-like and liberal minded factors in films and other traveling entertainments.

"But they all have different standards, adhering to Funkhouserism only in the autocratic, myopic and sacrosanct style in which they libel the real property of others, fire their professorial popguns and thunder in the index purgatorius of their own narrow spheres.

"Thus a feature film de luxe, acclaimed by the public and even acclaimed by the professional scolds of one body of Funkhouserists, is likely to run afoul of the censorial pundits of the very next state or nearest city.

### *Christ's Life Is Censored*

"Instances are of record in which an epical screen drama dealing with the most beautiful, uplifting and inspiriting events and incidents in the life of Christ has been interdicted, stopped, publicly condemned by the pietistical prudes of a state board of censors on the ground that it did not convey their own personal and hypocritical ideas of the Trinitarian theory of the Nazarene, His character and the 'manner of His baptism.'

"Many a meritorious play and many thousands of dollars of honestly and intelligently invested money for state rights in films have been Funkhouserized into disaster by the parochial criticaster of scattered communities, most of whom—as in Chicago—are influenced, no matter how honestly, by the small and narrowing orbit of their own sectarian, sociological, political and educational activities.

### *Government Appreciates Industry*

"As Mr. Creel pointed out in his deposition in the Chicago case, producers, manufacturers and exhibitors of motion pictures are more than willing—they are keenly eager—to co-operate with the proper authorities in regulating their film products and projections upon a fixed and stable platform of patriotism and good morals as well as of entertainment.

"The government at Washington is fully cognizant of the unanimous, voluntary and generous services of the motion picture industry in the enlistments for the army and navy, in national charities, in educative enterprises and in informative and truthful 'news.'

"The representative factors of the film industry would welcome that uniformity of 'editing' which would result from a centralized censorship of national scope and of genuine American vision. Until that broad-gauge and far-reaching method is adopted and enforced the Funkhousers of every sect, schism and neighborhood 'ism who infest every community where there is a theater may be expected to exert the impertinent power of their petty prejudices and preferences."

## Cummings Takes Lead in Nazimova Play

Irving Cummings, leading man with Ethel Barrymore in the Metro production, "An American Widow," has been engaged to support the great Nazimova in her second Metro photodrama now in the course of production at St. Augustine, Florida, under the direction of George D. Baker.



*Irving Cummings is leading man for Ethel Barrymore in Metro's "An American Widow."*

# Fox Broadway Attractions Succeed

## Productions Draw in Spite of General Depression in Theatrical Business — "Cleopatra" Receipts $77,000

THE spoken drama is encountering serious difficulties in New York this season. In fact the 1917-18 period promises now to pass into history as one of the most disastrous in the experience of Broadway managers. Already, it is said,



*William Farnum in Les Miserables, the William Fox screen version of Victor Hugo's immortal novel.*

the record of the worst of previous seasons has been approached and there are rumors of additional closings which will materially increase the failures.

That this is due, at least in part, to the nature of the offerings is indicated by the fact that some productions are playing to capacity right along, and that the only photoplays which have been put on for extended runs in the Broadway district during this season have been highly successful. It is probable also that the price—$1 for the best seats at the photoplays as against $2 and upwards for the spoken drama—also is a factor in the situation. Whatever the cause, the fact remains, however, that motion picture productions thus far have a 100 per cent success score as against a possible twenty per cent showing for the spoken drama.

Only one photoplay production has undertaken invasion of Broadway this fall and he has offered several productions. He has plans moreover, it is understood, for continuing until spring, having already announced the opening, at a date not yet set, of another big photoplay.

This producer is William Fox, who is using the Lyric Theater, in Forty-second street, at the very center of New York theatrical activities. Long previous to the time last summer when Charles Dillingham wanted his theater, the Globe, for the opening of his season of spoken drama, Mr. Fox leased the Dillingham house and there, in spite of the fact that the weather was hot, began showing Standard Pictures. "The Spy," "Jack and the Beanstalk," "The Conqueror" and "Aladdin and the Wonderful Lamp" all had long runs, every one of which was reported to be highly successful. Then followed Fox's removal to the Lyric Theater and the opening of "Cleopatra," now declared by Fox to have been the most successful photoplay run ever made in the Broadway district.

"Cleopatra" was taken off after an eleven-week showing, during which the box office receipts were $77,000, only because of the necessity for giving early bookings to "Les Miserables" and "Queen of the Sea." The William Farnum production now being shown is a photodrama of a very decidedly different nature from "Cleopatra," but the patronage it is receiving, according to Fox reports, is in every respect the equivalent of that which was accorded its successful predecessor. From the very first performance, it is announced, it has been necessary to turn people away, this applying to matinees as well as night showings. As in the case of "Cleopatra," the demand for seats has necessitated an advance sale.

"This success," says William Fox, "has been wholly a matter of giving the public big productions of the right sort. We are not confining ourselves to any one class of photoplays, but we are taking big themes and doing them in a manner befitting their greatness. Some exhibitors doubted our ability to put over 'Cleopatra' under existing conditions, but I disagreed with them. Now, I predict for 'Les Miserables' and for 'Queen of the Sea,' our new Kellerman wonder picture, successes even surpassing that of 'Cleopatra.'"

# Rambeau Films Are Making Good

## Series of Six Productions Featuring Broadway Star Are Succeeding—Many Rebookings Are Reported

THE action of screen popularity on the box office value of a stage star and the reaction at the ticket window of the motion picture theater has just been demonstrated by Miss Marjorie Rambeau, the Broadway actress who returned to the stage after the production of a series of six pictures for the Frank Powell Producing Corporation for release through the Mutual Film Corporation.

Miss Rambeau's most phenomenal success on the stage, it has been admitted by critics and public alike, is "The Eyes of Youth," in which she is now appearing on Broadway. Miss Rambeau was a star of no considerable consequence before she came out in "The Eyes of Youth," but her 1917 play has proven by far the most startling success of her career of successes.

The success of "The Eyes of Youth" has been reflected in new bookings and rebookings of the Rambeau star productions at Mutual exchanges and an apparent increase in the box office value of the star's name in motion picture theaters in all sections of the land.

Miss Rambeau's series of pictures was "The Greater Woman," "Motherhood," "The Debt," "The Mirror," "The Dazzling Miss Davison" and "Mary Moreland," each produced and directed by Frank Powell.

Immediately that the success of her stage production was noised across the country, exhibitors began receiving requests from patrons who wanted to see Miss Rambeau in pictures. The result has been a revival in all parts of the United States of the Mutual-Powell productions starring Miss Rambeau.

Exhibitors who are showing the Rambeau series of pictures are making heavy advertising capital out of Miss Rambeau's present Broadway popularity.



*Marjorie Rambeau is the star of a series of pictures releasing through Mutual.*

# New York State to Have Patriotic Film

## WILL SHOW THE WORLD HOW ENEMY PLOTS ARE THWARTED

THE Vitagraph Company has been selected by the State of New York to produce a big patriotic feature designed to show the rest of the states and the world in general how the Empire state has put down enemy plots and plotters before and since the entrance of the United States in the great conflict.

Governor Charles S. Whitman of New York will personally appear in the picture, playing before the camera the role that he has played in real life. Every agency and facility of the state protective machinery will be placed at the disposal of Vitagraph in making the mammoth picture.

The story was written by Robert W. Chambers and is founded on actual records in the state archives. The title will soon be announced.

Albert E. Smith, president of Greater Vitagraph, will personally supervise the making of this big feature, the actual direction being in the hands of John Robertson. Corinne Griffith and Webster Campbell, Vitagraph favorites, will be the featured players, with Governor Whitman as the dominant figure behind the marvelous protective machinery of the state.

### *Governor Approves Plans*

Final production plans were completed last week after more than a month of conference participated in by the Adjutant-General of New York state, President Smith of Vitagraph, Walter W. Irwin, general manager of the Vitagraph Distributing Organization, Governor Whitman's chief military advisers, the head of the state military police, Robert W. Chambers and leaders in the work of ferreting out alien enemies in this country. The plans as finally determined upon were submitted to Governor Whitman and approved.

At the start of these conferences the general plan of the enterprise was outlined and at each succeeding meeting the story was strengthened and developed from official records, Governor Whitman's advisers, Mr. Smith and Mr. Chambers working in close harmony on the preparation of the scenario.

The Vitagraph Company was selected for this enormous undertaking after the officials of the state of New York had surveyed the entire motion picture industry for the purpose of securing the cooperation of a producing and distributing organization whose equipment, resources and prestige gave assurance of the most complete presentation and widest possible dissemination of the big subject to be handled.

### *Will be Lengthy subject*

No announcement has been made as to the number of reels to be used in making the production, but from the mass of official data which was placed at the disposal of Mr. Chambers for the preparation of his drama of patriotic energy, it probably will be as imposing in length as it is powerful in conception.

The chief object of letting the state and the nation know through the medium of a motion picture of the methods that have been employed here to stifle treason, sabotage, arson and other crimes inimical to the United States, is to let the rest of the country—states, cities and hamlets—profit by the experiences of New York.

Long before the United States was drawn into the war, the state of New York, with its thoroughly organized machinery and its thousands of special agents, acting under the direct orders of Governor Whitman, was working in cooperation with the Federal Secret Service to protect the metropolis and the nation from their enemies. From the time the first German ship was interned, the state had a problem on its hands that was universal in its relation to the rest of the country.

As each month drew this country closer to the maelstrom of carnage, this problem grew larger, with thousands of ramifications, and the fact that New York city and state have been so free, relatively, from the explosions and other outrages that have been visited upon other sections of the country by secret enemies of America, is a tribute to the vigilance and efficiency of the Whitman defensive machinery.

Newspapers have given bare outlines of many plots nipped in the bud by state and government secret service agents, but in virtually all instances details have been withheld from the public. Now, for the first time, the dramatic and dangerous circumstances attending these cases are to be revealed.

Thousands of aliens have been arrested and placed in prison on the formal charge of being "dangerous aliens" and that has been all that was known of their offenses, so far as the general public was concerned. The public, with confidence in Governor Whitman and his aides, took it for granted that there was just cause for the arrests and created no furore. But to those on the inside, the real facts were known and they chose not to reveal these facts, probably for the reason that they did not wish to incite the people to acts of reprisal against the Germans and their allies in this country.



*Two scenes from the Vitagraph production, "In The Balance," featuring Earle Williams.*

### *Picture Conceals Nothing*

However, nothing will be withheld in the forthcoming moving picture. Attempts to blow up shipping, to hamper transportation, to stir uprisings, destroy munition plants, incite strikes and otherwise cripple the United States and New York in their defensive measures will be revealed. The method of patrolling the vital industries and utilities and the guarding of the water front also will be shown.

New York's virile governor, his war cabinet and various important military officials will be conspicuous all through the action of the production, as necessarily most of the big action of the piece will center around them. New York harbor, the great buildings of the metropolis and every place that in any way has been imperiled or menaced by enemies will be filmed.

# Same Right to Free Film as Free Speech

## GOVERNMENT OFFICIAL OVERRULES CHICAGO CENSOR'S STAND ON PICTURE

"THERE is the same right to a free film that there is to free speech or a free press," declared George Creel, chairman of the government committee on public information.

Mr. Creel made this statement in a deposition which he gave in connection with the suit of the Fox Film Corporation of New York to enjoin Major Funkhouser, film censor of Chicago, Ill., from forbidding the showing of "The Rose of Blood," in which Theda Bara takes the leading part.

Major Funkhouser in refusing to grant an exhibition permit for "The Rose of Blood" declared that he had done so because he believed the exhibition of the photodrama was inimical to the best interests of the government in the prosecution of the war against Germany.

The Committee on Public Information reviewed "The Rose of Blood" and unanimously approved it for exhibition, but Major Funkhouser still insists that he is a better judge of what the government needs than the officials designated for this service.

Mr. Creel, on direct examination, said: "A very intimate contact had been established between the government and the motion picture industry and the producers of the nation have worked generously to place the purposes and needs of America before the people through the films."

As indicating the close co-operation of the motion picture industry of the United States and the government, Mr. Creel said that while there is no absolute authority vested in the Committee on Public Information to suppress a picture, there has never been, at any time, that such a request made by the committee had not been complied with instantly by the producer.

### *Thinks Major Unqualified*

"I dissent in a great many instances from Major Funkhouser's observations as to the views of the government," said Mr. Creel. "I do not think he is qualified to nor has he the authority to speak for a government bureau in these matters.

"Our sole object is to prevent the exhibition of pictures that this committee believes to be prejudicial to the national interests," said Mr. Creel on cross examination by Attorney Ayers. "Aside from that we have no interest in any commercial enterprise, nor would we feel at liberty to infringe upon the legal rights of any local authority, municipal or state. We simply declare our opinions with regard to these films when presented to us, and that declaration of opinion carries with it no authority other than that imposed upon the individual by his own patriotism.

### *Emphasize Patriotic Subjects*

"We do feel a very vital interest in getting producers to put emphasis upon patriotic subjects and solely because of that we do have an interest in the presentation of commercial films. We have made a general request of the motion picture industry that it concern itself more and more with the production of patriotic films."

"As a government official, do you want 'The Rose of Blood' to be exhibited in the cities of the United States, including Chicago?" asked Assistant Corporation Counsel Ayres.

"Yes, sir," replied Mr. Creel. "I want this picture to be shown because it violates none of the requests of the government and seems to us to convey a patriotic message."

"If it should appear that this film portrays an uprising against the Romanoff government of Russia at a time when that government was on friendly terms with this government, would you say that such a picture should be exhibited at this time when we are at war?" persisted Assistant Corporation Counsel Ayres.

### *President Is Quoted*

"The President of the United States himself has declared his full sympathy with that revolution," was Mr. Creel's answer. "It is absolutely opposed to the policy of this government to suppress the news of world happenings, no matter whether such is liked or disliked by any nation. The Russian rebellion is a fact. We have accepted that fact and any newspaper, pictorial or film presentation of that rebellion is absolutely entitled to presentation so far as the government is concerned. We do not object in any degree to any showing of that revolution on the ground that the Romanoffs were the head of the friendly government."

Asked whether he would object to the showing of the taking of human life on the screen, Mr. Creel replied:

"There is the same right to a free film that there is to a free speech and a free press, and when the newspapers of the country comment daily upon the destruction of human life, it is stupid to try to keep it from the screen."

### *Judge Reviews Film*

Federal Judge Carpenter in Chicago this week held a brief session of his court in the projection room of the Universal Film Company. Accompanied by the attaches of the federal court the jurist watched the presentation of "The Rose of Blood."

Judge Carpenter later rendered a decision by declining to interfere with the city authorities. The court ruled that there was no occasion for a federal judge to interfere with the city officials in such instances unless fraud entered into the case.

# Stock Company Experience Valuable

## Harold Hickman's Success in Character Roles on Screen Results from His Early Stage Career

AMONG the players who appear at the Paralta Studios in Los Angeles in support of the stars J. Warren Kerrigan, Bessie Barriscale and Henry B. Walthall is Howard Hickman, who is noted among the players and with the general public for the completeness of the illusions he creates and also their great number. Mr. Hickman may be seen in one picture as a most accomplished agent of evil and in another as a young man whose appeal is primarily goodness of heart.

Mr. Hickman attributes his success to the fact that when he first adopted the stage as his profession he did so through the medium of the stock company. Mr. Hickman made his first stage appearance with the Alcazar Stock Company in San Francisco, where he speedily built up a decided following. He also played with the Belasco Stock Company in Los Angeles. Then followed a series of engagements in support of leading stars in Broadway productions, including Mme. Sarah Bernhardt.

"I have played many parts," said Mr. Hickman recently.



*Howard Hickman as he is and as he appears in "Madam Who" as Major Henry Morgan.*

# Completes Prosperous Twelve Months

## World Film Corporation Reaches Its Zenith in Matter of Earnings and the Accumulation of Valuable Assets

"THE World Film Corporation," said William A. Brady, director general, "approaches the end of the year in a most enviable state of prosperity. At a time when the doctors are vehemently disagreeing as to what ails the motion picture industry and how the malady shall be banished, we find ourselves at a higher point of earnings and in possession of a greater quantity of perfectly sound, tangible, negotiable assets than at any moment in our career.

"This is not said in any spirit of boastfulness, nor is it in the nature of crowing over those who are unable at this time to render a similar report. Conditions such as those which occasion the general complaints flaunted before the public recently are indeed regrettable, whatever their cause, and are to be viewed with the deepest concern.

"Thus, without uttering any reflections upon the prevailing situation and the matters which have brought it about, we may revert at this time to the policies and principles which have resulted in the existing happy condition of World-Pictures—policies and principles which I have described on various occasions only to call out vigorous criticism.

"In the first place, we have observed sanity in our productions. We never yielded to the temptation to compete for the services of stars already immensely over-paid. On the other hand, when our own stars, acquiring great popularity under World development, have been approached with largely increased offers from other companies, we have not made the slightest effort to meet those offers.

"From this it is not to be charged that our corporation is niggardly in its expenditures for salary account or in any other direction.

**"We insist only upon keeping our outlay within limitations which permit us to sell a completed picture to the exhibitor at a price he can afford to pay.**

"This has been accomplished to the complete satisfaction of the public and the exhibitors. We have produced pictures, while adhering strictly to these lines, which have not been charged with falling short in any particular. On the other hand, our photoplays, mostly in five reels, have been frequently and favorably compared with the special price pictures produced upon a scale of prodigality amounting simply to waste.

"Dependability was what we sought for World-Pictures—dependability in the pictures themselves and dependability in the dealings by which they reached the public through the exhibitors.

"Upon several occasions—an instance of which was supplied by 'Rasputin, the Black Monk'—we assumed a very much increased outlay upon a production of greater length than usual, and sold it to our customers without adding to the regular price. This also was a part of our policy—to give the public and the exhibitors, where possible, more than had been contemplated in the original bargain.

"We believe the present highly desirable position of World-Pictures is an eloquent object lesson demonstrating the value of sanity in production and good faith in delivery."

## Wallace Reid Pays Visit to Chicago

Wallace Reid, Paramount-Artcraft leading man, stopped off in Chicago last week, and made several personal appearances in local theaters. He was accompanied by Kenneth McGaffey, publicity director for the west coast studios, who formerly was a newspaperman in Chicago—"the best 6-cap head writer who ever worked on the Inter-Ocean."

Mr. Reid was the guest of honor at a luncheon attended by newspaper and trade press representatives at the Sherman House. Following the luncheon it developed that both Mr. Reid and Mr. McGaffey were wearing wrist watches. This fact is not held against them by those who know them both as regular human beings—an attribute not always applicable to motion picture stars of Mr. Reid's calibre.

Also it developed that Mr. Reid is an accomplished violinist and that he can get high quality melodious harmony out of a ukulele.

While in Chicago Mr. Reid was kept busy autographing photos of himself and visiting a doctor to receive treatment for injuries inflicted when, in the making of a blizzard scene in "Nan of Music Mountain," an over-enthusiastic laborer, hired to shovel snow through the whirling blade of an aeroplane propellor, dug too deep and shoveled into the blizzard atmosphere a few large sections of rock and heavy gravel.

Mr. McGaffey found employment in renewing newspaper acquaintances and answering phone calls of "sweet young things" who wanted to talk to Mr. Reid.

As armor against the wiles of the host of feminine admirers who seek him out constantly Mr. Reid carries with him a photograph of Mrs. Reid and Wallace, Jr.



*Constance Talmadge, Select star, in a scene from "The Honeymoon."*

## Constance Talmadge in Los Angeles

Constance Talmadge, Select's brilliant young comedienne, who left Los Angeles less than a year ago, comparatively unknown, returned to the coast last week in a blaze of glory, a star in her own right with seventy-foot electric signs on Broadway, and her friends made her arrival in the west the occasion for an enthusiastic demonstration.

Alfred A. Cohn, western editor of *Photoplay,* arrived at the depot with a reception committee headed by Charles Fuhr of the Hoffman Press Service as chairman; Bennie Zeidman, secretary; Louis Montana, treasurer; Spike Robinson, drum major; and Buster Keaton, cheer leader. Rivaling them in fervid welcomes was E. V. Durling, Los Angeles representative of the *Morning Telegraph,* who showed up with the famous Hollywood silver cornet band, and Scoops Conlon, the boy soprano. Speeches were made and the star and her mother were escorted to their hotel in state.

Miss Talmadge will begin work shortly on "The Shuttle," which has been arranged for the screen from Mrs. Hodgson Burnett's widely read novel of the same name.

## Return from Desert

Viola Dana and company have returned from the Mojave Desert, where they went recently to film scenes for the forthcoming Metro wonderplay, "The Winding Trail," adapted for the screen by H. P. Keeler from the story by June Mathis and Katherine Kavanaugh, and in which B. A. Rolfe will present Miss Dana as star.

FOR SALE: 280 Opera Chairs, practically new, No. 9 American Seating Co., Mahogany finish, price $1.25 each. One Two-Machine booth used two months, price $50.00; f. o. b. Easton, Pa. Inquire: C. Frank Schwep, 11 Broadway, New York City.

# Uses Brains as Well as Legs

## Billie Rhodes Is Meeting with Success in Mutual-Strand Comedies Without Pie or Slapstick



*Billie Rhodes, Mutual-Strand comedy star.*

BILLIE RHODES, who uses brains as well as shapely legs and flimsy lingerie to impress her public, is meeting marked success in Mutual-Strand comedies, being booked in big houses from coast to coast.

Miss Rhodes, "darling of the pictures," as exhibitors call her, owes her extraordinary success no less to the fact that she has provided a class of clean comedy that is full of legitimate fun without a trace of slapstick or pie in a mile of it.

Aside from being one of the prettiest girls on the screen, Miss Rhodes is given credit for shrewdness, since it was only through her determined insistence that the new style comedy was substituted for the old.

Miss Rhodes repeatedly asserted that the public was tired of slapsticks on the screen and would welcome a more intelligent type of entertainment.

The Mutual-Strand comedies are much in demand at this moment and increasingly so with each week that passes. A survey was made through the branch offices of the Mutual Film Corporation, last month, for the purpose of establishing the status of various brands of comedy now being offered the public, with the result that seventy-five per cent of the replies called for Mutual-Strand comedies and gave important reasons for the demand.

It was stated and reiterated in many of these expert opinions that Billie Rhodes comedy constituted by far the most popular form of screen fun now being shown. The point was insisted on that Mutual-Strand productions appeal to the public's intelligence aside from the fact that they are invariably funny throughout.

Miss Rhodes had her first launching as a comedienne in San Francisco, where she established herself in the affections of the school entertainment managers at a very early age by imitations and recitations. Before she was ten years old, Miss Billie, as she was always called, had established a city-wide reputation as a mimic. Now her fame has spread from coast to coast, as it deserves to have done.



*Billie Rhodes is the star of the Mutual-Strand comedy, "Mary's Boomerang."*

## Gown Is Designed for Triangle Feature

Alma Rubens, Triangle star, in "The Gown of Destiny," wears a gown that was designed especially for this Triangle play by Hickson Inc., 661 Fifth avenue, New York City. It exploits the bustle frock, the first silhouette America has introduced and America's tribute and aid to the couturiers of Paris at this their time of need. This gown is a bustle evening dress made of rose and silver brocade, trimmed with crystal and bugles. The waist is made of the same material combined with rose chiffon, the shoulder straps are in rhinestones.



*Alma Rubens, wearing gown especially designed for her latest Triangle play.*

## Kerrigan Play Is Strenuous

One great quality which exhibitors have already found their patrons liked in the feature photoplay is the virile—the strenuous. This quality is especially to be found in the acting of J. Warren Kerrigan, star of the Paralta feature, "A Man's Man," by Peter B. Kyne. Mr. Kerrigan is enabled through this quality of his acting to get his audiences values that would be otherwise impossible.

Kerrigan himself is virile. In his life apart from the studio there is no athletic feat too difficult for his successful accomplishment.

## Pettijohn Weds Actress

Charles C. Pettijohn, general manager of the American Exhibitors' Association, has become a bridegroom. In East Orange, N. J., he married Miss Belle Bruce, a leading woman in several Vitagraph and Metro features. The ceremony was performed at the home of Miss Rose Tapley, formerly a Vitagraph star. After spending a few days in New York and Washington, Mr. and Mrs. Pettijohn have returned to his home city of Indianapolis, Ind.

# Today in the Pictures

## PRODUCER DIAGNOSES SYMPTOMS OF THE INDUSTRY

BY JOHN R. FREULER
*President of the Mutual Film Corporation*

IF one were to take the recent eruption of interviews, statements, letters and other expressions in the trade press at all seriously it would be necessary to feel highly alarmed about the present and future of the film industry.

A great many very drastic remedies, a vast number of prescriptions, a lot of "expert" advice is being offered for conditions in the motion picture industry.

I did not know it was that sick.

I do not now think it is.

In fact the film industry is a lot better off than this sudden uprising of the doctors would imply.

### *Alarmed at Red Figures*

Every once in a while somebody who has the impression he is in the film business goes and takes a look at his ledgers and finds things in red figures.

Right away he decides the world is upside down and that the film industry is wrong side out, headed for ruin on high gear. Like as not he rings for a couple of stenographers and frames up a "piece for the papers." It relieves his feelings, produces a headline and gives some of his associates who happen to have financial colic, a chance to do some more writing and talking.

All of which is quite as natural to the film trade as spring freshets in the Missouri river.

**The film business is not headed for perdition.**

**In fact the film business is doing fairly well.**

There are a number of things the matter just now and there always will be. There always will be a certain percentage of unwise investors who will put their money into the hands of the unfit for film projects. There probably always will be a certain percentage of exhibitors who will encourage anything which is held up with extravagant promises as the newest "last word in pictures, the super extraordinary." Promotions based on these factors will always have unhappy periods, but that will not spell ruin for the picture business any more than now.

### *"Lunatic Competition" Arises*

What I am impelled to call "lunatic competition" is bound to arise at times. It is also bound to be periodically downed by its own folly.

So they of the film trade may talk of wastes, of mergers, of the star system, of the multiplicity of distributing systems, of the extravagances of advertising campaigns, of this and of that, but all this talk can have extremely little to do with the courses of nature.

**The film business is working out its own salvation and it will continue to do so until the end of time.**

When the wind blows hold on to your hat.

### *What About Star System*

Probably the most popular question about the motion picture business, from the trade and the consumers of photoplays alike is: "What about the star system? Will it keep up?"

That this question should be so universally raised is the natural outcome of the so-called star system, itself. The public thinks of photoplays entirely in terms of stars, and the exhibitors, manufacturers and distributors can only reflect in some manner the attitudes, expressions and opinions of the public.

**And right there, I think you have the answer—to quote myself as my favorite author and authority—"The public thinks of photoplays entirely in terms of stars."**

**The "star system" is in my opinion entirely natural, inevitable and desirable. I am sure that it will survive as one of the biggest elements in successful photoplay production and distribution.**

I might go into the question at great length from the point of view of the photoplay alone, but perhaps I can arrive at more convincing evidence by stepping out into two other closely allied fields of enterprise, the speaking stage and the publishing business.

### *Build History on Stars*

The history of the drama is written in the biography of stars. Not star actors alone, but star producers, star dramatists, star playwrights.

The publishing business is also a star business. In the publishing field we have star authors, star publishers, star illustrators and even star book binders. And also star fiction characters.

In both of these parallels I mean by "star" the focal personality on which the goods are sold, the personality which is the dominant factor of the production.

In the field of the drama we can point readily to many easy examples of the star personality, as for example Maude Adams. Her drawing power is influenced in but slight proportion by the character of the vehicle in which she appears. The people go to see Maude Adams, just as in earlier days they flocked to see Charlotte Cushman, Edwin Booth, Sol Smith Russell and as they now go to see Sarah Bernhardt. As examples of other expressions of star personality in the dramatic field we find certain productions have gone out on the market to sell mainly on such names as Belasco or Charles Frohman, exemplifying the star producer. Also we have plays which go forth with the star dramatist as their chief selling factor, and I might cite examples all the way from William Shakespeare to Lord Dunsany and J. M. Barrie.

### *Names Sell Books*

In the publishing field we can point to innumerable examples to prove our star contention. Books and magazines are sold on the names of authors as for instance Tarkington, Chambers, Lewis, etc., of the star authors. Sometimes they are sold on the stardom of characters created by the author and which grow to overshadow the fame of their makers —I have in mind for example J. Rufus Wallingford, whom, I will wager is at least as well known as Mr. George Randolph Chester, his creator.

Potash and Perlmutter are better known than Mr. Montague Glass who made them what they are today. The public looks, however, for "another Wallingford story" or for "another Potash and Perlmutter story," not for the new Glass story or the new Chester story, which proves the character is the star. Not a few published productions depend for their success on the names of the men who draw the covers and illustrations, and thus we have the star illustrators of high price like Howard Chandler Christy or James Montgomery Flagg or John McCutcheon or the late Howard Pyle.

### *Enter: Art and Stars*

Since the photoplay passed the novelty stage when pictures which moved constituted an attraction, or in other words ever since the photoplay began to be an art there have been stars. There will be stars as long as the photoplay exists.

In the terms in which I define the word there is no starless photoplay which has met important success—since as I reiterate, the photoplay became an art product. The public mind has made all of these stars and no manipulation by producers and picture distributors can affect the condition in the least.

I see somebody in the back of the house rising to demand the name of the star in "Intolerance."

And I reply "David Wark Griffith."

And another gentleman defiantly asks "Who was the star in 'The Barrier' and 'The Spoilers'?"

And I reply "Rex Beach."

Again somebody suggests Keystone comedies, with a question, and he is as easily answered with the name of Mack Sennett.

### *Charlie Chaplin—$40 Per Week*

If we would look into the "life expectancy" of stars and the star system let us take the insurance companies method of canvassing the life history of the "risk." Three years ago Charles Chaplin was a knockabout character comedian getting a lot of fresh air and about $40 a week.

A little earlier perhaps there was a curly haired girl who made a good many friends in the pictures and presently the public wanted to know and learned she was Mary Pickford. Mary Miles Minter, another pretty child of the confectionery type, was a stage child with considerably more beauty than fame.

When all these people started to work they were just appearing in the pictures. With the exception of Miss Minter these people started when a thousand feet of anything was a picture. Their success with the public made them stars. No producer ever made a star on purpose.

### *Star Scheme Often Fails*

**A producer once in a long time thinks to create a star and then cash quick before the price goes up, but the experiment fails fifty times where it succeeds once, and on the celebrated law of averages it is a poor way to try to make money. It is too much like prospecting for gold, the strikes are too far apart. The public only can make new stars.**

Quite apart from the certainty that the public creates and will maintain the star in the star position, there are other forces working in the same direction by

which the producer quite automatically is forced to support the star system.

***Real Stars Cost Money***

**A real star costs a great deal of money. Capital is careful, or as nearly careful as it can be. Hence the high priced star is given every support possible to insure that the big salary investment will pay dividends.**

The big star gets the big story, the most skilled director and the utmost in studio facilities. So quite apart from the star himself, the fact of the star's presence at the top of the cast has come to mean to the public the best picture, the finest settings, most perfect direction, and all of that.

**The star will not and can not be eliminated. Any attempt to eliminate the star will be followed by a loss of capital.**

***Chaplin Draws $670,000***

It has been my pleasure to pay the highest star salary in the history of the amusement business, being a matter of $670,000 for one year of the services of Mr. Charles Chaplin, an exemplar of stardom, and the only actor who does not need a cast. And out of that supreme trial of the star system I can insist that it pays. There are limitations but they are set only by the public, and the star principle stands unimpaired.

***Serial Now Is Stable***

**I believe that the serial reached its high peak from a commercial stand point some time past and that it has now settled into a practically stable position.**

The class of houses which can best utilize the values of the serial are now practically the only ones which use the serial. The demand for and support of serial productions is holding an even course. I see no reason to anticipate any marked change in the character of serial production or the methods of serial exploitation, either by the distributor or the exhibitor.

***Public Dictates Length***

The length of pictures will continue to be established and dictated largely by commercial conditions and the public.

No marked deviation from the standard length of the five reel feature appears probable on the basis of the reception with the exhibitor and the public have given deviations from this standard.

**The war tax will not in my opinion affect the length of pictures. Its effect is much more likely to be evidence on the quantity of picture production, and by its process of the stiffening the commercial struggle it will tend to hasten the processes of elimination of the unfit and the weak.**

***Rental Prices Are Low***

**The rental price of film is not, I deem, likely to fall much below present levels.**

**On the other hand it is not likely to be markedly increased unless the processes of elimination to which I have just referred result in curtailment of the decided over-production, which is responsible in the main for the present rental prices. These rental prices are in my opinion decidedly low in their ratio to theater earnings.**

Countless instances can be cited, of course, tending to show that exhibitors have paid more than their business could afford, but the average will show the reverse of these instances.

Standardization of prices is still a good way off, I fear. The only standardization which should ultimately apply would be based upon the earning power of the picture in the theater. We are far from that as a general practise. At present the nearest approach to any sort of standardization is what investigation finds to be in effect the "price per town," which means that in a certain community the theaters will pay about a certain figure for a feature production, this quite regardless of its age or earning power. Others may differ but the business microscope tells the story.

***Development of Service***

The service which goes with the pictures is developed by many of the distributing companies considerably beyond the average demand for service among the exhibitors. It is interesting that the successful exhibitors who probably need the least aid from the exchange and the distributor are the best users of the service offered. Service with the films will keep pace with the demands of the exhibitor, whatever they may be.

**In administering the affairs of the Mutual Film Corporation, I seek to impress our branch managers with the fact that it is more desirable to hold a customer and give him adequate service than it is to get a new customer. The exhibitor well served proves our best salesman.**

***On Distributing Films***

The distributing systems of the larger picture concerns are today considerably more than adequate to the requirements of the trade. In the multiplicity of distributing systems and their duplications of equipment and effort the industry suffers considerable economic waste.

There may come a time some day when one great central distributing company will be able to give physical distribution service for all film makers. That would be an ideal condition, leaving the makers of film and the sellers of film service still amply in competition, but still saving to the business the great cost of duplicate exchange systems. Meanwhile the commercial battle will continue.

**The public will continue to get steadily improving pictures under improving methods of presentation in better theaters.**



*Grace Darmond, Vitagraph star.*

## Irwin Writes Message to Exhibitors

In connection with the forthcoming release of the new Greater Vitagraph serial, "Vengeance—and the Woman," Walter W. Irwin, general manager of the company's distributing organization, has addressed a message to the exhibitors of the country in which he predicts new box-office records for those who play the big feature.

Mr. Irwin's message, promulgated through the Exhibitors' Plan Book, which goes to every exhibitor in the United States and Canada, contains a summary of the success which exhibitors have achieved with "The Fighting Trail," in many cases the greatest in the history of serial runs; and expresses confidence that the new serial will exceed even this record.

"Vengeance—and the Woman" is the work of Albert E. Smith, president of Greater Vitagraph, and Cyrus Townsend Brady. It was directed by William Duncan, who is also the male star with Carol Holloway as the feminine star. In referring to the featured players, Mr. Irwin's message says "they are probably the most famous couple in serial pictures today, this being due both to their personal triumphs in 'The Fighting Trail' and to the mammoth advertising campaign that has put their names on billboards all over the United States and Canada, as well as in magazines and representative newspapers."

Mr. Irwin states that "Vengeance—and the Woman" will have behind it an advertising campaign unprecedented in serial promotion.

## Ouida Bergere Opens New Offices

Miss Ouida Bergere has perfected plans for a complete and independent organization along lines of the most advanced efficiency.

A long time lease has been executed for New York offices situated at 516 Fifth avenue, with affiliated branches in London, care of Hughes Massie, 40 Fleet street, and at Los Angeles through the recognized activities of the Mabel Condon exchange. These affiliations will give an international significance to Miss Bergere's operations.

Responsible executives of long experience are to be found in the departments now established. Additional executives are already being contracted for to head the new departments under consideration. Miss Bergere will be operating free from any other affiliations or business complications.

## Poses for Summer Styles in Zero Weather

While the thermometer was skidding around the zero mark last week Grace Darmond, the new Vitagraph star, was standing around, blithesome and gay, in nifty middy blouses and tennis costumes. Not that she was crazy about the stunt, but a woman's magazine wanted Grace to pose for some fetching styles for next summer's display, and, as the magazine goes to press many months in advance of the seasons, it was up to Grace to look sweet and happy in the lightweight goods despite snow and zero temperature.

# Urges Name of Producer Be Featured

## TRIANGLE BELIEVES EXHIBITOR WOULD PROFIT BY ADOPTING THIS CUSTOM

"IT has been noticeable of late," says a statement issued last week by the Triangle Distributing Corporation, "that exhibitors in announcing programs, are failing to include the name of the producing company in their advertising. This is a short-sighted policy and one that is likely to harm the exhibitor's business in the long run, rather than improve it.

"The average photoplay patron of today, is conversant with many details regarding the moving picture industry, through knowledge gained from magazines and from attendance at the theater. The continual growth in popularity of the moving picture has resulted in the movie follower learning a great deal about picture stars and producing companies. Consequently, in reading the exhibitor's advertisements he looks for the name of the company responsible for the production. Failing to find it, he may lose interest in the picture.

"A 'movie fan' as a rule, is a most ardent follower of the profession and in many cases, more ardent than the regular playgoer. From patrons leaving a photoplay house you will often hear the remark 'That was a good Cloverleaf picture shown tonight!' And the next day these same people will tell friends of the feature. For instance, Mrs. Jones will say to her neighbor, 'I saw Evelyn Gross in a Fouraces feature last night, called 'The Living Soul' and it was wonderful. The Fouraces pictures are always good.'

"For that is the manner in which news of pictures travel. Having been impressed by the uniformity and high quality of pictures of a certain company, Mrs. Jones and her neighbor in reading the local papers, will always look for the company's name.

"Therefore, it always pays exhibitors to include the name of the producing company in all advertising or publicity. The large New York houses, on the order of the Rialto and the Strand, always announce in their advertising copy that 'Such and such a company presents so-and-so in the,' etc.

"And as the tendency of late, on the part of the average exhibitor, has been to neglect the insertion of this important element, Triangle believes it is again time to call it to the attention of exhibitors. The announcement of the company's name will distinctly aid the picture, help the attendance and build up the reputation of the theater."

### New Casting Director

Horace Williams has, this week, been engaged by Western Representative B. A. Rolfe, as casting director at the Metro west coast studios in Hollywood, Calif.

### Eleven Gone to War

A service flag bearing eleven stars was raised this week over the Christie Studios by Al. E. Christie.

### Jewel Carmen Makes Her Bow as Star

Jewel Carmen in her first production as a star is William Fox's Christmas week offering to exhibitors. The first photoplay which Miss Carmen may call her own will be released December 23 as a Fox Special Feature. The production, which is titled "The Kingdom of Love," deals with a situation developing from a girl being left alone in the Klondike through the death of her father.

"The Kingdom of Love" was made in the west under the direction of Frany Lloyd, who has thus occupied himself while William Farnum was taking a much needed rest. The cast includes Nancy Taswell, Genevieve Blinn, L. C. Shumway, Fred Milton, Ernest Wade, Joseph Manning, G. Raymond Nye and Murdock MacQuarie, nearly all of whom are well known to motion picture theater patrons. The story was written by Doty Hobart.

## Fox Films "Jack Spurlock-Prodigal"

### Producer Obtains Rights to George Horace Lorimer Story Which Has Been Read by Millions of Persons

"JACK SPURLOCK—PRODIGAL," written by George Horace Lorimer, editor of Saturday Evening Post, is to be filmed by William Fox.

It required some persuasion accompanied by the largest sum of money ever paid for a similar privilege to get Mr. Lorimer's consent to picturization of his pre-eminently successful tale, but Mr. Fox personally conducted the negotiations which finally made it possible.

Mr. Lorimer's "Jack Spurlock—Prodigal" appeared in Saturday Evening Post in serial form. Its human interest appeal has been characterized as a notable contribution to fiction of the lighter vein. Its introductory chapter in which young Spurlock, at Harvard, awakens after a wild night and discovers a bear with boxing gloves on his feet in his bathroom, which he had brought home as a "lark," compels the reader to settle in his chair anticipating an "out of the ordinary" tale —and he is not disappointed.

Irresistible humor, convincing "horse sense" philosophy, appealing human interest touches, a wee bit of a love romance and a dash of pathos, all blended by Lorimer's adept hand make a charming story and one especially adaptable to picturization.

The story was read by millions of persons and clippings from twenty-five hundred newspapers testify to the unusual interest it awakened. If the Fox people can convey to film even a tithe of its humor and philosophy the result ought to be gratifying. And Mr. Fox is on record with a promise to do this very thing.



*Jewel Carmen is the star in the William Fox production, "The Kingdom of Love."*



*A replica of Clara Kimball Young's own bedroom, used in her screen version of "The Marionettes," a Select release.*

## Six Exposures to Make Sub Titles

George K. Spoor's art directors are engaged in designing the subtitle scheme of Mary MacLane's first and only screen presentation: "Men Who Have Made Love to Me."

The celluloid on some of these subtitles went through the camera six times to obtain the desired effect. These particular ones show Miss MacLane as she sits at her library desk, relating the story of her "six piquant love affairs—each damnably real." The smoke of her cigarette curls in and out through the spoken lines at Miss MacLane's elbow. It is a deviation and an artistic improvement on the "spoken subtitle" idea.

Other subtitles required days of constant effort on the part of the artists in the producing of sculptored effects.

"Men Who Have Made Love to Me" is to be released some time in February as a George K. Spoor Ultra Feature.

---

Nigel Barrie, the well known young English actor who plays the part of "Roger, the husband," in Clara Kimball Young's latest production, "The Marionettes," has passed examinations for entry into the British Royal Aviation Corps.

## Uses Own Bedroom Replica in Picture Set

In "The Marionettes," the third Select picture produced by Clara Kimball Young with her own company, Miss Young has used an exact replica of her own bedroom.

This is an exquisite French room done in pale gray and mellow old rose, its furniture of ivory toned wood and golden brown wicker, and its hangings bordered in rare old cream lace. It was personally designed by Miss Young and every detail carried out under her supervision. The only thing missing in the duplicate is the wonderful view from the star's windows, but the impossibility of carting the Hudson up to New Rochelle necessitated the omission.

"The Marionettes" has been arranged for the screen from Pierre Wolff's brilliant French play. It will be distributed by Select Pictures Corporation.

## He Wants to See Miller

A theater owner of Salt Lake City has written H. C. Miller, manager of three Chicago moving picture theaters, the Rose, Alcazar and Boston, telling the Chicago manager that he desires to look upon the man who writes such fair criticisms of pictures as those signed by Mr. Miller in Motography's "What the Picture Did for Me" department. The Salt Lake man said he had the same opinion of the same pictures as those voiced by Mr. Miller and he complimented the Chicago exhibitor on the expressiveness of his criticisms.

"When I'm in Chicago I want to call around and see what you look like," wrote Mr. Miller's correspondent.

# New Studios of Paralta Are Model

### Progress on Construction Work Surprises Carl Anderson, President of the Company, on Los Angeles Visit

VISITING Los Angeles, after an absence of four months, Carl Anderson, president of the Paralta interests, was astonished as well as gratified at the extent and rapidity of construction work done on the new Paralta studios.

"Even Los Angeles," he said, "does not yet realize the extent of this new motion picture plant which is being created within its midst. Starting only last May, practically unheralded, the Paralta producing studios have grown into a veritable principality in themselves.

"While not the largest, perhaps, in point of area, the Paralta studios are being constructed upon the scientific principle of condemnation, of convenient location, and of unity which will vastly promote efficiency and thus give us the plant for insuring the greatest production.

"We have gone back to the old Spanish style of architecture to insure such conditions. In creating a city, or even a small town, the Spaniards based their construction on the plaza or public park. It was the center of life and activity; from it radiated the remainder of the community. Usually on one side would be the cathedral; on the other the government buildings; on a third the barracks, and on the fourth the jail. Thus would be gathered in a nucleus, the military, the religious and the political functions of ordinary life. Appreciating that everything in the moving picture industry is contributory to what transpires on the stages, we have our stages laid out as the center of the new studio architecture, corresponding to the plaza of Spanish idea. Surrounding the stages on the four sides are the various buildings which supply the life and color to the stages, just as from the four sides of the plazas flock the life and color of the Spanish communities.

"This close grouping not only saves time and promotes efficiency, but the compactness saves much space on the twenty-four acres of the new studio site, for use as natural feature locations.

"Southern California is the best place in the United States for producing moving pictures; and Hollywood is certainly the pick of Southern California locations."



*Carl Anderson*

# Paralta Booking Plans Completed

## W. W. Hodkinson Corporation Will Distribute Plays — General Exchanges Will Be Used

PARALTA PLAYS are now ready for booking in every corner of the globe. Arrangements have been consummated for the distributing of Paralta Plays to exhibitors throughout the entire civilized world. A plan was completed last week whereby Paralta bookings will be made through General Film Company exchanges. A representative will be placed in each General exchange throughout the United States by the W. W. Hodkinson Corporation which are now receiving bookings for the first two Paralta productions, "A Man's Man" in which J. Warren Kerrigan is the star, and "Madam Who" with Bessie Barriscale in the stellar role.

"Madam Who," which will be the second picture to be released by the Hodkinson Corporation and which marks Bessie Barriscale's debut as a Paralta star, promises to be one of the really big successes of the year. In speaking of this production in his review, Alan Dale, recognized for many years as the foremost dramatic critic in America, stated: "'Madam Who' is a particularly excellent picture, it is the best piece of emotional work I have seen in many a day. I should say that it is a distinct advance in the picture art—and I emphasize the word ART."

Henry B. Walthall's initial Paralta Play, "His Robe of Honor" will probably be selected for the third release, but this has not been definitely settled. The picture is finished, however, and it is said by those who have seen it that it is another triumph for Paralta which presents Mr. Walthall in one of the most forceful characterizations in which he has appeared.

Paralta Plays will be distributed through Canada by the Globe Films, Limited, the main offices of which are located in Toronto with exchanges in Montreal, Winnipeg, Glagary, Vancouver and St. John.

Countries in Europe, Asia, Africa, Australia and South America will all receive Paralta Plays through the Inter-Ocean Film Corporation.

## "Troublemakers" Is Going Good

"Troublemakers," featuring Jane and Katherine Lee, William Fox's "Baby Grand" stars, released December 9, found immediate favor with the public, according to reports from Fox exchanges. The "Baby Grands" undoubtedly have attained a degree of popularity far above the point of mediocrity, due chiefly to their work in film and helped materially by intelligent, well directed publicity and advertising. Very recently their pictures appeared in forty influential newspapers on the same day.

## Warde Directs Keenan

Ernest C. Warde, son of the great English actor, Frederick Warde, and producer of a long list of artistic and financial successes, has been engaged by J. A. Berst, vice-president and general manager of Pathe, as director for Frank Keenan, the new Pathe feature star.

## Lieb a Metro Player

Herman Lieb, an experienced player of the legitimate and vaudeville stage, appears in a prominent role in support of Emily Stevens in the Metro picturization of "Daybreak," the play by Jane Cowl and Jane Murfin. June Mathias and the director, Albert Capellani, made the adaptation.

# Risks Death to Film Disaster

## Gaumont-Mutual Cameraman Obtains 500 Feet of Scenes in Halifax and Beats Competitors to U. S.

JAMES BARR O'NEIL, Gaumont-Mutual camera man, who was on duty in Halifax, N. S., at the time of the disaster that cost 1,800 lives, accomplished an extraordinary feat in making 500 feet of film covering the worst aspects of the disaster and arriving in New York twenty-four hours ahead of any competitor, the pictures being exhibited on Broadway Thursday evening, December 13. They were on exhibition in Chicago and the central west Saturday, December 15.

Mr. O'Neil was five miles from the harbor front visiting the home of a friend when the explosion took place, the windows of the houses being shattered and several occupants cut with glass.

The camera used by O'Neil had to be dug out of a mass of wreckage to which the upper floors of his hotel on Prince Edward street had been reduced, but the machine was soon put in working order and the operator succeeded in obtaining some of the most thrilling scenes of the great holocaust.

The cameraman had hard work in getting out of Halifax, all trains having been commandeered for the removal of wounded, but O'Neil was determined not to be beaten on so important a piece of work. He clung to the rods of the last coach on a hospital express and once clear of the wrecked area managed to make his way by automobile to a direct train for Portland, Maine, when he proceeded to New York.

# Spoor Starts Billboard Campaign

## Essanay Chief Begins to Spread the Contagious Smile of Taylor Holmes from Coast to Coast

THE opening gun of George K. Spoor's campaign of bill-boarding the entire country in advertising the ultra features to be produced by him during the year has been fired and as a result the contagious smile of Taylor Holmes is beaming from coast to coast and lakes to gulf.

"Uneasy Money," a comedy-drama featuring Mr. Holmes, is the subject of the first poster drive. Twenty-four sheets in six colors are being used exclusively. The first went on the boards December 15. They show Mr. Holmes in a typical comedy scene from the picture.

Following the Holmes drive will come another twenty-four-sheet campaign for Mr. Spoor's second feature, Mary MacLane, the daring authoress, in a picture from her own pen, "Men Who Have Made Love to Me."

Taylor Holmes in "Ruggles of Red Gap," another Spoor ultra feature, with Taylor Holmes in the role of "Ruggles," will be the subject of the third drive.

"Uneasy Money," "Men Who Have Made Love to Me," and "Ruggles of Red Gap" will be distributed through branches of the George Kleine system.



*A scene from the Fox production, "Troublemakers," starring Jane and Katherine Lee.*

After one week's vacation, Miss Theda Bara started her twenty-eighth William Fox photodrama this week at the Fox Fort Lee studios. She is working under the direction of J. Gordon Edwards. This has been the longest rest that Miss Bara has ever had between pictures.

# News of State Rights Productions

THE LATEST FROM ALL OVER THE INDEPENDENT FIELD

## Backer Brings Confidence to Industry

**President of M. H. Hoffman, Inc., Enters Film Business with Record for Integrity and Achievement**



*George Backer, president of M. H. Hoffman, Inc.*

CONFIDENCE exercises so positive an effect upon everything in life that it is small wonder big men of affairs have come to regard it as the backbone of business success. Let a man become known as a doer of large commercial deeds, who punctually meets every obligation the hour it is due, and his association with enterprise imparts confidence to it. Other men realize that such a man will not alone succeed, but that his manner of succeeding will be to the advantage of everyone doing business with him.

Men who go through life after this fashion leave the impress of their constructiveness on whatever they touch. No industry reaches the height of its development until many men of this sort cast their lot with it.

The fact that the motion picture industry has begun to attract men who have gone far in other business is a most encouraging sign. It proves for one thing, the nearness of the introduction of business methods which are indispensable to progress and stability.

Right now, when for its welfare the motion picture industry most needs the strengthening, steadying touch of men who instill confidence, the entry of George Backer into the field means much. How much it already has meant is shown in the accomplishments of M. H. Hoffman, Inc., of which Mr. Backer is president, and the effect upon the industry as a whole resulting from upbuilding policies to which Mr. Backer is pledged.

Not quite six months old, M. H. Hoffman, Inc., occupies a position among distributing organizations which could scarcely have been gained without wisest planning and administration. Its place among independent concerns reflects the application of business procedure as yet too little practiced in the motion picture field.

Merchandising methods similar to those found in institutions like United States Steel, National Cash Register, United Cigar Stores and American Telegraph and Telephone have prevailed with M. H. Hoffman, Inc., since its inception. Existing practices in the motion picture industry which have been frowned upon by the ablest men in it, have been put under the heel of this concern.

George Backer acquired his fortune through his own unaided efforts. His holdings are perhaps the most eloquent tribute to his industry, his capacity and his integrity. When he decided to engage in the marketing of motion pictures —which he did because he foresaw possibilities through a rightly administered organization—his first step was to invite as his chief associate and executive a man who had the confidence of the industry.

This man, M. H. Hoffman, recognized in Mr. Backer the one capable of accomplishing those things awaiting the attention of an exceptional individual. So Mr. Hoffman became a large stockholder in M. H. Hoffman, Inc., assumed its vice-presidency, and undertook the task of administering its affairs in accordance with basic principles on which all large commercial achievements rest.

What George Backer has done in the building industry it is more than likely he will do in motion pictures. In New York City Mr. Backer is held to be one of the best of builders.

## "Those Who Pay" Is Well Received

New England exhibitors, according to reports received by Frank G. Hall from Nathan Gordon, well known New England exhibitor and exchangeman, have put their stamp of approval upon "Those Who Pay," the Thos. H. Ince special seven part drama recently released by the U. S. Exhibitors' Booking Corporation as its second feature attraction.

"Those Who Pay" was presented for the first time in New England at a trade showing last week and exhibitors from ail over the district were present, many coming from Maine, Vermont and New Hampshire to see what the Booking Corporation had to offer as its secand release. The presentation was under the joint direction of Mr. Gordon, through whose Globe Feature Film Corporation, U. S. subjects are being marketed, and A. L. Erghott, U. S. representative in the New England territory.

Arrangements also are under way for another trade showing for "The Belgian," the third U. S. release, for which there already has been a strong demand in the New England district. Exhibitors are quick to recognize the money getting qualities of the title of the Sidney Olcott drama and many are preparing to run it during the holidays in hope of counteracting the anticipated depression.

## Show "The Belgian" on Belgium Day

"The Belgian," Sidney's Olcott's first independent production, was shown at the Hero Land bazaar at the Grand Central Palace in New York on December 5, when Belgium Day was observed.

The presentation was given at the request of Mrs. W. T. Mali, wife of the Belgian consul in New York, under the joint auspices of Mr. Olcott and Frank G. Hall, president and general manager of the U. S. Exhibitors' Booking Corporation, by which "The Belgian" is being distributed.

## Prepares Press Sheets for "Shame"

Jules Burnstein who has been carefully preparing the campaign which will place the new Zena Keefe vehicle "Shame" on the state rights market, announces that the elaborate advertising matter which will introduce the special John W. Noble production to the thea-

ter going public is now ready, and the picture will be offered to state rights buyers before the holidays.

"Shame," is seven reels in length and represents the supreme effort of this well known director to surpass other special pictures representing the best work of famous directors who have also concentrated upon single big subjects and taken the time necessary for their proper presentation. Mr. Noble whose more recent productions include Francis X. Bushman and Beverly Bayne in "Romeo and Juliet," and Ethel Barrymore in "The Awakening of Helena Ritchie," decided early last summer to confine his work to the staging of pretentious features and spent several months on the elaborate treatment of the Zena Keefe subject.

## Hoffman Starts Trip

M. H. Hoffman, head of Hoffman-Four-square Pictures, is leaving New York on an extended trip and has arranged to meet exhibitors in following cities:

Detroit—December 4th and 5th.
Cleveland—December 6th and 7th.
Chicago—December 8th and 9th.
Minneapolis—December 10th and 11th.
Kansas City—December 12th and 13th.
St. Louis—December 14th and 15th.
Cincinnati—December 16th and 17th.
Pittsburgh—December 18th and 19th.
Buffalo—December 20th.

The world rights to the Mack Sennett feature "Mickey" in which he presents Mabel Normand, have been purchased by the Western Import Company.

# Release Twenty-Eight Keystone Comedies

### W. H. Productions Company Offers Re-Issues to Exchanges at $80 Per Reel and Without Footage Tax

ON THE heels of the successful exploitation of the Hart productions, W. H. Productions Company announces the release on the state rights market, of twenty-eight of the most successful Keystone comedies, which are largely responsible for the success of Charlie Chaplin, Mack Sennett, Sydney Chaplin, Fatty Arbuckle, Mabel Normand, Mack Swain, Chester Conklin, Ford Sterling and Charles Murray. The W. H. Productions Company made the following statement relative to their exploitation campaign on these new subjects:

"We are launching this campaign at this time for the purpose of helping the exchange man that has been up against it and the exhibitor who has been forced to pay exorbitant rental prices for his program. It will be noted that we are the first distributor to come out boldly and state the price we intend charging for these subjects to the exchange, $80 per reel. This price assures to the exchangeman the greatest galaxy of comedies and stars on the screen today at a price that will bring to them bigger profits than they have ever made before and it will also assure a reasonable rental price for the exhibitor.

"In addition to this we also intend to pay the war tax on these subjects so that every exhibitor booking them can refuse to pay any tax if the exchange demands it. We are getting up exceptional one and three sheets and careful attention is being given to the titling on each of these productions. In fact the best comedy title writers in the business have been employed."

## Foreign Rights Are Selling

Notwithstanding slack conditions in the foreign film market, Miss Edna Williams, special representative of the Robertson-Cole Company of New York and London, which has acquired the foreign distributing rights to the productions released by the U. S. Exhibitors' Booking Corporation, has encountered no difficulty in disposing of the subjects thus far put on the market by the booking concern. By the arrangement between the U. S. corporation and the Robertson-Cole Company the booking concern has been brought into direct touch with exhibitors and distributors in all parts of the world, and during the past week a number of important sales were negotiated.

Exhibition rights to the new Thomas H. Ince spectacle, "The Zeppelin's Last Raid" have been sold for Japan, China, India, Burma, Ceylon, Dutch East Indies, Philippines and Hawaiian Islands.

Rights to "The Zeppelin's Last Raid," "Those Who Pay" and "The Belgian," the three first releases of the U. S. Corporation, have been disposed of for Chile, Peru, Bolivia and Ecuador and arrangements have also been made with the purchasers to take the entire output of the concern.

## Buy World Right for "The Liar"

The world's right to "The Liar," a six part feature starring Jane Gail, former Universal lead, have been acquired by General Enterprises, Inc. The picture was directed by William H. Haddock and is a society drama dealing with one of today's most vital domestic problems.

## Another Shorty Hamilton Comedy Offered

In accordance with a statement recently made in the trade papers relative to the "Shorty Hamilton Comedies," consisting of twelve five-reel comedy dramas per year, the W. H. Clifford Photoplay Company now announce another release entitled "The Snail," a Chinese-American story. This title, however, does not suggest in any way the activities of "Shorty" in the telling of the story. From its very beginning and continuing through the entire unfolding of the tale, there is a rapid fire of action and mirth provoking incidents with the star in the lead. There is a refreshing absence of the slapstick methods or over-acting in order to get a laugh.



*Shorty Hamilton as he appears in "The Snail."*

The marketing of the "Shorty Hamilton" series is being negotiated in the Ernest Shipman offices, 17 West Forty-fourth street, New York City, both for the domestic and foreign rights.

## Declare "Peggy" Is Censor-Proof

During the past week New York has been the scene of many conferences of prominent state right buyers from all over the United States, and there is also a considerable influx of foreign buyers. From very many of these, officials of the Mayfair Film Corporation have received assurances that the six-part production, "Persuasive Peggy," is an ideal booking proposition. Its cleanliness and simplicity of theme making it "censor-proof."

# What Theater Men Are Doing

## NEWS FROM LIVE EXHIBITORS ALL OVER THE COUNTRY

**This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, Motography, Chicago.**

## Laemmle Gives Double Entertainment

### Arranges for Continuous Program with Two Big Feature Pictures at His Broadway Theater



*Carl Laemmle, president the Universal Film Manufacturing Company, and managing director of the Broadway theater.*

MANAGING DIRECTOR CARL LAEMMLE, of the Broadway Theater, makes announcement of important productions which will go into the Broadway during the months of December and January, during which time a double bill and continuous performances, at popular prices, will be Mr. Laemmle's rule.

The first of these special Broadway house features were "My Unmarried Wife" and "Beloved Jim."

"My Unmarried Wife" is adapted from the Frank R. Adams novel, "Molly and I," by Doris Schroeder and produced by George A. Siegmann. Carmel Myers has the leading feminine role and Kenneth Harlan plays the male lead. The cast includes Beatrice Van, Pat Calhoun, Marc Fenton and Jack Hutchinson. The story is that of Phillip Smith, who reluctantly leaves the shelter of his father's luxurious home because of his penchant for a literary career and who subsequently meets with an accident while saving the life of a child in an explosion blast. He is taken to the home of a doctor by his beautiful young ward and there becomes the husband of the girl under unusual circumstances. His eyesight is restored in Switzerland, but a harmless vampire and a wooden-shod immigrant re-enter the scene when Smith, restored to health, returns to New York minus his newly acquired bride. Both the vampire and the immigrant bring about a happy finale with a decided twist in the fifth reel.

"Beloved Jim" is also in five reels. The story is a Christmas one by Joseph Girard, and produced by Stuart Paton, who has a long line of cinema successes, including Universal's "Twenty Thousand Leagues Under the Sea," to his credit. Priscilla Dean plays the leading feminine role. Harry Carter, J. Morris Foster, Charles Hills Mailes, Frank Deshon, Sydney Deane, Ed. Brown, Joseph Girard and Mrs. A. E. Witting are members of the cast.

Special musical programmes accompany all of these features at the Broadway.

## Exhibitor's Daughter in Film Play

Miss Sylvia Jacobs, daughter of George Jacobs, manager and part proprietor of the Paramount Theater on Broad street, Newark, made her motion picture debut in Metro's "Red, White and Blue Blood," co-starring Francis X. Bushman and Beverly Bayne.

She played a "bit" as a society girl in the elaborate hunt club ball scenes staged at the Metro studios in New York. She acted her part so well that she attracted the attention of the stars and their director, Charles J. Brabin. At the conclusion of the scenes, they complimented her on her excellent performance. Both of the stars were struck with Sylvia's beauty and vivacity.

Sylvia's father can count on capacity audiences, when "Red, White, and Blue Blood" is shown at his theater.

## Shows First Colored War Pictures

Harold Edel, managing director of the Strand Theater, New York, last week arranged for the exclusive presentation of two distinct novelties during the coming week. One of the novel offerings of



*A scene from "My Unmarried Wife," running at the Broadway. Broadway Theater.*

the week will be the first exhibition of colored motion pictures of the present war ever given in this country. These pictures present scenes of actual warfare in their actual colors and are expected to create a sensation.

The other novelty is the initial presentation of the James Montgomery Flagg series of comedies.

## Public Wants Variety in Pictures

The advantages of a service which carries a wide variety of pictures is pointed out by F. E. Hughart, owner and manager of the Eagle Theater at Grand Junction, Ia., one of the most progressive of small city exhibitors in Iowa.

Public taste may run to comedy dramas or to sex pictures or to melodrama, and the fickle public does display amazing changes in its entertainment demands, but it demands diversity before anything else.

According to Mr. Hughart, the most valuable service to the exhibitor is one which furnishes variety enough to keep his audiences entertained for the patrons of motion picture theaters soon tire of a steady diet of westerns, comedies or any particular variety of productions.

Mr. Hughart has written his opinions to the Mutual Film Corporation in the following letter:

"Please accept my thanks for the good judgment shown in sending me pictures that vary—that are different in character and plot.

"The features last month were every one fine and some of them exceptional. William Russell goes best with Jackie Saunders a close second.

"An unsolicited notice in our local paper is ample proof that patrons like the sort of pictures you are furnishing me. I want to express my aprpeciation too, for the fine quality of the film."

## Theater Owner Dies

F. H. Weaver, owner and manager of the Jefferson Theater at Coffeyville, Kans., is dead of hemorrhage of the lungs. The funeral services were conducted by the Coffeyville lodge of B.P.O. Elks. Frank Gaverick has assumed Mr. Weaver's duties as manager of the Jefferson.

## Gives Morning Shows

Harold Edel, managing director of the Strand Theater, New York, announces that special children's performances will be given every morning during Christmas week, commencing at ten o'clock. A special Christmas program of interest to children will be presented.

# Conditions Bad in Canada

### Exhibitor Writes That War Situation Is Reflected in Loss of Business But Sees Brighter Prospects Ahead

THE serious state of affairs in the motion picture industry, as outlined by Samuel Goldfish recently in his sensational interview, finds confirmation in a statement on conditions in western Canada made by J. R. Muir, owner and manager of a chain of theaters in British Columbia, including the Dominion of Vancouver, the Dominion Theater of Victoria, the Dominian of Nanaimo and many other houses in those and neighboring cities.

"The film business is in a critical condition, from the exhibitor's quite as much as from the manufacturer's point of view. Of course, we have the Canadian war tax to face out there, as well as a local levy, and the new Victory Loan. I feel that the last-named, while it is the largest begetter of economy among theater patrons, is also purely transitory. In a short time, the pocket books will be adjusted to the new outlay and people's normal and constant craving for amusement will rule.

"But I know, as Mr. Goldfish contends, that exhibitors everywhere in Canada, as in the United States, are suffering from the upward tendency in rentals, due to lack of organization among the producers and to reckless bidding for stars. It is the exhibitor and his patrons who have made these player's famous, and when they hold out for huge sums of money which prevent producers from making legitimate profits off any but excessive rentals, they are biting the hand that has fed them.

"The producers who have 'come back' by placing such stars in 'specials' are doing almost as much to ruin the legitimate picture business.

"As to public taste in war time—and Canada has had a longer siege than the United States—it is most decidedly away from the heavy and the morbid. The people still relish pathos of the finest sort, but it must be pathos relieved by comedy touches."

# Sees Half of Exhibitors Forced Out

### Organizer for League Declares Fifty Per Cent of Nation's Theaters Will Fail Unless Tax Law Is Amended

AT the monthly meeting of the Washington Theater Managers' Association in Seattle, two of its members were appointed to represent the organization at the conference of motion picture men with members of the Internal Revenue department concerning the readjustment of the war tax at Washington.

W. H. Smythe, manager of the Strand Theater, Seattle, and Dr. Howard S. Clemmer, of the Clemmer Theater, Spokane, departed in time to reach Washington December 9.

The Washington organization was addressed at its meeting by David L. Rodgers of Minneapolis, national M. P. E. L. organizer. Mr. Rodgers told how the ten per cent tax was working a hardship on exhibitors all over the country, except at those places where concentration camps were bringing greatly increased attendance. And he declared that as the country's participation in the war progressed, with casualty lists coming in and the consequent depression which will sweep over the people, the exhibitors' business would become a great deal worse.

When that time comes, Mr. Rodgers declared, fifty per cent of the exhibitors will have to go out of business, if the tax as it now reads is still in force. He laid before the exhibitors the plans of the national organization for readjustment of the law.

Officers for the ensuing year were elected. James Q. Clemmer, manager of the Clemmer Theater, Seattle, was elected president; John Hamrick, Rex Theater, Seattle, first vice-president; Fred Mercy, North Yakima, second vice-president; George Ring, Society, Seattle, secretary; Louis Goldsmith, Class A, Seattle, assistant secretary, and J. H. von Herberg, treasurer, Seattle.

## Film Conditions Good in Australia

Film conditions in Australia, like all belligerent countries, suffered at one period a set-back due to the war, but are now flourishing, according to advices from Harold Bolster, a Goldwyn executive touring the Orient in the interests of that corporation.

"Both from personal investigation and from conversations with the leading film men of Australia and New Zealand, I have received a most optimistic impression of the state of the market for American films here, and the prosperity of theaters and exhibitors. Australia has suffered in the past from the war, both materially and spiritually. Depression, I hear, was particularly acute following the costly failure of the British at

Galipolli where Australian troops lost heavily. But since the British fortunes on the battlefield have improved and war conditions at home have grown normal, the attendance at motion picture houses has steadily improved. For a time this year, labor unrest also played a part in creating an unsatisfactory state; but the government speedily solved the difficulty, and now the islands of Australia and New Zealand are in a steady and most satisfactory condition."

## Manager Sees Lack of Originality

"I fear that producers of today are feeding the public too many war pictures," says Harry C. Miller, manager of the Boston, Rose and Alcazar theaters in the Chicago "loop" district. "Of the past ten pictures I've run, each and every one has had something to do with the war. Since we are in the war itself now up to our necks, I think it would be a good idea to keep away from war subjects in motion pictures as much as possible.

"There is a great lack of originality among picture producers. I believe that if a successful picture was put out dealing with a snow-man, the next fifteen or twenty pictures would have something to do with snow. And all the time the thing the public wants is that each picture be different from the preceding one."

# Transforms Lobby Into Railway Depot

### Manager of Toronto Theater Uses Unique Set for Attracting Public to See "Vengeance and the Woman"

MANAGER HARRY POMEROY of the Globe Theater, Toronto, Ont., who began building special fronts for theaters four years ago in Buffalo, has an interesting collection of photographs which show the progress he has made in lobby displays during his lively career. Probably his best effort was the transformation of the Globe front for Vitagraph's "Vengeance and the Woman."

The whole theater resembled a railway depot with the ticket seller disposing of pasteboards through the rear of a passenger coach.

In place of poster sheets, Pomeroy arranged "time-tables" on which were listed the various pictures on the program while a large clock gave the hours of departure for the next show.

The doormen were dressed like conductors and there was a pullman porter on duty. Passengers entered the house through gates and the fare for the round trip, according to an appropriate sign was fifteen cents.

The lady ushers were garbed as locomotive belles. Ouch!

## Here's an Example to Follow

Edward L. Hyman, an exhibitor who is always doing something that demands the notice of the moving picture industry, has accomplished something in the way of adding to the revenue of the house which he manages—the Victoria, a neighborhood theater of Buffalo, N. Y.

Taking advantage of the fact that Christmas advertising could be had for the trouble of going after it, Manager Hyman got busy among the merchants whose customers are patrons of the Victoria. He went out after advertising so strongly that when it came time to make up his bi-weekly program booklet, he had so much paid copy on hand that he was compelled to curtail the announcements of his attractions for the coming fortnight. The program netted the Victroia more than $75 in excess of its cost. The program is a twelve-page booklet and it contains more than seven full pages of advertising in addition to the program announcements.

## Sunday Law Kicks Back at Supporters

Theater owners of Wichita, Kans., and the film companies for a year have been opposed strongly by an alliance of the churches who were voted against the opening of the moving picture houses on Sunday. The churches succeeded in defeating an ordinance last year which would have given the theater owners the Sunday theater privilege they were seeking. During the year the churches have been operating moving picture machines on Sunday for the purpose of showing Bible stories in picture form. Last week an ordinance was passed by the city council and a notice sent to all the churches to postpone their moving picture programs for the next Sunday and all succeeding Sundays, as it is now against the law at Wichita for even the churches to conduct a moving picture show on Sundays.

## Novel Way to Increase Price

Manager F. E. Osborne of the Star Theater, Kitchener, Ontario, hit upon a novel scheme to enable him to raise the price of admission for his house. He issued a combination ticket for fifty cents which was good for three different shows within nine days, one attraction being "Womanhood." His admission price had been fifteen cents, and with the three-show combination ticket the admission became only approximately seventeen cents. But without a combination coupon the admission for "Womanhood" was fifty cents and for the two succeeding productions the general admission price was twenty-five cents each. The combination ticket made a saving of fifty cents to a purchaser but it practically guaranteed patronage three times during the nine days. The idea made it easy for Osborne to work up to the increased price of twenty-five cents permanently.

## Says Stars Draw Too Much Salary

Charles L. Dooley, president of the Motion Pictures Association of Paterson, N. J., and managing director of the Regent and Garden Theaters, has taken a stand for what he believes will be the salvation of thousands of his colleagues. In a message to the exhibitors of the United States Mr. Dooley says:

"No star is big enough to earn a profit for the exhibitor if the picture is too costly. My opinion is that entirely too much attention is being paid to the star, and entirely too little attention to the story.

"The present salvation of the exhibitors of the country is in booking pictures at prices that will give us a fair return on our investment. It was a question of either discontinuing expensive productions that do not bring sufficient revenue or of going out of business. We have thrown off the shackles. The Regent and Garden theaters are not going out of business.

"I believe that there are thousands of exhibitors in the country in the same position. My advice to them is to do what we have done—throw off the shackles and book pictures at prices that give them a chance to make a living."

Mr. Dooley booked as his first picture after making this announcement, "The Fringe of Society," produced by the George Backer Film Corporation and distributed by Foursquare Pictures.

## Give Red Cross Receipts

All the moving picture theaters in Fort Worth, Tex., recently gave one entire day's receipts to the Red Cross. The money was divided equally between the local chapter and the national organization.

## Complete New Theater Building

The Floral Block, in Binghampton, N. Y., which will house the Floral Theater, four stores and eleven living apartments, is nearing completion and will be ready for opening during this month. The theater will be conducted by J. F. Small and his son, Kenneth Small.

# Current Releases Reviewed

## "Her Sister"

**Olive Tell in Empire-Mutual Five-Reel Production. Reviewed by Genevieve Harris**

OLIVE TELL'S charm and beauty, and the beauty of the scenes, both interior and exterior, make this an enjoyable photoplay. Taken from a Frohman stage success, the story contains some dramatic moments, especially in the last reel, but



*At the throne of Isis.*

the story is rather involved and is occasionally hazy. It has the merit of originality, however, and cannot be called hackneyed. With its pictorial beauty and a certain air of refinement and richness, it will please most audiences very well.

David Powell plays opposite Miss Tell. Eileen Dennes plays her sister. A large cast does evenly good work. John B. O'Brien directed the picture. December 24 is the release date.

*The story:* Eleanor (Miss Tell) and Jane Alderson are left unprovided for at the death of their mother. Eleanor answers an advertisement which results in a position as a mystic, "Isis," under the protection of an old woman who had long been a fortune teller. Eleanor is so beautiful that she becomes very popular and she is able to support herself and her sister very well.

Jane, who is unsophisticated and fun-loving, becomes involved with a wealthy "fast" set and as the result of an escapade finds herself named as a co-respondent in a divorce suit. A newspaper reporter runs a picture of Eleanor as the woman in the case. Jane has fallen in love with a worthy youth and in order that the scandal may not destroy the girl's happiness, Eleanor does not correct the false story. However, Ernest Bickley, a man of fine family, is in love with Eleanor and is trying to convince his family that although following an unconventional profession, she is respectable and of fine character. The newspaper notoriety given Eleanor gives them another impression. Then Jane confesses that Eleanor was not involved in the case, and Eleanor in turn is able to prove that Jane was merely indiscreet. Both girls are cleared of any blame and their devotion to each other completely wins the high regard of the families of both suitors.

## "Blue Jeans"

**Metro Production with Viola Dana. Released December 10. Reviewed by Helen Rockwell**

"BLUE JEANS" has returned to spread its thrills and pathos and story of love over the emotions of picture fans. As a play twenty years or so ago it went on record as one of the most successful ever produced, and it has since lived down the years, revived from time to time by enthusiasts who know that it contains all of the fundamentals necessary to good melodrama. It has now reached the screen in one of the most satisfying productions of the day, worthy in every respect to take its rank among the classics of picturedom.

"Blue Jeans" makes just as much of an appeal today as it did when it was first produced. Farces may come, and comedies may go, but melodramas go on forever, and "Blue Jeans" is undoubtedly one of the best melodramas ever written. Its story is human and delightful, pulling on the heartstrings and playing havoc with one's emotions and tear ducts, until it leaves one with moist eyes and fairly glowing with good intentions.

One had best take a handkerchief along for preparedness when about to view it. Relentless moving picture reviewers, hardened to and saturated with the movies, sitting with "show me" expressions on their faces, resorted to them without shame, so the helplessness of an ordinary fan is apparent.

It may be said without parley that this picture does not contain a single dull moment. From the first appearance of Viola Dana as June, to the famous sawmill scene where the hero is miraculously saved from a terrible death, one is vitally interested in the scenes unfolded, and powerless to resist the picture's charm. Exhibitors who benefit their patrons with this feature will be conferring a favor upon them which they will not forget.

The production leaves nothing to be desired in the way of direction, photography, histrionic ability and settings. John Collins directed the picture, which was adapted by June Mathis and Charles Taylor from the original play by Joseph Arthur.

Viola Dana performs with a simplicity and charm which endears her to spectators from the start. She is really delightful. The cast is highly competent and includes Robert Walker, Sally Crute, Clifford Bruce, Russell Simpson and Margaret McWade.

*The story:* Perry Bascom comes to the town of Rising Sun to take charge of his sawmills, which have for years been managed by a friend. Young Bascom assumes the name of Jim Nelson, as Perry's uncle, under the name of Bascom, caused the name to be despised by wronging a young girl of the village.

Bascom meets June, a quaint figure in blue jeans, who has taken refuge from the poorhouse with old Jacob and Cindy Tutwiler. Bascom and June, falling in love, are secretly married.

Sue Eudaly arrives in town and gives out the astounding information that Nelson is Perry Bascom and that he is her husband. The townspeople are greatly enraged, particularly so when they hear he has married June. June is the only one whose faith in Bascom remains firm, and she remains alone, turned from the home of the Tutwilers, while Bascom goes out into the world to prove that Sue had a husband when he married her, and that his marriage with her was illegal.

Left alone with her baby, ill-treated by the townspeople, turned from the church, June is almost in despair when Perry returns with his name cleared of the charges against him.

## "The Maternal Spark"

**Triangle Picture. Released December 16. Reviewed by Helen Rockwell**

THIS Triangle picture concerns a youung couple who are elevated by a wealthy friend to a higher position in the city than they had ever previously known in the country. The city proves too great a temptation for the husband, and it is only after the wife has interceded with her husband's mistress, in behalf of her child, that events straighten themselves out and husband and



*Scene from "The Maternal Spark."*

wife return to their little country home. The story is well told and contains a certain appeal.

It would seem that very nearly every picture these days has to have its siren who is a veritable glutton for money, and this picture remains true to form. These sirens, who are not like anything that ever was on land or sea, are vastly popular with the public, a fact greatly to be deplored, except by the box-office man.

The first half of the picture rings true and offers some very pretty little home scenes which are wholesome and sweet, contrasting strongly with the later scenes in the vampire's apartments.

First honors go to Irene Hunt, who makes an appealing mother throughout. Her work is very convincing and her personality pleasing. Josie Sedgwick has the role of the siren, and others in the cast are Rowland Lee, Edwin Jobson, Frank McQuarrie and little Joey Jacobs. G. P. Hamilton directed the picture, and the scenario was prepared by George du Boise Proctor from the original story by R. Cecil Smith.

*The story:* John J. Mills, a prominent railroad president, takes a fancy to a young lawyer, Howard Helms, and, bringing him to New York, makes him his confidential secretary. He does this as much for the happiness of Helms' wife and baby as for Helms himself.

Helms receives tips on the market from Mills and in a short time acquires quite a bit of money and the desire to have a good time with it. His wife is unable to leave the baby alone, so Helms finds the company of an adventuress, Clarice Phillips, much to his liking.

Mills, realizing that Mary is being neglected, determines to right the wrong he has done. He breaks Helms in the market and discharges him from his post of secretary.

At the same time, Mary, learning of the other woman, goes to her and pleads for the return of her husband's love, for the sake of the child. Clarice, who sincerely loves Helms, renounces him when he next comes to see her, and Mary and her husband return to their old home town, sadder but wiser.

## "In the Balance"

### Vitagraph Blue Ribbon Feature with Earle Williams. Released December 17. Reviewed by Helen Rockwell

"IN the Balance" is an adaptation from E. Phillips Oppenheim's story "The Hillman." It is a strong story of love. John Strangeway falls in love with Louise but is prevented from having his desire to marry her gratified because of her past, which is surrounded with mystery. The story is well told and presents many interesting scenes in which certain well known tricks are used to mislead the spectators. In fact the whole story depends upon these false leads which may not constitute good play construction but which seem to always have the desired effect. After all, that is the goal to be gained, whether by fair means or foul.



*Earle Williams and Miriam Miles in scene from the play.*

The characters are particularly well established and there is a certain atmosphere of luxury which permeates the picture and makes up for a lack of speedy action. Earle Williams plays John Strangeway, a role which is most suited to his quiet yet forceful methods of acting. The character is an interesting one and the star has wide scope for his abilities. Although Earle Williams is starred in this picture he shares honors equally with Grace Darmond, who has the role of Louise Maurel. She gives a performance which is wholly delightful and convincing. Others in the cast are Denton Vane, Robert Gaillard, Miriam Miles, and Templar Saxe. Paul Scardon directed the picture.

*The Story:* While on her way to visit the Prince of Seyre Louise Maurel's automobile breaks down on a lonely road and she is obliged to take shelter at the home of John Strangeway, who lives with his brother, Stephen.

The Strangeways have long had a grudge against women and it has been many years since a woman has crossed the threshold of their home. John Strangeway is peculiarly attracted to Louise although Stephen warns him that the girl's friendship with the notorious Prince of Seyre is alone enough to brand her as the kind of woman that she is.

Strangeway follows Louise to the city and proposes marriage to her, but she withholds her answer and is continually seen in the company of the Prince.

After hearing the Prince make a scandalous remark about Louise one night, Strangeway rushes to her home and is completely crushed when she refuses to repudiate the statement. He returns to his home in the hills where Louise follows him a short time after and swears that her relationship with the Prince has never been anything but platonic. She is welcomed into the family by both brothers, with the usual final embrace.

## "The Land of Promise"

### Paramount Picture with Billie Burke. Reviewed by Helen Rockwell

BILLIE BURKE will be remembered as having starred in "The Land of Promise" on the legitimate stage a few years ago—her first attempt at a substantial drama—and she made good. The picture gives her the same opportunities to be other than "cute" and she rises to the occasion in a manner highly satisfying and wholly convincing.

The play's adaptability for the screen is marked by numerous outstanding features. The sequence of events follow closely and logically one another and receive one's undivided attention, while the actions of the characters are all prompted by real human impulses. The realism and probability attached, and the sympathetic feelings inspired, make the witnessing of the picture just so much more enjoyable. Then there is just the right amount of humor which hasn't the appearance of being dragged in, and settings which are thoroughly consistent. The production, all in all, is one which should please.

The germinal idea of the story is of the brute man, trying to conquer by using cave-man methods. And true to form, the woman enjoys thus being conquered without knowing it, and when her chance for liberty comes uses a woman's prerogative and changes her mind. Billie Burke is very pleasing as the girl who is conquered, and Thomas Meighan as the cave-man person is entirely satisfactory. Others in the cast are Mary Alden, who, as the sister-in-law, does excellent work, J. W. Johnson, John Raymond and Helen T. Tracy.

*The story:* Nora Marsh, after having served untiringly as a companion for many years, finds herself, at the death of her wealthy employer, entirely alone, without a recompense for her years of labor.

Hardly knowing which way to turn, she journeys to the wilds of Manitoba to her brother's ranch, where she endeavors to help her sister-in-law with the work about the place. The sister-in-law, Gertie, is horribly jealous of Nora, and makes life unbearable for the girl. She resents her husband's respectful and sympathetic attitude toward his sister, which he had never shown toward her, and finally insists that Nora either leave the house or that she will.

Frank Taylor, a hired man about the farm, has purchased a farm of his own, and intends marrying a woman from an employment agency who will be nothing more or less than a housekeeper. This idea was at first repulsive to Nora, but suddenly finding she may not remain with her brother, she accepts Frank's offer and accompanies him to his farm, with the understanding that there be no sentiment between them.

Nora makes Frank's home an attractive one, and Frank at length craves to have her recognize him as her husband. Nora refuses to do this, begging him to remember his bargain, but

Frank believes in the supreme might of man and takes Nora by force.

The next day Nora receives a check from England sufficient to make her free of her husband, but when the time for parting arrives she discovers she has grown to love the crude man with whom she has thrown in her lot, and she remains as his acknowledged wife.



*Scene from "Because of a Woman."*

## "Because of a Woman"

### Triangle Picture. Released December 16. Reviewed by Helen Rockwell

A NEW type of vampire is given us in this Triangle picture, in the person of a wholesome, fun-loving girl whose worst vice is the desire for a good time, and who is (paradoxically speaking, for she wrecks happy homes) really good at heart. Where one expected a deep-dyed "vamp" of preconceived proportions, one was introduced to a most likable creature, pleasingly interpreted by Belle Bennett. This was the innovation of the picture.

The principal character is a young man who sacrifices everything—even his reputation and own happiness, to insure the happiness of the woman he loves who is married to a worthless fellow. He even wins from the other man the siren for whom he is neglecting his wife, only to fall in love with the siren himself and realize that his life-long, overpowering love was as naught compared to this. This is made plausible by allowing the wife's charms to sort of dwindle away toward the finish of the picture and to allow her to be seen in the unsympathetic role of wallflower and gossip.

The action of the piece is at times slow, and it has not been particularly well constructed, lacking that continuity which is the saving grace of many a picture. It was picturized by George Elwood Jenks and directed by Jack Conway.

*The story:* While Noel Clavering is general manager of an engineering company a serious leak occurs. Suspicion points to Noel and Colonel Gwynne, the father of the girl Noel loves. In order to protect the Colonel's good name, Noel resigns and disappears, although he suspects Allen Barrett, the company's mineral expert, of being guilty.

Later he wrings a confession from Barrett, but upon learning that Barrett and Muriel Gwynne are happily married, he decides not to use this knowledge to exonerate himself.

Barrett soon tires of Muriel and becomes infatuated with a newcomer to the town, Valerie Greenway, an unconventional girl whom the gossips have all condemned.

Noel attempts to break up this affair by threatening Barrett with exposure, but, this ruse failing, he manages to win the girl away, only to fall in love with her himself.

The girl is discovered to be in reality a good girl, spending the greater part of her time caring for an invalid mother, and as she has fallen in love with Noel, all ends happily.

## "Uneasy Money"

### Taylor Holmes in Six-Reel Essanay Ultra Perfection Picture. Reviewed by Genevieve Harris

THIS story rambles along in a most entertaining fashion. Its progress is leisurely, but very enjoyable. The characters are not only likeable, but they stand out individually as though each had a real life background behind him. They are all true, from the American millionaire with a passion for golf, and the caddies who laugh at his mistakes, to Lord Dawlish, played by Taylor Holmes, and one of the best roles he has had.

The situations throughout the play are unusual and amusing. Taylor Holmes is excellent and the supporting cast is fine. Virginia Valli is very attractive as the girl in the case. Among the players is a monkey who furnishes much comedy. Care has been given to the settings and many of the exteriors are beautiful. The photography is up to the standard. L. C. Windom directed and handled the play well. P. G. Wodehouse is the author.

If your patrons have seen and liked the previous Holmes pictures, you may be sure they will greatly enjoy this one. Audiences who take kindly to screen comedy drama will appreciate it. We believe that a majority among the patrons of any class theater will be pleased by it, especially if they have been surfeited with war and problem plays. There isn't much plot to it, and the ending is a trifle weak, but there is much good, clean humor and human characterization. Unless your patrons absolutely demand heavy fare, advertise this well and you will be justified by the enjoyment it gives.

*The story:* Lord Dawlish is a young Englishman with a title, but no money. An American millionaire, whom he had once taught to play golf correctly, dies and leaves him five million dollars. Over in America, a niece and nephew of the millionaire are disappointed in not being his heirs. They live on a small farm near a suburb of New York.

Lord Dawlish comes to America to take charge of his property. He learns about the niece and nephew and decides to give them half the fortune. He meets the boy by chance and the latter, not knowing who Lord Dawlish is, invites him to visit his home. The sister is angry with her brother and the guest is unwelcome. Thinking she will thus get rid of him, she sets him to work at various tasks, from washing the dishes to whitewashing the chicken yard. But the Englishman thinks it great fun and the girl begins to like him. Then she learns who he is and becomes enraged at his audacity. Lord Dawlish goes away, leaving behind a document transferring the entire fortune to the girl. Again she changes her opinion of him and decides to marry him and share the millions with him.

## "The Volunteer"

### World Film Picture with Madge Evans. Released December 24. Reviewed by Helen Rockwell

IN "The Volunteers" William A. Brady presents a decided novelty. Madge Evans is given the unusual task of portraying herself and is seen, during the pretty little story, hobnobbing with the World Film celebrities and even interrupting William A. Brady himself at his work.

Many of the scenes are taken unconventionally in the World Film studio and it is quite unique to thus bring the mechanism of the studio life before the public. Picture fans who are keen about the personal side of celebrities' lives will be overjoyed. Madge is seen in intimate chats with Carlyle Blackwell, June Elvidge, Kitty Gordon and others, and is even seen attending a picture theater where one of her own pictures is being shown and of viewing herself with avid interest.

There is an element of war introduced, but no actual war scenes, it being confined to the advocation of enlistment and the



*Madge Evans calling for volunteers.*

leaving of troops, and of a stirring plea for volunteers on the part of Madge. Children will especially enjoy this picture although older people will find in it much that is entertaining. Harley Knoles was the director.

*The story:* Madge Evans's daddy enlists for service abroad and her mother enroles as a red-cross nurse in order to do her bit, making it necessary for Madge to give up her picture work and go to live with her grandparents, who are stern old Quakers.

Madge bids farewell to all of her dear studio friends and journeys to the home of her grandparents only to find that they consider it unseemly to show any signs of affection to the little girl and that good times and moving pictures do not enter into their routine of life. Her grandfather refuses to allow her to wear her pretty, frilly dresses, making her wear, instead, a plain, unworldly Quaker frock.

Madge attends the village school but is jeered at by the "teacher's pet," who makes life more or less unendurable for her until "The Little Duchess" is shown in town with Madge as the star. Then she has to succumb to Madge's charms, and even the grandmother and grandfather take a peep at the picture, unbeknown to each other, and find themselves laughing and crying like human beings.

Madge's uncle Jonathan wishes to enlist in the army although it is against the teachings of his religion and against the commands of his father who claims he will disown him if he persists in speaking of the matter. On his twenty-first birthday, however, Jonathan enlists and also makes a speech calling for volunteers. When the recruits do not enlist fast enough little Madge makes a speech herself, telling how her mother and daddy are working "over there" and begging young men to follow their example.

The young men start to enlist in droves and then there is nothing left for Madge to do but try and soften her grandfather's heart so he will say good-bye to his only son. Her grandfather cannot resist her pleadings although he had sworn never to speak to his son again, and with the reconciliation comes the realization that he is a bigoted old crank and that one ounce of a child's love is worth more than all the relentless teachings of his religion.

Henry Hull as Uncle Jonathan is wholly acceptable and others in the cast are Muriel Ostriche, Jack Drumiere, Kate Lester and Victor Kennard. Nothing need be said about little Madge Evans herself except that she is just as delightful as ever.

## "Shirley Kaye"

### Select Picture with Clara Kimball Young. Reviewed by Helen Rockwell

THE screen version of "Shirley Kaye" is adapted from the play made popular on the stage by Elsie Ferguson. As a picture it is made satisfactory by Clara Kimball Young's charms and abilities, and by a production which is, in every way, high class.

The story concerns Shirley Kaye's fight for her father's financial interests. Realizing that the only way to strike at T. J. Magen, her father's business enemy, is through his social-climbing daughter, Shirley makes a bargain with Magen, whereby she is to give his daughter her heart's desire if he will ally himself with the Kaye interests. There is a last scene where Shirley follows Magen's woman hating associate in business to the west and makes him confess his love.

Clara Kimball Young gives an admirable performance as Shirley Kaye. The part is a light one and Miss Young endows it with the right amount of color and earnestness. George Fawcett gives an excellent interpretation of T. J. Magen, contributing a very large portion of the entertainment to the picture. Others who do acceptable work are George Backus, Claire Whitney, and Corliss Giles. The settings are very beautiful and have been selected with care.



*Clara Kimball Young and George Fawcett in a scene from "Shirley Kaye."*

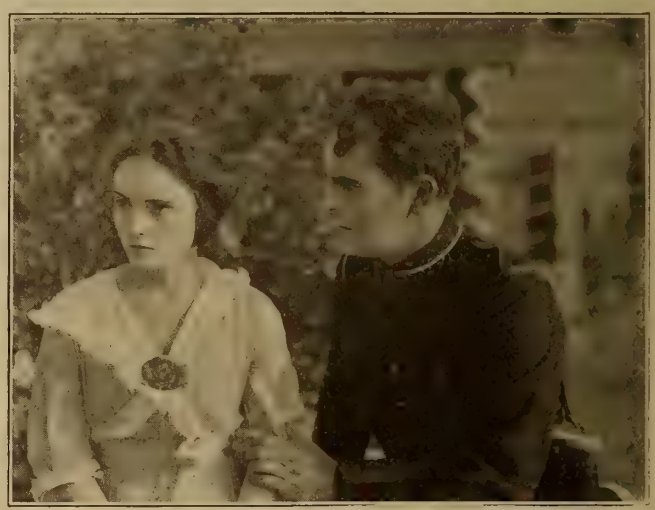
The picture was prepared by Margaret Turnbull from the play by Hulbert Footner, was directed by Joseph Kaufman and photographed by William Marshall.

*The Story:* Shirley Kaye, a prominent society girl, learns that T. J. Magen, a financier from the west, is planning to gain control of the railroad of which her father is president. If he succeeds he intends to make John Rowson, his young associate in business, its president.

Shirley, realizing that Daisy Magen is desirous of breaking into society, takes her up socially with the idea of getting around Magen through his daughter. She also meets Rawson by posing as her own maid and obtains information from him which is valuable in furthering her fathers interests.

Magen, whose love for his daughter is the biggest thing in his life, succumbs to his daughter's plea to allow Kaye to remain where he is, and admits to Shirley his defeat.

Rowson goes west to forget Shirley, whom he believes to be a cold-blooded seeker after wealth, but she follows him there and all ends happily.



*A scene from "Until They Get Me."*

## "Until They Get Me"

### Triangle Picture with Pauline Stark. Released December 23. Reviewed by Helen Rockwell

"UNTIL They Get Me" proves to be a Triangle offering of considerable worth, dealing with the ruthless workings of the Northwestern Mounted Police, and bringing in a distinct and satisfying element of romance. A mere thread of a story has been ingeniously developed into a picture which admirably holds one's interest.

A man of the great northwest kills, in a frenzied moment, a fellow man, and he is pursued and hunted by the mounted police through interminable years until they finally get him. Although the hunted man is revealed in tender moments with his child whom he visits yearly, the picture does not resort to the commonplace and allow the man his freedom to satisfy the sentimental audience, or show the police as displaying a weakness in desiring to give it to him. The police remain firm in their duty and the man accepts the fate which is inevitable.

Oddly enough, the character which attracts the most attention has almost nothing to do with the development of the story. Pauline Stark is seen as a growing youngster at the army post who attains young womanhood while the police are searching for their man. Her interpretation is exceptional, bringing out the irresponsible joys of youth and the winsomeness of girlhood. Her gradual growth is displayed with much charm and Miss Stark gives promise of some day leading the younger screen stars in youthful roles. She shows a rare combination of intelligence, witchery and piquant beauty.

The picture was written by Kenneth B. Clark and produced by Frank Borsage. It seemed to satisfy a large audience at the

Rialto Theater, New York, where it was being shown, and exhibitors will do well to book it.

*The story* starts with a petty fight over the breaking of a bottle of whiskey, and the killing of one man by another in a moment of irritation. The murderer is pursued by a mounted policeman to a cabin where he is found with a new-born child in his arms. The officer grants his man five minutes to remain alone with his dead wife, but, at the end of a few minutes, seeing a man fleeing from the rear of the cabin, he starts in pursuit only to discover it is an Indian helper about the place, taking a little exercise.

Returning to the cabin the officer finds his man had waited the five minutes and has gone. As this is the one black error against an otherwise perfect record, the officer makes it his sworn task to eventually get his man.

After many years have passed the officer learns through a girl at the army post whom the murderer had befriended years before, that the sought man, every fifth of September, pays a visit to his son at a nearby cabin. In spite of the fact that the girl hadn't meant to disclose this information, the officer takes advantage of it, and finds the outlaw, who, after ceaseless years of wandering, is glad to give himself up.



*The principals in the story "The Scarlet Car."*

## "The Scarlet Car"

### Franklyn Farnum in Bluebird Play from R. H. Davis Story. Reviewed by Genevieve Harris

A MYSTERY story by Richard Harding Davis serves as Franklyn Farnum's latest Bluebird vehicle. It is directed by Joseph De Grasse and contains plenty of action, good acting and photography. It is well up to the standard of Farnum's previous Bluebird releases. The story contains suspense and holds the interest, and even though occasionally it becomes so confused that the spectator seems to have lost the thread of the plot, everything is straightened out in the end.

There is a flavor of novelty in the situations and patrons cannot complain that it is just like others they have seen. The settings have been given proper attention, and the rain storm scenes are very good. While not exactly a comedy drama, it has rapid action and touches of humor. It should be very well received in the average photoplay house.

Edith Johnson plays opposite Mr. Farnum. Al Filson, Howard Crompton and Lon Chaney play their roles skillfully. December 24 is the release date.

*The Story:* Billy Winthrop, whose father is managing, with poor success, the small town newspaper, decides to stop his idling and go to work. In the same small town, is Paul Revere Forbes, an eccentric but aristocratic old man who is cashier of the bank. Billy is in love with his daughter, Beatrice. Forbes disappears under circumstances which make him look like an embezzler. Beatrice goes to live with the Peabody family, leading citizens of the town. She accepts the son's proposal of marriage because she feels she must.

Billy, on his father's paper, discovers a clue to the missing bank funds. A scarlet automobile has been wrecked and the driver killed on the night of Forbes' disappearance. Documents which incriminate Peabody and his son are found. Billy follows the clue, first arranging to elope with Beatrice on the night her engagement to the younger Peabody is to be announced. But things do not work out as they are expected to and Beatrice comes near being forced to marry Peabody after all.

However, when she runs away from him and hides in a deserted cabin, she finds her father there. His mind is weakened by the shock of the accident of the scarlet car, in which he had been placed after being almost killed by the elder Peabody. He recovers enough to disclose the true villians and the villagers give Peabody and his son a coat of tar and feathers. Beatrice of course marries Billy.

## "The Fighting Trail"

### Episode 15, "Out of the Flames." Reviewed by Helen Rockwell

THE final episode of this thrilling serial closes with a fitting climax in which Gwyn gains control of the Lost Mine and captures the remaining members of the outlaw band with the assistance of a troop of United States cavalry. This has been a splendid feature from beginning to end and one guaranteed to cure the most helpless state of inertia.

William Duncan and Carol Halloway have handled the leading roles with a naturalness and daring which has made their work very effective throughout.

Nan and Gwyn having been miraculously saved when the express train upon which they were traveling was wrecked, they meet the troop of cavalry, which had been sent to protect the mine, and journey back to town with them.

Von Bleck and his gang had conceived the heinous plan of attacking the town and of setting it on fire, believing that Nan and Gwyn were killed and that they could soon claim the mine.

In the midst of activities the United States troops arrive, capture the bandits and rescue the townspeople. With the death of Von Bleck by his own hand Gwyn is free to carry on his work at the mine. He learns that a two million dollar check has been deposited to his credit in a New York bank and all ends happily with Nan and Gwyn in a fond embrace.

## "The Fair Barbarian"

### Paramount Picture with Vivian Martin. Released December 17. Reviewed by Helen Rockwell

A GENEROUS abundance of merriment is interspersed throughout Vivian Martin's new screen play, "The Fair Barbarian." The little star is seen as a willful, breezy American girl who is deposited in a poky, English town amongst prim, snobbish relatives and she fairly romps through the picture and bubbles over with the mischievous humor which makes her so delightful. The contrast between the whirlwind American and her horrified relations presents many mirth-provoking situations, of the unmistakable slapstick brand. Yes, slap-stick, disguised and dressed up, to be sure, but slap-stick nevertheless. The means of securing a laugh by smearing a pretty girl's face with mud could not be credited with subtlety.

The story is very slight and spasmodic, but there is charm in the English atmosphere and in some of the queer characters. The young curate, Poppleton, is very amusing when awakened to the possibilities of a turkey-trot, and when seized with a longing for the hand of the fair barbarian. William Hutchinson in this role presents a clever character sketch which will cause many a laugh. Josephine Crowell is seen as the snobbish Lady Theobald, Mae Busch as Lucia, her granddaughter, and



*The Barbarian meets her English aunt.*

Jane Wolff has the amusing role of Belinda Bassett. Robert Thornby directed the picture.

*The story:* Martin Bassett, a wealthy American, sends his daughter Octavia to visit his English relatives. Octavia arrives in Slowbridge, the home of her aunt, and unsettles the whole town by her unconventional manners.

The greatest snob in the town is Lady Theobald, who is trying to form an alliance between her granddaughter, Lucia, and Captain Barold, who is considered the "catch" of the season. Lucia prefers Mr. Burmistone, who is only a manufacturer, and therefore has no social standing in Slowbridge.

Octavia terrifies her aunt and shocks the good townspeople by her gowns and behavior and thoroughly upsets a musicale when she dances a turkey trot with Captain Barold, who is very much enamoured of her. In fact even the shy curate succumbs to her unseemly charms.

Then Octavia inspires Lucia with enough pep to insist upon Mr. Burmistone for a husband instead of Captain Barold, who doesn't want her anyhow. Captain Barold is about to propose to Octavia when she rushes wildly on an errand of mercy to some homeless dogs and comes back with such a bedraggled heap that the Captain's sense of propriety is sadly upset and he alters his decision.

At this point Octavia's father arrives with Jack Belasys, Octavia's former sweetheart, with whom she had quarreled, and who now looks like heaven itself to the girl. She hugs him in ecstacy, much to the surprise of the townspeople, who had considered her a title-hunting barbarian.

## "The Silent Lady"

### Zoe Rae in a Pleasing Butterfly Feature. Reviewed by Genevieve Harris

ATMOSPHERE and charm make up in a large part what this story lacks in action and plot. Zoe Rae is featured and is given a fine supporting cast. Winter Hall, Harry Holden and Edwin Brown do unusually good character work. Gretchen Lederer in the title role is pleasing. Lule Warrenton and E. A. Warren have important parts.

The story is not strong and is worked out in an indefinite, hazy fashion. The ending is especially weak. But the people in the picture are interesting and pleasing in themselves and Elsie Jane Wilson, the director, has followed her usual custom of making her scenes natural and charming. There is much of good in the picture but it is not as a whole very satisfying because the story is not worked out well. Its appeal will be greatest to neighborhood houses catering to women and children especially. It is a sweet, clean little offering, but lacks the dramatic power to make an impression upon a mixed audience. E. S. Clawson is the author of the play. December 10 is the release date.

*The Story:* Zoe Rae appears as a little waif who is cared for by three old chaps who tend the lighthouse. Many amusing incidents of their home life are shown. When the little girl becomes ill, a nurse, Miss Summerville, is brought to the lighthouse home to take care of her. There is a mystery in the nurse's life and this becomes evident when she is greatly disturbed at the information that a certain officer is about to visit the lighthouse on his tour of inspection. She plans to go away, to the grief of her young charge and of the three men, who are fond of her. However, the doctor of the village, who has fallen in love with the nurse, persuades her to stay. He convinces her that he believes in her in spite of the gossip which connected her name with that of the officer and which was malicious and false.

## "Without Honor"

### Triangle Picture with Margery Wilson. Released December 23. Reviewed by Helen Rockwell

THERE is heart interest aplenty in the Triangle picture "Without Honor" which features Margery Wilson. C. Gardner Sullivan has written a story which is full of those little human touches which affect all classes alike, and which are sure to spell the word success for an offering.

The story runs along with exceptional smoothness to a climax with a punch, and in which pathos and happiness are so intermingled that one doesn't know whether to laugh or to cry. Most people will probably do both. It is essentially an appeal to the emotions from first to last, but put forth in such an intelligent way, and with such a knowledge of what the dear public wants, that it will undoubtedly appeal both to the classes and the masses.

Margery Wilson is seen in one of her "little mother" roles. Miss Wilson makes the figure an appealing one and she creates a deal of sympathy in the role.

Walt Whitman has the role of Deacon Hanford, a despotic believer in harsh justice, and he portrays the part with enough



*The girl finds little mercy here.*

realism to make the spectator heartily despise him. Others in the cast who give pleasing touches are Arthur Moon, Darrel Goss, Laura Sears and Anna Dodge. The picture was directed by E. Mason Hopper and photographed by Charles Stumar and both deserve high praise for their effective work in this pleasing production.

*The story:* Roy Hanford is driven from his home by the harsh policies of his father and the narrow standards of his wife. In the west, when he is down and out, he is befriended by "Breeze" Ballard who finds work for him in a hardware store where he himself is employed as a salesman.

Hanford meets Jean McGregor, and, falling in love with her, decides to disregard man-made laws and seize his opportunity for love and a home and happiness. They are married, "Breeze" Ballard is best man, but of course Hanford says nothing about his wife back home. He thinks that by unfailing devotion he can right the wrong he did to Jean when he married her.

A baby brings much joy to the two and then Hanford's father and wife back home hear of the duplicity. When Deacon Hanford arrives with a warrant for bigamy, firm in his desire for justice, Jean sacrifices herself by saying she never was married to Hanford, and the Deacon takes his weak son back home to his first wife.

Left alone, Jean finds it difficult to take proper care of her baby until she finds work on a ranch near where the Hanford's live. Young Hanford, going from bad to worse has met his death under the influence of liquor and the Deacon, finding the hiding place of Jean, tries to drive her from the community by branding her as a "scarlet woman."

Too tired to fight, Jean is on the point of leaving when "Breeze" arrives, after having searched for the girl for months. He tells the hard-hearted old man about the wedding and the wonderful sacrifice which the girl has made in the cause of love and loyalty, and leaves the deacon bowed in sorrow at the great wrong he has done.

## Japan Makes Incombustible Film

The following report on the manufacture of incombustible film in Japan has been issued by the government Bureau of Foreign and Domestic Commerce:

"About a year ago a considerable amount of interest was aroused in the United States by the announcement that a professor in one of the Japanese universities had invented a successful incombustible substitute for celluloid, to be manufactured from soya bean cake. At the time it was not found practicable to secure any more definite information with regard to the project, but recently further data have been received by the Bureau of Foreign and Domestic Commerce. The new product has been given the trade name of 'Satolite,' derived from the name

of the inventor, Prof. S. Sato, and a company for its manufacture has been started with a capital of 2,000,000 yen ($1,000,000). Satolite is a galalith made of the glucine of soya bean, coagulated by formaline. It is said to be produced much more cheaply than ordinary celluloid, and to have several advantages for industrial use not possessed by the latter. The factory is to be built in the Mukojima district in Tokyo, and the actual production will begin this autumn."

## Here's Where Pictures are Popular

That the number of persons equal to the total population of Syracuse, New York, attend the local motion picture shows once every eight and a half days was one of the significant statements made by Orrin G. Cocks, advisory secretary of the National Board of Review of Motion Pictures, in his lecture before the Commonwealth Club in the First Baptist church the other night. A total equal to the population of New York attends in the metropolis once every six and a half days, and the figures for Cleveland, Ohio, show that the equal of the total population attends every six days.

## Forbes-Robertson Returns Home

Sir Johnston Forbes-Robertson, the eminent English actor, who came to America to take part in Herbert Brenon's production of "The Passing of the Third Floor Back," has folded his tent like the Arabs and silently slunk away.

Having completed his role of the Stranger at the Brenon studios last week, he has taken his departure for England. He will arrive in London in time to spend Christmas with his family, it is expected.

## Seek Locations at Palm Beach

Ethel Clayton, fifteen members of her company, and her director, Travers Vale, have gone to Palm Beach to "take" the exteriors for "Journey's End." This is a new World-Picture Brady-Made which is being finished long in advance of its publication date. As in several of Miss Clayton's other recent photoplays, John Bowers is her leading actor.

## Emerson and Loos Go East

John Emerson is en route to New York, accompanied by Anita Loos. While in New York they will devote their time to considering a number of flattering offers from various film companies. Their contracts with Douglas Fairbanks expired last week.

## Do You Always Get What You Want?

Many exhibitors have difficulty locating the pictures their patrons request them to book. Patrons do not always remember the name of the producer. Your exchange man may not be able to put you right unless the picture you seek happens to be one of his releases.

Motography can always help you. Our Service Department is at your disposal. Make use of it. Ask us anything.



VIOLET MERSEREAU

in

"The Girl by the Roadside"

THE big, throbbing drama of a young girl ignorant of crime whose conscience forces her to hunt down a counterfeiter, only to find the criminal in her own brother. A heart-gripping story whose every scene mounts higher and higher. Book this to start your Bluebird Days.

Book thru any Bluebird Exchange, or from

Bluebird Photoplays, Inc.

1600 Broadway - - New York

# "Split Reel" Notes for Theater Men

## HOW OTHERS ARE STEERING THE SHIP

### Becomes Picture House

The Hippodrome of Marietta, O., which was seriously damaged by fire recently, may be remodeled and put in operation as a moving picture house. The building was so badly damaged that the owners do not feel like bearing the cost of putting it in shape for vaudeville, inasmuch as construction costs are almost prohibitive. A temporary rear wall will be constructed and a new roof will be laid, while seating arrangements are perfected and equipment installed to make a moving picture theater of the structure. It will be used the remainder of the winter for pictures and next season it may be converted into a vaudeville house again.

### Penny Poverty Puzzles

Exhibitors of Grand Rapids, Mich., are encountering a great deal of difficulty in collecting the admission war tax on account of the acute shortage of pennies in that city. It may become necessary to boost prices in order to overcome the difficulty. At one house last Sunday 600 pennies were given out in change, and the manager was unable to obtain more coppers. Managers are making daily canvass of groceries, cigar stores and newspaper stands in search of the elusive penny. In Battle Creek, Mich., one exhibitor was forced to lower his prices to nine and thirteen cents, accepting ten and fifteen cents for admission and war tax.

### Uses Novel Display

When Manager C. Everett Wagner of the Dreamland theater, Chester, S. C., showed "Baby Mine" recently, he installed in the lobby a cradle with three live-looking dolls, presumed to represent the three infants who form a part of the plot of the picture. The local newspaper in commenting on the display remarked at the correctness of the method that had been used in tucking the "babies" under the cover and said: "One could easily see that the man who fixed the cradle was not a single fellow."

### Finishing New Building

The work on the new Cadillac theater which is under construction at Cadillac, Mich., is progressing so rapidly that announcement was made last week that the house likely will be ready to open by January 15.

### Quits Theater Job

Lee L. Goldberg, manager of the Mary Anderson and Strand theaters in Louisville, Ky., has resigned both positions to take charge of a film exchange. He will handle the distribution of the Big Feature Rights Corporation, of which he is secretary and treasurer. The corporation controls the franchises of the First National Exhibitors' Circuit in Kentucky and Tennessee. Mr. Goldberg is a native of Louisville. He enjoys a wide acquaintance in that section of the country.

### Remodels Old House

James Jordan, manager of the Electric theater of Manila, Ia., is having the house remodeled. When finished it will class with the most modern picture theaters in the state.

### Talkers Well Received

The four-minute-men of Uniontown, Pa., are being so well received by moving picture audiences in that city, that many patrons attend the theaters to hear these gifted orators. The government does not permit these speakers to exceed four minutes in making their addresses, but the audiences frequently applaud and demand more speech when the four-minute-men have finished.

## Josephine Whittell Is Screen Player

Miss Josephine Whittell, the popular musical comedy beauty who is now appearing in the leading feminine role of "Hitchey Koo," will make her motion picture debut in the near future as the star in the Selexart Films Company's production of "Alimony," the sensational divorce drama written by Hayden Talbot and produced under the direction of Emmett J. Flynn. As the star in the production Miss Whittell will be seen in the role of "Mrs. Bernice Bristol Flint," who with the other two leading characters, interpreted by Lois Wilson and George Fisher, forms the triangle of the play.



*Miss Josephine Whittell.*

### Run Sunday Shows

Sunday theaters are running in Chattanooga, Tenn., without molestation by the authorities. Keith's Rialto is advertising that no vaudeville will be shown on Sunday, but that pictures will hold the boards exclusively. Thousands of soldiers come in from the army cantonment at Fort Oglethorpe, just over the Georgia line, on Sundays to view the pictures, and every house in the city runs to capacity.

### Gives Penny Note

A theater owner of Lewisburg, O., has solved the penny shortage problem with the assistance of the officials of a local bank. When no pennies are to be had for change in collecting the war tax, this theater issues a slip of paper on which is printed an American flag and the following inscription: "Due the bearer one cent. People's Banking Company, Waldo C. Moore, treasurer."

### Two New Theaters

The state of Nebraska has acquired two new moving picture theaters lately. L. H. Martin has opened a house in Blue Springs and George Allgaier, Jr., has started a picture enterprise in Nelson, Neb. Two other theaters have changed hands, J. W. Crough having purchased the Elite at St. Paul, Neb., and Thietje and Case having bought the Ideal theater in West Point, Neb.

### Gives Red Cross Aid

The appearance of Louise Huff, dainty Paramount star, at two benefit performances of "Freckles" and "Seventeen" assisted Manager L. A. Schlesinger of the West End and Clune's theaters at Santa Ana, Cal., in raising $1,000 for a war fund, in co-operation with the local committee of the Red Cross.

### Tears Down Building

The owners of the Orpheum theater at Coffeyville, Kans., have torn down the playhouse to make way for a new office building that is to be erected for the use of the Standard Oil Company.

### New Theater Opens

A new moving picture house has been opened in Knoxville, Ia., under the management of E. A. Moon.

# Brief Theater News

### California

Hal Kelly has purchased the Columbia Theater at St. Joseph.

The Empress Theater at Sacramento has been sold to Ackerman & Harris of San Francisco and will be known as the Hippodrome.

### Indiana

A new theater is to be erected at Eighth street and Wabash avenue, Terre Haute. A. F. Brentlinger is the general manager of the enterprise.

### Iowa

The Lyric Theater at Deep River has been taken over by T. H. Connell and D. F. Doty.

Miss Hortense Porter has sold the Grand Theater at Eldora to Max Tschauder of Marshalltown.

Frank King has rented the Princess Theater at Storm Lake and will open with moving pictures.

Peter Herzog has purchased the Star Theater at Ionia from C. N. Morton.

H. G. Nichols has disposed of his opera house at Waverly to Geo. Moulds of Dayton.

Elmer Nelson has disposed of his moving picture house at Algona to C. Y. Dodden.

Ingleduc & Jensen have sold the Strand Theater at Marshalltown to A. H. Blank of Des Moines who will continue to operate it.

### Kansas

Tackett Brothers are erecting a modern theater at Coffeyville to be used for vaudeville and pictures.

### Kentucky

Manager Thos. M. Russell of the Washington Opera House acting for the Washington Fire Co., purchased from Baughman & Salter, lessees, the lease on the Gem Theater at Mayville and will operate it.

### Massachusetts

Fire destroyed the Majestic Theater at Springfield with an estimated loss of $23,000.

### Michigan

The Odd Fellows' building at Marquette is being remodeled into a first-class theater.

Geo. Nichols is planning a new theater on Division avenue near Franklin street, Grand Rapids, with seating capacity of 850. C. S. Karland and Daniel H. Collins will supervise the construction and manage the place.

### Minnesota

The Carlos Opera House Company at Carlos has opened its theater for business with moving pictures.

George M. Kaupp has disposed of his interest in the Converse Opera House at Blue Earth.

A proposition of a new opera house is being discussed at Sherburn.

### Montana

The new theater at Marysville has been opened to the public.

The Empress Theater at Butte will be opened within a short time.

At Miles City the Miles Theater has been remodeled.

### Nebraska

A. F. Bells has sold the Comet Theater at Kearney to H. E. Wait.

L. G. Viox sold his theater at Nelson to Geo. C. Allgaier.

Earl Blacketer sold the Crystal Theater at Ulysses to G. M. Hogan.

The Grand Theater at Genoa has been opened to the public.

### New York

The Sheers Amusement Enterprise have bought the plot on the north side of Corona avenue, Elmhurst, for an airdrome.

### Ohio

Work has begun on the clearing of the wreckage of the Hippodrome Theater at Marietta which was destroyed by fire in preparation of the construction of a new building.

### Pennsylvania

The Stanley Co. are contemplating building a theater to cost $1,000,000 at corner of Nineteenth and Market streets, Philadelphia.

Architect Chas. Bickel has completed plans for remodeling the Olympic Theater on the Reed and Sawyer property at 318 Fifth avenue, Pittsburgh, to cost $30,000.

The Allegheny Theater at southwest corner of Twenty-fifth street and Allegheny avenue, Philadelphia, has been sold by John J. McCree to Sarah Mayer.

### Wisconsin

Warren Craig and Peter Wester have purchased the theater at Cassville from Glen Ashlock.

The Grand Theater at Green Bay has been opened to the public.

Will Sprague of Madison has assumed charge of the Sprague Opera House at Elkhorn.

The Princess Theater at Rio has been opened to the public.

Mr. Olson, proprietor of the Ideal Rest, has sold the building to Mr. Cohen, proprietor of the Lyric Theater at Waupaca, who intends to make the two buildings into an opera house.



*A scene from Goldwyn's production of "Thais" in which Mary Garden is the star.*

## Mary Garden Feeds 500 Defenders of Nation

In an out-of-the-way corner of a New York newspaper the other day appeared a paragraph acknowledging receipt of a check for the fund of the Patriotic Service League, to be applied toward its dinner for the soldiers and sailors on Thanksgiving Day.

There was no cause for comment in this simple fact, although the amount of the contribution—five hundred dollars—was inclined to make the practical reader wonder just how many dinners the donor was providing for the boys. The name of the giver did cause comment, however, not merely because she happens to be a well-known woman, but rather on account of the hardly noticeable space given the considerable amount.

The lady bountiful was Mary Garden, who is to appear in "Thais" for Goldwyn. It is significant that the money came to the organization in the form of a cashier's check from the singer's bank. Had it not been for inquiries made by the recipients it would never have been known that the sender was Mary Garden.

## Trimble Suffers Physical Breakdown

As a result of the unceasing effort and tireless work which he devoted to the second Petrova production, the title for which is being selected this week, the producer, Larry Trimble, suffered a temporary physical breakdown last week. He is now under the care of an expert osteopathic physician who has promised to bring the director around to his usual fine physical trim within the next few days.

# The Man Inside the Booth

## PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

### *Should License Operators*

**I am chairman of a committe from our Local which was appointed to work in conjunction with a committee from our city council and building inspector, to draft an ordinance for a license for moving picture orperators. Can you give me any information on the subject or could you tell me where to get copies of laws used in other cities. The members of our Local feel that a license law would be a benefit to us. What do you think of the proposition?—H. H. J., Ind.**

I license for operators is a good thing, providing that the license carries a practical examination with it and that the examination is given by a committee that is composed partially of experienced men. Quite a number of states and cities have a first-class license law and the men who hold licenses are practical operators. That kind of a law is a benefit to the operators. On the other hand there are license laws in effect that are a travesty on justice. In my home city, Indianapolis, we have one of these "jokes" in effect now. We have a law known as the Vocational License Law, and it provides that operators on moving picture machines shall take out a license to operate the same and that the fee shall be $5.00 per year and $1.00 for issuance making $6.00 per year. For what? For the privilege of working, and if you do not work then you are subject to arrest for vagrancy. There is no examination connected with the license and any one who feels that he would like to become an operator is privileged to take out a license. At the time this license law was drafted the excuse was made by some of the city officials that the operators' work was a hazardous occupation and should be controlled by a license law. But when it came to the acid test and these officials found out that if an examination was given and then some operator would have a fire and possibly cause a panic and some one would get hurt (which is an improbability), that the city of Indianaapolis would be a party to any suit that might be brought for damages, they did not care for the examination, which only goes to prove that the license was framed as a money raising proposition pure and simple. The operators have employed three attorneys and the Business Agent, J. O. Benner, has had the president of the Local, Robert Gavin, arrested.

The police had refused to arrest an operator who did not pay the license, but the local is going to take the case to the highest court to beat the license scheme. Brother Gavin was arrested so that a test case could be brought in court and the operators of Local No. 194 are paying all the expenses attached to the case. At the last session of the state legislature an effort was made to have a law adopted on a state license proposition but the bill was never passed. Take my advice and go very slowly on any kind of a license ordinance. It will not be worth your time that you will spend in drafting it. I am told on good authority that no city license in respect to operators will be legal and that the only way that the operators will ever get a license that amounts to anything will be through the legislature with a state law. Before you do anything at all with the ordinance, get the advice of some good attorneys and have them draft the ordinance for you embracing your suggestions. I have copies of license laws that are in effect in several states and cities. I am mailing them to you so that you may see how they are drafted. When your are through with them please return them to me.

### *Invents Signal Device*

**This is the first time that I have ever contributed anything to any magizine, but if it will help anyone along, here goes: I am an operator in this little, one-horse town and I like the work and most of all the experience. Now, regarding the punch marks in the film, we get some bum stuff once in a while from the exchange but I have a warning device which I think is good and I do not need any punch marks at all. I have but two bolts in the top magazine as indicated A in the accompanying drawing, and they are the binding post ends for the electric wire and the spring "B" makes the contact. The lower sides ends, bottom and door I covered with asbestos paper pasted on the metal so as not to short-circuit. I then had some pieces of tin cut four inches long and one inch wide. I bent these pieces of tin to fit the reel hub and about two turns after starting to rewind the film I place one of these pieces of tin in the reel so that when the reel is a few feet from the end the tin drops out on the switch and lights a red globe on the front of the other machine as a warning. Dry batteries and a miniature lamp may be used for this but I am using the city current and a large lamp. Now, if I have made this plain and you think that it is worth while you can pass it along. I would like to get a position in some larger town. I am using two Power's 6A machines and think they are fine. I have had them four years and they are as good as new. I do all my own repair work. I work three nights a week and am a reader of your Projection Department. I like it very much. The spring used in the device is made of a wide piece of heavy tin, and the upper side of the tin is covered with asbestos. When the piece of tin comes out of the reel it falls on the tin and makes a contact with the stud bolt, thus completing the circuit and lighting the signal lamp.—Yours truly, J. N., Idaho.**

Your device as far as a signaling device is all right, but you would not be allowed to use it in most of the cities of the country. It is not practical from an electrical or safety standpoint, but it will act as a signaling device. I believe that you have overlooked one point in your description of your device and that is this—you did not mention that the two bolts should be insulated through the magazine. These bolts would have to be insulated, otherwise the signal light would remain lit all the time.

### *Trouble with Lights*

**I am working on two Power's machines and using a Ft. Wayne compensarc on each machine. The current is 110 volt, 60 cycle alternating and I am having trouble with my lights. At times the light will get very dim and will be that way for possibly a reel or two and then it will get bright again. Can you tell me what is causing this?—F. F. D., Mich.**

From the way your letter reads, I take it that you are having trouble with the light on both machines, and if that is the case I have ever reason to believe that your voltage at the compensarcs varies. I would advise you to have your electrician to install a volt meter on the line just ahead of the compensarcs and take readings from it at regular intervals for a few days and then you can ascertain whether you are getting a 110 volts at the compensarcs at all times. If you find that the voltage does not vary, then examine all connections from the main switch to the compensarcs and from the compensarcs to the lamps. A loose connection will cause a variation of current at the lamp. A variation of current on the mains will also cause a variation at the lamp. Be sure that the jaws on the lamp are kept good and clean. The jaws should be taken out once a week

and the part of the jaw making the contact with the carbon should be cleaned thoroughly. A good contact between the jaws and the carbons is essential to a good light. Examine the terminals at the lamp jaws and see that they are making a perfect electrical contact with the lamp and that the lead wires at the terminals are making a perfect contact also. About one-half of an operator's trouble with light is caused by poor connections either at the lamp or at the terminals. Take the terminals off the lamps and clean them thoroughly before putting them back.

## New Play Chosen for Edith Storey

Metro has acquired the rights to "The Claim," a Broadway play written by Charles Kenyon and Frank Dare, as a starring vehicle for Edith Storey. The play had a New York run earlier this season, with Florence Roberts in the leading role. Metro recognizes in this play an ideal vehicle for Edith Storey, who has made a name for herself in western roles, and will give it an immediate production.

# Triangle Seeks to Relieve War Stress

### Offers Features That Detract from Thoughts of World Conflict—Two Dramas Head Schedule for the Week

CONTINUING its efforts to furnish the most enlightening and most interesting photo dramas of the day, Triangle offers two features for the week of December 23 that bear out the policy of the company. Triangle believes that in these days of war and trouble that the public should be given pictures so constructed that they will detract from thoughts of stress and woe.

"Without Honor," scheduled as the first release of the week, is a drama dealing with a true situation in life and is one of a series that offers unusually realistic portraits of American life. Margerie Wilson appears in the stellar role.

"Until They Get Me," the second release of the week, is a dramatic story of the Northern country, showing the work of the Northwest Mounted Police, in an interesting manner, and emphasizing most strongly the characteristics of that organization. Pauline Starke, the sixteen-year-old star, has the leading role in this feature and her unaffected acting is said to be one of the best parts of the picture. Cast as the waif Margy, she puts real feeling into the character and according to reports, really is Margy, in no instance having to act the part. "Until They Get Me" has already been shown on the screen at the Rialto Theater, where it enjoyed a week's run and was generally praised by critics.

In the Keystone Comedy, "Afraid to Be False," also scheduled for release December 23, Milton Sims plans to elope with Dorothy Hagar in spite of the fact he already possesses one wife, in the person of Maude Wayne. But when the appointed day for the elopement arrives, Milt quits cold on the proposition and goes home to his wife and a mighty big surprise. Lloyd Bacon has designs on Milt's wife and when Sim's arrives home, a lively scene follows.

"A Counterfeit Scent" and "A Birthday Blunder," one-reel Triangle Komedies, are also included in the week's releases.

## Saxe Adds to List of Characterizations

Templer Saxe, erstwhile grand opera singer and for several years past a prominent Vitagrapher, has produced another of his fine characterizations in the role of the theatrical manager in "In the Balance," a Greater Vitagraph Blue Ribbon feature, starring Earle Williams, which was released this week. Mr. Saxe has been one of the most consistent screen artists and has many fine portrayals to his credit, among them that of the impresario in "The Sixteenth Wife," the town treasurer in "Mary Jane's Pa," and the real estate sharp in "The Fettered Woman." Mr. Saxe's versatility has been shown recently by his appearance in comedy roles in one picture while at the same time he appeared as a heavy in another.

## Adopts War Motto

Jewel Productions, Inc., are stamping all their printed matter with the motto, "Smiles Help Win the War."

# Brandt Urges "Go to Movie Week"

### Universal General Manager Gets Behind Chicago Newspaper's Idea to Make It a National Movement

GETTING behind an idea originating with "Rob Reel," the moving picture expert of the Chicago American, exhibitors throughout the country will be urged by General Manager Joseph Brandt, of the Universal Film Manufacturing Co., to promote a "Go-To-The-Movie-Week" during the holidays.

"We intend to get behind the 'Rob Reel' idea with enthusiasm," says Mr. Brandt in his statement announcing Universal's purpose. "There is every reason in the world why the moving picture interests should have a special 'drive' once a year to center public attention on the screen. Many lines of commercial industry make special efforts at certain seasons of the year through 'fashion shows,' 'grand opening' and 'dollar days' to enliven the routine of business—and why not the movies?

"The 'Rob Reel' scheme was put through with great success in Chicago last year, and the exhibitors who cooperated with the purpose of awakening special interest in moving pictures during the holidays profited accordingly. The uplift was felt by the most obscure picture show as well as by the big houses and an increased effort will be made this year to stir the public to box office action during 'Go-To-The-Movie-Week.'

"Universal will circulate publicity to every exhibitor in the country, explaining the purpose of the movement and 'the way to do it.' The 'Rob Reel' idea will be passed along to other communities where the scheme is unknown and untried, with the object of making the movement a national purpose once a year. Holiday week has been well selected as the time to concentrate on the general public.

"The distributors usually concentrate their efforts on timely and particularly attractive subjects for Christmas and the New Year and the motto, 'Let's Be Cheerful,' fits to a nicety into the 'Rob Reel' idea. If exhibitors in every community will unite, for once, in a campaign of advertising, newspaper publicity and a co-operative purpose to bring moving pictures into prominence as part of the family entertainment during the holidays there is every reason to believe that the individual managers will reap a great benefit."

# Bluebird Program Arranged far Ahead

### Productions Are Scheduled Until Well into February and Future Subjects Are in the Making

WITH the Bluebird program arranged well into February, stars and directors are busy on locations with future subjects for release in the early months of the new year. With the exception of Violet Mersereau, who operates at Bluebird's Leonia (N. J.) studio, all of Bluebird's stars are working on the west coast with Universal City as their base of activities.

Mae Murray, under direction of Robert Leonard, has just completed "The Eternal Columbine," written for her by H. Sheridan Bickers, especially created to introduce Miss Murray's dancing. Carmel Myers will be the star of "The Green Seal," to be released late in February with Ashton Dearholdt, her new leading man. A. G. Kenyon prepared the scenario from a book written by Charles Edmund Walk and Stuart Paton, who has lately been directing Universal serials, supervised the production.

"The Girl Who Dared" will present Dorothy Phillips as a February star among Bluebirds with William Stowell and Lon Chaney featured in her support. Allen J. Holubar is just finishing the production from a magazine story written by James Oliver Curwood. Priscilla Dean will in this feature, appear for the first time in Miss Phillips' support, the company also including William Burress, Harry De More, Joseph Girard, J. Gordon Russell and Frank Brownlee.

Two features starring Ruth Clifford, with Monroe Salisbury sharing the advertising honors, have been created by Rupert Julian. "The Highest Card," from a story and scenario by Elliott J. Clawson, and "His Wife in Arizona," contributed by the same writer, are depended upon to maintain the popularity of the Clifford-Salisbury-Julian combination at the standard lately obtained through their Bluebirds of artistic excellence. Both plays were produced in the foothills of the Sierras at Seven Oaks, Cal., where three companies from Universal City were, at one time, profiting by the scenic beauties of the natural surroundings.

# Newslets for Your Program

## INTERESTING NOTES ABOUT THE PLAYERS—READY TO CLIP OUT AND PRINT

A "blue Monday" was picked for the shedding of tears on the part of little **Mary McAlister,** Essanay's six-year-old star. Mary insisted that all her crying for "Sadie Goes to Heaven," her newest vehicle, be achieved in one day, so that the misery need not be stretched out over a longer period. Hence, her director was forced to arrange for all her "tear scenes" to be taken together. And Mary did considerable crying, too. Real tears and real sobs.

Unnatural history note: **Albert Glassmire.** Triangle-Keystone's director of production, who is more than slightly bald, has a father in Philadelphia who is in the wig and hair-restoring business. For purely business reasons, Bert was never taken into the firm.

In taking scenes of **Mary MacLane's** picture, "Men Who Have Made Love to Me," a gross of cigarettes was used, not only for the smokers, but to provide the proper effect for the subtitles, through which the smoke curls as the famous writer-actress speaks.

**Howard S. Moss,** Essanay director, who produced the novelty photoplay, "The Dream Doll," recently received a letter from **Jessie McCutcheon Raleigh,** sister of the cartoonist and creator of the famous "Good Fairy" statue. In this letter the artist told of her admiration of Mr. Moss' creation, expressing a wish to watch him at his work some time.

In order that the thousands who are going to the box office at the Lyric Theater in New York, may pronounce the name correctly, **William Fox** placed in the lobby by the box office of the Lyric Theater, the following sign:

"To pronounce Les Miserables say it this way—
Le-Mee-zay-rabbl."

The first "e" is sounded like "e" in the English word "let" and the "s" is silent. There is no accent on any syllable. The "l" in "rabbl" is blended in the syllable and is not a full sound.

**H. R. Durant,** until recently advisory head of the editorial department of the Empire All-Star Film Corporation, has joined the Goldwyn scenario staff. His able work for many years as assistant editor of the Munsey publications equipped Mr. Durant with a keen sense of story values.

A thrilling and picturesque view of skiing in the Rocky Mountains, where thousands gather annually for the games, forms another feature of the ninety-eighth release of Paramount-Bray Pictograph, the "magazine-on-the-screen." A background of scenic grandeur renders these scenes more than ordinarily beautiful, and some of the feats are exceedingly thrilling.

**Enid Bennett** will entertain some of her fellow artists of the silent drama with a real, old-fashioned Christmas. Miss Bennett's plans contemplate a trip from Los Angeles to the famous Bear Valley, where the fir trees rise to great heights and where six cabins have been rented for the occasion. During the days, the Ince players will spend their time at various outdoor sports, in the picturesque valley, where snow comes early and stays late. A big fir will be "made up" to look like a Christmas tree and will contain remembrances for those in the party.

As described by the producers, "Taming Target Center," the Paramount **Mack Sennett** comedy which follows "That Night," begins with a riot and ends with a prayer. It brings again into prominence **Ben Turpin,** the sheriff; **Polly Moran,** who succeeds him; **Tom Kennedy** as a cafe proprietor, and **Gonda Durand,** the leading vampire. **William Campbell** directed it with the supervision of Mack Sennett.

A cablegram received at the Lasky studio, Hollywood, from **George Melford,** director of "Hidden Pearls," starring **Sessue Hayakawa,** supplies the information that the company has left the Hawaiian Islands and is on its way to the States.

**Vivian Martin** has solved the problem of time saving in the business of knitting sweaters for soldiers. When not actively engaged on a scene, Miss Martin does her own knitting, but while she is rehearsing or appearing before the camera she turns the job over to her maid, who takes it up without dropping a stitch.

**Wheeler Oakman,** who was "the Ne'er Do Well" in the play of that name, and who for the past year was **Mabel Normand's** leading man in "Mickey," has joined the Metro forces and henceforth will be seen as **Edith Storey's** leading man.

Refusal of a monkey to eat peanuts played the dickens with the making of "Peanuts and Politics," a Big V Comedy, featuring **Montgomery** and **Rock,** at the Vitagraph western plant in Hollywood. Instead, the animal persisted in climbing over the tripod of the camera and it was half a day before the scene could be taken.

In a scene for "A Woman Between Friends," the Vitagraph feature in which **Alice Joyce** and **Marc MacDermott** are starred, **Director Tom Terriss** was able to reproduce the famous Mardi Gras at Nice faithfully, because he had been a frequent participant in the festivities there.

**Alice Terry,** the former Washington Square player who is now with Vitagraph, has returned to her work at the studio after a lay-off of several weeks due to illness.

How a child of the tenements believes she has gone to heaven when she finds herself in a millionaire's home is the story of little **Mary McAlister's** latest Essanay picture, "Sadie Goes to Heaven."

When **Dorothy Dalton,** working on her third Paramount picture, found that she needed a dressing room on "location" several miles from Los Angeles, carpenters erected one in just an hour. It was complete, too, with mirrors, electric lighting and even chintz curtains.

**Taylor Holmes** and his supporting company are now in Phoenix, Arizona, filming the exterior scenes of **George K. Spoor's** special feature, "Ruggles of Red Gap."

The soldiers who ate turkey dinners at Madison Square Garden, New York, on Thanksgiving day, can thank **Mary Garden** for part of the treat. The star of Goldwyn's "Thais" gave $500 to the Patriotic Service League, which arranged the feast. The money was sent by means of a cashier's check and the identity of the donor would have remained unknown but for a chance inquiry by an official of the league.

Keeping step with the times, **Director George Loane Tucker** has decreed that **Mabel Normand's** newest picture, "Dodging a Million," by **Edgar Selwyn** and **Aubrey M. Kennedy,** shall play upon the ice-skating rather than the dance craze In a supper grotto set for the new picture an ice rink will replace the customary waxed floor. Mabel Normand and **Tom Moore,** her leading man, will do the skating.

**Madam Olga Petrova** recently purchased a magnificent estate at Great Neck, Long Island. The house, which stands upon several acres of land, was formerly owned by **Sam Harris,** the prominent theatrical magnate, and Madame Petrova's nearest neighbor in her new place of residence will be the famous comedian and playwright, **George M. Cohan.** There will be two hundred and fifty chickens, several Holstein cows and four finely blooded horses on her new estate. The inmates of the famous Petrova kennels, which number many prize-winning dogs of various breeds, have been moved to the Great Neck place.

**Nazimova,** who will soon be seen in a Metro production, "Revelation," made her first public appearance at the age of twelve, playing violin solos at a Christmas concert in her native town in Russian Crimea on the shore of the Black Sea.

**Anita King,** who was the first woman ever to cross the continent alone in an automobile, has mapped out another big adventure for herself. She plans to go to France the latter part of next February to join in the reconstruction work being waged there by the American Red Cross.

## Brandt Recovers from Serious Illness

After an illness that came dangerously near ending his career, Joe Brandt returned to his desk Monday morning of this week looking better than he has at any time during the past year. Four weeks ago the general manager of Universal overdosed himself with calomel and mercury poisoning resulted.

Ten days ago he had recovered sufficiently to be removed to a rest cure in New Jersey and there he completely recuperated. When the fact that Mr. Brandt had returned to work was noised around his principal occupation became receiving a stream of visitors congratulating him upon his narrow escape from death.

## Spectacle's Day Over

"Spectacle for spectacle's sake is a dead precept and a deadly precept for the modern picture producer." That is the dictum of R. A. Walsh, the Goldwyn director.

# Stories of the New Film Releases

## Feature Programs

### Bluebird

**The Scarlet Car**—(FIVE REELS)—DECEMBER 24.—Featuring Franklyn Farnum. A mystery story taken from Richard Harding Davis' novel by the same title. Reviewed in this issue.

### Butterfly

**The Silent Lady**—(FIVE REELS)—DECEMBER 10.—Zoe Rae and Gretchen Lederer have the leading roles, with a fine supporting cast. An interesting little picture of the sea. Reviewed in this issue.

### Metro

**Blue Jeans**—(SEVEN REELS)—DECEMBER 10.—Viola Dana is featured in this picture version of the famous stage melodrama. Reviewed in this issue.

### Mutual Star Production

**Her Sister**—(FIVE REELS)—DECEMBER 24—EMPIRE.—Olive Tell is starred in this Empire production of a Frohman stage play. David Powell plays opposite. John O'Brien directed. Reviewed in this issue.

### Paramount

**The Land of Promise**—(SIX REELS)—DECEMBER 10.—Billy Burke is starred in an adaptation of a stage play in which she made a success. Picture reviewed in this issue.

**The Fair Barbarian**—(FIVE REELS)—DECEMBER 17.—Vivian Martin plays the title role, an American girl in England. Reviewed in this issue.

### Perfection

**Sadie Goes to Heaven**—(FIVE REELS)—DECEMBER 24—ESSANAY.—Little Mary McAlister is featured as a little tenement girl who lives for a short time in the home of a wealthy woman. She believed she had come to heaven until they told her that she must give up her pet dog. It wouldn't be heaven without that dog, so Sadie came back to earth and to her old home. Picture will be reviewed in the next issue of MOTOGRAPHY.

**Uneasy Money**—(SIX REELS)—DECEMBER 31—ESSANAY.—Ultra feature. Stars Taylor Holmes in a story by P. G. Wodehouse. Reviewed in this issue.

### Triangle

**Because of a Woman** — DECEMBER 16. — Stars Belle Bennett. Reviewed in this issue.

**The Maternal Spark** — DECEMBER 16 — Irene Hunt is featured. Reviewed in this issue.

**Without Honor**—(FIVE REELS)—DECEMBER 23.—Margery Wilson is featured. Reviewed in this issue.

**Until They Get Me**—(FIVE REELS)—DECEMBER 23.—Pauline Starke has the leading role. Reviewed in this issue.

### Vitagraph

**In the Balance**—(FIVE REELS)—DECEMBER 17.—Blue Ribbon Feature with Earle Williams. This is an adaptation of E. Phillips Oppenheim's story, "The Hillman." Grace Darmand and Miriam Miles are in the cast. Reviewed in this issue.

### World

**The Volunteer**—(FIVE REELS)—DECEMBER 17.—Little Madge Evans is the star of this picture. The story is laid in the World studio itself and all the leading World stars come into the play. Even W. A. Brady appears. The picture is novel and entertaining. Reviewed in this issue.

## Mutual Pictures

**The Return of the Lost Express**—(TWO REELS)—DECEMBER 24—SIGNAL.—Chapter 15 of "The Lost Express," featuring Helen Holmes. Denounced as an impostor, the false bridgeroom precedes Helen and Murphy to the hospital, where, after another daring impersonation, he informs the syndicate of the crisis pending. Helen learns of the hiding place of the express train in a deathbed confession of a member of the syndicate. While, accompanied by the auto driver, she hurries to the mine, the syndicate prepares to claim the $50,000 reward offered for the return of the train. The train is found in a secret chamber of the mine and, after capturing two of the gang, Helen backs the train into the main track. The syndicate traps the railway officials, obtains the reward money, but in a thrilling fight the baron is killed. Landport is destroyed by fire, Helen, by her daring, saving the life of Gaston Pitts and capturing his villainous brother in an upper floor of a burning building. With the breaking up of the syndicate and the false bonds of matrimony severed between her and the baron, Helen is free to accept her well earned happiness.

**Jerry's Best Friend**—(ONE REEL) — HORSLEY — DECEMBER 26.—With George Ovey, Claire Alexander and Roy Watson. Jerry's rival for the affections of the daughter of a rancher is Chuck Farley, a horsethief, for whose capture the sheriff has offered a reward. Oneta, Jerry's horse, is almost human in intelligence and is coveted by Chuck. Chuch and his band capture Jerry, but Oneta rescues him, and Jerry and the girl lead the sheriff in capturing the gang. Jerry gets the reward, who hands it to Oneta, who sagely passes it on to the girl.

**Mary's Boomerang**—(ONE REEL)—STRAND—DECEMBER 26.—Starring Billie Rhodes. Believing that all men are born flirts, Mary resolves to show up Cullen, Grace's husband, whom Grace thinks is a model. She writes a note to Cullen making an appointment at a hotel, wearing a white flower as a sign of recognition. Cullen passes the buck to his friend Fred, who keeps the appointment, and they have a lobster and trimmings in the hotel cafe. When the waiter hands him the bill, Fred discovers he has left his wad on the piano at home and calls up Cullen, who rushes to the rescue. Cullen's wife, Grace, returns home and is told by the maid that he has gone to the hotel. When he returns Grace is peeved at his absence. In the meantime Fred has got too gay with Mary, who resents his manner and goes to Grace's house. Fred follows. There Mary finds Grace packed up and ready to leave, accusing Cullen of flirting. Explanations are in order, amicable relations established, Cullen vindicated and Mary convinced that she has handled a "boomerang."

# Three New Pictures Are Started

## Triangle Directors Are Showing Results at Culver City Studios—Four Plays Are Finished

WITH three new pictures of unusual merit just started, four pictures completed, three other stories in various stages of completion and five directors waiting for new stories, the Triangle Culver City studio is keeping well up on the production schedule set by Vice-President and General Manager H. O. Davis. The scenario department is working overtime turning out the continuity for several well-known magazine stories and several original stories are practically completed.

Director Gilbert P. Hamilton has started work on "Captain of His Soul," an unusual story which is the screen adaptation of "Shackles" by Eleanore Kinkade. Working with Hamilton is an all-star cast, including William Desmond, Charles Gunn and Jack Richardson. Others who will appear in the picture are Mitzi Gould, a recent addition to the Triangle playing forces, Gene Burr, W. A. Jeffries and Walt Whitman.

"Captain of His Soul" is a gripping story in which a young man makes a tremendous sacrifice to save his younger brother, whom he believes guilty of a crime, and shows the hero's awakening to the right course while hiding with a hermit in the mountains.

"Three Godsons of Jeanette Gontreau," a screen adaptation from Francis W. Sullivan's story by the same name which recently appeared in the Ladies' Home Journal, has also been started by Director Raymond Wells. Included in the cast are Allen Sears, Margery Wilson, Wilbur Higby, William V. Mong, Aaron Edwards and Anna Dodge.

"Three Godsons of Jeanette Gontreau," is a war story with a most unique love theme running through it. In this subject Margey Wilson, as Jeonette Gontreau, a New York stenographer of French descent, longs to "do her bit" in the world war, and so adopts three prisoners in a German camp as her godsons. This is accomplished through the New York Red Cross Society and the little stenographer keeps the allied youths supplied with good things and cheering letters. In the end her kindness leads her in jail as a German spy, but she is delivered in a most sensational way.

The other new picture about to be started at the Triangle studio is the screen adaptation of Randall Parrish's novel, "Keith of the Border," made by Alvin J. Neitz. Director Cliff Smith will direct this and Roy Stewart will be seen in the leading role. In it Stewart will appear as a Government scout on the frontier during the time of the Indian uprisings. There is a gripping love theme that sharpens the interest. The story has plenty of mystery.

Director Smith is now putting the finishing touches to "The Law's Outlaw," in which Roy Stewart appears as the star, cast as a most capable young deputy sheriff who solves a mystery single-handed and under heavy odds. There is an abundance of western atmosphere in this drama. Stewart is supported by Fritzie Ridgeway, Norbert Gills, Percy Challenger, Pete Morrison and Louis Durham.

Director Jack Dillon is now well under way in Olive Thomas' latest vehicle, a screen adaptation of Ida M. Evans' Red Book Magazine story, "Limousine Life," which bears the same working title. In this picture some exceptionally beautiful costumes, prepared in the Triangle wardrobe in charge of Designer Peggy Hamilton, will be shown in the fashion shop, around which the action of the picture centers. Those who are supporting Olive Thomas include Joseph Bennett, Lee Phelps, Lillian West, May Warren, Virginia Foltz, and Mildred Delfino.

Director Frank Borzage is making exceptional progress on an unusual western story, "The Gun Woman," in which Texas Guinan, former New York Winter Garden favorite, has the title role.

A western street scene has been erected at the Culver City studio expressly for this picture, this frontier town at the ranch studio, Hartville, not being suitable. Daily, bad men and wild women are cavorting about at Culver City. In the supporting cast with Miss Guinan are Francis McDonald, Ed Brady, Curley Baldwin and Draxy Harland.

# Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

## General Program

### Adventures of Stingaree Series

| | | |
|---|---|---|
| D | The Fugitive Passenger | 2,000 |
| D | The Jackaroo | 2,000 |
| D | The Tracking of Stingaree | 2,000 |
| D | Arrayed with the Enemy | 2,000 |
| D | An Eye for an Eye | 2,000 |
| D | A Double Deception | 2,000 |
| D | The Poisoned Cup | 2,000 |
| D | A Model Marauder | 2,000 |
| D | The Mark of Stingaree | 2,000 |
| D | An Order of the Court | 2,000 |
| D | At the Sign of the Kangaroo | 2,000 |
| D | Through Fire and Water | 2,000 |
| D | A Bushranger's Stategy | 2,000 |
| D | The Stranger at Dumcrieff | 2,000 |
| D | A Champion of the Law | 2,000 |

### American Girl Series (Kalem)

| | | |
|---|---|---|
| D | The Door in the Mountain | 2,000 |
| D | The Sage Brush Law | 2,000 |
| D | The Pot of Gold | 2,000 |

### A Daughter of Daring Series

| | | |
|---|---|---|
| D | The Detective's Danger | 1,000 |
| D | The Railroad Smugglers | 1,000 |
| D | The Deserted Engine | 1,000 |

### Black Cat Stories

| | | |
|---|---|---|
| C-D | Seventy and Seven (Ellis Paul) | 2,000 |
| C | Our Boys (Ellis Paul) | 2,000 |
| C | Pete's Pants (Ben Turpin) | 2,000 |
| C-D | Vernon the Bountiful (Virginia Valli) | 2,000 |
| D | The Long Green Trail (Virginia Valli) | 2,000 |
| C | Don't Lose Your Coat | 2,000 |
| C-D | Star Dust (Marguerite Clayton) | 2,000 |

### Broadway Star Features

| | | |
|---|---|---|
| C-D | Whistling Dick's Christmas Stocking (O. Henry Series) | 2,000 |
| C-D | The Fourth in Salvador (O. Henry Series) | 2,000 |

### Chaplin Comedies

| | | |
|---|---|---|
| C | By the Sea | 1,000 |
| C | In the Park | 1,000 |

### Essanay Comedies

| | | |
|---|---|---|
| C | A Depot Romeo | 1,000 |
| C | Make Your Eyes Behave | 1,000 |
| C | Lunch | 1,000 |

### Essanay Scenics

| | | |
|---|---|---|
| Sce. | The Great Natural Industries of Canada | 1,000 |
| Sce. | Water Powers of Western Canada | 1,000 |

### Falcon Features

| | | |
|---|---|---|
| D | The Clean Gun (Kathleen Kirkham) | 4,000 |
| D | Feet of Clay (Margaret Landis, R. Henry Grey) | 4,000 |
| D | Brand's Daughter (Kathleen Kirkham, R. Henry Grey) | 4,000 |
| D | His Old Fashioned Dad (Daniel Gilfether, Mollie McConnell) | 4,000 |
| D | Zollenstein (Vola Vale, Monroe Salisbury) | 4,000 |

### George Ade Fables

| | | |
|---|---|---|
| C | The Fable of the Toilsome Ascent and the Shining Table Land | 2,000 |
| C | The Fable of the Back Trackers From the Hot Sidewalks | 2,000 |

### Grant, Police Reporter Series

| | | |
|---|---|---|
| D | The Mystery of Room 422 | 1,000 |
| D | A Deal in Bonds | 1,000 |
| D | The Sign of the Scarf | 1,000 |
| D | The Man With the Limp | 1,000 |

### Jaxon Comedies

| | | |
|---|---|---|
| C | Blundering Boobs | 1,000 |
| C | Disappointed Love | 1,000 |
| C | He's In Again | 1,000 |
| C | How It Worked | 1,000 |
| C | Their Model Careers | 1,000 |
| C | His Fishy Footsteps | 1,000 |

### Ham Comedies

| | | |
|---|---|---|
| C | A Whirlwind of Whiskers | 1,000 |
| C | The Onion Magnate's Revenge | 1,000 |
| C | The Bath Tub Bandit | 1,000 |

### Hanover Film Co.

| | | |
|---|---|---|
| D | The Marvelous Maciste | 6,000 |
| D | Camille | 6,000 |

### Physical Culture Photo Play Co.

| | | |
|---|---|---|
| Edc. | Physical Culture Screen Magazine issued monthly | 1,000 |

### Ray Comedies

| | | |
|---|---|---|
| C | Muggsy in Bad | 1,000 |
| C | A Laundry Mix-Up | 1,000 |
| C | A Peaceful Flat | 1,000 |
| C | Cheating His Wife | 1,000 |
| C | "A Bathtub Marriage" | 1,000 |

PIEDMONA PICTURES CORPORATION

### Selburn Comedies

| | | |
|---|---|---|
| C | His College Proxy (Neal Burns, Gertrude Selby) | 1,000 |

### Selig

*Selig World Library (Every Other Wednesday).*

| | | |
|---|---|---|
| D | The Law North of 65 | 2,000 |
| D | Vengeance Vs. Mercy | 1,000 |
| | Military Training Our Kahki-Clad Heroes | 2,000 |
| D | The Angel of Poverty Row | 1,000 |
| D | The Rustler's Vindication | 2,000 |
| D | The Witness for the State | 1,000 |

### Sparkle Comedies

| | | |
|---|---|---|
| C | On the Love Line | 1,000 |
| C | The Detective | 1,000 |
| C | Smashing the Plot | 1,000 |
| C | After the Matinee | 1,000 |
| C | Double Cross | 1,000 |
| C | The Best of a Bad Bargain | 1,000 |

### Three C Comedies

| | | |
|---|---|---|
| C | A Boarding House Battle (Lou Marks, Pearl Shepard, Oom Paul) | 1,000 |
| C | Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul) | 1,000 |
| C | A Hash House Romance | 1,000 |
| C | The Hod Carrier's Million | 1,000 |

## Mutual Program

### Monday

| | | | |
|---|---|---|---|
| T | 12-24 | Mutual Weekly, No. 156 | Mutual 5961 |

### Tuesday

| | | | |
|---|---|---|---|
| C | 12-25 | Mary's Boomerang (Billie Rhodes) | Strand 5962 |

### Thursday

| | | | |
|---|---|---|---|
| C | 12-27 | Jerry's Best Friend (George Ovey) | Cub 5963 |

## Universal Program

| | | |
|---|---|---|
| C | A Bad Little Good Man | Joker |
| C | Even as Him and Her (Phil Dunham) | 3, L-Ko |
| T | Universal Animated Weekly, No. 96 | |
| C | The Shame of a Chaperon (Eddie Lyons) | 2, Nestor |
| C | I Quit (Gale Henry) | Joker |
| D | The Fifth Boy (All Boy Cast) | Victor |
| T | Universal Screen Magazine, No. 43 | |
| T | Universal Current Events, No. 25 | |
| C | The Devil With the Wimmin (Max Asher) | Joker |
| D | Danger Ahead (Helen Gibson) | 2, Bison |

### Regular Releases

| | | |
|---|---|---|
| D | The End of the Run (Helen Gibson) | 3, Gold Seal |
| C | A Fire Escape Finish (Eddie Lyons, Lee Moran) | Nestor |
| C | Fat and Furious (Merta Sterling) | 2, L-Ko |
| T | Universal Animated Weekly, No. 95 | |
| D | Little Mariana's Triumph (Lena Baskette) | 2, Star |
| C | The Tight Wad (Gale Henry) | Joker |
| C | What'll We Do With Uncle (H. Murdock) | Victor |
| T | Universal Screen Magazine, Issue No. 42 | |
| T | Universal Current Events, Issue No. 24 | |
| C | A Wise Dummy (Max Asher) | Joker |
| D | The Getaway (Neal Hart) | 2, Bison |
| D | The Red Ace, No. 2 (Marie Walcamp) | Universal |

## State Rights Productions

| | | |
|---|---|---|
| | American War News (Serial Weekly) | Cinema |
| | Are Passions Inherited? | Warner Bros. 7,000 |
| | Alma, Where Do You Live | Newfields Producing Co. 6,000 |
| | A Mormon Maid (Mae Murray) | Friedman 5,000 |
| | Balloonatics | Century Comedies |
| | Below Zero | Wharton 2,000 |
| | Birth Control. | Moss B. S. M. P. Corp. 6,000 |
| | Bit o' Heaven | 5,000 |
| | Beware of Strangers | Selig Special 7,000 |
| | Birth | Eugenics Film 6,000 |
| | Christie Comedies | Christie Film Co. |
| | Christus | Historic Features |
| | Come Through | Universal Film Co. 7,000 |
| | Corruption | Popular Pictures Corp. |
| | Cross-Eyed Submarine | Universal Film Mfg. |
| | Doing Their Bit | The A. Kay Co 3,000 |
| | Defense or Tribute (Defense of Tribute Film Co.) | 5,000 |
| | Eagle's Wing | Bluebird 5,000 |
| | Even as You and I | Universal Film Co. |
| | Eyes of the World | Clune Film Co. 10,000 |
| | Fairy and the Waif | Educational Film Co. 5,000 |
| | Five Nights | Jacques Kopfstein Co. 6,000 |
| | Flora Finch Comedies | H. Grossman Distributing Corp. |
| | Garden of Knowledge | Robt. T. Kane |
| | Girl Who Didn't Think | Creative Film Corp. 6,000 |
| | Flora Finch Comedies | H. Crossman Distributing Co. |
| | Hand of Fate, The | Overland Film Co. |
| | Hand That Rocks the Cradle, The | Universal Film Co. |
| | Hate | Fairmont Film Co. |
| | Ivan the Terrible | Export and Import Film Co. 6,000 |
| | Her Condoned Sin | Biograph Co. 6,000 |
| | Girl Who Doesn't Know | Moss B. S. M. P. Corp. 5,000 |
| | Glory | Unity Sales Corp. 7,000 |
| | God's Law | Universal Film Corp. |
| | God's Man | Frohman Amusement Corp. 9,000 |
| | Golden-Spoon Mary | The A. Kay Co. 8,000 |
| | Great White Trail | Wharton, Inc. 8,000 |
| | Her Fighting Chance (Jane Grey) | Frank Hall |
| | Civilization | Harper 9,000 |
| | Intolerance | D. W. Griffith 9,000 |
| | Joan, the Woman (Geraldine Farrar) | Cardinal 11,000 |
| | Madame Sherry | M. H. Hoffman |
| | Mother O' Mine. | Bluebird Photoplays 5,000 |
| | Mutt and Jeff Cartoons | Bud Fisher Films |
| | Persuasive Peggy. | Mayfair Film Corp. 5,000 |

Pokes and Jabbs...Jaxon Film Corp.
Price of Her Soul.Variety Films Corp. 5,000
Public Be Damned.....Public Rights Film Corp 5,000
Ramona...Clune Film Producing Co. 8,000
Real Life in China...F. H. McMillan 8,000
Redemption.....Julius Steger
Rex Beach on the Spanish Main.....Grand Feature Film 5,000
Robespierre.Export & Import Film Co. 7,000
Rustler's Frameup at Big Horn.....Ultra Film Co.
Seven Cardinal Virtues.....M. H. Hoffman 5,000
Sin Woman, The..M. H. Hoffman... 7,000
Slackers Heart, A.....Emerald Motion Pictures
Some Barrier, The.....A. Kay Co
S. O. S. American Standard Motion Picture Co.
Span of Life.....Joseph F. Lee 5,000
Spoilers, The..Sherman Elliott Corp 12,000
Strife.....Jaxon Film Corp. 5,000
Tanks at the Battle of the Ancre.....Pathe Exchange
Terry Human Interest Reel.....A. Kay Co.
Thirteenth Labor of Hercules.....Cinema Distributing Co. 12,000
Three Musketeers, The.....Liberty Film Corp. 7,000
Trip Through China, A.....Supreme Feature Films 10,000
Trooper 44.....E. I. S. Motion Picture Corp. 5,000
20,000 Feats Under the Sea.....A. Kay Co.
Twenty Thousand Leagues Under the Sea.....Universal Film Co.
The Deemster (Derwent Hall Caine).....Arrow 7,000
The Barrier.....Rex Beach 9,000
The Lincoln Cycle (Benjamin Chapin).....Charter 2,000
The Curse of Eve (Enid Markey).....Corona Cinema 7,000
Enlighten Thy Daughter.....Enlightenment Corporation 7,000
The Woman and the Beast...Graphic 5,000
The Bar Sinister.....Frank Hall 9,000
The Honor System.....Honor System Booking 10,000
The Whip.....Paragon Films 8,000
The Ne'er-Do-Well .....Selig Special 8,000
The Garden of Allah....Selig Special 10,000
The Crisis .....Sherman Elliot 10,000
The Submarine Eye..Submarine Film
The Spirit of '76.....Goldstein 12,000
Should She Obey?.....Arizona
Uncle Sam Awake...Rubel Lawrence 5,000
War As It Really Is.....Donald C. Thompson 7,000
Warning, The.....Photo Drama Co.
Warrior, The.....General Enterprises 7,000
West Is West.....Ultra Films
What of Your Boy?.....Cameragraph Film Co.
Whither Thou Goest.....Klotz & Streimer, Inc.
Who Knows?.....M. H. Hoffman 5,000
Who's Your Neighbor?.....Overland Film Corp.
Witching Hour, The.....Frohman Amusement Co. 7,000
Woman Who Dared, The.....Ultra Pictures Corp. 7,000
Who Shall Take My Life.Selig Special
The Black Stork...Sherriott Pictures 5,000

## Feature Program

### Artcraft

12-17 The Devil Stone (Geraldine Farrar) ..... 5,000
12-31 D'Artagnan of Kansas (Douglas Fairbanks) ..... 5,000

### Art Dramas

9-23 Title not given (Catherine Calvert).....U. S. Amus. Co. 5,000
10-1 Title not given (Marian Swayne) 5,000
10-8 Unto the End (Crane Wilbur). 5,000

### Bluebird Photoplays

12-10 The Door Between (Ruth Clifford) ..... 5,000
12-17 My Little Boy (Ella Hall)... 5,000
12-24 The Scarlet Car (Franklyn Farnum) ..... 5,000

### Butterfly Productions

12-10 The Silent Lady (Zoe Rae).... 5,000
12-17 Bucking Broadway (Harry Carey) ..... 5,000

### Fox Film Corporation

*Released Week of*

12-16 Unknown 274 (June Caprice) SPECIAL ..... 5,000
12-23 The Kingdom of Love (Jewel Carmen) ..... 5,000
12-23 Damaged—No Goods.....Fox-Lehrman Comedy 2,000

### Goldwyn Pictures Corporation

11-4 Sunshine Alley (Mae Marsh).. 6,000
11-18 Nearly Married (Madge Kennedy) ..... 6,000
12-2 The Auction Block..Rex Beach 6,000
12-16 The Cinderella Man (Mae Marsh) ..... 6,000
12-30 Thais (Mary Garden)..... 6,000

### Herbert Brenon Film Corp.

The Lone Wolf..... 7,000
Fall of the Romanoffs..... 8,000
Empty Pockets ..... 7,000

### K. E. S. E.

10-8 Fools for Luck (Taylor Holmes).....Essanay 5,000

### Wholesome Films Corporation

His Awful Downfall.....Rex-Adams Comedy 1,000
Little Red Riding Hood (Juvenile) ..... 4,000

### King Bee Comedies

6-1 Back Stage (Billy West)..... 1,000
6-15 The Hero (Billy West)..... 1,000
7-1 Doughnuts (Billy West)..... 1,000
7-15 Cupid's Rival (Billy West).... 1,000
8-1 The Villain (Billy West)..... 1,000
8-15 The Millionaire (Billy West).. 1,000
9-1 The Goat (Billy West)..... 1,000
9-15 The Fly Cop (Billy West)..... 1,000
10-1 The Chief Cook (Billy West).. 1,000
10-15 The Candy Kid (Billy West).. 1,000
11-1 The Hobo (Billy West)..... 1,000
11-15 The Pest (Billy West)..... 1,000
12-1 The Bandmaster (Billy West). 1,000

### Metro Pictures

*Released Week of*

12-17 The Spirit of Merry Christmas (Mr. and Mrs. Sidney Drew) 1,000
12-24 Red, White and Blue Blood (Francis X. Bushman and Beverly Bayne) ....Metro 5,000
12-24 The Unmarried Look (Mr. and Mrs. Sidney Drew) ..... 1,000

### Mutual Star Productions

*Released Week of*

11-26 The Mate of the Sally Ann (Mary Miles Minter)..... 5,000
12-3 American Maid (Edna Goodrich) ..... 5,000
12-10 Miss Jackie of the Army (Margarita Fischer) ..... 5,000
12-17 New York Luck (Wm. Russell) .....American 5,000
12-24 Her Sister (Olive Tell)..... .....Frohman 5,000

### Mutual Serials

*Released Week of*

12-6 The Lost Express, No. 12 (Helen Holmes).....Signal 2,000
12-10 The Lost Express, No. 13 (Helen Holmes) .....Signal 2,000
12-17 The Lost Express, No. 14 (Helen Holmes) .....Signal 2,000
12-24 The Lost Express, No. 15 (Helen Holmes) .....Signal 2,000

### Paramount Features

*Released Week of*

12-17 Who is "Number One?" Episode No. 8..... 2,000
12-17 The Fair Barbarian (Vivian Martin) ..... 5,000
12-17 His Mother's Boy (Charles Ray) ..... 5,000
12-24 The Seven Swans (Marguerite Clark) ..... 5,000
12-24 Love Letters (Dorothy Dalton) 5,000
12-24 Nan of Music Mountain (Wallace Reid) ..... 5,000
12-24 Who Is "Number One"? Episode No. 9..... 2,000
12-24 Going to the Sun (Burton Holmes) ..... 1,000

### Pathe

*Released Week of*

12-16 Argus Pictorial, No. 3 (Educ). 1,000
12-16 Along the Vardar—Turkey.... (Travel)..... 500
12-16 A Fresh Water Pirate (Educ.) 500
12-16 Happy Hooligan (cartoon).... 500
12-16 Keeping the Camp Clean.... (Educ.) ..... 500
12-19 Hearst Pathe News, No. 102... 1,000
12-22 Hearst Pathe News, No. 103... 1,000
12-23 Runaway Romany (Marion Davies) .....Ardsley 5,000
12-23 The Seven Pearls, No. 15 (Mollie King) .....Astra 2,000
12-23 The Hidden Hand, No. 5 (Doris Kenyon) ..... 2,000
12-23 Bashful (Harold Lloyd)..Rolin 1,000
12-23 The Pearl of the Atlantic—Brittany (Travel) ..... 500
12-23 Strange Fresh Water Insects (Educational) ..... 500
12-23 Katzenjammer Kids.....International 500
12-23 Indiana Limestone (Educ.).....International 500
12-26 Hearst-Pathe News, No. 104... 1,000
12-29 Hearst-Pathe News, No. 1..... 1,000

### Perfection Pictures

*Released Week of*

12-3 The Salt of the Earth (Peggy Adams) ..... 5,000
12-10 The Small Town Guy (Taylor Holmes) ..... 5,000
12-17 The Dream Doll (Marguerite Clayton) ..... 5,000
12-24 Sadie Goes to Heaven (Mary McAlister) ..... 5,000

### Triangle Distributing Corporation

*Released Week of*

12-16 His Bad Policy.....Triangle Komedy 1,000
12-16 The Maternal Spark (Irene Hunt) ..... 5,000
12-16 A Discordant Note.....Triangle Komedy 1,000
12-16 A Sanitarium Scandal.Keystone 2,000
12-23 Without Honor (Margery Wilson) .....Triangle 5,000
12-23 A Counterfeit Scent.....Triangle Komedy 1,000
12-23 Until They Get Me (Pauline Stark) ..... 5,000
12-23 A Birthday Blunder .....Triangle Komedy 1,000
12-23 Afraid to Be False....Keystone 2,000

### Vitagraph-V. L. S. E.

*Released Week of*

12-3 The Fighting Trail, No. 13 (Wm. Duncan) ..... 2,000
12-10 The Marriage Speculation (Mildred Manning) ..... 5,000
12-10 The Fighting Trail, No. 14 (Wm. Duncan) ..... 2,000
12-10 Mr. Bingle's Melodramas (Flora Finch) ..... 2,000
12-10 Tim Grogan's Foundling (Norma Talmadge) ..... 1,000
12-17 In the Balance (Earl Williams) 5,000
12-17 The Fighting Trail, No. 15 (Wm. Duncan)..... 2,000
12-17 The Call (Edith Storey)..... 2,000
12-17 No Sweets (Flora Finch)..... 1,000
12-24 When Men Are Tempted (Mary Anderson) ..... 5,000
12-24 Vengeance—and the Woman. Episode No. 1. (Wm. Duncan and Carol Halloway).... 2,000

### World Features

*Released Week of*

12-10 The Good for Nothing (Carlyle Blackwell) .....World 5,000
12-17 The Tenth Case (June Elvidge) .....World 5,000
12-24 The Volunteer (Madge Evans) ..... World 5,000

### Hoffman Foursquare Pictures

The Bar Sinister (Hedda Nova..... 8,000
The Fringe of Society (Ruth Roland) 7,000
One Hour (Zeena Keefe)..... 6,000
The Silent Witness (Gertrude McCoy) ..... 6,000
The Sin Woman (Irene Fenwick).... 7,000
Madame Sherry (Gertrude McCoy).. 5,000
A Trip Thru China (Brodsky's Art Pictures) ..... 8,000
Her Fighting Chance (Jane Grey).. 6,000
Should She Obey (Alice Wilson).... 6,000
Whither Thou Goest (Rhea Mitchell). 5,000

# Latest News of Chicago

A. S. Dowd, formerly special representative for Universal Screen Magazine, Current Events and Animated Weekly, has been appointed sales representative of the Universal Film Manufacturing Company. In line with his program of organizing an aggressive sales campaign in 1918, Mr. Dowd expects to leave for Detroit the first of the new year and from there he will visit Buffalo and the other cities where Universal exchanges are located. Mr. Dowd's duties in Chicago will be taken over by Irving N. Mack, who in addition to his publicity duties becomes service manager and takes charge of the sales promotion department.

The suit of Louis Frank, Chicago exhibitor, seeking to obtain money he claimed was due him for work performed in the interest of the exhibitors' convention in Chicago last summer, was brought to a close in Municipal court when the case was decided without giving Frank the relief he sought. The ending of the case releases the funds of the convention which were held up pending the outcome of the litigation.

M. H. Bryer, formerly Pathe representative in Michigan and Illinois, has been appointed special representative of the Paramount exchange, Chicago. He will specialize on short reel subjects.

Jack Meredith, former leading man with Norma Talmadge, Evelyn Nesbit, Charlotte Walker, Winifred Allen and others of prominence, has forsaken the screen and will try his hand at selling films. He has joined the sales force of the Universal Film Exchange of Chicago.

C. W. Bunn, formerly manager of Pathe's Chicago branch, has been appointed special sales representative. Working under the direction of Sales Manager F. C. Quimby, he will visit the various Pathe exchanges of the country.

Dwight Furness, official United States photographer, enlisted man in the Aviation camp to Hampton, West Virginia, who was until recently employed in the American Film Company offices at Chicago, has taken his first pictures in the air. Mr. Furness has had his first flight in an airplane, during which he took eight pictures.

A group of Essanay actresses helped along the Red Cross National theater day in Chicago the week of December 2. Lead by Helen Ferguson, an Essanay player, who supports Taylor Holmes in "The Small Town Guy," this group succeeded in soliciting over a thousand dollars in their canvassing of the big Loop hotels. Following their solicitations, these girls acted as ushers on Friday, December 11, in those Chicago theaters dedicated to the Red Cross benefit.

J. R. Grainger, general manager of the Allen Film Corporation of Chicago, which company controls an extensive part of the middle west states for "The Warrior," announced this week that Jack Lait, well known author and playwright, had been engaged to create a series of special comedy subject titles for several scenes in the spectacle.

Taylor Holmes and his supporting players, producing George K. Spoor's special, "Ruggles of Red Gap," will return from Phoenix, Arizona, to Chicago for a part of the Christmas holidays.

So serious has become the penny shortage in Chicago that Peter J. Schaefer, vice-president of Jones, Linick & Schaefer, has gone to Washington to seek relief. It is his purpose to impress the Secretary of the Treasury, MacAdoo, who is the only man in control of the penny market, with the solemnity of the situation.

I. L. Leserman, manager of the Universal Film Exchange, announces that he has appointed Joe Roderick, formerly sales manager of the Laemmle Film Service, to the position of manager of the serial department of the Universal Chicago office. Mr. Roderick's rise has been rather unusual. Four years ago he started to work for the Laemmle Film Exchange as a shipping clerk, and later became booker, after which he sold films and specialized in serials.

Manager Jenner of the Kleine exchange gave a special showing of the new edition of "Quo Vadis," December 3, to the trade press. With the artistic titling and fresh prints, the Cines classic will hold its own very well against newer productions. It is reissued under the "Perfection Brand."

Trade showings are being arranged for the first Essanay-Perfection Ultra feature, "Uneasy Money," which begins the schedule of the new year. Taylor Holmes is featured in this screen version of the *Saturday Evening Post* story by P. G. Wodehouse.


GEORGE K. SPOOR presents

TAYLOR HOLMES

IN

"Uneasy Money"

By P. G. WODEHOUSE

TEN MILLION people have read this story in The Saturday Evening Post.

TWENTY MILLION people will know the story and play from billboards all over the United States.

THIRTY MILLION in all will expect to see this excellent comedy in your picture theatres.

*Arrange your play dates at the nearest George Kleine Exchanges*

Essanay

Geo. K. Spoor

Perfection Pictures

# We Abolish Advance Deposit System

## *Notice To Exhibitors*

When the system of advance deposits was introduced into our business to guarantee contracts, I announced

1. That these sums would be held in a separate Trust fund, apart from our business bank accounts, and that they would be withdrawn from time to time when earned by film rentals.

2. That a cash discount of six per cent upon the amount deposited would be allowed.

These agreements have been kept. The unearned advance deposits of the K. E. S. E. Service are deposited separate from our business funds in the Harriman National Bank of New York, the Merchants Loan and Trust Company and the Continental Commercial National Bank of Chicago.

Recognizing the justice of the exhibitors' attitude that the advance deposit works a great hardship upon many whose funds are tied up—one exhibitor tells me that he has on deposit, scattered among various exchanges, without security, the sum of $14,000—and after consultation with the manufacturers associated with me, Thomas A. Edison, Inc., Mr. Selig, of the Selig Polyscope Company, and Mr. Spoor of the Essanay Company, I take pleasure in announcing that

## K. E. S. E. WILL ABOLISH THE SYSTEM OF ADVANCE DEPOSITS

No further collections will be exacted to guarantee rental contracts by Keys Service.

Funds now in our hands will be returned to their owners as soon as adjustments can be made, and current business protected. These adjustments and refunds will be made from the home office through our branches, and will require some time for the labor of accounting, but all will probably be closed out before August first.

It is necessary that our rental charges be protected, and I confidently look for the co-operation of exhibitors in asking payment of each rental charge before shipment of the film.

George Kleine

*For Keys Service*

# TRIANGLE PLAYS

"Her Excellency
The Governor"
*Produced under supervision of Allan Dwan, with*
ELDA MILLER
and WILFRED LUCAS
Released July 1

A woman occupies the governor's chair for just two minutes, but she put through more legislation in these two minutes than did the governor in a year.

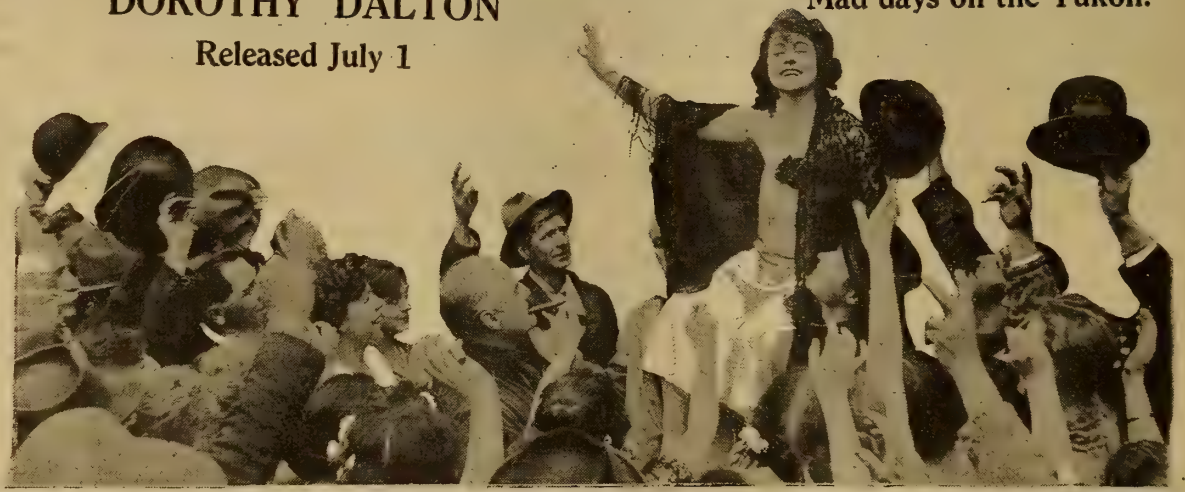


# TRIANGLE

*A Perfect Balance of Cast, Story and Production*

"The Flame of the Yukon"
*by Monte M. Katterjohn*
STARRING
DOROTHY DALTON
Released July 1

"The Flame" is the Carmen of Alaska, queen of the dance halls during the Gold-Mad days on the Yukon.



RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

# KEYSTONE COMEDIES



GET
IN LINE!

If You're Not Wearing the

## KEYSTONE SMILE

Try the Following Prescription:

June 24

### "A DOG CATCHER'S LOVE"

**Slim Summerville, Glen Cavender and Peggy Pearce**

July 1

### "DANGERS OF A BRIDE"

**Gloria Swanson and Bobby Vernon**

July 8

### "WHOSE BABY"

**Juanita Hansen, Jay Dwiggins, Martha Trick, Robt. Milliken and Fritz Schade**

**RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION**

# EVERY SHOT A HIT!

"A wonder! Played to capacity twice—a record here—and will play it again. A money getter and a powerful attraction."
LYRIC THEATRE,
TULARE, CALIF.

"Most timely. I wish every theatre in the land would run it. If you have any more like it I want them."
GEM THEATRE,
GRUNDY CENTER, IOWA

"The biggest attraction I have ever shown in my house"
TEMPLE THEATRE,
MILFORD, N.Y.

## Thomas Dixon's Mighty War Drama

# The FALL OF A NATION

IN SEVEN TREMENDOUS PARTS

*Music by* VICTOR HERBERT

GREATER VITAGRAPH

MUTUAL "BIG STARS ONLY" PICTURES



AMERICAN FILM COMPANY, Inc.

Presents

# WILLIAM RUSSELL

IN

# "THE MASKED HEART"

A TALE OF LOVE AND INTRIGUE

**A most unusual story of romance. In five acts. Directed by Edward Sloman. Released the week of July 1st.**

"Few photo plays possess the gripping fascination that characterizes this remarkable production," says the *Clarkesburg, West Virginia Exponent* of "High Play," a recent William Russell production. "Photographically speaking and from the point of stage direction, the piece is a studio triumph."

The plays of the new William Russell Series are playing to capacity business the country over. These Russell Pictures are picked by shrewd exhibitors as the best box-office tonic on the market. If you want to see a waiting line in front of *your* theatre arrange right now to play the whole Russell Series. You can book them at the nearest Mutual Exchange.

*Now Playing:*—"My Fighting Gentleman," "High Play," "The Frame-up," "Shackles of Truth" and "The Masked Heart." *Coming:*—"Pride and the Man."

Producer
**AMERICAN FILM COMPANY, INC.**
*Samuel S. Hutchinson, President*

Distributor
**MUTUAL FILM CORPORATION**
*John R. Freuler, President*

## Here's the biggest and quickest State Rights clean-up in film history

# Playing all this week as the feature attraction at the Strand Theatre, New York

Throughout the country—the world in fact—the people—rich and poor—cry "Give us food—lest we perish."
Our nation is at war. Our Allies look to us for FOOD. The struggle of the Ages will be won or lost on the American Farms.
Meanwhile the American people bend to the soil. The earth God bequeathed gives forth its fruit. But still the cry—"Food, give us Food."
And far across the waters of the earth from distant shores, the echo reverberates, "Food, give us Food, lest we no longer have strength to withstand our enemies."

Why is this so?
There is food aplenty—but the FOOD TRUST—the most criminal combination in America's business history—is grinding the masses in its insatiable desire for PROFITS.
Herbert Hoover, food administrator of the U. S. A., and chairman of the Commission for Relief in Belgium, publicly assailed the FOOD TRUST before the U. S. Senate last week, stating: "In the last five months $250,000,000 has been extracted from the American consumer in excess of normal profits of manufacturers and distributers."

## The Motion Picture—the powerful sun-light drama—has exposed the Food speculators and the causes
## The Picture is

# Charles Richman and Mary Fuller

in

# "THE PUBLIC BE DAMNED"

IN FIVE TREMENDOUS PARTS—DIRECTED BY S. E. V. TAYLOR

## HERBERT HOOVER

food administrator of the U. S. A. and chairman of the Commission for Relief in Belgium, saw this picture at a private exhibition in Washington, D. C., last Monday. He not only endorsed its revelations but declared its timeliness would go far to correct an outrageous condition. "Every person in America should see it," he said.

## HEROLD EDEL

Managing Director of the Strand Theatre, N. Y., saw the first thousand feet of this picture and exclaimed: "It's a knockout. I'll play it all next week as the feature."

"THE PUBLIC BE DAMNED" will be sold on the State Rights plan. Don't write—call in person or telephone to the

# PUBLIC RIGHTS FILM CORPORATION
485 FIFTH AVENUE, NEW YORK

OVER 9,000 EXHIBITOR CIRCULATION GUARANTEED.

# IT'S EXPENSIVE TO USE SALESMEN FOR MISSIONARIES

IF the average salesman in your employ costs you $5.00 a day for salary and expense, and if he makes an average of ten calls a day—you are paying 50c for each call he makes.

How many men can sell a new prospect by one call?

Most first calls and a good many second and third calls are merely missionary visits.

Did you ever figure how many exhibitors you could talk to for a dollar in Motography's advertising pages?

Apply this acid test to any of the papers, and you'll find Motography leads.

Multiply the circulation by the percentage of buying power and divide by the page rate. The result you get will be the number of buying units you will reach for a dollar.

You know our rates. Our circulation is 9,000 and our buying power is 90%.

You get greater value for your dollar through Motography than through any other medium.



*Scene from "The Masked Heart," the striking Mutual-American Star Production released July 2 featuring William Russell.*

# President Wilson's Answer to Calamity Howlers—

*"In reply to your letter of June 4th, allow me to say that I not only see no reason why commercial conventions should be omitted during the war, but should regret to see any instrumentality neglected which has proved serviceable in stimulating business and facilitating its processes.*

*"This is not only not a time to allow any slowing up of business, but is a time when every sensible process of stimulation should be used."*

# MOVIE XPOSITION

# COLISEUM

## JULY 14-22nd

LUDWIG SCHINDLER, Mgr.

SELZNICK PICTURES



HERBERT BRENON
*presents*

# THE LONE WOLF

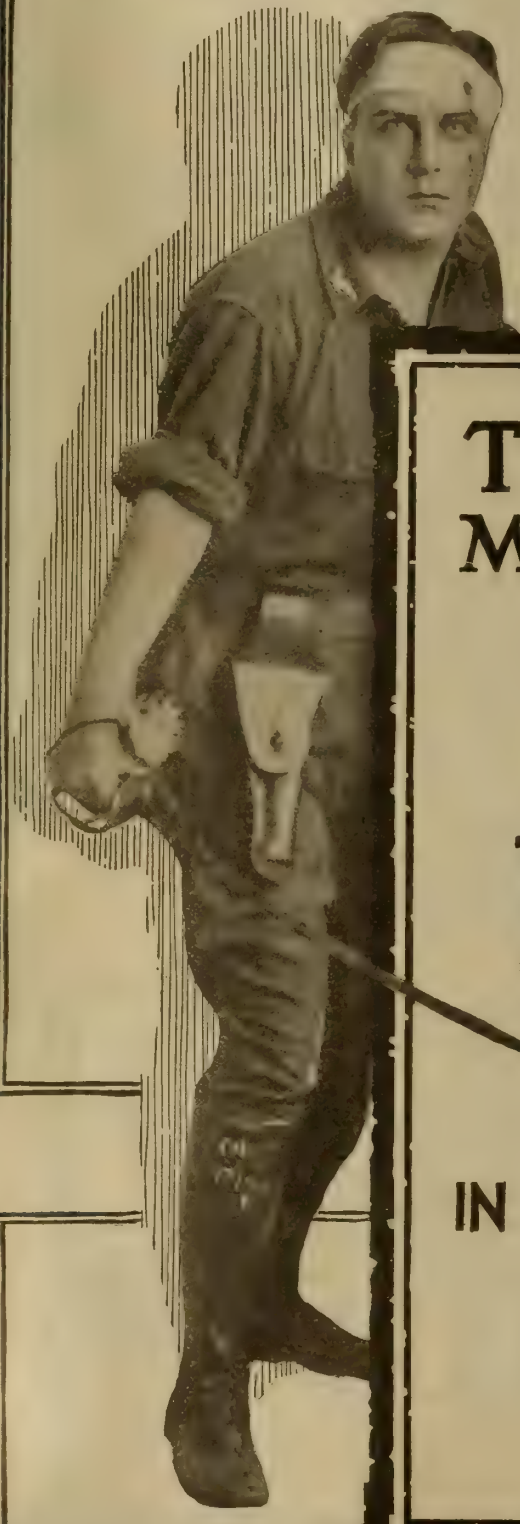
*by*
LOUIS JOSEPH VANCE

HAZEL DAWN
(AS LUCY SHANNON)

BERT LYTELL
(AS "THE LONE WOLF")

METROPOLITAN PRESENTATIONS
BROADWAY THEATER STUDEBAKER THEATER
NEW YORK CHICAGO
SUNDAY JULY 1st

# GREATER VITAGRAPH



## ANOTHER CLEAN-UP!

**C. M. Shaw, Princess Theatre, Geraldine, Mont., says:**

"'The Fall of a Nation' was a record breaker for me. Notwithstanding the season, I did excellently with it and everybody went away well pleased. I made a clean-up."

## THOMAS DIXON'S MIGHTY MESSAGE OF WARNING

# "The FALL OF A NATION"

## IN SEVEN TREMENDOUS PARTS

*Special Music by*
VICTOR HERBERT

# To mr State Rights Buyer

There can be no question about the Box Office Value of

# "Redemption"?

## BOUGHT BY MEN WHO KNOW

**HIRAM ABRAMS**
485 Fifth Avenue, For New England

**AARON JONES**
Pres. JONES, LINICK & SCHAEFFER, For Illinois

**STANLEY MASTBAUM**
Pres. STANLEY THEATRE CO. For Eastern Penn

**NATHAN HIRSH**
Pres. CIVILIZATION-PIONEER FILM CO. For New York

**FRANK GERSTEN**
Pres. F. GERSTEN FILMS, Inc. For Northern New Jersey

**ARTHUR COHEN**
Pres. GLOBE FILMS, Limited, For Canada

Wire for Particulars

**DAVID BERNSTEIN, 1493 Broadway**
(Putnam Bldg.) 6th Floor

## PLAYING TO CAPACITY at 25¢-50¢-75¢ and $1.00

GEO. M. COHAN'S THEATRE,
NEW YORK

KEITH'S ALHAMBRA THEATRE,
NEW YORK

SHUBERT THEATRE,
NEWARK, N. J.

PROCTOR'S THEATRE AND ROOF GARDEN,
NEWARK, N. J.

SHUBERT THEATRE,
BROOKLYN

COLONIAL THEATRE,
CHICAGO

STRAND, HOBOKEN

FOREST THEATRE, PHILADELPHIA
Will Open Early in September

JULIUS STEGER
presents

# EVELYN NESBIT
and her son
# RUSSELL THAW
in
# "REDEMPTION"



A Photo Drama of
Life depicted with relentless truth—



## OGDEN PICTURES CORPORATION

*Announces*

# Lillian Walker

**The World's Favorite Star**

**IN A WONDERFULLY INTERESTING AND SPECTACULAR PRODUCTION**

# *The* Lust *of the* Ages

***By* Aaron Hoffman** ***Directed by* Harry Revier**

¶ New ideas never before attempted in Motion Picture Production. ¶ New Backgrounds of Magnificient Splendor. ¶ A Bang-Up Story with Lots of Action. ¶ MISS WALKER at her Best. Supported by a Cast of Notable Artists. ¶ The Method of Distribution will be ANNOUNCED SOON. Exhibitors write *for* particulars *now!*

## OGDEN PICTURES CORPORATION, OGDEN, UTAH

**Albert Scowcroft, *Pres.*** **Lester Park, *Vice-Pres. and Gen. Mgr.*** **W. F. Bossner, *Secy.-Treas.***

# IT'S EXPENSIVE TO USE SALESMEN FOR MISSIONARIES



IF the average salesman in your employ costs you $5.00 a day for salary and expense, and if he makes an average of ten calls a day—you are paying 50c for each call he makes.

How many men can sell a new prospect by one call?

Most first calls and a good many second and third calls are merely missionary visits.

Did you ever figure how many exhibitors you could talk to for a dollar in Motography's advertising pages?

Apply this acid test to any of the papers, and you'll find Motography leads

Multiply the circulation by the percentage of buying power and divide by the page rate. The result you get will be the number of buying units you will reach for a dollar.

You know our rates. Our circulation is 9,000 and our buying power is 90%.

You get greater value for your dollar through Motography than through any other medium.

# Mary Pickford

## "The Little American"

Directed by Cecil B. De Mille

THIS tremendous and timely spectacle will make the roars of earlier triumphs simmer down to mere echoes of a forgotten past in the glamour of a bigger day.

*Released July 2nd.*



ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
*Controlled by* FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice Pres.*, CECIL B. DEMILLE, *Director General*

ARTCRAFT PICTURES

# TRIANGLE PLAYS

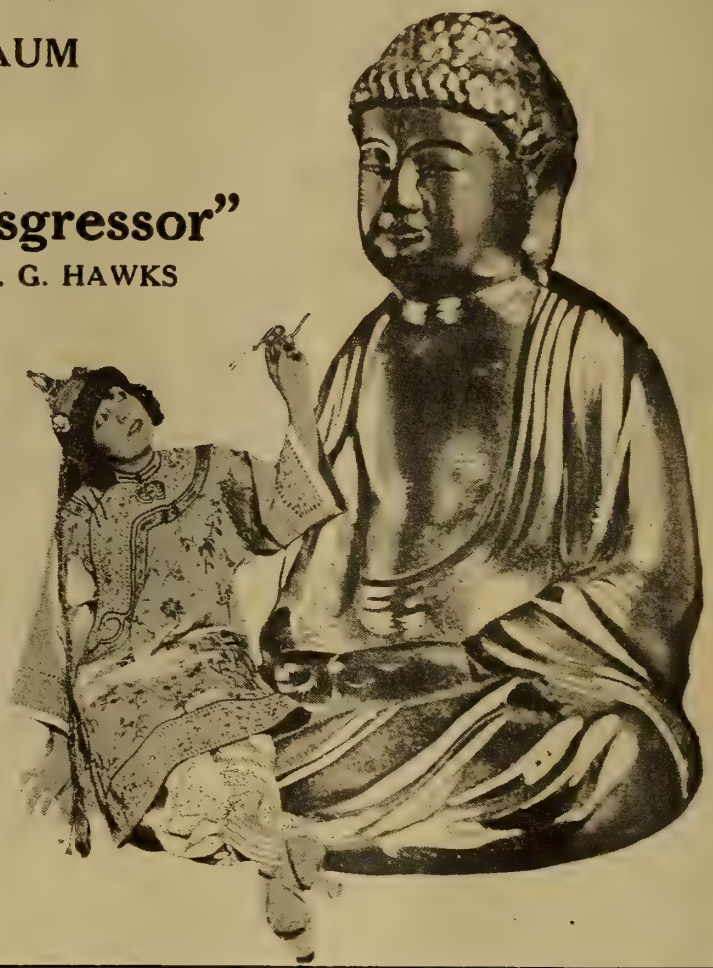


WILLIAM DESMOND
in
"Time Locks and Diamonds"
By JOHN LYNCH and J. G. HAWKS

*Silver Jim, the master criminal of the world, whose activities have confused the police of two continents, is finally captured—by a woman!*

LOUISE GLAUM
in
"A Strange Transgressor"
By JOHN LYNCH and J. G. HAWKS

*She worshipped the Idol of Luxury until Mother Love taught her the joy of sacrifice.*



RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

OVER 9,000 EXHIBITOR CIRCULATION GUARANTEED.

# KEYSTONE COMEDIES

## *Coaxing the Keystone Smile*



## *Can You Resist?*

**Keystone Prices for Every Exhibitor. Ask for Them at the Nearest Triangle Exchange**

**—RELEASES—**

| | |
|---|---|
| "A DOG CATCHER'S LOVE" - | June 24 |
| "WHOSE BABY?" - - - - | July 1 |
| "DANGERS OF A BRIDE" - - | July 8 |
| "A CLEVER DUMMY" - - - | July 15 |

**RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION**

OVER 9,000 EXHIBITOR CIRCULATION GUARANTEED.



*Marguerite Clark in "The Amazons," the first of the Paramount pictures to be released under the new "Star Series," selective booking system.*

The Seventh

# NATIONAL CONVENTION AND XPOSITION

of the Motion Picture Exhibitors' League of America

# COLISEUM

## CHICAGO

## July 14 to 22, 1917

XPOSITION OPENS
SATURDAY, JULY 14

CONVENTION OPENS
MONDAY, JULY 16

LUDWIG SCHINDLER, Exposition Manager
1416 Masonic Temple

SELZNICK LJS PICTURES

# HERBERT BRENON PRESENTS

# THE LONE WOLF

By Louis Joseph Vance



NOW PLAYING
BROADWAY THEATRE
NEW YORK,
STUDEBAKER THEATRE
CHICAGO.

LIBRARY OF CONGRESS
0 007 244 885 6